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But what can I do with an English major?

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INTRODUCTION

But often, in the world’s most crowded streets,
But often, in the den of strife,
There arises an unspeakable desire
After the knowledge of our buried life;
A thirst to spend our fire and restless force
In tracking out our true, original course;
A longing to inquire
Into the mystery of this heart which beats
So wild, so deep in us—to know
Whence our lives come and where they go.

Matthew Arnold

If you love inquiring into the mystery of the heart, if you love reading the words of others who have asked their own questions and tried to find their own answers, if you love pondering those words and debating their meaning, if you love trying to say the seemingly inexpressible in some hope that others will read and understand, if you find yourself a seeker of your “true original course,” then perhaps you are holding the handbook for the right major for you.

In truth, if, as Emerson says, “a foolish consistency is the hobgoblin of little minds,” then he would be pleased with the diversity of our Gardner-Webb English majors and minors. Beyond the common bond of love of words well used, our majors are distinctly different from one another in their ambitions, tastes, dress, and priorities. Yet, perhaps because they have read and because they often do write, they seem to share a mutual tolerance, even appreciation, of one another.

They also find through their departmental experiences a greater love and appreciation for the variety of possibilities in the English major. Some of our majors intend to be great teachers not only of literature and of writing skills, but also of the joy of discovery and the celebration of self-expression. Others plan to go into editing, public relations, law, the ministry, banking, or business. Some are double-majoring or majoring and minoring in preparation for specific career goals. In any case, in an age of the likelihood of multiple careers during a lifetime and skills which become antiquated even as they are learned, the old basics of reading well, writing well, and thinking clearly remain valuable for life and for employment, as a solid basis for success in the training processes of any given career.

In addition to an appreciation of life’s possibilities, our students also find that the English major helps them to develop their skills in critical thinking and self-expression. Clear thinking skills are important in the English major. Yet, these clear thinkers don’t always think alike! Thus, you’ll see classroom debates continuing on the lawn and in club meetings; you’ll see laughing and joking and serious speculation and an occasional change of opinion.

Our majors may be a little different from the norm. Some may show that “fire and restless force” burning within. Some may know their course. Others may simply know what they love. In any case, they are growing in powers of reason and understanding, so that no matter where their lives do indeed come and go, they carry within a thing of value, an understanding of past human thought, an ability to use their gifts to help bring
humanity into the future. If you love reading and writing and the worlds they open, then maybe you’re an English major.
The English Faculty

Janet S. Land, 1994, Professor of English; B.S., University of North Carolina at Greensboro; M.A., East Carolina University; Ph.D., University of South Carolina at Columbia.

I have always read—voraciously. That habit eventually developed into major in English, a minor in Literary Theory, and a career in teaching. I teach courses in nineteenth century British literature, literary theory, composition, and technical writing. These courses demonstrate some of the variety offered by the field of English. I chose to specialize in 19th century British literature because those texts offer perspectives of many of the issues being addressed and redefined in our century. For example, writers in that period discussed topics such as human rights, gender roles, and the connections between science and religion. I minored in Literary Theory because I enjoy philosophy and because the theoretical approaches provide a wide array of challenging ways to examine texts. While finishing my dissertation, I accepted a position as a technical writer for a grant designed to transfer advanced manufacturing and computer technology to small rural manufacturers. That work demonstrated for me the flexibility— and the marketability— of the analytical, creative, and communication skills English majors develop.

So, because I have a degree in English, I can—have it all! I can read finely crafted novels and poems that engage my mind and touch my heart. I can explore the way those works countered stereotypes or the way they brought about changes in literature and in society. I can participate in the fields of business and technology. And I can share those interests with students.

June Hadden Hobbs, 1994, Professor of English; Chair, Department of English Language and Literature; B.A., Oklahoma Baptist University; M.A., University of Louisville; Ph.D., University of Oklahoma.

When I was a child, I pretended to be a good girl who always obeyed her parents. Little did they know that I regularly violated their lights-out rule by reading in bed under the covers far into the night, aided by a small, battery-operated lantern. I still regard reading and writing as exciting, risky behavior. Today, I’m involved in another scam: I get to read, write, and teach for a living, and other people think it’s work.

I especially love the nineteenth-century American literature that is my specialty and not just the works of the “great” writers. I also am fascinated by hymns, sentimental verse, popular novels, even epitaphs and icons on gravemarkers. The latter interest has led me to research tombstones and cemeteries all over the United States and to use what I find in my classes. I am an active member of the international Association for Gravestone Studies and the editor of Markers: Journal of the Association for Gravestone Studies. I am also Director of Undergraduate Research at Gardner-Webb University, which means that I get to help students pursue the research interests that engage their passions.
Matt Theado, 1995, Professor of English; B.A., M.A., James Madison University; Ph.D., University of South Carolina at Columbia.

I became an English teacher so I can hang out with enthusiastic young people and talk about literature and life. Our poets and novelists capture the feeling, the lore, and even the wisdom of their times more successfully than reporters or historians. I have published books and articles on Jack Kerouac and the Beat Generation. My wife, Kaori, and I live in Shelby and share a passion for literature, running, movies, and good food.

David Parker, 1997, Professor of English; B.A. Furman University; M.A., Ph.D. University of North Carolina at Chapel Hill.

I love medieval and renaissance literature because it helps us to recover an alien time and people. The pursuit of truth through literary history is a compelling but perilous enterprise. As Walter Benjamin writes, “History is an angel being blown backwards into the future by the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage at his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise.” I love all kinds of music and play bluesy/jazzy guitar. My favorite thing to do, though, is to spend time with my wife, Emily, and our sons, Jack and Finn.

Christopher V. Davis, 2001, Associate Professor of English; Faculty Editor of The Broad River Review; B.A., High Point University; M.A., Ph.D., Florida State University.

“Writing is simply the writer and the reader on opposite ends of a pencil; they should be as close together as that.” – Jay R. Gould

When I learned as a teenager how to make a girl cry (the good kind of crying, of course), I knew I had stumbled upon a very important discovery. I used words – more specifically, a poem – to accomplish this feat of emotional response. Since then, I have found precious few things in the world as gratifying as the ability to move a person through the written word. Now that I teach writing for a living, I want to impress upon my students how vital good writing is to the world at large. I want my students to believe that they, too, can impact others through words. The above quote by Jay R. Gould serves as reminder to us all that the best writing draws its readers close (emotionally or intellectually speaking) and somehow finds a way to keep them there.

Outside of the classroom, I spend most of my time in Boiling Springs with my wife, daughter, and son. I dedicate any leftover time to publishing fiction and poetry.
Nancy R. Bottoms, 2005, Assistant Professor of LAP and Art; B.A. Emory University; M.A., Gardner-Webb University; Ph.D., The Union Institute and University

When I was about four, my mother bought from a traveling salesman a set of books called My Book House. The first six of these twelve volumes are each bound in a different shade of green. The second six are in shades of blue. I loved to see all twelve lined up on their shelf. I can still smell their newness and hear the crack from opening their crisp virgin covers and turning the stiff pages. The lightest green volume held nursery rhymes. I cannot hear some nursery rhymes today without seeing the brightly colored pictures that were born in me with the words. The second through fourth volumes held tales—simplified perhaps, but full of wonder. My mother read to me any of these that I wanted. Her favorite was Kingsley’s “Water Babies.” Some of my most often requested ones were “Snow White and Rose Red,” “Doll ‘i the Grass,” “The Glass Mountain,” and the one I always made the baby sitter read “Chylde Roland and the Goblin King.” It is little wonder that I “grew up” to pursue an intense study of mythology.

It is also little wonder that I love writing and art. I used to color people wearing clown’s parti-colored clothing (another prophesy concerning mythology, come to think of it). The fragrance of the section of the dime store where were crayons, pencils, and paper may be my favorite olfactory memory—other than tangerines being peeled, but that is another story.

I live with my husband and our dog and cats. Our three children are grown and on their own. All of them have read from volumes of My Book House, the bindings of which are now limp at the corners and the pages mushy from being turned. I offered to give the set to our son to read to his children, but he said I should keep them to read to my grandchildren. I was very glad he said that, for when I started to pack the first armful of green-backed books, I began to cry. I would miss them.

