Table of Contents

Clark Atlanta University........................................................................................................3
English Department.............................................................................................................5
Applying to Graduate Programs in English.................................................................5
Requirement for the Master’s Degree..............................................................................6
Requirements for the Doctor of Arts Degree in the Humanities with a
Concentration in English.................................................................................................6
English Graduate Course Description............................................................................9
Graduate Financial Aid.....................................................................................................13
Examinations.....................................................................................................................13
M.A. Comprehensives.....................................................................................................13
DAH Comprehensive.....................................................................................................13
The Foreign Language Examination .............................................................................14
Thesis and Dissertation Procedures...............................................................................14
The Process--Advisors and Prospectus ........................................................................14
The Preparation--Prospectus and Thesis ....................................................................15
M. A. Comprehensive Exam Study Questions..............................................................16
Expectations of Faculty.................................................................................................22
Expectations of Students...............................................................................................22
English Department Plagiarism Policies......................................................................23
Appendix A-Master of Arts in English-Program Status Form.................................25
Appendix B-Doctor of Arts in Humanities-Program Status Form.............................26
Appendix C-Graduate Student Appeals Procedure.....................................................30
Clark Atlanta University

Clark Atlanta University is a comprehensive, private, urban, coeducational institution of higher education with a predominantly African-American heritage. It offers undergraduate, graduate, and professional degrees as well as certificate programs to students of diverse racial, ethnic, and socioeconomic backgrounds. It was formed by the consolidation of Atlanta University, which offered only graduate degrees, and Clark College, a four-year undergraduate institution oriented to the liberal arts.

The first President of Clark Atlanta University was Dr. Thomas W. Cole, Jr., who served concurrently as the President of both Atlanta University and Clark College prior to consolidation. In November 1987, after more than a year of discussion, the Boards of Trustees of Atlanta University and Clark College authorized an exploration of the potential advantages of closer working arrangements between the two institutions, including their consolidation into one university. In April 1988, the joint committee delivered its report entitled Charting a Bold New Future: Proposed Combination of Clark College and Atlanta University to the Boards for ratification. The report recommended that the two schools be consolidated into a single institution. On June 24, 1988, the Boards of both Clark College and Atlanta University made the historic decision to consolidate the two institutions, creating Clark Atlanta University. The new, historic University inherits the rich traditions of two independent institutions, connected over the years by a common heritage, commitment of personal, corporate and consortia relationships, and by proximity.

Prior to consolidation, Atlanta University, founded in 1865 by the American Missionary Association and later assisted by the Freedman's Bureau, was the nation's oldest graduate institution serving a predominantly African-American student body. By the late 1870s, Atlanta University had begun granting bachelor's degrees and providing black teachers and librarians to the public schools of the South. In the academic year 1929-30, Atlanta University began offering graduate education exclusively in the liberal arts and the social and natural sciences. It gradually added professional programs in social work, library science, and business administration. At this same time, Atlanta University affiliated with Morehouse and Spelman Colleges in a university plan dubbed the Atlanta University System. The campus was moved to its present site, and the modern organization of the Atlanta University Center emerged, with Clark College, Morris Brown College, and the Interdenominational Theological Center joining the affiliation later. The story of Atlanta University from 1930 through the 1950s included many significant developments. The Schools of Library Science, Education, and Business Administration were established in 1941, 1944, and 1946 respectively. The Atlanta School of Social Work, long associated with the University, gave up its charter in 1947 to become an integral part of the University. In 1957, the controlling Boards of the six institutions (Atlanta University, along with Clark, Morehouse, Morris Brown and Spelman Colleges, and Gammon Theological Seminary) ratified new Articles of Affiliation. Unlike the old Articles of 1929, the new contract created the Atlanta University Center. The influence of Atlanta University was extended through professional journals and organizations, including
Phylon and the National Association for the Advancement of Colored People, for which Atlanta University faculty member, W.E.B. Du Bois, provided leadership.

Clark College was founded in 1869 as Clark University by the Freedmen's Aid Society of the Methodist Episcopal Church, which later became the United Methodist Church. The University was named for David W. Clark, the first President of the Freedmen's Aid Society, who became Bishop in 1864. A sparsely furnished room in Clark Chapel, a Methodist Episcopal Church in Atlanta's Summerhill section, housed the first Clark College Class. In 1871, the school relocated to a new site on the newly purchased Whitehall and McDaniel Street property. In 1877, the School was chartered as Clark University.

Early benefactor Bishop Gilbert Haven visualized Clark as the parent "university" of all the Methodist schools established for the education of freedmen. Strategically located in the gateway to the South, Clark was founded to "give tone" to all of the other educational institutions of the Methodist Episcopal Church providing education for African-American youth. After the school had changed locations several times, Bishop Haven, successor to Bishop Clark, was instrumental in acquiring 450 acres in South Atlanta, the location at which the college conferred its degree in 1880. In 1883, the institution relocated and established the Gammon School of Theology, named for Dr. Elijah H. Gammon, which became an independent theological seminary in 1888 and is now part of the Interdenominational Theological Center.

During the 1930s, it was decided that Clark would join the Atlanta University complex for purposes of economy and efficiency. While students on the South Atlanta campus fretted over final examinations in the winter of 1939, work was begun across town on an entirely new physical plant that adjoined Morehouse and Spelman Colleges and Atlanta University.

