

THE DEPARTMENT OF ENGLISH

GRADUATE HANDBOOK

Fall 2015

**COLLEGES OF GRADUATE AND PROFESSIONAL STUDIES (CPGS)
CRITICAL DATES FOR GRADUATION, THESIS, & DISSERTATIONS**

	<u>Fall</u>	<u>Spring</u>	<u>Summer II</u>
Application for Graduation	10/1*	2/1*	2/1*
Application for Certificate Completion	10/1*	2/1*	2/1*
Ordering of Academic Regalia	ONE MONTH PRIOR TO COMMENCEMENT		
Public Defense Announcement: <i>Student's thesis/dissertation chair</i> <i>Forwards notice of public defense to</i> <i>CGPS Graduation Coordinator by e-mail</i>	7 DAYS PRIOR TO DEFENSE		
Public Oral Defense	4 th Friday in October	2 nd Friday in March	4 th Friday in June
<i>Format Review</i> (Initial Hardcopy)	2 nd Friday in November	2 nd Friday in April	2 nd Monday in July
Finals Copies (Submitted to UMI as a PDF)	1st Monday in December	4th Monday in April	4th Monday in July

**or the first business day thereafter*

ADDITIONAL DEPARTMENTAL DATES

Committees Formed and Paperwork Approved	4/1	11/15	11/15
Proposal Due to Committee (Semester Prior to Defense)	4/15	11/30	11/30
Completed, Defense-Ready Copy of Text to Entire Committee	14 DAYS PRIOR TO DEFENSE		

PLEASE NOTE: ALL DEFENSES ARE TO BE HELD **BEFORE** STUDY WEEK

Application for Assistantship (both new and renewals)	3/1
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I. INTRODUCTION

Graduate programs in English at Indiana State University provide opportunities for specialization in English studies. The Department offers course work in English and American literature, composition, and creative writing.

The students in the program reflect a broad regional and institutional diversity, coming from the Midwest, the South, both coasts, and other countries. Past and current students have earned undergraduate degrees from schools ranging from large land-grant and urban institutions such as Indiana, Michigan State, and the University of Miami to small liberal arts colleges such as Augustana, Oberlin, and Wabash.

Recent alumni of the program are pursuing doctorates at major universities, teaching at community colleges and high schools, or working as technical writers, newspaper editors, and university administrators.

The Department currently has a graduate faculty of nineteen, whose interests span English and American literary studies, composition, cultural studies, and creative writing. In addition to publishing hundreds of articles and creative works in some of the field's leading journals, over half have published books, and all are active teachers who are regularly accessible to students.

This handbook is intended to answer most questions students and faculty may have about the graduate programs offered by the Department of English, covering such topics as admission, assistantships, housing, courses of study for each specialization, and procedures for writing a thesis, master's paper, and creative project. It also includes an appendix of sample forms, including sample Master's proposals. This handbook does not cover everything, however, and should therefore be used as a supplement to the *Graduate Catalog*, which is available on the ISU webpage (<http://graduate.indstate.edu>).

Additional information about the Department of English, its programs, and faculty is available on the Department website (www.indstate.edu/english).

II. CONTACTS

Chairperson of the Department of English: Dr. Robert Perrin, Root Hall A-266;
phone: 812-237-3160; e-mail: robert.perrin@indstate.edu.

Director of Graduate Studies: Dr. Kit Kincade, Root Hall A-206;
phone: 812-237-3277; e-mail: kit.kincade@indstate.edu.

Director of Writing Programs and Supervisor of Teaching Assistants: Dr. Susan Latta, Root Hall A-220; phone: 812-237-3506; e-mail: susan.latta@indstate.edu.

Dean of the College of Graduate and Professional Studies: Dr. Lynn Maurer, Tirey Hall 183;
Phone: 812-237-3111, 800-444-4723; e-mail: grdstudy@indstate.edu.

III. ADMISSIONS

In addition to meeting the general requirements of the College of Graduate and Professional Studies (see *Graduate Catalog* at <http://graduate.indstate.edu>), applicants for admission to all master's programs must have an undergraduate major or minor in English or a strong background in undergraduate studies in English. The following guidelines are used by the Department to grant admission to its programs:

Regular Admission:

1. An undergraduate major or minor in English, with a minimum of a 3.0 average in English courses above the freshman level.

International Student Admission: Must demonstrate proficiency in both the English language and literary studies.

The first may be fulfilled by:

1. A score in the 60th percentile on the verbal section of the GRE or in the 76th percentile on the TOEFL; or
2. An English Language institute at an accredited American university.

The second requirement may be fulfilled by two of the three following:

1. An undergraduate major (or the equivalent) in literary studies, preferably in British or American Literature; or
2. A score at or above the 50th percentile of the advanced literature section of the GRE; or
3. A writing sample that responds to a prompt provided by our department.

International students admitted may be required to take 6 hours of upper-division (500-level) English courses at the beginning of their program of study.

Deadlines for applications for admission: April 10 for fall semester and November 1 for spring.

In addition to meeting the general admission requirements to Ph.D. programs of the College of Graduate and Professional Studies and the College of Education, applicants to the **Ph.D. program in Curriculum and Instruction with a Specialization in English** should have a master's degree or equivalent in English or English Education. Students not meeting all requirements for admission may be admitted conditionally and allowed to make up deficiencies in English or professional education. Direct questions about this degree to the College of Education.

IV. DEGREE PROGRAMS

Master of Arts in English

The Master of Arts in English degree may be earned through two tracks of specialization. The MA in English with specialization in **English and American Literature** prepares students for further graduate study in literature or related areas, as well as for teaching at junior colleges and four-year colleges. The MA in English with specialization in **Writing** prepares students for further graduate work in creative writing, for teaching in high schools and colleges, or in careers in writing and editing.

General Degree Requirements:

4. A minimum of 33 credit hours completed within seven years, with half at the 600-level.
5. Completion of five core courses from the areas of literary research methods, literary theory, American literature, and English literature.
6. Completion of a culminating experience: a thesis, master's paper, or creative project.

Doctor of Philosophy in Curriculum and Instruction with Specialization in English.

With the College of Education, the Department offers a PhD in Curriculum and Instruction with a Specialization in English. This English education program is designed for advanced students in, or expecting to enter, such fields as teaching, administration, and supervision of curriculum. It requires a minimum of 72 hours of graduate work beyond the bachelor's degree and the defense of a doctoral dissertation related to English studies. In addition to work in professional education, the program offers course work in literature, language, and writing through the Department of English. **Students in this program will have an advisor in the Department of Curriculum, Instruction, and Media Technology (CE 1010; phone: 812-237-2960).**

Programs of Study: Curriculum Guides

The following pages outline the requirements for each MA specialization. Students may want to use them to plan their programs of study and track their progress toward degree completion.