Cheryl Duffus, 2007, Assistant Professor of English; Coordinator of the M.A. in English Program; B.A., Hollins University; M.F.A., Emerson College, Creative Writing and Literature; Ph.D., University of Mississippi

I always knew I wanted to be a teacher, but I didn’t figure out I wanted to be an English teacher until much later in life. Due to the influence of charismatic high school history teacher, I thought I’d be a history teacher, too, until I took university history classes and figured out that I cared more about the stories people told about themselves than the stories told about them by historians. People and their conflicts fascinate me, which is why I suppose I ended up in postcolonial studies, which, from one point of view, is about negotiating power over whose story is told. My heroes are writers, so I’m lucky to have ended up writing and talking about them for a living. I’m still not sure that “world” literature is in our hyper-globalized existence or how I can even define the term—I wrote a dissertation on French Caribbean literature, so here I am! When I’m not at Gardner-Webb, I enjoy spending time with family and friends and reading for fun.
Shea Stuart, 2007, Assistant Professor of English; B.A., Troy State University; M.A., Ph.D. Auburn University

My mother always read to me so it was no surprise that I learned to read at age three (I read Dr. Seuss’ Go Dog Go! to my grandmother). Later, my optometrist told me I have eyes that are made for reading and for not much else. I seemed to be destined to be a lover of books.

Throughout high school and college, I was fortunate to have exceptional English teachers who structured my love of books and learning into a discipline and a career. I am happy to be at Gardner-Webb, and I hope my students have rewarding experiences in my classroom. I live in Kings Mountain with my husband, Jamie, who is a middle school teacher and coach, our son Wheeler, and assorted pets.

Shana Hartman, 2007, Assistant Professor of English; Coordinator of the M.A. in English Education Program; B.A., East Carolina University; M.A., Ph.D., University of North Carolina at Charlotte

While I would like to consider myself a spontaneous and adventurous person, I’m really not. In any given situation, I tend to take a step back, observe, consider, and then decide whether I want to jump in or not. When it comes to writing, I am the complete opposite. Since I can remember, I have kept a journal of some sort and leapt at the chance to write in them. Writing has been a way to reflect and learn throughout my life. It is my passion for writing--learning about it, practicing it, and sharing that knowledge with others--that led me to become an English teacher.

Now, I use journals to explore and discover who I am as a writer and an English teacher. I carry this explorative attitude into my classroom, and ask my students to join me on the adventure of discovering who they are as writers and thinkers. Together, we write our way into enlightenment, just as I learned to do as a young child. Whether I’m teaching first-year college students how to navigate various composing situations or future teachers how to explain a literary concept, writing is involved and is a means for learning and reflection. Outside the classroom, I still like to pretend I’m a soccer player whenever possible (I played at ECU), I travel whenever the opportunity arises, and I enjoy time with friends and family.

Jennifer Buckner, 2007, Instructor of English; B.A., M.A., University of North Carolina at Charlotte

My first published work was “A Lonely Unicorn,” a four page handwritten story at the age of eight. Although I remember little about what actually caused this unicorn sadness, I can still see my handwriting on blue primer lined pages, even the illustration scribbled on a cover sheet. What I remember most clearly is my pride and ownership. I’d crafted those words, constructed that world. I was an author.

Writing has served as therapy, empowerment, and education throughout my life. I journaled my way through adolescence’s roller coaster and blogged my way into a new career. When my father died, writing allowed me to purge otherwise infectious anger, resentment, and grief. Over time, I emerged empowered. Writing for publication, be it informal or formal, has allowed me a venue for sharing ideas with outside audiences. Finally, I write to learn. In the process of writing, I discover in the space between my thoughts and ink what I mean, how I think, why I feel. Frenetically, I scribe through self-
editors and unblock ideas.

As a teacher of writing, I’m afforded an opportunity not only to invite others into a writer’s life but to spend my days writing myself.


Marvel of marvels, my job is to create a space where students find and hone their voices, where students must grapple with and synthesize ideas! I guess this is the work of any teacher, regardless of his or her discipline or approach. I chose to do my work on writing and literature because writing and reading are practical skills that we use daily and because you can never master either. You will never stop grappling. You will never know all there is to know about writing or reading, something that is so true, so clear, and so mysterious that it stays with people. How terrifying! How liberating! I have always loved to write, but reading was a struggle in grade school. I wasn’t diagnosed with dyslexia until I graduated from high school, and by then I had figured out how to cope with the fact that I have to allow myself more time for reading and thoroughly proofread my work. I think being a non-traditional learner (whatever that is) has forced me to slow down and pay more attention to my work and the work of others.

Janah Adams, 2011, Instructor in Composition, A.A. Lenoir Community College; B.A. & M.A., East Carolina University

I think of writing in terms of art, of the writer as artist working through layers and layers and layers of images, moments, people, places just so she can find what she needs to spark the thing that will become her art. Writing should happen like this. But I know how horrible it can be to create and still be unsatisfied because the right moment doesn't come and you just didn't find the spark you needed. That's why it's so important to show up to try again until it does. And it will. Bright cerulean or crimson red with just the right nervous edge to it and you're off and working in almost a panic to get it down and out before it goes away again. And it will. And then you let yourself sigh, take a nap, eat a sandwich, whatever you need...and then you come back, settle in, and start again. I hope my classes help my students come to accept and love that creative ebb and flow that is so natural and necessary to writing and that they find that the disequilibrium they may feel and the risks they may take during the process almost always serve to make the writing better and the communication that much more effective.
Departmental Goals and Student Learning Outcomes

GOALS
To enable students to:
1. Develop intellectually,
2. Think, read, and write independently and critically, and
3. Communicate effectively

STUDENT LEARNING OUTCOMES
A student who chooses to major in English or English with teacher licensure will:
1. Communicate and compose effectively;
2. Demonstrate effective processes for reading a wide variety of texts;
3. Interpret and analyze literature and position texts in their historical and social contexts;
4. Demonstrate information literacy skills by defining and articulating the need for information, accessing needed information effectively and efficiently, evaluating information and its sources critically, and using information ethically and legally to accomplish a specific purpose;
5. Demonstrate effective navigation skills in a variety of rhetorical contexts;
6. Analyze the purposes of language in various contexts and forms: reading, writing, speaking, listening, and viewing;
7. Demonstrate fluency with digital technologies;
8. Be well prepared for further study and a variety of professional careers.

In addition to the above, students majoring in English with Teacher Licensure will:
1. Construct philosophical frameworks and pedagogical practices that acknowledge the complexities of literacy in the twenty-first century;
2. Demonstrate the knowledge and use of the function, the influence, and the diversity of language;
3. Demonstrate a commitment to reflective practices and lifelong professional learning.

Adopted 12/03/10
Declaring the Major

To declare an English major, a student must fill out a Declaration of Major/Minor online, and submit it to the Academic Advising Center. The Center will see that the advising folder is transferred from the current advisor to the department chair. The chair will assign a departmental advisor. One copy of the report will be filed in the student’s advising folder and the other kept in the Academic Advising Center. In the case of declaring English as a second major, the student will declare the intention of the second major to the primary advisor, add English as a second major in the declaration form, and submit revised copies to the Academic Advising Center and to the English Department chair. The English Department chair will assign an informal advisor to assist in the selection of appropriate English courses.

The English Major

A major in English requires thirty-six semester hours of English courses beyond core requirements, with emphasis in one of three available options. Students in all emphases must include in these thirty-six hours English 201—Introduction to English Studies, English 391—Workshop in English I, and English 491—Workshop in English II. No more than nine hours of 200-level English literature survey courses may be counted towards the English major. Students should consult with their advisors about courses in order to achieve balance and perspective and to meet the requirements of the specific emphasis. Otherwise, final course choices are the decision of the students themselves in consultation with their advisor. To satisfy requirements for a major in English, students should make every effort to take the basic core requirements during the first two years of enrollment. All English majors are encouraged to satisfy the six-hour language requirement by completing a modern language at or above the 202 level. Students may, however, substitute an ancient language for a modern language.

All English majors are required to participate in an exit interview during their last semester of studies. In addition, all English majors may but are not required to complete a minor in a field of their choice.
English Major Options

- **English Major with NC Teaching Licensure (9-12):** The teacher-training program in English seeks to graduate students who: (1) have a broad background in literature; (2) exhibit a command of the English language in both oral and written communication; (3) possess the skills to formulate objectives, select material, use appropriate teaching strategies, and evaluate learning; and (4) realize the need for lifelong, professional learning.