During the 1980s some of the advantages of proximity, which had seemed promising earlier, again became evident. Clark College and Atlanta University through consolidation preserved the best of the past and present and "Charted a Bold New Future." Clark Atlanta University was created on July 1, 1988. On August 1, 2002, Dr. Walter D. Broadnax succeeded Dr. Thomas Cole as the University’s second President. Dr. Carlton E. Brown currently serves as the third President of Clark Atlanta University having taken the helm on August 1, 2008.
English Department

The Clark Atlanta University Department of English is one of the largest departments in the School of Arts and Sciences. Its fifteen full-time professors teach both undergraduate and graduate courses. The English Department offers a varied and rich curriculum to both undergraduates and graduate students. The department is particularly proud of its multicultural approach to teaching literature and its efforts to expand the curriculum to include Asian, Africana, Caribbean and Native-American literatures. The English Department offers courses that satisfy the University's core requirements in English and the humanities and prepare students for the Bachelor of Arts and the Master of Arts degrees in English. It also offers courses that fulfill the requirements in linguistics and literature for graduate degrees in African-American Studies and the interdisciplinary Doctor of Arts in Humanities (DAH). Each semester, as many as 2000 students take undergraduate and graduate classes in English composition, humanities, linguistics, and a variety of literature courses, including British, American, Africana, African-American, and ethnic American literature. The English Department also sponsors extracurricular activities and organizations that enhance the cultural and academic climate of Clark Atlanta University and the Atlanta community. Foremost among them is the annual Writers Workshop Conference, winner of the 1995 Governor's Award in the Humanities. Other activities include the African American Read-In (an affiliate of the National Council of Teachers of English, NCTE), the Charles Waddell Chesnutt Association (an affiliate of the American Literature Association and the College Language Association), and the annual James Weldon Johnson Gala (a fund-raiser for the department). The Alpha Beta Beta chapter of the Sigma Tau Delta National English Honor Society is also an active component of the English Department’s scholarly activities.

Applying to Graduate Programs in English

The Department of English admits graduates of fully accredited four-year colleges who meet the requirements of the School of Arts and Sciences. Graduate applicants must have completed twenty-four (24) semester hours of undergraduate English above the sophomore level with an average of B or above. In special cases, applicants with fewer than twenty-four (24) hours of B work are admitted conditionally for a probationary semester and are guided by individualized programs designed for them by their advisor.

Applicants may apply for admission online on the CAU Website. Along with completed applications, applicants must forward an official transcript, GRE scores, and three letters of recommendation to the address provided on the application form. Graduate Admissions will forward the completed application package to the English Department. For more information, contact Michelle Davis in Graduate Admissions at (404) 880-8021 or e-mail her at mdavis@cau.edu.
Requirements for the Master’s Degree:

Common requirements for the Master of Arts Program are:

- one academic year in residence (at least)
- passing of reading examination in French, German, or Spanish, or passing a University noncredit course in one of these languages
- a minimum of thirty (30) semester hours with an average of B
- a written comprehensive examination
- a thesis
- an oral defense of the completed, accepted thesis

Specific course requirements:

Conventional Master of Arts Program

CENG 580: Modern Linguistics
or
CENG 581: History of the English Language
CENG 502: Pro-Seminar: Materials and Methods of Research
CENG 560: Literary Theory
  1 Course: Major Author
  2 Courses: British
  1 Course: African American
  2 Courses: American

Electives:

English 561: Comparative Literature
or
  1 Course: Caribbean/African/Commonwealth

Requirements for the Doctor of Arts Degree in the Humanities with a Concentration in English:

In addition to the courses required in the program’s core and pedagogy components, a candidate for the DAH degree with a concentration in English is required to complete twenty-four (24) hours in English, including CENG 516: Major Authors, CENG 509: Genres of Literary Expression, and fifteen (15) hours composed of three (3) hours from each of the areas listed below. Three additional hours may be selected from any of the courses listed for the Department of English. Students whose transcripts do not show sufficient graduate study in literary criticism must take CENG 560.
Required Courses:

CENG 516: Major Authors (3)
CENG 509: Genres of Literary Expression (3)

Students must complete one (1) course from five (5) of the six (6) following areas (15 credit hours) plus one additional course (3 credit hours) from any area of the student’s choosing. However, if the student’s transcript shows insufficient graduate study in literary criticism, the additional course must be CENG 560: Literary Theory and Criticism (3 credit hours).

African and Caribbean Literatures
(1 course from the following):

CENG 530: The African Novel (3)
CENG 531: African Poetry in English (3)
CENG 532: Africana Critical Traditions (3)
CENG 533: The Caribbean Novel (3)
CENG 534: Caribbean Poetry (3)

African-American Literature
(1 course from the following):

CENG 520: Ideas and Forms in African-American Literature (3)
CENG 521: African-American Poetry--From Dunbar to the Present (3)
CENG 522: The African-American Novel (3)
CENG 523: Poetry of the Harlem Renaissance (3)
CENG 524: Comparative Black Literature (3)
(or CAAS 530)

American Literature
(1 course from the following):

CENG 510: Early American Literature (3)
CENG 511: American Poetry (3)
CENG 512: American Romantics (3)
CENG 513: American Realism and Naturalism (3)
CENG 514: The American Novel (3)
CENG 515: Contemporary American Literature (3)
British Literature
(1 course from the following):

CENG 540: The English Novel (3)
CENG 541: Victorian Poetry (3)
CENG 542: Literature of the Romantics (3)
CENG 543: Drama of the Renaissance (3)
CENG 544: Shakespeare (3)
CENG 546: The Renaissance (3)
CENG 547: The Enlightenment (3)
CENG 548: Modern Drama (3)

Language and Linguistics
(1 course from the following):

CENG 580: Modern Linguistics (3)
CENG 581: History of the English Language (3)
CENG 582: African-American Dialects (3)

Women’s Literature
(1 course from the following):

CENG 590: Contemporary African Women’s Fiction (3)
CENG 592: Caribbean Women Writers (3)
CENG 593: Ethnic American Women Writers (3)
CENG 594: Southern Women Writers (3)

Humanities Requirements: Must complete 48 hours beyond the Master’s Degree, including 24 hours in specialty area (English) and 24 in Humanities

1. Core Component: Completion of twelve (12) semester hours from the following interdisciplinary core courses:

CHUM 675: Humanistic Inquiry (3)
CHUM 676: The Person in History and Literature (3)
CHUM 677: Literature and Popular Culture (3)
CHUM 678: Ideas and Exemplars (3)

2. Pedagogy Component: Completion of twelve (12) semester hours of higher education in the Humanities including an internship in teaching

CHUM 681: Higher Education in the United States (3)
CHUM 682: Teaching and the Humanities (3)
CHUM 683: Internship (3)
CHUM 684: Internship (3)
Students who have prior teaching experience may satisfy the internship requirement in one semester with approval of the D.A.H. Director; these students may substitute an additional content course for the second internship.