MA Specialization in English & American Literature

	<u>Course #</u>	<u>Hrs.</u>	<u>Professor</u>	<u>Term</u>
<u>Research and Theory</u> (6 hrs.)				
Bibliography & Research	ENG 600	3	_____	_____
Literary Theory	ENG 635	3	_____	_____
<u>English Core</u> (9 hrs.)				
600-level American lit.	_____	3	_____	_____
600-level English lit. before 1800	_____	3	_____	_____
600-level English lit. after 1800	_____	3	_____	_____
<u>Specialization</u> (12 hrs.)				
Elective in English/American. lit.	_____	3	_____	_____
“ ” “ ”	_____	3	_____	_____
<u>Culminating Experience</u>				
Either: Master’s Paper	ENG 692	3	_____	_____
Elective in Eng. /Amer. lit.	_____	3	_____	_____
Or: Master’s Thesis	ENG 699	6	_____	_____
<u>General Electives</u> (6 hrs.)				
May be outside area of specialization/department				
	_____	3	_____	_____
	_____	3	_____	_____

MA Specialization in Writing

	<u>Course #</u>	<u>Hrs.</u>	<u>Professor</u>	<u>Term</u>
<u>Research and Theory</u> (6 hrs.)				
Bibliography & Research	ENG 600	3	_____	_____
Literary Theory	ENG 635	3	_____	_____
<u>English Core</u> (9 hrs.)				
600-level American lit.	_____	3	_____	_____
600-level English lit. before 1800	_____	3	_____	_____
600-level English lit. after 1800	_____	3	_____	_____
<u>Specialization</u> (12-15 hrs.)				
Elective in Writing*	_____	3	_____	_____
Elective in Writing	_____	3	_____	_____
Elective in Writing	_____	3	_____	_____
<u>Culminating Experience</u>				
Either: Master's Thesis**	ENG 699	6	_____	_____
Or: Master's Creative Project	ENG 698	3	_____	_____
<u>General Elective</u> (3-6 hrs.)				
One may be outside the area of specialization or department				
	_____	3	_____	_____
	_____	3	_____	_____

* Creative writing students **must take electives in at least 2 of the major genres**—poetry, fiction, creative nonfiction—as well as take at least one workshop in the genre of their project or thesis.

** For creative writing students, the thesis for this track is a creative work —e.g., a novel, collection of poetry, short stories, or essays. However, they are urged to elect the creative project option.

PhD in Curriculum and Instruction: English

<u>Course Work</u>	<u>Hrs.</u>
1. Educational Foundations (15-20 hrs.)	
Ed. 708 - Sem. Found. Med. Educ.	3
2. Curriculum and Instruction (18-24 hrs.)	
Sec. Ed. 660 - Sec. Sch. Curr.	3
Sec. Ed. 662 - Inst. Prob. In S.E.	3
Sec. Ed. 675 - Super. of Instruction	3
Sec. Ed. 770 - Curr. Theory & Dev.	3
Sec. Ed. 860 - Sem. in Sec. Curr.	3
Sec. Ed. 862 - Sem. in Inst. Theory & Res.	3
Sec. Ed. 864 - Sem. in Super. & Leadership	3
3. Area of Specialization or Application (15-20 hrs.)	
Sec. Ed. 800* - Research Seminar in Secondary Education	1-4
Sec. Ed. 792 - Field Research Projects	3
4. Cognate Fields (15-20 hrs.)	

*Students enrolling for a minimum of 2 hours must also take Graduate Education 859.

V. PLANNING AND REGISTERING FOR CLASSES

Before registering for classes, you should meet with their advisor, the Director of Graduate Studies, to discuss your programs of study.

Advisement for registration for summer and fall terms takes place in April, advisement for spring term in November. You should contact the Director of Graduate Studies to make an advising appointment. After consulting with the Director, you may register online through the university website. Course offerings are listed on MyISU in the searchable schedule of classes. Weeks before the courses are posted online, you may find course offerings in the Department of English listed in the display case outside the main office, Root A-265.

A full course load is considered to be 9 hours a semester (or 3 classes), except for the last term when a student may enroll for 3 hours.*

During your first year in the program, you should enroll in English 600 (Bibliography and Research Methods) and English 635 (Literary Theory). These courses are offered in fall and spring, respectively. Graduate Teaching Assistants enroll in English 685 (Seminar in Teaching English) during the first fall semester of their appointment.

You may take 3 hours of independent study (English 691). Normally, these hours do not fulfill core course requirements, but can fulfill elective requirements.

If you received your undergraduate degree from Indiana State University, you may not repeat a 500-level course taken at the 400-level as an undergraduate.

*For exceptions under extenuating circumstances, please see the Director of Graduate Studies.

VI. PROCEDURES AND GUIDELINES FOR CULMINATING EXPERIENCE AND GRADUATION

The College of Graduate and Professional Studies distributes a list of important deadlines for graduation. These are posted on the Grad College website (under “Resources”), included on the inside front cover of this document, and available from the Director of Graduate Studies in the Department.

The semester before you plan to graduate, you **need to apply for graduation**. Shortly after the term begins, complete the necessary form available on the College of Graduate and Professional Studies website (<http://www.graduate.indstate.edu/>) or in the Grad College office and submit the form to the Grad College. Deadlines are **no later than** October 1 for December graduation, or **no later than** February 1 for May and August graduation.

At least two semesters before they intend to graduate, students should plan the culminating experience that will complete their degrees. Depending on their specialization, there are three routes to choose from: master’s thesis, master’s paper, and creative project. All involve working independently with a committee of three faculty members and defending the final project. Only the thesis is submitted to the College of Graduate and Professional Studies.

Master's Thesis

The master's thesis (ENG 699—6 hours) differs from the paper in length, number of credit hours, and complexity, as well as in the involvement of the Graduate College. The length generally extends to 75 or more pages; the credits taken during one semester or over two semesters.

Students specializing in creative writing may prepare a creative thesis, though the creative project (English 698) is the recommended option for the writing specialization. Appropriate lengths for a creative thesis range from 150 pages for a novel to 80-100 pages for collections of short stories or essays to 35-50 pages for poems. Works written before the culminating experience may be included if they are revised. Creative theses should include a critical introduction or preface with references.

Students writing a thesis should access the College of Graduate and Professional Studies *Handbook for Theses and Dissertations* on the web (<http://graduate.indstate.edu>). You should follow the template and the guidelines for style and format as you prepare the drafts of your thesis. Your committee members, the College of Arts and Sciences' dean's office, and the College of Graduate and Professional Studies will review your final copy to see that it follows the guidelines. Examples of master's theses may be found in Cunningham Memorial Library and in the Department library in Root A-268.

All theses will be prepared and submitted as electronic PDF files. For policies, guidelines, and templates, consult the Graduate College web site (<http://graduate.indstate.edu>). **A hard copy of the thesis, placed in a black three-ring binder, must be submitted to the Department for its library in Root A-268.**

To maintain continuous enrollment, students who do not complete the thesis in two semesters must enroll in GRAD 600—1 hr. (offered through the College of Graduate and Professional Studies) until they defend and graduate.