  Students will follow the program prescribed in the *English Handbook* and will pursue a minor in Professional Education. Required courses: English 201 (Introduction to English Studies), [English 251 (World Literature Survey I) or English 252 (World Literature Survey II) or English 354 (Mythology)], English 359 (Topics in World Literature) English 363 (Structure of the English Language), English 364 (Language and Literacy Through the Twenty-First Century), English 413 (Shakespeare), English 471 (Critical Approaches to Literature), English 475 (Young Adult Literature), English 483 (The Teaching of Writing), English 391/491 (Workshops I & II), one course of early American literature (A1), one course from late-19th century through modern American Literature (A2), one course from British literature from the late-18th century through the modern period (B2).

  The workshop paper should focus on an area useful to one entering the teaching profession.

- **Required Minor for English Major with Teaching Licensure:** The candidate must also complete the Professional Education minor consisting of EDUC 250, 350, 440, 450; ENGL 481 or EDUC 432; and PSYC 303. No grade lower than a 2.0 may be counted toward meeting a state-mandated competency.

  Student teaching is a 15-week experience.

  *Note:* All English Education majors should carefully follow the instructions in the current *Teacher Education Handbook* and note the *English Handbook* checklist for English Education. See Appendix 1.

- **English Major with Pre-Professional Emphasis:** From a variety of experiences, students will develop a strong liberal arts base useful for entry into professional areas...
such as law, ministry, medicine, and business, or into graduate studies. Required courses: English 201 (Introduction to English Studies), English 372 (Critical Approaches to Literature), English 391/491 (Workshops I & II), one course of Early American Literature (A1), one course from late 19th century through modern American literature (A2), one course from British literature through the Restoration and 18th Century (B1), one course from British Literature from the late-18th century through the modern period (B2), and one course from world literature offerings. Of the 300/400-level courses students are required to take, at least one must be American, one must be British, and one must be world literature. The Workshop paper should focus on a literary topic. See Appendix 2.

• **English Major with Emphasis on Writing:** Students will take courses preparing them for careers or advanced studies in writing. Majors will select one of three writing tracks of concentration: the General Writing Track, Professional Writing Track, or Creative Writing Track.

  **(1) General Writing Track**

  Required Courses: English 201 (Introduction to English Studies), English 301 (Advanced Composition), one hour of a publication staff course (English 204—Literary Magazine, Journalism 201—Student Newspaper Staff, or Journalism 303—Newspaper Editorial Staff), English 391 (Workshop in English I), English 491 (Workshop in English II), English 493 (Internship in Writing), English 494 (Writing Portfolio), and nine (9) additional hours of writing courses (listed below).

  Recommended writing courses: English 203 (Newswriting), English 303 (Professional Writing), English 305 (Introduction to Creative Writing), English 306 (Poetry Writing), English 309 (Fiction Writing), English 409 (Feature Writing).

  Other acceptable courses: Communications 310 (Techniques of Scriptwriting).

  Because of the extreme importance of reading fine writing in the development of one’s own writing skills, fifteen (15) hours of the major courses with this emphasis will be literature courses of the student’s choosing.

  **The workshop paper should focus on some aspect of the craft of writing.**
(2) Professional Writing Track
Required Courses: English 201 (Introduction to English Studies), one hour of a publication staff course (English 204—Literary Magazine, Journalism 201—Student Newspaper Staff, or Journalism 303—Newspaper Editorial Staff), English 203 (Newswriting), English 301 (Advanced Composition), English 303 (Professional Writing), English 409 (Feature Writing), English 391 (Workshop in English I), English 491 (Workshop in English II), English 493 (Internship in Writing), and English 494 (Writing Portfolio).
Because of the extreme importance of reading fine writing in the development of one’s own writing skills, fifteen (15) hours of the major courses with this emphasis will be literature courses of the student’s choosing.

The workshop paper should focus on some aspect of the craft of writing.

(3) Creative Writing Track
Required Courses: English 201 (Introduction to English Studies), English 204 (Literary Magazine), English 301 (Advanced Composition), English 305 (Introduction to Creative Writing), English 306 (Poetry Writing), English 309 (Fiction Writing), English 372 (Critical Approaches to Literature), English 391 (Workshop in English I), English 491 (Workshop in English II), and English 494 (Writing Portfolio).
Because of the extreme importance of reading fine writing in the development of one’s own writing skills, fifteen (15) hours of the major courses with this emphasis will be literature courses of the student’s choosing.

The workshop paper should focus on some aspect of the craft of writing.

The Minor for English Majors

Students choosing to major in English may minor in a discipline outside the English Department. The student should discuss the minor with both the departmental advisor and with a faculty member from the department offering the minor. Occasionally, minors develop into double majors, and students are encouraged to consider this option. A minor is no longer required for English majors.
Also, students majoring in English with a Pre-Professional Emphasis may minor in Writing.

**English as a Minor**

A minor in English requires fifteen semester hours of selected courses beyond core requirements. No more than three hours of 200-level English literature survey courses may be counted towards the English minor.

A minor in Writing requires fifteen semester hours in writing courses beyond core writing requirements. Writing minors must take English 301—Advanced Composition. Recommended are English 201—Introduction to English Studies, English 203—Newswriting, English 303—Professional Writing, English 305—Creative Writing, English 306—Poetry Writing, English 309—Fiction Writing, or English 409—Feature Writing.

English minors are invited to join in departmental activities, and, by meeting the requirements, may be asked to become members of Sigma Tau Delta, the national English Honor Society.

**The Double Major**

Regardless of what students plan to do after graduation, a double major may be quite attractive to graduate school admissions personnel or to prospective employers. Recent examples are English/Biology, English/Communications, English/Political Science and English/Business. Although they may have less freedom in pursuing such a program, English Education majors who become licensed in two disciplines have a definite advantage in securing preferred teaching positions. Since approximately sixty hours of the required 128 will be invested in the double major, students must plan carefully.

**The English Major and Study Abroad**

English majors who plan to study abroad should consult their advisors as they make plans for coursework. Students must complete Transient Credit forms before they leave. Students participating in Gardner-Webb’s Study Abroad program, either during a summer school session or a full semester, are required to make an informal presentation about their experiences.
Parallel Requirements

The English Department supports the intellectual, professional, cultural, and philosophical goals of Gardner-Webb University and its core curriculum. English majors should consider the following requirements and their relevance to departmental objectives as they plan their undergraduate programs:

_ Foreign Language_

Students are required to fulfill the core foreign language requirement of six semester hours. The language should be a living language unless the student has a special interest in ancient languages. English majors are encouraged to complete at least twelve semester hours of a modern foreign language.

_ English Major Exit Interview_

All English majors must complete an Exit Interview. The student is responsible for initiating the process by October 15 (for those graduating in the Fall) or by March 15 (for those graduating in the Spring or Summer). The student and three faculty members will be present at this interview. The Exit Interview must be scheduled for a time that is at least two weeks before the end of the semester.

The student will

1) Select the interviewers, one of whom will be the student’s advisor. The student must communicate with the advisor in order to select the other two interviewers.

2) Work with the advisor to select dates and times for the interview, based on the faculty members’ office hours. The interview should take place as soon after mid-term as possible. Students should not wait until finals week to schedule the interview.

3) Ask the advisor to send an e-mail to the department’s administrative assistant stating the time selected for the interview. The administrative assistant will then schedule a room for the exit interview.
4) Provide a 300- to 500-word assessment of the English program. The written assessment should address specific strengths and weaknesses in the English curriculum and the effectiveness of the curriculum in meeting the objectives of the English department as described in the Undergraduate catalog. The student should deliver a clean copy of the essay to each interviewer at least one day before the interview, and should also bring one to the interview.

Questions during the interview will cover all five areas the student has studied, including:

1) Knowledge of authors and their major works, as well as the role of these works as an expression of culture. Questions in this category focus on the student’s range of reading and the ability to recall authors and works from a variety of periods and cultures.

2) Ability to interpret and evaluate works of literature. Questions will determine the student’s knowledge of literary periods, genres, and devices and the extent to which the student has developed an ability to employ those concepts in a useful method of reading and analyzing both literary and non-literary texts.

3) Knowledge of methods of writing critically and maturely. These questions determine whether the student demonstrates an understanding of writing methods and has developed strategies that lead to writing that is coherent, persuasive, clear, and mature.

4) Ability to think critically. These questions will determine the extent to which the student has developed skills to identify issues and use logical thinking to analyze problems and synthesize solutions.

5) Understanding the role that the student’s English background can play in the student’s career. Questions will determine whether the student has developed an understanding of how skills and knowledge acquired in the English program might be useful in career choices.