3. Completion of twenty-four (24) semester hours in an area of concentration listed above.

4. Evidence of proficiency in the use of two research tools which may be satisfied by reading proficiency in two foreign languages, or by reading proficiency in one foreign language and proficiency in computer science, statistical measurement, or other applicable research tools.

Additional Requirements:

1) Comprehensive Exam

2) Two Foreign Languages: Test(s) or Course(s)

3) Dissertation, including oral defense

English Graduate Course Descriptions

CENG 502: Pro-Seminar: Materials and Methods of Research 3 credits
Lectures and exercises in research in literature and language with emphasis on thesis problems: required of all students in English (first semester).

CENG 503: Technical Writing 3 credits
Introduction to principles, forms, and techniques of writing: course includes computer-assisted instruction.

CENG 509: Genres of Literary Expression 3 credits
Studies in rotation of the formal parameters and evaluative criteria, which define a given genre: the novel, biography and autobiography, drama and poetry (open only to students in the Doctor of Arts in Humanities Program).

CENG 512: American Romantics 3 credits
Studies in literary and cultural currents of American Romanticism from Freneau to Dickinson (1750-1830). Course also includes American Renaissance authors including as Emerson, Hawthorne, and Melville, as well as abolitionists Frederick Douglass and Frances E. W. Harper.
CENG 513: American Realism and Naturalism  
Studies in American Realism and Naturalism including major novelists from Samuel L. Clemens (Mark Twain) to Richard Wright.

CENG 514: The American Novel  
Studies the intellectual and aesthetic history of the American Novel and includes novelist such as Nathaniel Hawthorne, William Faulkner, and J. D. Salinger.

CENG 515: Contemporary American Literature  
Studies in values, themes, styles, and genres in contemporary American literature.

CENG 516: Major Authors  
An intensive and inclusive study of preeminent authors writing in English, with emphasis on their uniqueness and debt to the literary environment and traditions in which their works occurred.

CENG 520: Ideas and Forms in African-American Literature  
Surveys African-American writings from conceptual and historical perspectives to determine to what extent this literature is uniquely African American.

CENG 521: African-American Poetry: From Dunbar to the Present  
Study of major poets from Dunbar to Lee, including Giovanni, Sanchez and other modern poets, within their cultural, historical, and literary contexts.

CENG 523: Poetry of the Harlem Renaissance  
Study of poetry of the period 1919-1934, which considers relevant white poets and critics, major black poets and critics, and some minor black poets.

CENG 524: Comparative Black Literature (or CAAS 530)  
Comparative study of Afro-Romance and African-American literatures. Prerequisite: A reading knowledge of French and consent of instructor. Reading knowledge of Spanish strongly recommended but not required.

CENG 525: African-American Folklore  
Study of the principal characteristics of African and African-American folklore with specific emphasis on folk literature and the oral tradition.

CENG 530: The African Novel  
Study of modern African novels written in English with attention to their social contexts.

CENG 531: African Poetry in English.  
Study of several major poets from West, East, and Southern Africa.
CENG 532: African Cultural Traditions 3 credits
Analysis of the concept of black worldview and culture, including readings on African-American, African, and other Eastern aesthetics.

CENG 540: The English Novel 3 credits
Study of selected English and Irish novels from Defoe and Richardson to James Joyce and Graham.

CENG 541: Victorian Poetry 3 credits
Study of poetry of the Victorian Age with Tennyson and Browning as major figures, but also including the works of other Victorian poets.

CENG 544: Shakespeare 3 credits
Intensive study of Shakespeare’s tragedies, comedies, and histories.

CENG 547: The Enlightenment 3 credits
Study of literary trends of the seventeenth and eighteenth centuries. English writers include Hobbes, Locke, Dryden, Pope, Swift, and Johnson. Readings include some key formative influences from France, such as Descartes and Voltaire.

CENG 548: Modern Drama 3 credits
Survey of representative and important European and American plays from Ibsen to dramatists of the post-World War II period.

CENG 560: Literary Theory and Criticism 3 credits
Survey of the principles governing the creation, appreciation, and valuation of literature as they have developed over the centuries, especially as defined and redefined during the contemporary period.

CENG 561: Comparative Literature 3 credits
Studies in multicultural literatures stemming from Europe, Asia, and Africa. Knowledge of French, Spanish, Chinese, or African languages is useful but not required.

CENG 580: Modern Linguistics 3 credits
Introduction to modern descriptive linguistics and the principles of generative grammar.

CENG 581: History of the English Language 3 credits
Study of the nature and function of language; the development of English sounds, forms and syntax; modern English grammar, vocabulary, and American speech.

CENG 582: African-American Dialects 3 credits
Examination of theories and descriptions of African-American speech, especially the hypothesis of decreolization. Prerequisite: ENG 580, 581, or permission of the instructor.
CENG 590: Contemporary Africana Women’s Fiction 3 credits
Examination of the fiction by women throughout the African Diaspora with attention given to the roles and status of women in these societies.

CENG 591: African-American Women Writers: Genre 3 credits
Study of a particular genre of literature by African-American women writers. Genre (i.e. fiction, poetry, and drama) will vary each term the course is taught.