Master's Paper

The master's paper (ENG 692—3 hours) is a substantial scholarly paper, usually 30-40 pages. It involves research, application of critical theory, and documentation practices of scholarly work. Examples of master's papers may be found in the Department library, Root A-268.

Creative Project

The creative project option (ENG 698—6 hrs.) is open only to those specializing in creative writing. It consists of both **a written manuscript and a public performance**. The written component includes a critical introduction or preface, including references. The creative work itself may be a novel, a novel-length work of creative nonfiction such as a memoir, or a collection of original poems, stories, or creative essays. The page requirements are the same as for the master's thesis: 150 pages for a novel, 80-100 pages for collections of short stories or

essays, 35-50 pages for poems. Works written before the culminating experience may be included if they are revised. The public presentation component consists of a 20-minute public reading from the manuscript and may be given with one or more fellow graduate students. Examples of creative projects may be found in the Department library, Root A-268.

Procedures and Guidelines for Culminating Experience

1. Preparation: To begin your culminating experience, see your professors and the Director of Graduate Studies to discuss possibilities, including topics and committee members.
2. Committee: Ask three faculty, one of whom will be the chair, to serve on your committee. When they have agreed to serve, they should sign a *committee approval form*. The Chair of a Creative Writing project must be Creative Writing faculty, and it is strongly recommended that an additional member also be Creative Writing faculty. This must be done the semester **prior** to the semester of your defense. The paper and the creative project forms are departmental and are available from the Director of Graduate Studies or the Department Chair's Secretary. Thesis committee approval forms are available from the College of Graduate and Professional Studies website: (<http://graduate.indstate.edu>). (See the Appendix for sample forms.)

Students who plan on defending their paper/thesis/project in the Spring semester of their final year must have their committees formed by November 15 of the previous term, and their proposals are due two weeks later. Students who plan on defending in the Fall semester must have their committees formed by April 1 of the previous term, with their proposals due two weeks later.

After all committee members have signed the form, it should be forwarded to the Department Chairperson and Director of Graduate Studies for approval. Thesis committee forms also require the signatures of the deans of the College of Arts and Sciences and the College of Graduate and Professional Studies.

3. Proposal: **By the end of the semester before you will begin researching and writing your thesis, paper, or project, present a proposal to your committee.** Submit your proposal by **April 15** (fall) or by **November 30** (spring and summer), but preferably sooner. The proposal should avoid merely summarizing ideas to be discussed. Because the proposal is meant to show how the thesis, paper, or project will be written, you should address questions of method, previous research, line of argument, and organization (if doing a scholarly thesis or paper), and themes, techniques, and literary influences (if doing a creative thesis or project). For a thesis or creative project, the proposals are typically at least five or more pages long with a short bibliography; the proposal should include the title of the thesis. Proposals for papers may be briefer.

After your committee has reviewed your proposal and you have made any requested modifications, have all members sign the *proposal approval form*. The form for

papers and creative projects is available from the Director of Graduate Studies. The *approval of thesis proposal form* is available from the College of Graduate and Professional Studies website: <http://graduate.indstate.edu>. After your committee members sign the appropriate form, submit it and the proposal to the Director and the Department Chairperson for signing. Thesis proposal forms also require the signatures of the deans of the College of Arts and Sciences and the College of Graduate and Professional Studies. You should obtain these signatures before you enroll in ENG 699: Master's Thesis. For a sample proposal, see the Appendix.

4. Deadlines and Writing: Regularly provide to the chair of your committee indications of your progress. Your committee will request revisions, so expect to write several drafts. Frequently, further revision occurs after the defense, so plan accordingly. The procedure for turning in your work depends on the particular committee. Some professors prefer to review the work in stages, others an entire rough draft at once.

N.B. The revised, defense-ready copy should be **submitted to the committee 14 days before** the scheduled defense. Moreover, all **defenses should be held before study week**, which means defense-ready drafts need to be distributed by the 13th week of the term.

Thesis writers should check the website of the College of Graduate and Professional Studies for deadlines (See "Critical Dates," under "Resources"). Typically, theses must be completed and defended by October 23 in fall and March 12 in spring.

See the Graduate College website for Responsibilities of Students, of Committee Chairs, and of Committee Members during the culminating experience process.

5. Scheduling Defense: When your committee agrees that your thesis, paper, or project is complete, consult with the members to set a date for the defense. For papers and projects, this defense can take place at any time during the semester before study week, but no sooner than two weeks after you present a completed draft to the committee. This is to allow sufficient time for revision and to prevent last-minute submissions and defenses for which neither students nor faculty can adequately prepare.

With theses, at least one week before the defense the thesis committee chair should notify the College of Graduate and Professional Studies of the time, day, place, thesis title, and committee members for your defense. The College of Graduate and Professional Studies publicizes the defense on Global E-mail.

6. Defense: The defense itself usually lasts from one to two hours. It is a conversation about your work at which your committee will ask you to comment on such matters as why you chose your topic, your methodology or techniques, problems encountered in your research and writing, and any questions arising from the content, analysis, and interpretations of your work. Your committee may ask you to make further revisions before giving your work their final approval.

7. Public Reading for Creative Project: If you are preparing a creative project, you **must** schedule and complete a public reading before your defense. Consult with your committee to organize this readings. The Landini Lecture Series is one possible venue.
8. Approval: Paper and Project Writers: Once you have made all of the revisions requested by your committee, the members must sign the appropriate *approval form*. (See the Appendix for a sample.) This form is available from the Director of Graduate Studies. The committee members will assign a grade, sign the approval form, and forward it to the Director of Graduate Studies. The Director must be notified of the grade so it can be submitted to the Registrar. A copy of the signed approval form appears as a cover sheet to the final copy of the paper or project.

Thesis Writers: After the defense, have your committee members sign the *approval of thesis defense form* available at the College of Graduate and Professional Studies website: <http://graduate.indstate.edu>. It must be signed by the Chairperson of the Department of English, and the deans of the College of Arts and Sciences and the College of Graduate and Professional Studies. Submit a copy of this form to the Director of Graduate Studies as well. (For a sample, see Appendix.)

Once you have made any revisions requested by your committee, have the members sign the Thesis Approval page that goes in the final copy of your thesis. Again, see the Graduate College web site for instructions involving electronic theses, including policies, templates, and directions on how to submit an electronic thesis.

9. Deposit:

Paper and Project Writers: Put a final copy of your paper or project, with the signed approval form, in a black, three-ring binder and give it to the Department of English secretary (Mary Ann Duncan, Root A-261). She will deposit it with the other master's papers and projects in the Department's library in Root A-268.