In order to determine the student’s abilities and methods, the interviewers will provide unidentified passages of literature for the student to discuss; the student should be able to identify such features as the author, title, period, significance of the passage to the overall work, the passage’s incorporation of literary conventions, and so on. The purpose of this exercise is to give the student an opportunity to demonstrate subject knowledge and critical acumen. The
interviewers will also provide a passage of prose so that the student can identify and correct grammar, usage, and mechanics errors.

The interviewers will complete a standard evaluation form during the interview, and the student will receive feedback immediately upon completion of the interview; the department administrative assistant will file copies of the evaluations for future reference.

It is important that the students view the entire interview process as a model for a professional job interview and do their best to impress the interviewers. Interviewers will in part base their willingness to write positive recommendation letters and to serve as references on the student’s performance during the interview process.
Important Resources for English Majors

Reading List

The following list of recommended texts is partial, of course, and includes only 10-12 selections for each period or category.

British Literature Reading Suggestions

Medieval: ?-1500

- *Beowulf*
- “Dream of the Rood”
- “The Wanderer”
- “The Seafarer”
- *100 Middle English Lyrics* (ed. Stevick)
- *Revelations of Divine Love* (Juliana of Norwich)
- *Sir Gawain and the Green Knight*
- *The Canterbury Tales* (Geoffrey Chaucer)
- *The Morte Darthur* (Thomas Malory)
- *The Second Play of the Shepherds*

Renaissance 1500-1660

- *The Faerie Queen* (Edmund Spenser)
- *Astrophil and Stella* (Phillip Sidney)
- The Sonnets of Wyatt, Surrey, and Shakespeare
- *The Spanish Tragedy* (Thomas Kyd)
- *The Duchess of Malfi* (John Webster)
- *The Shoemaker’s Holiday* (Thomas Dekker)
- *Hamlet, Twelfth Night, King Lear, A Midsummer Night’s Dream* (Shakespeare)
- Poems of John Donne, George Herbert, Robert Herrick, Andrew Marvell
- *Paradise Lost* (John Milton)

Restoration and 18th Century - 1660-1798

- *Rape of the Lock, The Dunciad* (Alexander Pope)
- “A Modest Proposal” (Jonathan Swift)
- Samuel Pepys’s *Diary* (excerpts)
- *Marriage a la Mode* (William Hogarth)
- *The Beggar’s Opera* (John Gay)
- *The Country Wife* (William Wycherley)
- *The Discovery* (Frances Sheridan)
- *Love Letters Between a Nobleman and His Sister, Part 1* (Aphra Behn)
- *Tom Jones* (Henry Fielding)
• *Pamela*, abridged *Clarissa* (Samuel Richardson)
• *Robinson Crusoe, Moll Flanders* (Daniel Defoe)
• *Love in Excess, The History of Miss Betsy Thoughtless* (Eliza Haywood)
• *Evelina* (Frances Burney)
• Introduction to *The Dictionary* (Samuel Johnson)
• Essays from *The Spectator* (Addison and Steele) and *The Female Spectator* (Haywood)
• “The Deserted Village” (Oliver Goldsmith)

**British Romanticism 1798-1830**

**Novels**
• *Frankenstein* – Mary Shelley
• *The Mysteries of Udolpho* – Ann Radcliffe
• *Sense and Sensibility* – Jane Austen
• *Ivanhoe* – Sir Walter Scott

**Poetry**
• *Beachy Head, and sonnets* – Charlotte Smith
• *Visions of the Daughters of Albion* and *Songs of Innocence and Experience* – William Blake
• *The Rime of the Ancient Mariner* and *Kubla Khan* – Samuel Taylor Coleridge
• “Tintern Abbey,” *The Prelude* – William Wordsworth
• “To Autumn,” “To the West Wind,” “Ode on a Grecian Urn” – John Keats
• “Mont Blanc” – Percy Bysshe Shelley

**Other**
• *Vindication of the Rights of Women*—Mary Wollstonecraft
• “Preface” to *Lyrical Ballads* – William Wordsworth

**Victorian Period 1830-1901**

**Novels**
• *Aurora Leigh* – Elizabeth Barrett Browning
• *Hard Times* or *Bleak House* – Charles Dickens
• *Middlemarch* – George Eliot (Mary Ann Evans)
• *The Picture of Dorian Gray* – Oscar Wilde

**Poetry**
• *Goblin Market* – Christina Rossetti
• “The Bishop Orders His Tomb at St. Praxed’s Church” and *Caliban upon Setebos* – Robert Browning
• *In Memoriam, A.H.H.* – Alfred, Lord Tennyson
• “Stanzas from the Grand Chartreusse” – Matthew Arnold
• “The Windhover,” “As Kingfishers Catch Fire,” “Binsley Poplars” – Gerard Manley Hopkins
Other
- *On the Subjection of Women* and *On Liberty* – John Stuart Mill
- *Cassandra* – Florence Nightingale

**American Literature Reading Suggestions**

**Early Explorers (1492-1606)**
- Christopher Columbus, *Journal of the First Voyage* and *Journal of the Third Voyage*
- Alvar Núñez Cabeza de Vacca, *Relation*

**Colonial Period (1607-1765)**
- Anne Bradstreet’s poetry, e.g., “Upon the Burning of Her House” and “Before the Birth”
- Edward Taylor’s poetry, e.g., “Huswifery,” “Meditation 8 (I Am the Living Bread)”
- Mary Rowlandson, *A Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson*
- William Bradford, *Of Plymouth Plantation*
- *The Bay Psalm Book*
- *The New England Primer*
- Jonathan Edwards, “Personal Narrative” and “Sinners in the Hands of an Angry God”

**Revolutionary and Early National Period (1765-1830)**
- *e, The Autobiography*
- Thomas Paine, “Common Sense,” “The American Crisis,” and *The Age of Reason*
- Thomas Jefferson, *The Declaration of Independence*, *Notes on the State of Virginia*
- Judith Sargent Murray, *On the Equality of the Sexes*
- Susanna Rowson, *Charlotte Temple*
- Hannah Foster Webster, *The Coquette*
- Washington Irving, “Rip Van Winkle” and “The Legend of Sleepy Hollow”
- William Cullen Bryant, “Thanatopsis”

**Romantic Period/ American Renaissance (1830-1865)**
- Henry Wadsworth Longfellow: “The Jewish Cemetery at Newport”
- Elizabeth Cady Stanton: The Seneca Falls Declaration (The Declaration of Sentiments)
- *The Scarlet Letter*, *Young Goodman Brown*, or *Rappaccini’s Daughter*—Nathaniel Hawthorne
• Bartleby, the Scrivener, Benito Cereno, or Typee, Moby Dick—Herman Melville
• Wild Nights—Wild Nights, Because I could not stop for Death, This world is not Conclusion, One need not be a Chamber—to be Haunted, & Tell all the Truth but tell it slant—,” etc.—Emily Dickinson
• Uncle Tom’s Cabin
• Fanny Fern: Ruth Hall
• E.D.E.N. Southworth: The Hidden Hand or, Capitola the Madcap
• Frederic Douglass: Narrative of the Life of Frederick Douglass, An American Slave, “What to a Slave Is the Fourth of July”
• Harriet Ann Jacobs: Incidents in the Life of a Slave Girl
• Walt Whitman: “Song of Myself,” “When Lilacs Last in the Dooryard Bloom’d,” “Crossing Brooklyn Ferry”
• Rebecca Harding Davis: “Life in the Iron–Mills”

American Literature Periods from 1865 to the present

The Realistic Period 1865-1900

• Henry James: Portrait of a Lady, Daisy Miller: A Study
• Walt Whitman: “Song of Myself”
• Emily Dickinson: poems
• Booker T. Washington: Up from Slavery
• W.E.B. DuBois: The Souls of Black Folk
• Bret Harte: “The Outcasts of Poker Flat,” “Tennessee’s Partner”
• Mark Twain: “The Notorious Jumping Frog of Calaveras County,” Adventures of Huckleberry Finn
• Charles Waddell Chesnutt stories
• Sarah Orne Jewett: “The Country of the Pointed Firs,” “A White Heron”
• Mary E. Wilkins Freeman: “The Revolt of ‘Mother’”
• Charlotte Perkins Gilma: “The Yellow Wall-paper”
• Kate Chopin: The Awakening

The Naturalistic Period 1900-1914

• Jack London: “To Build a Fire”
• Theodore Dreiser: “Old Rogaum and His Theresa”
• Upton Sinclair: The Jungle