CENG 592: Caribbean Women Writers: Genre 3 credits
Examination of writings by women of the English, French, and Spanish speaking Caribbean. Knowledge of French or Spanish will be useful. Genres (fiction, poetry and drama) may vary each term the course is taught.

CENG 593: Ethnic American Women Writers 3 credits
Study of writings from women if various American ethnic groups. While the focus will be on women writers of color, attention will be given also to influential Euro-American ethnic writers.

CENG 594: Southern Women Writers 3 credits
Examination of the texts and the tensions emerging from the literary experiences of women writing in the southern United States. Attention will be given to the prevailing southern themes of race, class, gender, and heritage.

CENG 600: Independent Study 3 credits
Studies of works in areas not offered in scheduled classes or seminars (offered on demand and supervised by selected faculty).

CENG 601: Thesis Consultation 1 credit

CENG 605: Thesis Research 3 credits
Graduate Financial Aid

You may access Financial Aid on the University's Web site for information on financial aid opportunities. The English department awards a limited number of tuition scholarships each semester to students accepted for admission to the English Program.

Examinations

Besides final examinations in courses, students in each program must pass comprehensive examinations. These are taken at the end of the student’s course work. The student must declare in writing to the Graduate Coordinator intention to sit for the examinations at the beginning of the appropriate semester. The comprehensive examinations must be successfully completed before thesis or dissertation research is formally initiated.

M.A. Comprehensives

The examination for master’s students consists of four one and one-half (1½) hour essays given in a six-hour (6) period over the course of a single day. The morning period comprises three (3) hours in which students write two (2) essays and the afternoon period comprises three (3) hours in which students write two (2) essays. The examination, usually administered in January and May, assesses a broad range of the student’s knowledge of literature. The comprehensives cover four areas of literature: British, American, Ethnic American, and Africana/Linguistics. After the examination is evaluated by graduate professors, the student is notified of his/her performance by the graduate coordinator. Exam essays may earn a high pass, pass, low pass or fail. Students have one opportunity to rewrite failing essays. If a student fails the M.A. Comprehensive Examinations more than once, he or she may be considered ineligible to continue in the M.A. graduate program in English.

DAH Comprehensive Exams

The examinations for the English concentration in the DAH program consist of a video presentation of two art works, an interdisciplinary humanities component, a pedagogy component, and an English component. The humanities, pedagogy, and English components are all take-home-written examinations for which the student prepares a typed discussion and sits for an oral examination. The video presentation, the written, and the oral examinations are evaluated by a committee of five, including both the director of the DAH program and the chair of the English Department. The student is then notified of his/her performance by the director of the DAH program. For further details regarding evaluation, please see the director of the DAH program. Students are eligible to take the examinations during their last semester of regular course work. Sample questions for review for each component of the examination are available from the director of the DAH program.
Furthermore, the comprehensive examinations require reading beyond course work and writing above the average-level essay. In preparing for the examinations, the student needs to consult literary histories as well as specific texts on authors, periods, and subjects. Readings for the students studying for the DAH comprehensive examinations must include both literary and pedagogical texts. It is the responsibility of the student to show a commanding knowledge of the subject, to demonstrate clear organization of material and adequate development of ideas, and to use standard English in responding to each examination question. An excellent handbook for writing is an indispensable tool for students who are studying for the comprehensive examination.

**The Foreign Language Examination**

All students in the regular M.A. program must satisfy the foreign language requirement by either passing an examination or by passing a non-credit language course. Students in the DAH program must satisfy the foreign language requirement by demonstrating proficiency in two foreign languages, either through passing examinations or by passing non-credit language courses (or one of each). The Foreign Language Examination is administered at the beginning of each semester. Students who plan to take the examination should register for it in the Department of Modern Foreign Languages, Room 305, Sage-Bacote Hall, during the registration period for graduate students. Students who have had undergraduate course work in one of the required languages are urged to take the examination immediately. The examination tests the student’s general reading proficiency in the language, dictionaries may be brought to the examination, and there is no penalty for failure. A non-credit language course must be taken in the event of failure, or if the student has no prior background in the language.

**Thesis and Dissertation Procedures**

Students who have completed the course and comprehensive examination requirements are eligible to begin formal thesis (M.A.) or dissertation (DAH) study. Students are encouraged to explore early research interests, which will be developed in the thesis/dissertation. However, students should not enroll in Thesis Consultation until they have passed comprehensive examinations. Only those students enrolled in Thesis Consultation will be considered as officially writing the thesis/dissertation.

Both the master’s thesis and the doctoral dissertation represent original research and are indicative of the candidate’s intellectual growth and scholarly ability. Working closely with the advisor (first reader), the candidate receives careful guidance in defining the topic, determining the research methodology, and writing the chapters.

**The Process--Advisors and Prospectus**

The thesis process begins with selecting an advisor from a list of faculty provided by the English graduate coordinator or DAH coordinator. For the M.A. thesis, two readers are necessary—the advisor (also the first reader) and a second reader. For the DAH dissertation, an advisor, a second reader, and a third reader are required.
The selected readers of the thesis/dissertation comprise the student’s committee. An M.A. student should select readers no later than the end of the second semester of course work. A DAH student should select a committee as early as the first semester of course work, if possible, and certainly no later than the end of the second semester. A student’s committee may include more than the required readers. It is the responsibility of the advisor and the committee members to guide the student through the writing of the prospectus and the thesis or dissertation.

The second step in the thesis process is writing a prospectus—a description of the writer’s topic. The prospectus should clearly reflect the objectives, methodology, chapter description, and a working bibliography. The length of the prospectus averages around 5-7 pages for a master’s thesis, 12-15 pages for a doctoral dissertation. Examples of the prospectus are in the English office.