Thesis Writers: Submit a corrected electronic copy of your thesis with the signed approval form to the College of Arts and Sciences, which will forward it to the Graduate College. Both Arts and Sciences and the Graduate College may request editorial corrections or modifications to comply with format guidelines. Make any requested changes. **Also submit a hard copy in a black, three-ring binder to A-261.**

VII. FINANCIAL AID, GRANTS, AND ASSISTANTSHIPS

Graduate Teaching Assistantships

Three-fourths of current full-time graduate students in English are supported by graduate teaching assistantships that provide a stipend (\$8,150) and tuition waiver. The waiver is a Graduate Student Academic Scholarship, which covers the cost of class tuition, but not fees

(which amount to about \$85 per term, plus a \$100 Student Recreation Center fee). Assistantships are granted for a maximum of four semesters, excluding summers.

Applications for assistantships and scholarships are available from the College of Graduate and Professional Studies or its website: <http://graduate.indstate.edu>. Submit them to the Chairperson of the Department of English. Applications for appointments beginning fall semester should be submitted by the **first of March**. Usually, notifications are made by the first of April. To be eligible, students must have an undergraduate grade-point average of at least 3.0 or graduate grade-point average of 3.6 (based on 12 hours). An average of 3.0 must be maintained after initial appointment. For Graduate Assistants, a course load of six hours or more is considered full-time. For all students, federal financial aid guidelines require enrollment in at least five hours and completion of 67% of courses enrolled in per year (Kin Donat, ISU Financial Aid).

Graduate Teaching Assistants (GTAs) in the Department of English teach freshman composition courses and tutor students in the University's Writing Center. Each assistant shares an office in the Department. Assistantships in the College of Graduate and Professional Studies and elsewhere in the University are also available to graduate students in English. Inquire at the Graduate College.

During their first year, GTAs teach one class each semester and tutor for five hours in the Writing Center; during their second year, GTAs teach two classes each semester. Several weeks before fall term begins, the Director of Writing Programs sends first-year teaching assistants a packet of materials. This material acquaints them with the courses they will be teaching and readies them for the training sessions held before school starts. Graduate Assistants whose duties include teaching are required to take ENG 685 (Seminar in Teaching English) during their first fall semester.

There are no teaching assistantships currently available for first-year international students.

Other financial aid is available through the Office of Student Financial Aid (Tirey Hall 150, phone: 812-237-2215).

College of Graduate and Professional Studies Student Research Fund

The College of Graduate and Professional Studies funds grants up to \$600 to support three categories of student projects: dissemination of research, which includes travel expenses when delivering a paper at a professional conference; proposed research, which includes costs of buying books and photocopying for specific student research; and professional development, which includes expenses for attendance at a conference germane to a student's research. Any currently enrolled graduate student who is pursuing a degree may apply at any time. Recipients are limited to one grant a year.

If you will be presenting a paper at a conference, talk to a professor associated with the paper or conference, and the Director of Graduate Studies, about steps required to secure funding. Begin planning as far in advance as is possible. Funding must be approved by the

College of Graduate and Professional Studies before the travel takes place. Forms and instructions are available at the College of Graduate and Professional Studies web site. Approved funds become available after you return from the trip, not before.

Awards

The Department of English annually gives three awards that graduate students:

1. James Richard and Virginia Bash Teaching Award. This award of about \$500 is given in the spring to the outstanding Graduate Teaching Assistant in the Department of English.
2. James Richard and Virginia Bash Scholarship Award. This award of about \$500 is given to the academically outstanding graduate student in the Department of English.
3. Academy of American Poets Award: Madelyn DeGaetano Memorial Poetry Prize. An annual award of \$100 is given to the first-place winner with recognition of honorable mentions.

Solicitations for nominations and recognition of recipients take place in the spring. For more information on these awards, see the Director of Graduate Studies. Winners are recognized at the English Honors Day event or Creative Writing Recognition Day.

VIII. HOUSING

The University offers both on-campus dormitories and nearby off-campus apartments. The application for housing describes residence halls of special interest to graduate students, which provide coeducational housing near parking lots, the library, classrooms, and the student union and gym. These dorms permit alcoholic beverages and rentable refrigerators and provide kitchens in the lounges. The university apartments are located about eight blocks from campus near S. Third St. and Crawford St.. The apartments range from one to three bedrooms and include utilities and telephone. For applications and further information on rates, contact Residential Life (812-237-3993).

Much rental property adjoins the campus, and other apartments and homes are available throughout the city. For information on available rental housing, consult the classified section of the *Terre Haute Tribune-Star* (www.tribstar.com).

IX. OPPORTUNITIES FOR PROFESSIONAL AND ACADEMIC DEVELOPMENT

Graduate College

Students planning to pursue additional graduate degrees after completing their Master's at ISU should begin applying in the fall of their second MA year. The Director of Graduate Studies regularly receives brochures and posters from various programs; other vital sources of

information are Peterson's Gradline (www.petersons.com/graduate_home.asp), university websites, and your professors. Recent Department graduate students have gained admission to doctoral and MFA programs at such institutions as Bowling Green University, Louisiana State University, SUNY Binghamton, University of South Carolina, University of Arkansas, University of Kentucky, Purdue University, Southern Illinois University, Kent State University, Ohio State, Northern Illinois University, and University of Cincinnati.

Jobs

If you are planning to look for work outside academia, you should visit the Career Center, located at A-231 North 6th Walkway, the old computer center, (237-5000). It can offer tips on job-hunting, interviewing, rŒsumŒs, and sometimes job openings. Helpful books are available there:

Dennis V. Damp. Book of U.S. Government Jobs,

Julie DeGalan and Stephen Lambert. Great Jobs for English Majors,

Blythe Camenson. Great Jobs for Liberal Arts Majors,

Jennie Jacobs Kronenfeld and Marcia Lynn Whicker. Getting an Academic Job.

Lawrence R. Malnig and Sandra Morrow. What Can I Do with a Major in . . .?,

Scott A. Meyer. 100 Jobs in Words,

John L. Munschauer, Jobs for English Majors and Other Smart People.

Burt Nadler. Liberal Arts Jobs: A Guide that Turns Learning into Earning,

Occupational Outlook Handbook. U.S. Bureau of Labor Statistics.

Kirk Polking, ed. Jobs for Writers. Writer's Digest Books.

Some of our graduates have used their training and skills as masters of English to build successful careers in technical writing, editing, journalism, and advertising. Others are faculty at such schools as Ivy Tech, Vincennes University, Ball State, Moraine Valley Community College, Elizabethtown Community and Technical College, Harrison College, and Lincoln Trail College.

Conferences and Presentations

An important way for potential doctoral students to enhance their professionalism is to deliver papers at conferences. Several conferences tailored to graduate students now exist—for example, Northern Illinois University and the University of Missouri sponsor such conferences yearly. Other conferences that cater to professors still remain friendly to students: the Popular Culture Association and the Indiana College English Association are two that have welcomed ISU students in the past. Consult the Graduate Bulletin Board for notices.

Colloquia, Speakers Series, Readings

The Department supplies almost as much opportunity for learning outside the classroom as in it. The **Schick Lecture Series** brings to campus each semester several scholars of international reputation. Besides delivering a substantial lecture, each scholar meets more informally with interested faculty and students at receptions, dinners, and classes. Previous Schick Lecturers have included M.H. Abrams, Terry Eagleton, Henry Louis Gates, Susan Gubar, Patricia Meyer Spacks, Hugh Kenner, Paul Muldoon, Donald Hall, and Helen Vendler, to name just a few.

The **Landini Memorial Lecture** series provides varied monthly programs by faculty, graduate students, and occasional guest speakers. Topics range from popular culture—such as Halloween or baseball stadiums—to readings by creative writers to traditional scholarly talks.

A third regular program sponsored by the Department is the **Creative Writing Program's Reading Series**. Visiting writers Marianne Boruch, David Wojahn, Luke Salisbury, Matthew Graham, Eugene Gloria, Josh Bell, Steve Davenport, Dana Gioia, Michael Harper, and Alice Friman are a few past visitors.

Besides the Department's programs, the **University Speakers Series** often includes figures of interest, such as Andrei Codrescu, Isabella Allende, and Chinua Achebe. Two local **film series** exist: the Community Film Series and, on campus, the International Film Series.

X. CLUBS, ORGANIZATIONS AND SOCIETIES

Creative Writing Society

This student organization (often funded by the Student Government Association) is open to graduate students. The Society co-publishes (with the Honors Program) an annual literary and arts magazine, *Allusions*, and holds creative writing readings.

Sigma Tau Delta

This international honorary fraternity for English majors and minors admits both undergraduate and graduate students based on scholastic achievement and extracurricular English activities.

Phi Kappa Phi

This national honorary academic organization admits graduate students who have completed at least 18 hours with a grade-point average of 4.0.

XI. PUBLICATIONS FROM THE DEPARTMENT OF ENGLISH

Indiana English, Editor: Laura Bates.

Snowy Egret, Publisher: Karl Barnebey.

XII. GRADUATE FACULTY

Laura Bates, Associate Professor of English. (Ph.D. University of Chicago, 1998). Interests: comparative literature and drama, Shakespeare, children's literature. Author of "For All Ages: Shakespeare in the Elementary Classroom," *Shakespeare and the Classroom* (2002); "A 'Barefoot Cinderella': Five Latvian Variants," *Midwestern Folklore* (2002); "Shakespeare in Correctional Education." *Shakespeare and the Classroom* (2005); "Shakespeare and the Common Man," *Shakespeare and Communisms* (2006).

Matthew Brennan, Professor of English. (Ph.D., University of Minnesota, 1984). Interests: English romanticism, Gothic novel, literature and other arts, poetry writing. Author of *Wordsworth, Turner, and Romantic Landscape* (1987); *The Music of Exile: Poems* (1994); *The Gothic Psyche: Disintegration and Growth in 19th-Century English Literature* (1997); *The Sea-Crossing of Saint Brendan* (2008); *The House with the Mansard Roof* (2009); and *The Poet's Holy Craft: William Gilmore Simms and Romantic Verse Tradition* (2010).

Keith Byerman, Professor of English. (Ph.D., Purdue University, 1978). Interests: African American literature and culture, Southern literature, modern American literature, American cultural and intellectual history. Author of *Fingering the Jagged Grain: Tradition and Form in Recent Black Fiction* (1986); *Alice Walker: An Annotated Bibliography* (1989); *Seizing the Word: History, Art, and Self in the Work of W.E.B. DuBois* (1994); *John Edgar Wideman: A Study of the Short Fiction* (1998); *Remembering the Past in Contemporary African American Fiction* (2005).

Steven Connelly, Professor of English. (Ph.D., Indiana University, 1976). Interests: twentieth-century English and American literature, prose fiction, Anglo-Irish literature. Author of *Allan Seager* (1983). "The Durable Relic: Time, Poetry, Baseball, and Donald Hall," *Baseball/Literature/Culture: Essays 1995-2001* (2003).

Brendan Corcoran, Associate Professor of English. (Ph.D., Emory University, 2003). Interests: modern British poetry, Irish studies, poetry writing. Author of "Seamus Heaney," *Dictionary of*

Literary Biography Nobel Prize Laureates (2005); “‘Stalled in the Pre-Articulate’: Heaney, Poetry, and War,” *The Oxford Handbook of Modern British and Irish War Poetry* (2007); “Keats’s Death: Toward a Posthumous Poetics,” *Studies in Romanticism* (2010).

Thomas Derrick, Professor of English. (Ph.D., Harvard University, 1979). Interests: English Renaissance, rhetoric, literary research and bibliography. Editor of *Thomas Wilson’s Arte of Rhetorique* (1982); author of “I.A. Richards’ Rhetorical Theory in the Classroom,” *Rhetoric Society Review* (1980); “Merry Tales in *Much Ado About Nothing*,” *Thalia: Studies in Literary Humor* (1985); *Understanding Shakespeare’s Julius Caesar, A Student Casebook of Issues, Sources, and Historical Documents* (1998); “At War with Shakespeare--Student Development,” *Academic Exchange Quarterly* (2003).

Chris Drew, Assistant Professor of English. (Ph.D., University of Wisconsin–Milwaukee, 2014). Interests: teaching methods, creative writing, literature, and composition. His writing and research have appeared in *The Journal of the Midwest Modern Language Association*, *Bellevue Literary Review*, and *Quarterly West*. He is co-editor of the anthology *Dispatches from the Front: Graduate Students on Creative Writing Pedagogy*.

Katherine Fredlund, Assistant Professor of English (Ph.D. Bowling Green State University, 2012). Interests: Women’s Rhetoric, History of Rhetoric, Feminist and Queer Theory, Composition Studies, Digital Humanities. Author of “Antinarcastic Rhetoric: Reinforcing Social Inequities through Gender Performance” in *Rhetoric Review* (2014); “Teaching in a Laptop Classroom: Merging Traditional with Technological” in *CEA Forum* (2010); and coauthor of “Cyberfeminists at Play: Lessons on Literacy and Activism from a Girls’ Computer Camp” in *Feminist Teacher* (2011).

Robert Goldbort, Professor of English. (Ph.D., Michigan State University, 1989). Interests: technical and scientific writing, literature and science, history of rhetoric. Contributor to *An Encyclopedia of Literature and Science* (2001); author of *Writing for Science* (2006).

Rosetta Haynes, Associate Professor of English. (Ph.D., Cornell University, 1996). Interests: African American literature, American literature, women’s literature. Author of “Zilpha Elaw's Serial Domesticity,” *Gender, Genre, and Identity in Women's Travel Writing* (2004); “Crossing the Line: Maternal Subjectivity and Autobiographical Tricksterism in the Narratives of Elizabeth Russell,” *On the Move: Mobility and Identity* (2005), and *Radical Spiritual Motherhood* (2011).

Jake Jakaitis, Associate Professor of English. (Ph.D., University of Illinois, 1990). Interests: multicultural American literature, contemporary American novel, literary theory and criticism. Author of “Two Versions of an Unfinished War: *Dispatches* and *Going After Cacciato*,” *Cultural Critique* (1986); “The Joy of Simulation in Don DeLillo’s *White Noise*,” *National Social Science Journal* (1992); “Two Cases of Conscience: Loyalty and Race in Philip K. Dick’s *The Crack in Space* (1966) and *Counter-Clock World* (1967),” *Philip K. Dick: Contemporary Critical Interpretations* (1995).

Kit Kincade, Professor of English. (Ph.D. Louisiana State University, 1998). Interests: Restoration and eighteenth-century British literature, textual studies and bibliography, and early modern women's studies. Author of “The Twenty Years’ War: The Defoe Bibliography Controversy” in *Textual Studies and the Enlarged Eighteenth Century: Precision as Profusion*

(2012) and "A Whillalu for Ireland: Maria Edgeworth's Nationalism, *Castle Rackrent*, and Her Influence on Walter Scott," in *An Uncomfortable Authority: Maria Edgeworth and her Contexts* (2005); editor of *An Essay on the History and Reality of Apparitions* by Daniel Defoe (2007); and editor of *The Old English Baron* by Clara Reeve (2009).

Susan Latta, Associate Professor of English. (Ph.D. Purdue University, 1995). Interests: composition studies, English language, cultural studies/women's studies. Author of *Reclaiming Women's Language for Power and Agency: The Charmed Ones as Magical Rhetors* (2007); "Student Language Narratives and Discrimination," *Academic Exchange Quarterly* (2007).

Katherine Lee, Associate Professor of English. (Ph.D., University of Missouri-Columbia, 2001). Interests: twentieth-century American literature, ethnic American literatures, post-colonial literature, popular culture, feminist theory. Author of "The Poetics of Abjection and Mis-Identification: Winnifred Eaton's *Me* and Maxine Hong Kingston's *The Woman Warrior*," *Sties and Transits: New Imaginations in Asian American Literature* (2007).

Mark Lewandowski, Associate Professor of English. (M.F.A., Wichita State University, 1991). Interests: creative writing (fiction, creative nonfiction, travel writing), American literature and eastern European literature. Author of "Shallow Grave," *Clackamas Literary Review* (2003); "Risk," *Jabberwock Review* (2004) "The Silent Fall," *The Florida Review* (2005); "Moving Chairs," *Mochila Review* (2006); and *Halibut Rodeo* (2010).

Robert Perrin, Department Chairperson and Professor of English. (Ph.D., University of Illinois, 1981). Interests: rhetoric and composition, British drama, and English education. Author of *Sharing Ideas: A Rhetoric for Beginning Writers* (1985); *Resources for Practicing Research* (1987); *The Beacon Handbook*, six edition (2012); *The Handbook of College Research*, 4th ed. (2011); *Pocket Guide to APA Style*, 4th ed. (2011), 3rd ed. (2009); and *Pocket Guide to Chicago Style* (2007).

Mandy Reid, Associate Professor of English. (Ph.D., Rice University, 2005). Interests: nineteenth-century American literature, African-American literature, women's studies. Author of "Racial Profiling: Visualizing Racial Science on the Covers of *Uncle Tom's Cabin* 1852-1958," *Nineteenth-Century Contexts* (2007).

Michael Shelden, Professor of English. (Ph.D., Indiana University, 1979). Interests: British novel, Victorian literature, biography. Author of *Friends of Promise: Cyril Connolly and the World of Horizon* (1989); *Graham Greene: The Enemy Within* (1995); *George Orwell: The Authorized Biography*, 2nd ed. (2006); and *Mark Twain: The Man in White: The Grand Adventure of His Final Years* (2010); and *Young Titan* (2013).

James Wurtz, Associate Professor of English. (Ph.D., University of Notre Dame, 2005). Interests: twentieth-century English literature, Irish literature. Author of "'Scarce More a Corpse': Famine Memory and Representations of the Gothic in *Ulysses*," *Journal of Modern Literature* (2006).

APPENDIX

Approval of Master's Paper (English 692) Committee

Date: _____

Student's Name: _____

Topic (Does not have to be exact title): _____

Committee Chairperson: _____

signature _____ Date: _____

Member: _____

signature _____ Date: _____

Member: _____

signature _____ Date: _____

Department Chairperson: (signature) _____ Date _____

Director of Graduate Studies: (signature) _____ Date _____

Distribution: Director of Graduate Studies, Committee Chairperson

Approval of Master's Paper (English 692) Proposal
A copy of the proposal must be attached to this form.

Date: _____

Student's Name: _____

Proposed Title of Project: _____

Approved: Committee Chairperson _____

Approved: Committee Member _____

Approved: Committee Member _____

Department Chairperson _____

Director of Graduate Studies _____

Distribution: Committee Chairperson, Director of Graduate Studies

Approval of Master's Paper (English 692)

Student Name: _____

Title: _____

Date of defense: _____

Approved by:

Committee Chairperson: _____ Date: _____

Committee Member: _____ Date: _____

Committee Member: _____ Date: _____

Department Chairperson (signature) _____

Distribution: Director of Graduate Studies

A copy of this form must be inserted as the first page of the final copy of the paper deposited in the Department of English.

Approval of Creative Project (English 698) Committee

Date: _____

Student Name: _____

Topic (Does not have to be exact title): _____

Chair of Committee: _____

Signature _____ Date: _____

Member: _____

Signature _____ Date: _____

Member: _____

Signature _____ Date: _____

Department Chairperson _____ Date _____

Director of Graduate Studies _____ Date _____

Distribution: Committee Chairperson, Director of Graduate Studies

Approval of Creative Project (English 698) Proposal

A copy of the proposal must be attached to this form.

Date: _____

Student Name: _____

Proposed title of project: _____

Approved: Committee Chairperson _____

Approved: Committee Member _____

Approved: Committee Member _____

Department Chairperson _____

Director of Graduate Studies _____

Distribution: Committee Chairperson, Director of Graduate Studies

Approval of Creative Project (English 698)

Student Name: _____

Title: _____

Date of defense: _____

Approved by:

Committee Member: _____ Date: _____

Committee Member: _____ Date: _____

Committee Chairperson: _____ Date: _____

Department Chairperson (signature) _____

Distribution: Director of Graduate Studies

A copy of this form must be inserted as the first page of the final copy of the project deposited in English Department.

**College of Graduate and Professional Studies
Indiana State University
Terre Haute, Indiana**

APPROVAL OF THESIS COMMITTEE

Name: _____ Student ID #: _____
 Last First Middle

Department: _____

Degree Sought _____ M.A. _____ M.S. _____ Other _____ (Please specify)

Committee Members

Name (printed): _____

Signature: _____

Graduate faculty status expires: _____

Name (printed): _____

Signature: _____

Graduate faculty status expires: _____

Committee Chairperson

Name (printed): _____

Signature: _____

Graduate faculty status expires: _____

Date: _____

Approved: Department Chairperson:

Name (Printed)	Signature	Date
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Approved: Academic Dean:

Name (Printed)	Signature	Date
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Approved: College of Graduate and Professional Studies:

Name (Printed)	Signature	Date
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Submit one copy of this form to the College of Graduate and Professional Studies.

Distribution: Committee Chairperson, College of Graduate and Professional Studies.

Revised 1/2003

College of Graduate and Professional Studies Indiana State University Terre Haute, Indiana

APPROVAL OF THESIS DEFENSE

Name: _____ Student ID #: _____
 Last First Middle

Title of Thesis: _____

Date of Examination: _____

Approved by:

Committee Member: _____

Date: _____ Name (printed) _____ Signature _____

Committee Member: _____

Date: _____ Name (printed) _____ Signature _____

Committee Member: _____

Date: _____ Name (printed) _____ Signature _____

Committee Member: _____

Date: _____ Name (printed) _____ Signature _____

Committee Chairperson: _____

Date: _____ Name (printed) _____ Signature _____

Department Chairperson: _____

Date: _____ Name (printed) _____ Signature _____

Academic Dean: _____

Date: _____ Name (printed) _____ Signature _____

Dean, College of Graduate and Professional Studies: _____

Date: _____ Name (printed) _____ Signature _____

Submit one signed copy to the College of Graduate and Professional Studies.

Distribution: Committee Chairperson, Department Chairperson, Academic Dean, College of Graduate and Professional Studies.

MASTER'S THESIS/PAPER PROPOSAL*Lair of the Dragon: Keats as Failed Mythic Hero*

John Keats's poem *Lamia* is an unusual composite of mythical storytelling and romantic poetry. Although the myth was originally recorded in *de Vita Apollonii* by historian Philostratus, Keats found mention of a wicked woman/creature in Burton's *Anatomy of Melancholy* and added details and characters that altered the story considerably. No longer only a vicious female demon, Lamia, some argue, becomes a somewhat more sympathetic character in his poem. *Lamia* is seldom considered one of Keats's finest poems; therefore, it is often bypassed for his seemingly more serious works. Some speculate the sensual poem is a creative experiment by Keats to display his sexuality. This may be true. However, I believe there is more to this poem than a creative experiment; there is an undeniable conflict that the hero of the story must face between the maternal and sexual enticement of the demon/woman. This dissension is met by the hero of this mythical work, but in actuality, it also represents a similar conflict facing its author.

Though critics, such as Dorothy Van Ghent, have often hinted at the essence of Keats's poem as an attempt to display his growth of consciousness, no one to my knowledge has attempted to connect Keats's own traumatic childhood and consequent troubled relationships with the close parallels of these trials displayed in *Lamia*. This connection to his past provides a resourceful means of studying Keats's troubled psyche during the time of *Lamia*'s creation, as well as yields information concerning the simultaneously maternal and sexual character of Keats's creature Lamia.

I intend to use a psychoanalytic method devised by Erich Neumann, whose theory of a

mythic hero arose from Carl Jung's assertion of the importance of archetypal influences in human consciousness. Neumann's theory in his *Origins and History of Consciousness* describes the mythic hero's struggle to overcome an immature consciousness by completing four stages: the collective unconscious, the feminine collective, the masculine collective, and the mythic dragon. This principle provides the foundation of my thesis. Through this methodology, I will prove that John Keats created *Lamia* to express his own futile struggle to overcome these mythic battles and to gain a mature consciousness.

A Neumannian interpretation of Keats's *Lamia* will demonstrate the pattern of this theory. The hero of the poem, Lycius, is seduced by a beautiful woman/creature who simultaneously acts as his lover and mother (representing both the collective unconscious and the feminine collective). He wishes to marry her until she is murdered by the symbol of the masculine collective, Lycius' teacher of philosophy, Apollonius, who sees Lamia as an evil creature. Lycius collapses without the companionship of Lamia, thus demonstrating an unsuccessful effort to kill (much less combat) the mythical dragon.

It is necessary to provide significant biographical information concerning Keats's childhood and early adult years in order to ascertain relevant parallels between *Lamia* and Keats's life. Material from Aileen Ward's comprehensive biography as well as other sources will validate the chronological events and personal history of his life and relationships with various influential women and men. Substantial excerpts from Keats's own letters and poems also furnish solid evidence of his search for security and psychological peace. Keats's father died tragically when John was only eight, and his mother remarried soon afterward. A short time later, his mother deserted her family and reappeared years later, in time to be nursed by fourteen-year-old Keats while she died of tuberculosis. This unexpected and premature separation from his mother activated the development of the life-long, aching need to fill the void of a mother; it

may well also be the cause of Keats's stunted growth of ego and refusal to release himself from the search for an ideal mother figure until his death at the age of twenty-four.

To establish my thesis, then, I will not only confirm the correlation of *Lamia* to the quest to overcome the consciousness dragon, but I will also establish the parallels between Neumann's theory and Keats's unsuccessful relationships with women, his necessity to consistently categorize women, and his own mother's death. Furthermore, I will apply Neumann's ideas to speculate on the maturation of Keats's ego. Additional documentation of this assertion will comprise numerous excerpts from both Keats's letters, memos, poems, and selected letters from his confidants.

Proposed Bibliography

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- Stewart, Louis H. "A Brief Report: Affect and Archetype." *Journal of Analytical Psychology* 32.1 (1987): 35-46. Print.
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Poetry.” *Power, Gender, Values*. Ed. Judith Genova. Edmonton: Academic Printing, 1987. 31-44. Print.

Waddell, Margot. “The Vale of Soul-Making: Psychotherapy and the Growth of the Mind.” *British Journal of Psychotherapy* 7.4 (1991): 392-405. Print.

Ward, Aileen. *John Keats: The Making of a Poet*. New York: Farrar, 1986. Print.

Williams, Meg Harris. “Looking With the Mind: Psychoanalysis and Literature.” *Encounter* 74.4 (1990): 33-38. Print.

CREATIVE PROJECT PROPOSAL

Where's the Remote?

My project will be a short story collection of 8 to 10 stories that each features a man about my age, mid-twenties, as the protagonist. As members of the so-called Generation X, these protagonists all share common dreams, goals, and experiences. Therefore, my stories are connected by the universal themes of a young man's imagination and relationship to responsibility, in light of a new generation of beliefs regarding these two themes.

First, my project is going to explore the ways young men deal with their imagination and the way that imagination is involved in their lives. Contemporary males differ from those of past generations in the way their imaginations are formed. Modern American culture is shaped by the video images of the media, television programs, movies, and music videos. This made-for-T.V. ideology forms a common theme among the young men in my project; each man's imaginary life is a result of the bombardment of the electronic images he has experienced. Young men today have a different imaginary life based on their experience growing up amidst media saturation. They have been raised looking up to private eyes like Magnum, or action heroes like Rambo. Ann Beattie writes, "Men think they're Spider-man and Buck Rogers and Superman. You know what we all feel inside that you don't feel? That we're going to the stars" (241). These images, which occur frequently in my stories, add a new dimension to men. Men watch T.V. and imagine themselves in places they've seen, or pretend their life is like a T.V. show. Media and imagination are interrelated in life, as they will be in my project.

My project also focuses on contemporary man's relationship to responsibility. In past generations, authors have focused on breaking out of the cultural bonds that hold us, or often have shown men incapable of handling the responsibilities placed on them. Contemporary men,

men of “Generation X,” seem to be reversing that trend; they are moving back into a new set of cultural bonds. As the responsibilities expected of men change, so does the way men handle those obligations. My project presents men who are trying a hand at marriage, family, jobs, and friendship in contemporary society—a society that has changed its views regarding all of those commitments.

In my project, I try to play on the binary opposition of those two major themes. Young men have this image of themselves formed by the media, and an electronically-controlled idea of what to do in marriage, relationships, and life, but the actual events conflict with this. All men are not going to the stars as they may have dreamed in their youth. While a man dreams of being Rambo, he must actually work for a living, care for his family, and commit to his wife. He can’t find solace in a “Leave it to Beaver” existence either; he must control his life and relationships in a realistic and true way. Most of my characters are not successful, and the tragic results carry a message to the young male reader. Men must find new ways to manage the conflict between the enticing images of the media and everyday responsibility to find an acceptable balance between the two.

As a writer, I employ several traditional techniques. I alternate between a first-person and third-person narrator, rarely including much narrative or authorial intrusion. The stories are slanted from the main character’s point of view, allowing the reader to interpret the story in much the same way the character would. I also typically prefer to use dialogue, focusing on the dynamics of the spoken word in scenes, rather than a lengthy exposition of ideas.

Finally, I try to focus on the important details of the surroundings and the characters, taking a close look at important particulars, but only the important ones. As a writer sympathetic to minimalism, I tend to favor telling only what is vital to the reader’s understanding of the story.

In my work-in-progress “The Long Walk Home,” a man must deal with these issues of

television shaping his image of responsibility. After a trip to the bar with his wife and some friends, Lester has to confront an issue he has avoided. His wife was unfaithful just before the wedding 18 months ago, and he has tried to forget about it. As he walks, he tries to understand how to deal with the responsibility of making a marriage work. He asks, “Where is my Oprah?” In his mind, television has provided women with a vehicle to articulate and cope with the problems of infidelity and dishonesty, but men have no such outlet. In the end, he arrives home to the realization that he loves his wife regardless of the one incident, and he must simply put it behind him, expressing in the end a desire to return to the commitment of marriage.

“The Little Things” features a man in his late twenties dealing with several obligatory relationships. Before the opening of this story, he has had to separate himself from his parents for the sake of his wife, whom his parents have never accepted. The story opens with Jeff, the protagonist, hearing about his father’s death. While his relationship with his father was strong, Jeff and his mother never had the closeness they should have. Now, after his father’s unexpected death, he realizes that he has a familial responsibility to his mother, and he must find a way to express that. As they sit and talk, his mother asks Jeff if she has been a good mother. For the first time, he is honest with her and himself, and they understand each other for the first time. “You were good at the little things,” he encourages her, much as his father would have. With that connection, they can both move on to deal with the death of their loved one.

I intend to close the project with a story I’m working on entitled “Independence Day.” This story is slightly different from the others for two reasons. First, the main male character is a few years older than my other characters; he is a man who has been through his twenties and is just now handling the commitments he made as a twenty-two-year-old college graduate. Second, I include in this piece the woman’s point of view and her struggle with the issues her husband is facing.

This story is important to the overall themes for several reasons. Doug, the husband, is responding now to the decisions he made during his twenties, the age most of my other characters share. He is a man who is past the formative decisions that plague characters like Jeff or Lester and has come to a different point in his life. This story becomes important as a close to the project because it exemplifies where some of these characters are going, or where they could go, if they don't work things out. Also, Doug is a man trapped by imagination; he imagines that his wife has ruined his life, and he daydreams about being in a war, while really participating in a reenactment. His fictional life has taken over his real life.

While structure is important to all my stories—the two-act structure of “The Long Walk Home,” or the travel, moving from one point to the next, of “The Little Things”—the structure of “Independence Day” is the key component in understanding the story. I create a series of parallels in the narrative that are important to the reader's understanding of it. Doug's actions at the reenactment parallel his wife's battle at home with finding her daughter. A third parallel tracks the relationship between the young girl's hiding in a land of make-believe with both Doug's actions and Alissa's. In this parallel structure, much can be read into the relationship between the characters that isn't otherwise overtly stated.

As I began my project, I looked to several sources for guidance and inspiration. First, Garrison Keillor's *Book of Guys* and the older collection *Stories for Men*, published in 1936, gave me confidence that a collection primarily about men and focusing on male characters had some value and could be well received. T. Coraghessan Boyle, in his *Without a Hero and Other Stories*, puts a humorous twist on modern situations, such as a normal man falling in love with a radical animal rights activist who sets turkeys free days before Thanksgiving. This outlook gave me the idea to focus on the struggles on men in contemporary society. Also, I have always admired Ann Beattie, both in her writing style and in her perceptive display of characters

belonging exclusively to her generation. Finally, I read *Generation X*, a novel that is “guilty” of placing that label on my generation, and while some of it is interesting and true, I disagree with a lot of the book’s generalizations and suppositions. In my project, I hope to represent my generation as Ann Beattie does hers, by focusing on the individual characters and letting them be seen as individuals within a common culture.

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GRADING SCALE / ISU GRADUATE CATALOG

<u>Grades</u>	<u>Points</u>
A+	4.00
A	4.00
A-	3.70
B+	3.30
B	3.00
B-	2.70
C+	2.50
C	2.00
F	0.00
S	Satisfactory
U	Unsatisfactory

An average of 3.0 is required to remain in the College of graduate and Professional Studies, for admission to candidacy, and for graduation on any degree program. Grades of DP (passing at the time of drop) and DF (failing at the time of drop) will be assigned to courses dropped after the fourteenth calendar day of the semester through the tenth week of the semester. Grades of WP (passing at the time of withdrawal) and WF (failing at the time of withdrawal) will be assigned to officially withdrawn courses after the tenth week of the semester. DP, DF, and WP grades are not calculated into the student's grade point average. WF grades are calculated into the student's grade point average as an F. The letter grades assigned for unsatisfactory course work at the time of drop or withdrawing during summer terms are F (failure) and U (unsatisfactory), for specially approved courses.