American Modernist Period 1914-1939

• House of Mirth—Edith Wharton
• *Babbit*—Sinclair Lewis
• *Trifles*—Susan Glaspell
• *The Great Gatsby*, stories—F. Scott Fitzgerald
• *The Making of Americans or Three Lives*—Gertrude Stein
• *The Wasteland*, or *The Love Song of J. Alfred Prufrock*—T.S. Eliot
• Ezra Pound: poems
• *The Sun Also Rises*, stories—Ernest Hemingway
• *The Sound and the Fury*, stories—William Faulkner
• *The Grapes of Wrath*—John Steinbeck
• *The Hairy Ape*—Eugene O’Neill

**Harlem Renaissance**

• Poets: Langston Hughes, Claude McKay, Countee Cullen
• *Cane*—Jean Toomer
• *Quicksand*—Nella Larsen
• *Their Eyes Were Watching God*—Zora Neale Hurston

**The Contemporary Period 1939-present**

• *Black Boy*—Richard Wright
• *Golden Apples*—Eudora Welty “Why I Live at the P.O.”
• *Rabbit* tetralogy—John Updike
• *Slaughterhouse-Five*—Kurt Vonnegut
• *The Bell Jar*—Sylvia Plath, poems
• *Death of a Salesman*—Arthur Miller
• *A Streetcar Named Desire*—Tennessee Williams
• *Invisible Man*—Ralph Ellison
• *The Color Purple*—Alice Walker
• *Beloved*—Toni Morrison “Recitatif”
• *I Know Why the Caged Bird Sings*—Maya Angelou
• *Where Are You Going, Where Have You Been?*—Joyce Carol Oates
• *The Things They Carried*—Tim O’Brien

**Beat Writers 1950s**

• *On the Road*—Jack Kerouac
• *Howl*—Allen Ginsberg
• Gary Snyder poems

**Reading List of Writing-Related Books**

**Writing Fiction**
• *The Art of Fiction*—John Gardner
• *Writing Fiction: A Guide to Narrative Craft*—Janet Burroway
• *What If?: Writing Exercises for Fiction Writers*—Anne Bernays & Pamela Painter
• *Conversations on Writing Fiction*—ed. by Alexander Neubauer
• *Making Shapley Fiction*—Jerome Stern

**Writing Poetry**
• *A Poetry Handbook*—Mary Oliver
• *Writing Poems*—Robert Wallace & Michelle Boisseau
• *The Triggering Town: Lectures and Essays on Poetry and Writing*—Richard Hugo
• *The Practice of Poetry*—ed. by Robin Behn & Chase Twichell
• *The Poet’s Companion*—Kim Addonizio & Dorriane Laux

**Writing Inspiration**
• *Bird by Bird: Some Instructions on Writing and Life*—Anne Lamott
• *The Writing Life*—Annie Dillard
• *One Writer’s Beginnings*—Eudora Welty
• *If You Want to Write*—Brenda Ueland
• *Negotiating the Dead: A Writer on Writing*—Margaret Atwood

**Nonfiction**
• *Writing With Power: Techniques for Mastering the Writing Process*—Peter Elbow
• *On Writing Well: The Classic Guide to Writing Nonfiction*—William Zinsser
• *The Art of the Personal Essay*—Philip Lopate
• *The Fourth Genre*—Robert L. Root and Michael Steinberg
• *Feature Writing for Newspapers and Magazines*—Edward Jay Friedlander & John Lee

**World Literature Reading Suggestions**

**18th Century**

**China**
• Pu Song-Ling, “The Wise Neighbor,” “The Mural,” or other stories

**Japan**
• Matsuo Basho, haiku, *Narrow Road to the Interior*
• Chikamatsu Monzaemon, *The Love Suicides at Amijima*

**India**
• Ramprasad Sen, devotional poetry to Kali (goddess of reincarnation, death, and birth)

**Africa**
• Olaudhah Equiano, *The Interesting Narrative of the Life of Olaudhah Equiano*
France
• Moliere, *Tartuffe* or *The Misanthrope*
• Voltaire, *Candide*
• Jean-Jacques Rousseau, excerpts from *Confessions*

19th Century

Japan
• Mori Ogai, "The Dancing Girl," or other stories
• Ichiyo Higuchi, "The Thirteenth Night," or other stories

India
• Ghalib, sacred poetry and love poetry
• Rabindranath Tagore, "The Hungry Stones," other stories, or any poems from *Gitanjali*

France
• Honore de Balzac, *Pere Goriot*
• Gustave Flaubert, *Madame Bovary*
• Stendahl, *The Red and the Black*
• Charles Baudelaire, poetry
• Stéphane Mallarmé, or Paul Verlaine
• Arthur Rimbaud

Germany
• Johann Wolfgang von Goethe, *The Sorrows of Young Werther* or *Faust*
• Rainer M. Rilke, *Letters to a Young Poet*

Russia
• Anton Chekov, *The Cherry Orchard, The Three Sisters*, short stories
• Fyodor Dostoyevsky, *The Brothers Karamazov, Crime and Punishment, The Idiot*
• Leo Tolstoy, *Anna Karenina, The Death of Ivan Illych, War and Peace*

20th Century

Japan
• Kawabata Yasunari, “The Moon on the Water,” “Snow,” or other stories
• Abé Kobo, "The Red Cocoon," “The Stick," or other stories

China
• Lu Xun, “The True Story of Ah Q”
• Gao Xingjian, *One Man’s Bible* or other novels / plays
• Ha Jin, *Waiting, The Cra*

India
• Anita Desai, *Clear Light of Day, Baumgartner’s Bombay*
• Kiran Desai, *The Inheritance of Loss*
• Rokeya Sakhawat Hossain, “Sultana’s Dream,” or other short stories
• Rohinton Mistry, *A Fine Balance*
• Bharati Mukherjee, *Desirable Daughters*
• R.K. Narayan, *The Painter of Signs*
• Arundhati Roy, *The God of Small Things*
• Vikram Seth, *A Suitable Boy*

**Egypt**
• Naguib Mahfouz, “Zaabalawi,” *Midaq Alley*, or other short stories / novels
• Tawfiq al-Hakim, *The Fate of a Cockroach*

**Senegal**
• Léopold Sédar Senghor, “Black Woman,” “Prayer to the Masks,” or other poems

**Kenya**
• Ngugi wa Thiong’o, *The River Between, Petals of Blood*

**Nigeria**
• Chinua Achebe, *Things Fall Apart, A Man of the People, Arrow of God*
• Wole Soyinka, *The Lion and the Jewell or Death and the King’s Horseman*
• Buchi Emecheta, *The Bride Price*

**South Africa**
• J.M. Coetzee, *Disgrace* or *The Life and Times of Michael K*
• Nadine Gordimer, *July’s People, The Burger’s Daughter* (*The House Gun* or *The Pickup*)
• Bessie Head, *When Rain Clouds Gather*, short stories
• Mark Mathabane, *Kaffir Boy*

**St. Lucia**
• Derek Walcott, *Omeros* or any collected poems (“A Latin Primer,” “White Magic,” “The Light of the World,” “For Pablo Neruda”)

**Dominica**
• Jean Rhys, *Wide Sargasso Sea*

**Guadeloupe**
• Maryse Condé, *Heremakhonon, Crossing the Mangrove*
• Simone Schwartz-Bart, *The Bridge of Beyond*

**Haiti**
• Edwidge Danticat, *Krik?Krak?, Breath, Eyes, Memory, The Farming of Bones, Brother, I’m Dying*

**Dominican Republic**
• Julia Alvarez, *In the Time of the Butterflies*
Trinidad
• V.S. Naipul, *A House for Mr. Biswas, Mimic Men*
• Samuel Selvon, *The Lonely Londoners, A Brighter Sun*

Guyana
• David Dabydeen, *The Intended, The Counting House*, poetry

France
• Simone de Beauvoir, *The Second Sex*
• Albert Camus, *The Plague or The Stranger*
• Jean-Paul Sartre, *No Exit*

Czech
• Franz Kafka, *Metamorphosis, The Trial*
• Milan Kundera, *The Unbearable Lightness of Being*

Ireland
• Samuel Beckett, *Waiting for Godot*
• James Joyce, *Dubliners, A Portrait of the Artist as a Young Man, Ulysses*
• Oscar Wilde, *The Picture of Dorian Gray or The Importance of Being Earnest*

Germany
• Thomas Mann, *Death in Venice, Buddenbrooks, Magic Mountain*

Norway
• Henrik Ibsen, *A Doll’s House or Hedda Gabler*

Romania
• Elie Wiesel, *Night*

Argentina
• Jorge Luis Borges, *Labyrinths*

Colombia
• Gabriel Garcia Marquez, *One Hundred Years of Solitude, Love in the Time of Cholera*

Chile
• Isabel Allende, *House of Spirits*
• Pablo Neruda, poetry

**General Resources**

The following are important resources that should be in the library of every English major:
• Harman & Holman, *Handbook to Literature.*
• *MLA Handbook for Writers of Research Papers, 7th ed.*
• Strunk & White, *Elements of Style* or equivalent composition handbook (such as your English handbook from your first-year composition)
• *Webster’s New World Dictionary* or equivalent
• King James Version of the Bible with Concordance

The following are useful websites for English majors:

**Writing Guides**
  An online guide to grammar from the writing center of the University of Ottawa
• Handouts for Students and Teachers  [http://owl.english.purdue.edu/handouts/index.html](http://owl.english.purdue.edu/handouts/index.html)
  The oldest of the online writing labs, the Purdue OWL has over 130 downloadable handouts, something on most writing issues that concern students.