**The Preparation—Prospectus and Thesis**

The prospectus is an important undertaking for the graduate student. Because it includes the essential ideas and directions for writing the thesis/dissertation, the student’s advisors and key members of the committee should be involved in helping the student prepare the document. When it is completed, it should be submitted to the appropriate chair in the English Department and to his/her advisor. The DAH student should submit the prospectus to the director of the DAH program, the chair of the English Department, and the advisor of the dissertation.

After the prospectus has been approved, the student works closely with his/her advisor in writing the thesis/dissertation. The student submits a chapter at a time for review and recommended revisions. Subsequent readers review a draft of the completed work, and upon their approval, the final document is completed. When the final copy of the thesis/dissertation is approved, it is submitted to the Dean of School of Arts and Sciences. The final document must conform to specifications of the *MLA Handbook for Writing Theses and Dissertations*. The *University Guide for Thesis and Dissertations* must be consulted on specifications not mentioned in the MLA Handbook.

The length of theses and dissertations varies, but average lengths for master’s theses tend to be 50-70 pages; dissertations should be between 200 and 250 pages. The Woodruff Library holds copies of all Atlanta University/Clark Atlanta University Graduate theses and dissertations. Prospective writers should examine representative samples for format, scope, and level of scholarly achievement.
M.A. Comprehensive Exam Study Questions

Shakespeare:

1. As early as Aristotle, the tragic hero was defined as a person not innately evil, but liable to great error. Discuss this concept of the “tragic flaw” in relation to 3 of Shakespeare’s tragic heroes.

2. The overarching master theme of Appearance versus Reality has been an enduring concept of Shakespeare appreciation and criticism. Discuss, with reference to at least 3 plays, this theme.

3. Gender issues in Shakespeare have taken on a redefined significance during the past generation, especially due to feminist criticism. Discuss the theme(s) of gender issues in Shakespeare with reference to at least 3 plays.

4. The general revolution in critical theory of the past generation—especially Deconstructionism, New Historicism, and Feminism—has changed the course of Shakespeare criticism. Choose one of the above critical theories and discuss in detail in relation to at least 3 plays.

5. The idea of “the mask,” or persona, or disguise more generally, is a very fruitful idea in the study of Shakespeare. Discuss various ways in which masks (literal or figurative), disguises of identity, and more generally disguise of purpose are reflected in Shakespeare.

British Literature:

1. Victorian mandate required that literature be an instrument to illustrate and/or enforce moral order, religious truths, and even practical lessons in the life it delineates—in essayist Thomas Carlyle’s words, to show “the significance of Man’s Life.” Discuss one Victorian work, which seems realistically to illustrate these requirements and one that satirizes the era’s rigidity.

2. Plot the course of the English novel from its inception through the nineteenth century, using specific works to illustrate the evolution of the genre in terms of subject matter, narrative voice, plot structure, characterization, and theme, etc. Relating the work to its historical context in terms of politics, philosophy, and/or science may be helpful.

3. Discuss one of the following themes prevalent in Romantic poetry and other genres, using at least three different poets’/authors’ works: nature and organicism; fragmentation (and the role of the female); the female; the Byronic hero; the beautiful and the sublime; or the supernatural.
4. Discuss the philosophical underpinnings of the Romantic or the Victorian Era. Discuss the philosophy (ies) in relation to the ideas set forth in several prose, poetical, or fictional works of the era.

**American Literature:**

**Early American through Nineteenth-Century American:**

1. Discuss the influence of Puritan religious beliefs, for example Calvinism, on Puritan literature. Select 3 Puritan authors to illustrate your ideas.

2. How did Puritan thought influence 18th century American writers, and in what ways did Age of Enlightenment writers react against the tenets of Puritanism? Choose at least 3 18th century writers to illustrate your ideas.

3. Discuss the characterization of marginalized groups (racial, ethnic, gender) in Puritan society. Discuss at least 3 authors.

4. Discuss the characterization of marginalized groups (racial, ethnic, gender) in 18th century society.

5. How did 18th century thought influence Romantic writers? Discuss the major historical events and philosophical premises of each era, and how texts from the respective eras show these influences.

6. Show how the works of 3 American writers exemplify the premises of Romanticism.

7. Show how Realism was a reaction against Romanticism using at least 3 realist authors.

8. Compare the tenets, philosophies and aesthetics of Realism and Naturalism, using at least 3 naturalist works.

9. Analyze 3 Realist or Naturalist or Romantic texts that seem in some way to challenge the premises of the respective movement.

10. Analyze how writers from marginalized groups (racial, ethnic, gender, etc.) negotiate between writing what they see as the truth of their experiences and following the premises of Romanticism or Realism or Naturalism.
**Modern American Literature:**

1. Show how Modernism was a reaction against Realism, using at least three modernist writers.

2. Analyze the assumptions and tenets of Modernism, using at least 3 modernist works to support your points.

3. Analyze the assumptions and tenets of Postmodernism, using at least 3 postmodernist works to support your points.

4. What are some of the major themes that distinguish modern American literature from earlier American literature?

5. What are some of the major literary movements of modern American poetry? Use specific poems to support your points.

6. Analyze three modern American works that illustrate the complicated nature of identity and of representing identity in literature.

**Ethnic American:**

1. Choose at least three works written by authors of different ethnic backgrounds; show how they represent the multi-dimensional image of the Ethnic American; and discuss some common experiences shared by all ethnic Americans, for instance, their confusion about and struggle for personal identities and the dilemma of being a “hyphenated” or “labeled” American.

2. Names have a mythic significance and to be nameless is to have no identity, no selfhood, no power. Discuss the importance of names and naming in Ethnic American women’s writings. Use three or four books to exemplify how naming can be an act of empowerment and a form of self-assertion, and how change of names indicates change of identities.