**Writing Handbooks**
• The Elements of Style  [http://www.bartleby.com/141/index.html](http://www.bartleby.com/141/index.html)
• The American Heritage Book of English Usage  [http://www.bartleby.com/64/](http://www.bartleby.com/64/)

**Rhetoric and Composition**
• The Forest of Rhetoric  [http://humanities.byu.edu](http://humanities.byu.edu) (Search by typing in the title).
  A very useful guide to classical rhetoric and many common figures of speech
• CompPile  [http://comppile.org/search/comppile_main_search.php](http://comppile.org/search/comppile_main_search.php)
  An inventory of publications in post-secondary composition, rhetoric, technical writing, ESL, and discourse studies
• Rebecca Moore Howard’s Bibliographies for Rhet and Comp, Syracuse University  [http://wrt-howard.syr.edu/bibs.html](http://wrt-howard.syr.edu/bibs.html)

**Reference Works Online**
• The King James Bible  [http://www.hti.umich.edu/relig/kjv/browse.html](http://www.hti.umich.edu/relig/kjv/browse.html)

**Online Libraries**
• The On-Line Books Page  [http://digital.library.upenn.edu/books/](http://digital.library.upenn.edu/books/)
• Bibliomania  [http://www.bibliomania.com/](http://www.bibliomania.com/)
• Representative Poetry On-line  [http://rpo.library.utoronto.ca/display/index.cfm](http://rpo.library.utoronto.ca/display/index.cfm)
General Literature Resources

- Voice of the Shuttle  http://vos.ucsb.edu/
- British Romanticism (an online journal)  http://www.ron.umontreal.ca/
- Victorian Literature  http://www.victorianweb.org/
- The American Transcendentalists  http://www.geocities.com/~freereligion/
- A mythology handbook (either by H.R. Rose or Edith Hamilton)

Professional Resources

- National Council of Teachers of English  http://www.ncte.org/
- Modern Language Association  http://www.mla.org/
Getting the Letter of Reference You Really Want

As you approach the end of your studies at Gardner-Webb, you will need letters of reference from your professors for internships, potential jobs, and graduate/professional school applications. Some students also apply for scholarships even after they’ve begun their undergraduate studies. The difference between getting a good letter that can work in your favor and a grudging, half-hearted letter/verbal reference (or NO reference at all) lies in following the unspoken but crucial rules for recommendations. Here’s what you must do:

1. Never assume that professors, advisors, or anyone else will write/speak on your behalf unless you’ve discussed the matter with them. In other words, never give out a name without asking permission first.

2. Choose wisely. Don’t choose the teacher who gave you a C in a major class or one who knows little about the work for which you are applying. If you are a biology major and an English minor, ask a biology professor to recommend you for a summer internship in a lab. On the other hand, an English professor would be the appropriate referee if you intend to pursue graduate studies in English. Never ask a family member to write a letter of recommendation, and don’t ask social friends either unless, perhaps, the application calls for a character reference.

3. Give your referee plenty of lead time for preparing a letter of reference. Two weeks is the absolute minimum; three-four weeks is even better.

4. Bring your referee appropriate materials if you need a letter of reference. Always supply a resume or list of your accomplishments and extracurricular activities. If the referee is not your advisor, it’s also good to include an informal copy of your transcript. Graduate school
recommendation letters will include a description of your writing ability, so give the referee a copy of one of the very best papers you’ve produced during your academic career. If possible, choose a paper that you wrote in the referee’s class.

In addition, the referee will need a specific description of the scholarship, job/internship requirements, or course of graduate studies. If possible, give your referee the published criteria for selection of applicants, and always provide the name and address of the person/group to whom the letter should be addressed.

5. If you are using a standardized application form that includes a waiver of the right to see the recommendations submitted on your behalf, always sign the waiver. The reader might not take your recommendation seriously if you don’t because it would be apparent that knowing the student could read the recommendation might keep a referee from being candid.

6. Give your referees stamped, addressed envelopes if you wish them to mail letters for you, or arrange a time to come by and pick up the letters so you can mail them yourself.

Career Services at GWU will allow you to create a placement file that will help if you need to send out multiple copies of the same recommendation and other application material. Students applying to multiple graduate/professional schools or for teaching jobs really need to use this service if possible because it will save their referees a TREMENDOUS amount of time by requiring only one letter per referee instead of multiple copies. Their website explains that “your placement file consists of a resume, a minimum of three evaluations, and an authorization form. Your credentials are submitted at your request to employers, graduate schools, businesses of all types, and their representatives interviewing on campus. [Career Services] will mail your file folder to school systems or employers at your request, free of charge for the first four mailings. After that, the charge is $2.00 per mailing. This charge is to cover the cost of copying and mailing. Credentials are mailed when the file is complete and the resume is up to date.” (For more information, go to http://www.gardner-webb.edu/careers, click on “Students” then click on “Education Majors”.)

7. Always give your referee contact information (your e-mail address, phone numbers, etc.), so
s/he can contact you easily.

8. Always write a thank-you note after the letter is sent. An e-mail message is okay, but a written note on real stationery is better.

9. Learn that writing a letter of recommendation is a sacred obligation passed on from mentors to students. You cannot repay your referees for helping you in this way, but you can pass on the favor when your time comes.

**Opportunities in the English Department**

Classes are not the only means by which students in the English department can gain experience. Students who enjoy sharing their ideas and opinions with professors and other students can do so in the many activities and organizations sponsored by the English department. Through these opportunities, students can increase in both their love for the subject and in a better understanding of the usefulness of their chosen major.

**Broad River Review**

*The Broad River Review* is the literary magazine of Gardner-Webb University. The Review publishes fiction, poetry, nonfiction, and art from within the greater Gardner-Webb community, as well as from writers of national scope. The magazine is published once per academic year, usually in late April, and its staff consists of interested undergraduate students, both English majors and non-English majors. Every fall, the staff develops a comprehensive marketing plan in order to solicit submissions, which are due by November 1. The staff reads all submissions and selects the best ones for publication. During the spring semester, the staff designs the layout for the magazine, produces the layout, and then edits the proofs prior to publication. For additional information or submission guidelines, please contact the Faculty Editor, Dr. Chris Davis.

**The English Channel**

*The English Channel* is the English departmental newsletter. Published three times each
semester by English majors and minors, it contains news, editorials, announcements, profiles, and course descriptions.

PURPOSE STATEMENT: To encourage communication, community, and culture among the faculty and students of the English Department, the Gardner-Webb family, and the broader-reaching spectrum of English scholars and writers.

OBJECTIVES:

• To inform students of the happenings within the English Department,
• To build community between faculty and students, and
• To bring enjoyment and delight while cultivating a strong appreciation for excellence in literature and culture.

For more information, see the department chair, faculty advisor, or the student editor.

Advisor Spring 2012: Dr. David Parker

Sigma Tau Delta

Sigma Tau Delta is the English honor society for majors and minors. To qualify for membership in this international organization, students must have had at least two upper-level English courses beyond English 101 and 102, must have a grade point average of 3.0 on all English courses taken, and must have an overall GPA in the top one third of the student body. Members meet once a month to develop service projects, to organize social activities, and to plan the end of the semester kickball game. See the departmental chair or the faculty advisor if you qualify. Advisor 2011-2012: Dr. Shea Stuart.

English Internship

Students can apply their writing and editing skills through organizations outside the classroom such as law offices, community service organizations, and businesses. These situations offer close supervision, real-life experience using learned skills, and the opportunity to explore potential career interests. See Appendices 3, 4, and 5 for the application forms. Students are responsible for finding their own internships and for submitting the necessary paperwork in a timely manner (by April 1 for summer and fall
Student Work Study
English professors enjoy having English majors as student assistants. These students do everything from running errands to tutoring other students who need help with their English studies. Working for an English professor is a great way to get to know the department. See Dr. June Hobbs if you are interested in one of these positions.

Writing Center Tutor
English majors with excellent writing skills are in great demand as consultants in the University Writing Center. See Prof. Jennifer Buckner if you are interested in one of these positions.
Positions of Departmental Leadership

Broad River Review Editor and Staff

The editor of *Broad River Review* is chosen by the advisor, with the English faculty (s) approval. The editor position changes each year. Any interested person—regardless of major or experience level—may join the *Broad River Review* staff. However, candidates for the editor position will be considered according to the following guidelines:

- Experience with high school or other literary magazines,
- Major or minor in English,
- Evidence of interest and ability to write creatively,
- Evidence of astuteness in judging creative writing,
- Demonstrated sense of responsibility,
- Related skills (art, photography, word-processing, desktop publishing),
- Willingness to work with and include a variety of students,
- A spirit of openness to new ideas,
- Good academic standing, and
- Seniority.

Seniority may be considered as a factor so that as many good students as possible may have the experience of the editorship and so that a continuity of student staffing may be developed.

The English Channel Editor and Staff

The editor of *The English Channel* must be reliable and trustworthy, exemplifying qualities of leadership and interest in helping to communicate departmental news to majors, minors, faculty, alumni, and prospective students. The advisor chooses the editor and shall submit the name of the prospective editor for departmental approval. The following qualities are considered:

- Major or minor in English,
- Ability to write well and with clarity,
- Some knowledge of desktop publishing (perhaps through staff experience),
• Willingness to initiate article assignments, and
• Reliability.

**Sigma Tau Delta Officers**

Sigma Tau Delta officers are determined by member elections each spring after the induction of new members. Officers must be responsible and cooperative, as this is a student-led organization. The advisor consults with the officers and members as they perform their organizational function according to the club by-laws.
Departmental Awards

The English Department designates the following awards in recognition of outstanding academic achievement:

The First-Year Composition Award
This award is given to an outstanding student in the first-year composition program whose prose reflects the qualities of clarity, originality, careful craftsmanship, and audience appeal.

Broad River Review Editor’s Prize (Poetry and Fiction)
Honors are given to students whose most highly rated works are judged outstanding and published in the Broad River Review, Gardner-Webb’s literary journal.

J. Calvin Koonts Poetry Award
This monetary award is given to a senior English major who shows the greatest potential for writing poetry.

Senior English Major Award
This award is given to a senior English major for excellence in grades, character, leadership ability, and creativity.

Professional Writing Award
The English Department recognizes an English major or minor who produces exceptional writing designed for the marketplace.
I'm majoring in English because...
be the perfect combination of both, and that is why I am an English major!

Shauntel Greene

I'm majoring in English because I get to practice self-expression for a grade. Plus, the professors are pretty awesome.

Hannah Edwards

I'm majoring in English because I've always been pretty good at writing and have enjoyed it since I was a mere lad. The skills I've learned and will learn while here at Gardner-Webb I hope to be able to use to drastically have some positive impact on people's lives. Seriously, I want to help people that can't help themselves. If I can provide hope and comfort to people, then that would be more than enough to bring joy to me. There's an art with the use of words; I hope to be able to use this art for the greater good.

Aaron Tommie

I'm majoring in English because it's not music! No, just kidding. I'm an English major because of all the possibilities reading and writing open up to me. English, more so than any other subject, really allows me to explore everything it means to be human, to be me. Over the past two years, I've learned more than I ever expected about more than I can even begin to describe, and it's all because I chose to be an English major!

Becky Humphries

I am an English major because I love words and literature and story. Language is the engine of ideas, and I don’t want to limit my mind to numbers and formulas.

Tony Capotosa

I am an English major because I don’t have to apologize for my imagination.

Nicholas C. Laughridge

I am an English major because books are my life.

Martha Nobles

I'm majoring in English because I love to read and I love learning about authors. I want to get my Master’s in Library Science eventually, and become a Children's Librarian so I can encourage children to read and to enjoy reading like I do! I feel majoring in English is a great way to get on the right track to becoming a Librarian. Plus, I'm not any good at math or science...or history...for that matter. :) 

Whitney Fisher

I am majoring in English because I thrive off of human connection and inner growth. I think that every moment that I spend communicating my ideas and absorbing others’ ideas through reading and writing that I find myself closer to my brothers and sisters of humanity. While at the same time I am challenging myself to think and consider and therefore, I grow inwardly. But, my favorite part of this communication is that it is also art, that saying what you need to say can be done with style and clarity. I feel like a painter of words, I guess. Also, I am majoring in English because Craig does not smell funny like Withrow.
I'm majoring in English because I can speak it.
I'm majoring in English because the English department faculty is amazing.
I'm majoring in English because they have the best newsletter on campus.
I'm majoring in English because I love to play with words.
I'm an English major because I like to write verbose sentences including words that start with the letter "V."

Unlike other majors which focus on specific skills, English is a versatile major that leads to endless career options.

But what can I do with an English major?

Our response to this question is usually, “English majors have many career opportunities!” A brief list describing choices made by former English majors supports our response.

Keith Menhinick (2011) is teaching American literature at a charter school in Gastonia. Rebekah Friend, a graduate of our M.A. in English program is principle of his school.
Collyn Warner (2011) is engaged in graduate work in Rhetoric at the University of Alabama in fall 2011.
Nikki Raye Rice (2011) has begun her studies at Duke Divinity School. Nikki was also accepted at Yale.
Lauren Quesenberry (2010) is working on a master’s degree from Loyola University
Randi Gill-Sadler (2010) is working on a master’s degree in English at Florida State University
Carrie Sippy (2010) is working on an M.A. in English Education degree at UNCC.
Heather Adams (2010) has begun training to become a licensed funeral director and embalmer.
Meredith White Collins (2009) is a copywriter for Midan Marketing in Statesville, NC.
Matt Walters (2008) earned an MA in English degree at the University of Tennessee and now works for Publications at Gardner-Webb.
Allison (Blackwell) Arant (2007) is in Medical Sales in Atlanta, GA.
Katherine Warden (2007) received an M.Div. degree from Boston University Divinity School and now pastors a United Methodist Church in South Carolina.

Eric Proctor (2007) is in Communications Administration with BB&T.

Bill Marcellino (2007 GWU MA) is enrolled in a PhD program in Rhetoric at Carnegie-Mellon.

Laurie Pinkert (2005) is enrolled in a PhD program at Purdue Univ.


Rachel Jones (2004) is in Suwon, South Korea, teaching English as a Second Language to fourth graders at Central Christian Academy.

Monica Houser Williams (2004) teaches 10th grade at Kings Mountain High School.

Larissa Bixler (2003) is now an attorney with Hedrick, Gardner, Kincheloe & Garofalo in Charlotte.


Rebecca Donaldson (2003) recently received an M.A. from the graduate program at University College, London.

Christina Hallis (2003) is a technical writer for Titan Corporation, a government contractor for homeland security.


Cheryl McDonald (2002) is now enrolled at Charleston School of Law after obtaining a graduate degree at Appalachian State in their Sports Management program.

Abby Wolford, (2002) is enrolled in the graduate program at Boise State University, majoring in Creative Writing.

Summer Jeffcoat (2001) is now working for Columbia International University as a Communication Coordinator. She writes, edits, and handles public relations for the university’s marketing department.

Kelly Harrison (2000) is working as a Field Organizer for the Strategic Consulting
Group, which is now working on many campaigns, one of which is for Congressman Jim Maloney.

**Rich Cox** (1999) is a high school English teacher and wrestling coach in Rutherford County North Carolina.

**Jenny Rogers Spinola** (1999) worked as a staff writer for the International Mission Board’s magazine publication, *The Commission*, and worked as a Journeyman missionary writing, teaching, and sharing the gospel in Japan. Jenny now lives in Brazil; she is a free-lance writer who has recently published her first novel, *Southern Fried Sushi*.

**Denise Adams** (1997) lived in Korea and taught English, including a stint in the English department at Kyungpook National University. In 2001 she returned to the United States and continues to teach English.