3. Explain the major precepts and most salient principles of feminist criticism and post-colonial criticism and apply them to the interpretation of some significant works of Ethnic American women writers.

4. Analyze the mother-daughter relationship in Ethnic American women’s narratives. Use at least three books to show the gaps and bonds, conflicts and harmony, rebellion and resignation between mothers (especially immigrant mothers) who still hold on to the old traditions, and their American-born (and/or Americanized) daughters.
5. Journey is a very important motif in Ethnic American literature. It can be a journey of exile (like the Exodus in the Bible), a coming of age journey (often paralleled by the protagonist’s Americanization), and a “backward” journey (in search of root or root culture). Analyze the journey motif in Ethnic American narratives and use at least one book to exemplify one type of journey.

**African and African-American Folklore:**

1. Identify and explain distinctive characteristics of this body of oral literature. Show relationships between African and African-American lore. Cite issues, scholars and examples to illustrate your points.

**Southern Women’s Literature:**

1. Choose three significant Southern Women Writers and define their contribution to the literature of their region, country and world. Show how they are Southern as opposed to any other area. Also, demonstrate some universal elements in their writing.

**Literary Theory and Criticism:**

1. Distinguish Modernism from Post-Modernism and elaborate on those theorists who espouse each position.

2. Outline, in general terms, the tenets of Henry Louis Gates’s argument in *The Signifying Monkey*. How does the application of African-American literature to the “theory game” shift the way the game is played?

3. Define the following terms/theories:
   - Structuralism
   - Hermeneutics
   - Phenomenology
   - Psychoanalysis

4. Structuralists argue that language is a series of “signs” which gather meaning because of what they are not. What does this mean?

5. Feminism and Womanism are distinguished by at least three major philosophical ideological differences. What are they?

**African-American Literature:**

1. Discuss themes, issues, and/or concerns relevant to the black community, that were first articulated during the Harlem Renaissance. Be sure to include the works of at least Langston Hughes, Zora Neale Hurston, and Alain Locke.
2. James Baldwin is said, by some, to have been the “boldest black writer in American history.” Define or refute this claim, paying special attention to specific works written by this author.

3. In *Mooring and Metaphors*, Karla Holloway argues that African-American women’s writings tend to be more spiritually endowed” or “spirit-centered” than the writings of African-American men. Argue for or against this position.

4. No book written by an African-American author has received more praise and critical attention than Ellison’s *Invisible Man*. What are the achievements of this work and what might you see as a shortcoming?

5. Contemporary critics are troubled by the mass publication of “popular black literature” such as Terry McMillan’s *Waiting to Exhale* and E. Lynn Harris’ *Invisible Life*. They argue that these works really don’t qualify as “literature” in the strictest sense. Do you agree?

6. Discuss in detail the literature of the Black Arts Movement and outline those writers such as Sonia Sanchez and Amiri Baraka in terms of what they had to say to a turbulent, tumultuous American society.

7. The canon of Toni Morrison’s works could be seen as history of the evolution of black people in America. Speak of at least three of her novels and discuss how they portray African Americans in their respective contexts. Is her portrayal reliable truth?

**Linguistics:**

1. Language change is the permanent alternation that occurs in the system or systems of any language. Slips of the tongue and ad hoc coinages which are not adopted by other users of the language are not considered to be part of language change. Explain further this definition of language change and include in your explanation reasons for language change, factors that impede language change, and how well we can predict language change. Finally, is language a sign of deterioration or corruption?

2. Every language has its dialects; after all, no language is spoken homogeneously. A number of surviving texts from Old English suggest that the English language at that time had its own variations or dialects. Explain the nature of dialectal variation in Old English and also why only few texts of Old English had survived. In addition, explain the major characteristics of literary imagination and literary productivity during the Old English period. Your discussion should also address the following questions: Who were the literary artists at the time? What was the nature of authorship? Why was so much emphasis placed on religious writing? What was the contribution of the Anglo-Saxon Chronicle to the development of literature and literacy? What is the significance of Beowulf in the context of language history and language reconstruction?
3. The Norman invasion of England in the eleventh and twelfth centuries produced profound consequences on the English people and their language. For example, after the invasion, French officials and the clergy arrived in England, and the French culture gained ascendancy over the English culture. Describe specifically the linguistic situation in England before and after the Norman invasion.

4. Although beginning as a German dialect, but over the centuries the English language eventually grew into a powerful international language with a great deal of diversity. Using the features that are generally assumed to be common to all languages as your analytical framework, argue whether or not it is reasonable to consider the African-American Dialect or English a legitimate variety of the English language.

5. It is generally assumed that meaning is very problematic to define and characterize. Based on your knowledge and understanding of this assumption, explain and illustrate the concept of meaning in its various forms. Also discuss the relationship between language, meaning, and thought. Include in your discussion and analysis forms of meaning such as referential meaning, connotative meaning, discourse meaning, pragmatics, the semantic relations between words and sentences, the interpretation of fuzzy concepts, and the principle of compositionality. Illustrate your discussion with examples.
Expectations of Faculty:

Students should expect faculty to follow general guidelines which include:

1. It is expected that students will be provided with a written syllabus, which includes a description of the course, course objectives, reading requirements (textbooks and other supplemental reading), class assignments, expectations for class attendance, and how the course will be evaluated;
2. It is expected that faculty will guide students about the amount of outside work that is reasonable preparation for class participation and assignments;
3. It is expected that faculty will provide a sufficient number of learning experiences during the course so that students benefit from both peer and instructor evaluation;
4. It is expected that faculty will be fair, impartial and constructive in evaluating a student’s performance;
5. It is expected that faculty will be provide constructive criticism that enable students to correct academic errors and to develop their scholarly abilities;
6. It is expected that faculty will return students’ exam papers and assignments, in a timely fashion, after they have been graded, in order for students to have access to their own work for future reference;
7. It is expected that faculty will post and keep regularly scheduled office hours, and provide appointments for conferences;
8. It is expected that faculty will encourage constructive criticism and recommendations from students about how courses can be improved, and provide the opportunity for a written semester evaluation of each course;
9. It is expected that faculty will treat students with courtesy and respect at all times.

Expectations of Students:

General guidelines for English majors to follow while matriculating at Clark Atlanta University include:

1. Students will prepare for each class meeting and participate actively;
2. Students will attend class in accordance with University regulations, and faculty expectations. Instructors should be notified when a class will not be attended or when a student has to leave early;
3. A student will complete all course assignments in a timely manner and present them in a professional format;
4. Students will prepare work that is original and prepared independently of other students. Not to do so unless authorized is to engage in academic dishonesty or plagiarism;
5. Students will be respectful of classmates, faculty and staff;
6. Students will be open to the ideas of instructors and classmates while being free to offer constructive criticism, to classmates and instructors, aimed at improving the learning environment.
English Department’s Policies and Procedures for Plagiarism and Cheating

Definitions:

PLAGIARISM

All academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, and self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper or file from a friend, an essay cut and pasted from the internet, etc.

When a student's assignment involves research in outside sources or information, the student must carefully acknowledge exactly what, where and how he/she has employed the sources. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact constitutes plagiarism. The only facts one need not cite are those that are considered common knowledge, such as the dates of WWII, for example.

CHEATING

Cheating includes, but is not limited to, the wrongfully giving, taking, or presenting any information or material by a student with the intent of aiding himself/herself or another on any academic work which is considered in any way in the determination of the final grade.

Cheating is the act of obtaining or attempting to obtain credit for academic work through the use of any dishonest, deceptive, or fraudulent means. Examples include but are not limited to:

Copying, in part or in whole, from another's test or other evaluation instrument;

Submitting work previously presented in another course;
Using or consulting during an examination sources or materials not authorized by the instructor;

Altering or interfering with grading or grading instructions;

Sitting for an examination by a surrogate, or as a surrogate;

Any other act committed by a student in the course of his or her academic work which defrauds or misrepresents, including aiding or abetting in any of the actions defined above.

**Penalties:**

First offense: The student will receive a zero on a plagiarized essay or a test on which he/she cheated and will not be allowed to rewrite the essay or retake the exam. The documentation of plagiarism/cheating will be kept in a confidential file in the English department Chair’s office.

Second offense: If the student plagiarizes or cheats in the same or different English class, he or she will automatically fail the course.

No distinction will be made between unintentional and intentional plagiarism/cheating. It is the student’s responsibility to follow the rules for avoiding plagiarism/cheating. If the student has questions, he or she is responsible for asking the instructor for clarification.
Appendix A
Master of Arts in English Program Status Form

Name: _____________________________ I.D. # ________________________
Permanent Address: _________________________________________________
Telephone: ___________________________ E-Mail: _________________________
Local Address: _______________________________________________________
Telephone #: ____________________________ E-Mail ________________________

Person to contact in case of emergency:
Name _______________________________________________________________
Address: __________________________________________________________________
Telephone #: ____________________________ E-Mail ________________________

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>English 580: Modern Linguistics (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>or English 581: History of the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English Language (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English 502: Pro-seminar (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English 560: Literary Theory and Criticism (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English 544: Shakespeare (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>or English 516: Major Author (3)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

American Literature (2 courses)
1) 
2) 

British Literature (2 Courses)
1) 
2) 

African-American Literature (1 Course)
Africana, Caribbean, or African Literature
1) 

Foreign Language test or course
30 hours total
Appendix B
Doctor of Arts in Humanities
Program Status Form

Name: _____________________________ I.D. # __________________________________

Permanent Address: _________________________________________________________

Telephone: _________________________ Email __________________________________

Local Address: _____________________________________________________________

Telephone: _________________________ Email __________________________________

Person to contact in case of emergency:

Name: __________________________________________________________________

Address: _________________________________________________________________

Telephone: _________________________ Email __________________________________

In addition to the courses required in the program’s core and pedagogy components, a candidate for the DAH degree with a concentration in English is required to complete thirty (24) hours in English, including CENG 516: Major Authors, CENG 509: Genres of Literary Expression, and fifteen (15) hours composed of three (3) hours from each of the areas listed below. Three additional hours may be selected from any of the courses listed for the Department of English, except that students whose transcripts do not show sufficient graduate study in literary criticism must take CENG 560.

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>CENG 516: Major Authors (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENG 509: Genres of Literary Expression (3)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Students must complete one (1) course from five (5) of the six (6) following areas (15 credit hours) plus one (1) additional course (3 credit hours) in any of the areas. However, if the student’s transcript shows insufficient graduate study in literary criticism, the additional course must be CENG 560: Literary Theory and Criticism (3 credit hours).
<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>African and Caribbean Literatures</strong>&lt;br&gt;(1 Course from the following)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENG 530: The African Novel</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 531: African Poetry in English</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 532: Africana Critical Traditions</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 533: The Caribbean Novel</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 534: Caribbean Poetry</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td><strong>African-American Literature</strong>&lt;br&gt;(1 Course from the following)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENG 520: Ideas and Forms in African-American Literature</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 521: African-American Poetry: From Dunbar to the Present</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 522: The African-American Novel</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 523: Poetry of the Harlem Renaissance</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 524: Comparative Black Literature (or CAAS 530)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>American Literature</strong>&lt;br&gt;(1 Course from the following)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENG 510: Early American Literature</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 511: American Poetry</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 512: American Romantics</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 513: American Realism and Naturalism</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 514: The American Novel</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 515: Contemporary American Literature</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td><strong>British Literature</strong>&lt;br&gt;(1 Course from the following)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENG 540: The English Novel</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 541: Victorian Poetry</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 542: Literature of the Romantics</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 543: Drama of the Renaissance</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 544: Shakespeare</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 546: The Renaissance</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 547: The Enlightenment</td>
<td></td>
<td>(3)</td>
</tr>
<tr>
<td>CENG 548: Modern Drama</td>
<td></td>
<td>(3)</td>
</tr>
</tbody>
</table>
Language and Linguistics
(1 Course from the following)

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>CENG 580: Modern Linguistics</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENG 581: History of the English Language</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENG 582: African-American Dialects</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Women’s Literature
(1 Course from the following)

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>CENG 590: Contemporary African Women’s Fiction</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENG 592: Caribbean Women Writers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENG 593: Ethnic American Women Writers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENG 594: Southern Women Writers</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Humanities Requirements: Must complete 48 hours beyond Master’s Degree, including 24 in specialty area (English) and 24 in Humanities

1) Core Component: Completion of twelve (12) semester hours from the following interdisciplinary core courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHUM 675: Humanistic Inquiry</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHUM 676: The Person in History and Literature</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHUM 677: Literature and Popular Culture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHUM 678: Ideas and Exemplars</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2) Pedagogy Component. Completion of twelve (12) semester hours of higher education in the Humanities including an internship in teaching.

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHUM 681: Higher Education in the United States</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHUM 682: Teaching and the Humanities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHUM 683: Internship</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHUM 684: Internship</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Students who have prior teaching experience may satisfy the internship requirement in one semester with approval of the D.A.H. Director; these students may substitute an additional content course for the second internship.

3) Completion of twenty-four (24) semester hours in an area of concentration listed above.

4) Evidence of proficiency in the use of two research tools which may be satisfied by reading proficiency in two foreign languages, or by reading proficiency in one foreign language and proficiency in computer science, statistical measurement, or other applicable research tools.

**Other Requirements:**

1) **Comprehensive Exam**

2) **Two Foreign Languages: Test or Course**

3) **Dissertation, including oral defense**
Appendix C

GRADUATE STUDENT APPEALS PROCEDURES
GRADUATE APPEALS PROCESS FOR ACADEMIC DECISIONS

Where a student alleges that the actions of a faculty member have resulted in academic injustice, he/she shall have the right to have the matter adjudicated. Academic injustice can include, but is not limited to, a grade or suspension from class, but must involve some specific and demonstrable injustices. Before initiating the formal appeals process, the student must attempt to resolve the matter by personal conference with the faculty concerned and/or the department chair for consideration and adjustment. If the matter is not resolved, the student shall follow the appeals process.

A. Appeals Process. The following steps shall be followed when initiating the formal appeals process. Failure to do so can result in the appeal being dismissed.

1. All appeals of academic decisions, including requests for review of grades, shall be initiated within thirty (30) days after the beginning of the semester immediately following the one in which the matter occurred. A student not in residence shall send the appeal by certified mail to the chair of the department. Within five business days of its receipt, the chair shall present the students complaint to a departmental or school committee convened by the chair or dean. The committee shall consist of five members: three faculty appointed by the chair or dean, and one faculty and one student representative selected by the student. Only the three faculty members appointed by the chair or dean shall vote on the matter. The committee will report its recommendations to the department chair within five business days. The department chair shall convey the committee’s findings in writing to the affected parties.

2. Either party may appeal the department committee’s decision but shall do so in writing and within five business days of receiving it. That appeal will be addressed to the school dean, who shall convene the School Academic Standards Committee within ten business days of receipt of the appeal and also forward all relevant documentation to the committee. The committee may ask for additional documentation or statements from the parties, but shall render its decision within five business days.

3. The School Committee will forward its decision to the school dean, who will convey the decision in writing to the interested parties.

B. Review and Appeal. A student or faculty member may appeal the School Academic Standards Committees decision to the Dean of Graduate Studies, but
shall do so in writing and within ten business days of receiving it. The Dean of Graduate Studies may seek the advice of the University Academic Standards and Standing Committee and the Student Welfare Committee.

The Dean of Graduate Studies will consider all information presented and shall render a decision within ten business days of receiving the appeal.

The decision of the Dean of Graduate Studies, taken with or without the advice of the University Academic Standards and Standing Committee and/or the Student Welfare Committee, shall exhaust all required institutional remedies. In implementation, the Deans decision shall also be binding on matters of interpretation of codes and procedures, determination of serious injustice, and determination that an allegation is subject to adjudication by procedures provided therein.

In instances where there is no departmental unit, or when specified by the school, the process begins with the appeal going directly to the school dean and follows the remaining guidelines as indicated.
The Department of English
Graduate Faculty and Staff

2009-2010

Dr. Alma Vinyard
Chairperson

Mrs. Glenda Gooden
Senior Administrative Assistant

Timothy Askew, Ph.D., Emory University
Associate Professor
Victorian Literature, American Literature, Advanced Grammar

Georgene Bess, Ph.D., University of Maryland
Assistant Professor
African American and Caribbean Literature

Charles Duncan, Jr., Ph.D., Emory University
Professor
British Literature, Shakespeare

Dipa Janardanan, Ph.D., Georgia State University
Instructor
Modern Drama, Contemporary American Women Writers

Janice Liddell, Ph.D., University of Michigan
Professor
African American, Women’s, and Caribbean Literatures

Viktor Osinubi, Ph.D., University of Lancaster, UK
Associate Professor
Linguistics and Post-Colonial Studies

Alma Vinyard, Ph.D., University of Tennessee
Associate Professor
Harlem Renaissance, Literature and Social Linguistics

Susan Prothro Wright, Ph.D., University of New Mexico
Associate Professor
Nineteenth-Century American Literature, British Romantics