**Cheryl Moose Bollinger** (1996) is currently an award-winning crime and courts reporter with *The Morganton News-Herald*. She credits her faith and education attained at Gardner-Webb for her good fortune as a reporter.

**Cindy Whitaker Kerr** (1995) worked in Public Relations at Southwestern Seminary while she and her husband completed their seminary degree.

**Dawn Camp** (1992) has majors in English and Communications. She is currently Assistant Public Relations Director at Berry College in Rome, Georgia.

**Lori Lambert** (1992) teaches at Chase High School. Lori completed her requirements for her M.A. degree in English Education at Gardner-Webb University.

**Martha Wilder Owens** (1992) completed her M.A. degree in English Education while serving as Broyhill School of Business Advising Coordinator for the Gardner-Webb GOAL (adult education) program. Martha teaches English at Crest High School.

**Roberta Wilson** (1986) double majored in English and Journalism. Roberta worked in the newspaper field as an investigative reporter and managing editor. In 2003 she left her newspaper career to open a public relations firm.

**Melissa Brown** (1989) double majored in English and French with a minor in art. She earned an M.A. in English from Clemson University and now enjoys working for a computer software company in South Carolina.

**Wayne Blankenship** (1977) lives in San Francisco. Wayne has been the production editor of *Life Sciences*, a medical journal, and is currently a publicity director for a health education organization.

**Ron Rash** (1976) received his M.A. from Clemson University and currently holds the
Parris Chair of Appalachian Studies at Western Carolina University. His poems have been published in such journals as *The Southern Review, The Kansas Quarterly, and The Wisconsin Review*. Among his awards are the Park Poetry Prize, The General Electric Foundation for Younger Writers, and a nomination for the Pushcart Prize. For his work in poetry, Ron has won a $7,500 fellowship in the S.C. Arts Commission and a $25,000 grant from the National Endowment for the Humanities. More recently, Rash has become known as a best-selling novelist with books such as *One Foot in Eden* (2004), *Saints at the River* (2004), and *The World Made Straight* (2006). His most recent novel, *Serena* (2008), a *New York Times* bestseller and PEN/Faulkner Award Finalist, prompted the *New York Times* to call his an “elegantly, fine-tuned voice.”
## APPENDICES
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English 493
Internship in Writing
Course Description

Description of Course:
Experience involving supervised application of writing skills within an organization outside the classroom.

Prerequisite:
Writing course(s) above the 200 level, approval of department. Application deadlines: Nov. 1 for spring; April 1 for summer and fall.

Rationale:
The internship in writing provides opportunity for professional development of language skills in a setting that clarifies and strengthens their practical applications.

Objectives:
• To provide students and participating organizations the opportunity to see and develop the relationship between liberal arts and the outside world.
• To direct the student’s development of writing skills towards the needs of a specialized organization.
• To provide students with relevant work experience.
• To provide a means of professional contact between college and community.

Methodology:
The student will provide approximately ten hours per week (a minimum of 150 hours total) of service to an organization, which will utilize writing, editing, and other relevant language skills. Hours of ‘on the job’ service may vary according to the nature of the position and needs of the participating organization.

The student will bear primary responsibility for securing the internship with an interested organization. However, the faculty supervisor will clarify the type of work experience to be afforded the intern. And the supervisor, the student, and the field supervisor (an organizational representative) must sign a contract.

The student will keep a daily journal of his/her work experiences and also prepare a portfolio of his/her writing on the job, both due at the end of the experience.

The faculty supervisor may ask the student and the field supervisor to provide a midpoint evaluation of the internship and/or the intern’s progress.

The student, the field supervisor, and the faculty supervisor will participate in a final evaluation of the internship experience and the student’s performance. The student must submit a final written evaluation at the end of the internship.

Evaluation:
The student’s journal and portfolio as well as the student’s evaluation of the internship and that of the organizational representative will serve as primary factor in the final grade, which will ultimately be the responsibility of the faculty supervisor.
Gardner-Webb University
English 493: Internship in Writing
Application Form

Student’s Name:_____________________________________________________________
     Last                              First                                Middle
Semester Hours Completed:_________________________ Date:______________________
Campus Mailing Address:________________________________________________________
Dorm and Room Number: ______________________________ Phone:____________________
Home Mailing Address:__________________________________________________________
Home Phone:

Brief description of your anticipated job responsibilities with emphasis on writing and editing opportunities:

Agency: ______________________________________________________________________
Mailing Address: _______________________________________________________________
Supervisor: _________________________________ Position: __________________________
Phone: _________________________ Best Times to Contact: __________________________
Fax: _______________________________ E-Mail Address: ______________________________

Dates of Work: From ________ To ____________  Semester: _________ Year: _____________

Attach the following to this application form and give to the English Department Chair:
1. A list of your learning goals and program goals. Keep a copy for yourself and for your field supervisor.
2. A recommendation from a professor in the English Department.
3. Completed Supervisor’s Form.

Application Approval:_________________________________ Date: __________________
                        Faculty Supervisor
Department Approval: _________________________________ Date: ____________________
Gardner-Webb University
English 493: Internship in Writing
Field Supervisor’s Form

Student’s Name: ____________________________________________________________
Last                First                Middle

To be completed by supervisor:

Supervisor’s Name: __________________________________________________________
Supervisor’s Position: ________________________________________________________
Agency: ___________________________________________________________________
Mailing Address: _____________________________________________________________
E-Mail Address: ___________________________________ Fax: _____________________
Phone: ___________________________

Title of the position the student will fill:
_____________________________________________________________________________

Dates of Internship: From _______ To ________ Semester: ___________ Year:__________

Brief description of duties and responsibilities of the student’s position with emphasis on writing
and editing opportunities:

Supervisor’s Agreement:

I agree to supervise the above student in the job listed and will provide a written evaluation to the
English Faculty Supervisor regarding the student’s effectiveness and helpfulness to my agency.
At the end of the semester, I will also give the student a written evaluation, which we will
discuss.

_________________________________________   _______________________________
Signature of Supervisor                     Date
English 493
Internship in Writing
Field Supervisor Evaluation

Name of Field Supervisor: ______________________________ Name of Student: ______________________________

At the end of the Internship in Writing, the field supervisor should complete this evaluation of the internship experience with their intern.

Scale ratings range from 1 to 5, with 1 being the lowest possible mark (disagree) and 5 being the highest (agree).

<table>
<thead>
<tr>
<th>Evaluation of Supervision</th>
<th>Agree</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. I gave assignments meant to challenge the student.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>2. I felt confident in the student’s ability to complete designated assignments.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>3. The student’s writing skills improved throughout the internship experience.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>4. I returned or acknowledged the student’s completed assignments In a timely manner.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
</tbody>
</table>

Additional Comments:

<table>
<thead>
<tr>
<th>Evaluation of Student</th>
<th>Agree</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. The student upheld expectations required of him/her as delineated at the beginning of the experience.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>2. The student maintained a professional working relationship with me.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>3. The student was receptive of praise and criticism offered on assignments.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>4. The student was eager and willing to ask for help or further understanding when necessary.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>5. The student contributed in a meaningful way to this organization.</td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
</tbody>
</table>

Additional Comments:
English 493  
Internship in Writing  
Student Evaluation

Name of Student: _______________________________  Name of Field Supervisor: _____________________________

At the end of the Internship in Writing, the student should complete this evaluation of the internship experience.

Scale ratings range from 1 to 5, with 1 being the lowest possible mark (disagree) and 5 being the highest (agree).

<table>
<thead>
<tr>
<th>Evaluation of Internship</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I found my assignments to be challenging and rewarding.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>2. I felt prepared to complete assignments that were given to me.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>3. My writing skills improved throughout the internship experience.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>4. I completed assigned tasks adequately and on time.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>5. I compiled a working portfolio of the assignments I completed.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>6. I kept a journal of each working day’s experiences.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>7. This internship contributed in a meaningful way to my academic experience.</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

Additional Comments:

<table>
<thead>
<tr>
<th>Evaluation of Field Supervisor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. My field supervisor delineated his/her expectations of me at the beginning of the experience.</td>
</tr>
<tr>
<td>2. My field supervisor maintained a professional working relationship with me.</td>
</tr>
<tr>
<td>3. My field supervisor accepted and acknowledged my completed assignments efficiently.</td>
</tr>
<tr>
<td>4. My field supervisor was available to explain assignments and offer help and teaching when necessary.</td>
</tr>
<tr>
<td>5. My field supervisor created an environment conducive to both learning and working.</td>
</tr>
</tbody>
</table>

Additional Comments: