The Graduate Program in English

A handbook for students and faculty in the Department

University of Hawai‘i at Mānoa 2026 –2027

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Introduction

The English Department at the University of Hawai‘i offers both the M.A. and Ph.D. degrees. We currently have 76 graduate students--23 in the Master's program and 53 in the Ph.D. program. While most have roots in or connections to Hawai‘i, others come from throughout the Pacific region and from many parts of the mainland United States, and we also have had students from Canada, Latin America, Europe, Africa, and Asia. Students are drawn to the Department by the strength of our faculty, by the diversity of our graduate program, and by the opportunity, with all the challenges that it implies, to study literature and writing in a multicultural setting.

Master's and Ph.D. students take many of their classes together, but the two programs have different purposes. The M.A. program is designed to give students a broad overview of the changing field of contemporary English studies while also allowing them to work within an area of concentration of their own choice. Students take courses both within and outside their concentration, including one course with substantial Hawai‘i/Asia/Pacific content. They are encouraged to explore the ways in which methodologies and assumptions are evolving in their own area of interest and how each part of English studies is being affected by developments taking place throughout the discipline. For students who choose to concentrate in Literary Studies in English, Composition and Rhetoric, and Cultural Studies in Asia/Pacific, the culmination of their studies is provided by their Master's project, in which they are encouraged to apply the theoretical and methodological perspectives of more than a single course to the study of a particular group of texts or other forms of cultural production or to a particular theoretical problem. Students in Creative Writing complete their M.A. with a creative thesis, which they are then asked to place, in their oral thesis defense, within the context of other works in the same genre.

The Ph.D. program is intended for highly motivated students who have a clear sense of their own direction and who are likely to make a significant contribution to the field. The program is envisioned as a mix of course work with independent study and research. Students are required to take a small number of courses, both within the department and outside of it, and at least one of the nine courses must have substantial Hawai‘i/Asia/Pacific content. But the focus of their study within the scope of our program is determined by the students themselves in consultation with their advisors, and their preparation for their Area examinations may take place largely outside of class. The culmination of the Ph.D. program is the dissertation, an original work of research or writing that demonstrates the student's readiness to assume his or her place within the profession. As in the M.A. program, Creative Writing students produce a creative work as their dissertation, while meeting all of the other requirements for a degree in English.

This guide describes our graduate program in greater detail. It is intended both to introduce the program to students who are interested in applying for admission and to

serve as a guide to the requirements and policies for students who are enrolled. Questions should be addressed to the Graduate Director and/or the Associate Director.

Contact Information

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Admission

MA and PhD Admission
See the English Department website for detailed instructions on how to apply to the MA and PhD programs.

Unclassified Students
Students who have received their bachelor's degrees but who have not been admitted to the graduate program may apply for admission as a post-baccalaureate unclassified student with the Office of Graduate Education. Once admitted, PBU students may take graduate courses in English (except for 605 and 620) with the permission of both the instructor and the Graduate Director. Unclassified students who are interested in applying for admission to the program at some future date should meet with the Graduate Director in English for advising and for a discussion of which courses will apply to their degree. Upon admission to the program, unclassified graduate students have to petition for such courses to be transferred toward their degree.

Graduate Students in Other Departments
Classified graduate students in other departments of the University are welcome to enroll in graduate courses in English with the permission of the instructor.

The M.A. Program

Students have the opportunity to specialize in one of four areas of concentration while also doing substantial course work in one or more other areas. This program of study is designed to provide a broad overview of the changing field of English studies and of the place that each student's area of interest occupies within that field. The four concentrations from which the students may choose are:

- Literary Studies in English
- Composition and Rhetoric
- Creative Writing
- Cultural Studies in Asia/Pacific

Together, these four concentrations provide a rough map of the terrain of contemporary English studies, and we therefore begin the description of our M.A. program with a brief account of their different aims and methods.

Literary Studies in English

Literary Studies in English includes all of the department's graduate courses in periods, genres, and authors in British and American literature, our offerings in literature in English from other areas of the world, and our courses in criticism and theory. This wide range reflects the broadening of the discipline that has taken place in the last twenty years and the diversity of interests and scholarly commitments of both our faculty and our students.

Because of the way in which the study of literature has evolved, it is easier to describe some of its principal foci than it is to identify its boundaries. One central concern is with the reading and interpreting of texts. We usually think of literature as a verbal medium, though it overlaps with such forms as dance and film, and as primarily written, though it includes oral literature as well. Since its object is verbal, the study of literature includes a concern with language, both formally and historically, and with the relationship between language and human social relationships and institutions. The notion of a literary text presumes an aesthetic, a tradition of form, and particular skills of reading, all of which are culturally based, and which are themselves the proper objects of our examination. Literary texts also shape and are shaped by the contexts in which they arise, and can thus be examined with relation to religion and philosophy, the sciences, the plastic, visual, and musical arts, and political issues, social structures, gender roles, and other ideological formations.

Each of these ways of viewing literature poses its own challenges, and no single reading strategy will be equally appropriate for all of the texts that claim our attention as "literary." The courses that we offer engage with fundamental issues of literary study while acknowledging the diversity of literary texts. The author, period, and genre courses that make up the most traditional part of our discipline remain the site for some of its most exciting developments. Without neglecting the foundation provided by earlier

critics and scholars, we also address the ways in which recent theoretical insights have changed how we read both well-studied and less familiar texts; we offer a variety of courses that address formal, political, linguistic and historical issues of particular relevance to our location in Hawai‘i and the Pacific; and take up more general debates in Asian American and post- colonial studies. Our courses in film, performance, and oral literature consider the methodologies of other disciplines that border on and contribute to literary study.

With such a variety of texts and methods, no one can expect to become an expert on everything that is included within "literary studies" today. The department thus encourages diversity and seeks to preserve an atmosphere that is congenial for investigation and for debate. Both our course offerings and the concentration requirements are designed so that M.A. students will become familiar with a broader range of literary texts, will deepen their understanding of the texts that interest them the most, and will expand their familiarity with the scholarly tools and research methods of our discipline so that they may actively participate in the field's on-going critical and theoretical debates.

Composition and Rhetoric

Specialists in composition and rhetoric study writers and their writing--at home, in school (kindergarten through college, across the disciplines), in the workplace, and in communities. They examine the relationship among language, thought, and action. They study historical and contemporary issues in literacy. They write and teach writing, considering the ways in which literate behaviors are nurtured and practiced. Generally speaking, they are interested in the practical, in making as opposed to interpreting, in what might be called a rhetoric of doing, or as Kenneth Burke wrote, "language as symbolic action."

The fields of composition and rhetoric are interconnected. Composition traces its roots to classical Greece and Rome, where student-rhetors were taught to examine what we now call the rhetorical situation--the contextual relationship among speakers, their audiences, and their topics--as they prepared to present their cases in the legislature or the court or to give effective speeches at ceremonial occasions. Over the years, rhetoric's aims have ranged from the ideal ("the art of influencing the soul through words," Plato) to the more practical ("the study of misunderstanding and its remedies," I.A. Richards). In the medieval period, rhetoric, along with grammar and logic, was the core of a liberal arts education. Today, scholars are "reclaiming Rhetorica" and investigating how rhetoric's concerns have manifested themselves in non-European societies. Rhetoric's notions of agent and intention offer ways to address pressing problems and to make intelligent choices, thus engaging with postmodernism's questions about the autonomy and agency of individual writers.

When the focus of academic study changed from oral to written texts during the last century, the field now known as composition studies emerged. Composition itself enjoyed a resurgence in the 1970s, when case studies of writers helped better explain

writing processes and rhetorical situations. It continues to flourish in conjunction with the recent call for a new literacy that prepares students to engage critically with work, politics, social criticism, and consumer culture. As a preparation for teaching, students in composition courses study writing processes (inventing, drafting, revising, editing, and publishing), genres, styles, collaboration, response, assessment, and computers and the electronic media. To learn more about writers and writing, they conduct both rhetorical and empirical research--the former employing such approaches as historical and critical analysis and the latter such approaches as case studies and ethnographies.

Composition and rhetoric have become increasingly important to English departments and the academy in general as critical methods have shifted to focus on language and its effects, and on the interpretation of diverse texts within rhetorical and social contexts. For example, scholars in literary studies use literary rhetoric to examine the strategies of argument that authors weave into imaginative works to confront literary, political, and social issues. Composition and rhetoric specialists who study discourse communities have been leaders in shaping writing-across-the-curriculum programs in many schools, colleges, and universities, thus shaping curriculum reform. This interest in curriculum extends to grades kindergarten through 12; typically, specialists maintain close links with teachers in those grades.

With its ethnic diversity, Hawai‘i offers a productive site for composition and rhetorical studies. For example, the subject of language variation and its relationship to cultural diversity introduces issues of class, age, race, ethnicity, and gender, thus raising complex political and ethical questions. These issues, in addition to those discussed above, invite exploration through the M.A. project, the culmination of study in the program.

Creative Writing

The Creative Writing concentration enables writers to practice their art with the intelligence and skill that the study of literature from a writer's point of view instills. This concentration differs from the others in the Graduate Program in that students are selected for their talent and their dedication to the craft of writing. Creative Writing faculty make these judgments on the basis of manuscripts submitted by MA and PhD applicants. The University of Hawai‘i confers the degree of Master of Arts with a concentration in Creative Writing out of the conviction that disciplined attention to writing produces good writing and good teachers of writing. The faculty is composed of writers who have published in different genres--prose fiction, poetry, the essay, creative non-fiction, the novel.

Instruction is grounded in writing workshops and seminars that meet weekly and to which students bring poems, stories, and essays for criticism by their teacher and their writing peers. The assumption underlying the workshops, begun at the University of Iowa in the late thirties--the first program in creative writing at an American university--is that writing benefits from the responses of other writers. Biographies, the letters of writers, and literary histories tell us that Elizabethan sonneteers, for example, circulated

their sonnets to other poets presumably not only for admiration but also for tough critique; that Hemingway sent his first drafts to Gertrude Stein, Emily Dickinson to fellow poet and editor, Thomas Wentworth Higginson --"Are you too deeply occupied to say if my verse is alive?" Writers have always found someone similarly driven by the craft to show their work to before embarking on publication. The concentration in creative writing aims to provide apprentice writers such a community.

In addition to writing workshops, there are seminars in how to put a book together, in writing in Hawaiian Creole English, in the techniques of writing. Such techniques might include surrealism, or a process such as moving from the blank page through the draft to the completed work, or in writing imaginatively about scientific subjects, the combined theory and practice of studying prosody and writing formal poems. Students of creative writing also take courses in literature and work individually with writers on the faculty in directed reading and writing tutorials. They are also encouraged to take into account both practically and theoretically the exceptional situation of writing in Hawai‘i. If Hawai‘i is the place farther from any landmass on earth, it is also a place where the difference of cultures is immediate and close. Out of such differences of language, ethnicity, race should come, as it is coming, extraordinary writing. And there are literary and scholarly journals as well as presses here—Anoai Press, Bamboo Ridge, Bess Press, Biography, Chaminade Review, Hawai‘i Review, Hawaii Pacific Review, Hybolics, Kahuaomānoa, Kaimana, Mānoa, Marvels and Tales, Mutual, ‘Ōiwi, Tinfish Press, Vice-Versa, and the University of Hawai‘i Press--that our students are encouraged to read and submit work to. They are also urged to attend and to participate in the many readings, colloquia, and conferences, local, national, and international in our midst.

We require our students to write a book-length collection of their writing so revised and finely crafted that it is on the verge of publication. The writer who graduates from our program should be, in the words of Henry James, "one of the people on whom nothing is lost," one "with the power to guess the unseen from the seen, to trace the implication of things, to judge the whole piece by the pattern, the condition of feeling life in general so completely that they are well on the way to knowing any particular corner of it."

Cultural Studies in Asia/Pacific

Since one of the hallmarks of cultural studies is its concern with location and its commitment to situated scholarship, the Concentration in Cultural Studies in Asia/Pacific focuses upon Asia/Pacific as a place of cultural struggle, discursive contestation, and literary creativity. Thus this concentration will offer courses that account for our distinctive history and location in Hawai‘i--that is to say, cultural studies that are situated simultaneously among the United States and the Americas, the Pacific, and Asia. From our location in Hawai‘i, we will attend to the mixtures, contradictions, and overlapping of histories and trajectories that comprise the term "Asia/Pacific" as site of identity and location. While some courses will concentrate exclusively on Asia/Pacific, other classes will provide students with an historical context for Western representations of Hawai‘i and the greater Pacific region. Courses also may consider the long tradition of orientalist and other colonialist discourses against which many writers, filmmakers,

critics, and others position their work. In this concentration, we will work to understand "location" in its fullest historical and cultural sense.

Because a cultural studies approach is often explicitly political--either in the sense that it engages Marxist thought and elaborates its ongoing questions, or in the sense that it recognizes that "culture" inevitably has a political dimension--a concern with power, its causes and effects, is integral to most cultural studies analyses. Therefore, this concentration includes courses that centrally engage theories of minority discourse, race and ethnicity, pedagogy, nationalism, postcolonialism, transnationalism, popular culture, gender, and sexuality. The attention in cultural studies to power relations--and to the interrelations between theory and practice--means that cultural studies scholars often reflect upon the purposes and scope of cultural studies, and ask questions about and attempt to pose challenges to its institutionalization in the academy. Courses in the concentration, then, will engage debates about the ways cultural studies is being practiced--in this department, and in other institutions and locations as well. Some courses also might allow students the opportunity to initiate, or think and write about ways to initiate, cultural studies projects that are activist in scope and purpose, that move beyond the realm of the strictly academic.

Cultural studies courses often emphasize texts that have not traditionally been considered within the domain of the literary: letters, court documents, oral histories, official forms, diaries, travel narratives, music videos, and TV commercials, as well as non-verbal "texts" such as portraits, ads, maps, and murals. Given the range of materials and approaches, cultural studies work transgresses disciplinary boundaries: a cultural studies approach both recognizes the boundaries to the various domains of knowledge and moves across them. In fact, in its crossings of disciplines, at times it can be described more aptly as anti-disciplinary than inter-disciplinary. A cultural studies approach is open to the full array of a culture's signifying practices.

Program Requirements for Plan B Students (Literary Studies in English, Composition and Rhetoric, and Cultural Studies in Asia/Pacific)

The M.A. in English requires 33 credit hours of course work towards the degree. See the following charts for requirements. Students in English must also meet the Office of Graduate Education’s residency requirement of at least two semesters of full-time work or the equivalent in credit hours. Once admitted to UHM, all graduate students need to be enrolled continuously (excluding summer session) until they graduate or they will be disenrolled by the Office of Graduate Education.

The use of ENG 699 (Directed Reading) to substitute for a graded course in the student’s curricular program of study requires advanced approval by the Graduate Director. Forms for requesting that ENG 699 be used to substitute for a graded course are available from the Graduate Office and require that the student and supervising faculty submit a plan of study that indicates that the 699 will be equivalent in its requirements to a seminar or other graduate-level course. MA students are limited to one such ENG 699 for the purposes of coursework.

University of Hawai'i at Mānoa
MA English Plan B Degree Requirements
Literary Studies in English (LSE) Concentration

Course	Instructor	Semester	Grade	Credits
ENG 620				3
3 ENG courses in LSE				
1				3
2				3
3				3
6 ENG courses in LSE or out of LSE (CR/CSAP/CW)				
1				3
2				3
3				3
4				3
5				3
6				3
In Excess:				
MA Project: ENG 691				3
			Total Credits:	33

Notes:

- Courses with final grades of C- or lower cannot fulfill degree requirements
- A maximum of 2 400-level courses will count toward the degree
- A maximum of 3 credits of ENG 699 Directed Reading may be taken in place of coursework. Students must complete a 699 request form and obtain approval from the English Graduate Director in advance.
- To enroll in creative writing courses, students must obtain permission from the instructor
- Most English graduate courses are repeatable; check the UH Mānoa catalog course descriptions

Other Degree Requirements	
Pre-1700 course. Students must take at least one graduate course that covers materials (texts, documents, events) that were written or occurred before the eighteenth century. When there is a compelling justification, the Graduate Director may approve the use of a 400-level course to meet this requirement. ENG 620 may not be used to fulfill the pre-1700 requirement.	
Hawai'i/Asia/Pacific content course. Students must take – but not in addition to present credit requirements – one course with substantial Hawai'i/Asia/Pacific content, to be fulfilled at the 400-level or above, in or out of the English Department, while in residence at UH Mānoa. ENG 620 may not be used to fulfill the HAP requirement.	
Second Language Requirement. Fulfilled in one of the following ways: a) Language 202 course equivalent or higher, minimum grade of B. b) A reading proficiency examination administered by the appropriate university department. c) Native speakers of a language other than English will be considered to have fulfilled the second language requirement.	
Departmental Events. Students in coursework must attend four departmental events (lectures, readings, colloquia) each semester. We'll have an attendance sheet at most events, but by the end of the semester students must email a list of events attended to the Graduate Director.	

University of Hawai'i at Mānoa
MA English Plan B Degree Requirements
Composition & Rhetoric (CR) Concentration

Course	Instructor	Semester	Grade	Credits
ENG 620				3
3 ENG courses in CR				
1 ENG 605				3
2 ENG 705				3
3 ENG 709				3
4 ENG courses out of CR (CSAP/CW/LSE)				
1				3
2				3
3				3
4				3
2 ENG courses in or out of CR				
1				3
2				3
In Excess:				
MA Project: ENG 691				3
			Total Credits:	33

Notes:

- Courses with final grades of C- or lower cannot fulfill degree requirements
- A maximum of 2 400-level courses will count toward the degree
- A maximum of 3 credits of ENG 699 Directed Reading may be taken in place of coursework. Students must complete a 699 request form and obtain approval from the English Graduate Director in advance.
- To enroll in creative writing courses, students must obtain permission from the instructor

Other Degree Requirements	
Pre-1898 course. Students must take at least one graduate course that covers materials (texts, documents, events) that were written or occurred before the twentieth century. When there is a compelling justification, the Graduate Director may approve the use of a 400-level course to meet this requirement. ENG 620 may not be used to fulfill the pre-1898 requirement.	
Hawai'i/Asia/Pacific content course. Students must take – but not in addition to present credit requirements – one course with substantial Hawai'i/Asia/Pacific content, to be fulfilled at the 400-level or above, in or out of the English Department, while in residence at UH Mānoa. ENG 620 may not be used to fulfill the HAP requirement.	
Second Language Requirement. Fulfilled in one of the following ways: a) Language 202 course equivalent or higher, minimum grade of B. b) A reading proficiency examination administered by the appropriate university department. c) Native speakers of a language other than English will be considered to have fulfilled the second language requirement.	
Departmental Events. Students in coursework must attend four departmental events (lectures, readings, colloquia) each semester. We'll have an attendance sheet at most events, but by the end of the semester students must email a list of events attended to the Graduate Director.	

University of Hawai'i at Mānoa
MA English Plan B Degree Requirements
Cultural Studies in Asia/Pacific (CSAP) Concentration

Course	Instructor	Semester	Grade	Credits
ENG 620				3
3 ENG courses in CSAP				
1				3
2				3
3				3
4 ENG courses out of CSAP (CR/CW/LSE)				
1				3
2				3
3				3
4				3
2 ENG courses in or out of CSAP				
1				3
2				3
In Excess:				
MA Project: ENG 691				3
			Total Credits:	33

Notes:

- Courses with final grades of C- or lower cannot fulfill degree requirements
- A maximum of 2 400-level courses will count toward the degree
- A maximum of 3 credits of ENG 699 Directed Reading may be taken in place of coursework. Students must complete a 699 request form and obtain approval from the English Graduate Director in advance.
- 1 course outside of the English department may be counted in place of a CSAP ENG course, if approved by the concentration advisor
- To enroll in creative writing courses, students must obtain permission from the instructor

Other Degree Requirements	
Pre-1898 course. Students must take at least one graduate course that covers materials (texts, documents, events) that were written or occurred before the twentieth century. When there is a compelling justification, the Graduate Director may approve the use of a 400-level course to meet this requirement. ENG 620 may not be used to fulfill the pre-1898 requirement.	
Hawai'i/Asia/Pacific content course. Students must take – but not in addition to present credit requirements – one course with substantial Hawai'i/Asia/Pacific content, to be fulfilled at the 400-level or above, in or out of the English Department, while in residence at UH Mānoa. ENG 620 may not be used to fulfill the HAP requirement.	
Second Language Requirement. Fulfilled in one of the following ways: a) Language 202 course equivalent or higher, minimum grade of B. b) A reading proficiency examination administered by the appropriate university department. c) Native speakers of a language other than English will be considered to have fulfilled the second language requirement.	
Departmental Events. Students in coursework must attend four departmental events (lectures, readings, colloquia) each semester. We'll have an attendance sheet at most events, but by the end of the semester students must email a list of events attended to the Graduate Director.	

The M.A. Project

Plan B students are required to complete an M.A. Project which has both written and oral components. Students devote 3 credit hours to the project in their last semester by registering for English 691.

Human Subjects: Students doing research that involves the use of human subjects, including the use of interviews, pictures, or surveys of living persons, must report their plans for research to the Human Studies Program Institutional Review Board (IRB) **prior to the involvement of human subjects in the research project.** This Board is mandated to insure ethical treatment of the human subjects of research. Most research in our department will be "exempt" from full review by the Board, but it must still be reviewed and approved.

To receive "exempt" status, researchers must report their research on an Application for Exempt Status for Human Subjects Research. Filling out this form at the beginning of any project is essential. Later applications may be refused and the IRB has the power to disallow unapproved research and forbid its use in the project. Information is available on the Office of Research Compliance website. All students planning research involving human subjects should consult the website at the beginning of their project.

The M.A. project committee consists of three members, at least two of whom are identified with the appropriate concentration. The student may invite a faculty member to serve as chair and, if he or she consents, the student and the chair will propose two other members to serve on the committee. These members must be approved by the graduate director, who will consider both their appropriateness to the project and the number of other project committees to which those faculty are already assigned. When needed, the graduate director will assist in selecting a chair and/or committee.

For the project, students may either undertake a new piece of writing or choose to revise and develop a course paper. The essay should be a finished piece of work of substantial length (approximately 25-50 pages) demonstrating an ability to synthesize and make profitable use of the material or the theoretical perspectives of more than a single course. This work should engage scholarly concerns within the discipline and, in particular, the debates within their chosen concentration. Likelihood for publication will not be the criterion for judgment of the essay; however, members of the M.A. project committee may encourage the author to revise it for publication or for submission as a writing sample in application for a Ph.D. program, and they may suggest appropriate strategies for doing so.

During the 90-minute oral component of the project, for which the project chair makes the scheduling arrangements, students should be prepared to discuss their essay and to answer questions concerning the critical discourses and literary traditions or conventions engaged, their methodological choices, and the sources cited. In assessing this work, the committee will consider both the essay and the oral portion of the project, with greater emphasis being placed on the written component. If the committee finds the

work unacceptable, the M.A. project committee will inform the student about what sections of the essay must be revised and/or whether the student will need to retake the oral portion of the exam. The project will be graded Credit/No credit, with "Credit" being understood to be equivalent to a B or better in graduate level work.

Typical timetable for full-time Plan B students (LSE, CR, and CSAP)

First semester	3 courses, at least one of which should be ENG 620.
Second semester	3 courses
Third semester	3 courses
Fourth semester	1 course plus 3 credits of ENG 691: M.A. Project

Program Requirements for Plan A Students (Creative Writing)

Students who wish to work in Creative Writing are admitted by the creative writing faculty during the regular admissions process, or in rare cases late in their first semester in the program after submitting a writing sample to the Director of Creative Writing. Those students admitted to the concentration in Creative Writing do a Plan A master's degree that includes a thesis for which the student receives 6 credits of English 700.

The use of ENG 699 (Directed Reading) to substitute for a graded course in the student's curricular program of study requires advance approval by the Graduate Director. Forms for requesting that ENG 699 be used to substitute for a graded course are available outside the Graduate Office and require that the student and supervising faculty submit a plan of study that indicates that the 699 will be equivalent in its requirements to a seminar or other graduate-level course. MA students are limited to one such ENG 699 for the purposes of coursework.

University of Hawai'i at Mānoa
MA English Degree Requirements
Creative Writing (CW) Concentration

Course	Instructor	Semester	Grade	Credits
ENG 620				3
3 ENG courses in CW				
1				3
2				3
3				3
5 ENG courses out of CW (CR/CSAP/LSE)				
1				3
2				3
3				3
4				3
5				3
In Excess:				
MA Thesis: ENG 700				6
			Total Credits:	33

Notes:

- Courses with final grades of C- or lower cannot fulfill degree requirements
- A maximum of 2 400-level courses will count toward the degree
- A maximum of 3 credits of ENG 699 Directed Reading may be taken in place of coursework. Students must complete a 699 request form and obtain approval from the English Graduate Director in advance.

Other Degree Requirements	
Pre-1898 course. Students must take at least one graduate course that covers materials (texts, documents, events) that were written or occurred before the twentieth century. When there is a compelling justification, the Graduate Director may approve the use of a 400-level course to meet this requirement. ENG 620 may not be used to fulfill the pre-1898 requirement.	
Hawai'i/Asia/Pacific content course. Students must take – but not in addition to present credit requirements – one course with substantial Hawai'i/Asia/Pacific content, to be fulfilled at the 400-level or above, in or out of the English Department, while in residence at UH Mānoa. ENG 620 may not be used to fulfill the HAP requirement.	
Second Language Requirement (must be fulfilled before advancing to the thesis stage) Fulfilled in one of the following ways: a) Language 202 course equivalent or higher, minimum grade of B. b) A reading proficiency examination administered by the appropriate university department. c) Native speakers of a language other than English will be considered to have fulfilled the second language requirement.	
Departmental Events. Students in coursework must attend four departmental events (lectures, readings, colloquia) each semester. We'll have an attendance sheet at most events, but by the end of the semester students must email a list of events attended to the Graduate Director.	

The M.A. Thesis

If possible, students in Creative Writing should develop ideas for a thesis and identify one or more faculty members in the department with whom they would like to work sometime during their first year of graduate work. Students receive six credits of English 700 for their thesis. They may take all six credits during their final semester, or three credits each semester during their final year. Students may only register for English 700 after they have completed their second language requirement, formed a thesis committee, and have had their topic approved.

Human Subjects: Students doing research for an M.A. thesis that involves the use of human subjects, including the use of interviews, pictures, or surveys of living persons, must report their plans for research to the Human Studies Program Institutional Review Board (IRB) **prior to the involvement of human subjects in the research project.** This Board is mandated to insure ethical treatment of the human subjects of research. Most research in our department will be "exempt" from full review by the Board, but it must still be reviewed and approved.

To receive "exempt" status, researchers must report their research on an Application for Exempt Status for Human Subjects Research. Filling out this form at the beginning of any research for a thesis is essential. Later applications may be refused and the IRB has the power to disallow unapproved research and forbid its use in the thesis. Information is available on the Office of Research Compliance website. All students planning research involving human subjects should consult the website at the beginning of their project.

The thesis should be completed in the student's final semester in the program. The thesis committee consists of three graduate faculty members, at least one of whom is not a member of the Creative Writing Faculty, and must be approved by both the Director of the Creative Writing Program and the Graduate Director.

The thesis should be a manuscript of acceptable length and quality, ordinarily 75 pages or more of prose or 50 or more pages of poetry. All creative writing MA thesis projects must include an introduction. This introduction (10-15 pages in length) should address the following: 1) Your development as a creative writer and the development of your thesis; 2) The form (craft elements and techniques), content (themes and subject matter), and genre(s) of your thesis; 3) The writers, texts, or literary movements/traditions that influenced your thesis; 4) Your aesthetics and/or style; and 5) The ideas/theories that have shaped your thoughts about writing and/or your writing itself.

Students must also meet the style requirements set by the Graduate Division, which are detailed on their website.

Upon completion of the thesis, students are required to defend it orally before their thesis committee. The thesis director makes the scheduling arrangements for the

defense. This defense will include a discussion of at least three significant writers in the genre of the student's thesis and of significant issues concerning the genre, all selected in consultation with the committee well beforehand. The thesis director shall convey the expectations and approach of the oral defense to the committee at large. Most of the oral defense period should be reserved for student response to questions.

Students are advised that the university **deadlines for completion of the thesis** and the defense usually occur about four weeks or more before the end of each semester. However, because submissions are electronic, this is a soft deadline and, as long as the thesis director agrees and the graduate director is kept informed, the student may graduate as long as the electronic submission is done before 4pm on the last day of term (Friday before Commencement). The student and thesis director should update the Graduate Director by January 31 or September 30 (for spring and fall graduation, respectively) with a defense date if their assessment is that a late submission would realistically allow the student to graduate that semester.

Typical timetable for full-time Plan A (Creative Writing) students

First semester	3 courses, at least one of which should be ENG 620.
Second semester	3 courses
Third semester	(a) 3 courses or (b) 2 courses plus 3 credits of ENG 700: M.A. Thesis
Fourth semester	(a) 6 credits of ENG 700 or (b) 1 course plus 3 credit hours of ENG 700

Transferring Credits Toward the M.A.

Students who would like to transfer credits to fulfill requirements for the M.A. must petition to do so, preferably during their first semester. **The Petition to Transfer Credits** form is available on the Graduate Division's website. Courses for which a student received Satisfactory or Credit cannot be considered. Students from other universities will need to show how the course that they would like to transfer is equivalent to one of our existing courses, generally by providing a syllabus and description. No more than 5 courses can be transferred.

The Ph.D. Program

Ph.D. candidates are given a great deal of freedom to create an individualized program around their own interests and objectives. Doctoral students take at least seven courses in English plus two outside of our Department and related to the individual student's interests; at least one of the nine courses must have substantial Hawai‘i/Asia/Pacific content. The other three principal formal requirements are constituted by the area exams, oral comprehensive examination/prospectus meeting, and the dissertation. Students will be encouraged to approach these requirements as articulated parts of their training.

University of Hawai'i at Mānoa
PhD English Degree Requirements

Course	Instructor	Semester	Grade	Credits
7 ENG Courses (600-level or above)				
1				3
2				3
3				3
4				3
5				3
6				3
7				3
2 courses outside of the English Department (400-level or above)				
1				3
2				3
In Excess:				
			Total Course Work Credits:	27
Area Exams, Prospectus, Dissertation				

Notes:

• Courses with final grades of C- or lower cannot fulfill degree requirements

• A maximum of 2 ENG 699 Directed Readings may be used in place of coursework. Students must complete a 699 request form and obtain approval from the English Graduate Director in advance.

• Graduate assistants are required to take ENG 605 in their first semester as part of their training to teach first year writing

• The 2 courses outside of the Department should be related to the student's research interests. Students who have completed a graduate degree or who have done extensive work in a field outside of English may choose either to take these 2 additional courses within English or outside of the department.

• At least 2 of these 9 courses must relate to the intended, or likely subjects of the student's dissertation. Also, at least 2 of these 9 courses (not necessarily the same as those relating to the dissertation) should bear directly upon the choice of each area examination subject. One course can serve for more than one area exam.

• PhD students planning to apply for academic positions on the MLA market are not advised to use undergraduate (400-level) classes to fulfill course requirements.

• To enroll in creative writing courses, students not in the creative track must obtain permission from the

• A maximum of 3 ENG courses may be creative writing workshops (ENG 613, 713, or 699 as a 'workshop')

Other Degree Requirements	
Hawai'i/Asia/Pacific content course. Students must take – but not in addition to present credit requirements – one course with substantial Hawai'i/Asia/Pacific content, to be fulfilled at the 400-level or above, in or out of the English Department, while in residence at UH Mānoa. ENG 625 may not be used to fulfill the HAP requirement.	
Second Language Requirement (must be fulfilled before advancing to the dissertation stage) Fulfilled in one of the following ways: a) Language 302 course equivalent or higher in 1 language, minimum grade of B b) Language 202 course equivalents in 2 languages, minimum grades of B c) Reading proficiency examinations are offered at the 202 and 302 levels. Exams are administered by the appropriate university department. d) Native speakers of a language other than English will be considered to have fulfilled the second language requirement.	
Departmental Events. Students in coursework must attend 4 departmental events (lectures, readings, colloquia) each semester. We'll have an attendance sheet at most events, but by the end of the semester students must email a list of events attended to the Graduate Director.	

Second Language Requirement & Prospectus

Students should demonstrate their proficiency in the language(s) they choose as early as possible after admission to the Ph.D. program. In accordance with the Graduate Division's rules, students will not be allowed to take the prospectus exam before the second language requirement has been fulfilled.

Course Requirements

Once admitted to UHM, all graduate students need to be enrolled continuously (excluding summer session) until they graduate or they will be disenrolled by the Graduate Division.

The use of ENG 699 (Directed Reading) to substitute for a graded course in the student's curricular program of study requires advanced approval by the Graduate Director. Forms for requesting that ENG 699 be used to substitute for a graded course are available in the Graduate Office and require that the student and supervising faculty submit a plan of study that indicates that the 699 will be equivalent in its requirements to a seminar or other graduate-level course. PhD students are limited to two such ENG 699s for the purposes of coursework.

Similarly, the use of ENG 695 (Supervised Practicum) to substitute for a graded course in the student's curricular program of study requires advanced approval by the Graduate Director. The 695 Practicum is a public-humanities option that, as per its catalog description, "applies coursework in Literature, Creative Writing, Cultural Studies, or Composition & Rhetoric to hands-on activities engaging publics outside of the university under the direction of practicing professionals and university faculty." Forms for requesting that ENG 695 be used to substitute for a graded course are available in the Graduate Office and require that the student and supervising faculty submit a plan of study that indicates that the 695 will be equivalent in its requirements to a seminar or other graduate-level course. PhD students are limited to one such ENG 695 for the purposes of coursework.

Students must also meet the residency requirement, set by the Graduate Division, of three semesters of full-time work or the equivalent in credit hours (24 credits).

The Area Examination

The Area Examination requires students to identify two areas of specialization on which they will be examined by a committee consisting of two faculty members for each area and convened by an Areas Chair who cannot also be an examiner. In consultation with the Examination Committee members, students will assemble reading lists in preparation for both written and oral exams for each area. These exams are intended to encourage students to consolidate skills and knowledge that will strengthen their pedagogical range and competence as well as help them prepare to write their prospectuses and dissertations. The Area Examination is both an important part of

students' graduate training and an opportunity to deepen and pull together critical interests.

Upon entering the Ph.D. program, candidates should begin to identify two broad and recognized areas that will potentially inform their research/writing and teaching careers.

Having the Area Examination in mind at this early stage will help students chart their course through the program. The conversation about potential areas will begin with the initial advising session with the Graduate Director. By the end of the semester in which they finish their required course work, candidates should have selected an Areas Chair and have begun working on officially proposing their two exam areas.

Areas Chair

The Areas Chair is responsible for overseeing the administration of the Area Examination (including the scheduling of meetings of the whole committee), for mediating between the student and other members of the committee if necessary, and for approving the written exam questions before they are given to the student.

The Chair also supports the student in drafting the Areas Exam proposal and the two lists, working to ensure that the student, with the examiners, drafts and completes these documents in a timely manner. Students should have signed lists and proposal within three months after the Areas Exam Committee launch meeting. The chair, furthermore, can facilitate the logistics of completing the portfolio and practice for the orals exam, especially in the period after the departure texts meeting when the student can no longer meet with examiners.

Students may choose their own Areas Chair from among the graduate faculty in English, but they should be aware that the Areas Chair cannot also serve as an examiner.

Areas

Working with their Areas Chair and the Graduate Director, students develop two clearly defined areas with concise and cogent titles and a working, tentative one-paragraph (150-200 word) description of each area, listing a representative selection of seven authors who helped to define the area. The Graduate Director submits the titles and the tentative area descriptions to the GPC for approval. The GPC may ask students to revise their titles before voting to approve them.

While the areas should articulate with each other, they must not excessively overlap. The subjects covered in an area should be no narrower than those in a standard upper-division course for English majors, and no broader than the areas governed by MLA Divisions (e.g. The English Romantic Period, Literatures of Hawai‘i, Postcolonial Theory, Composition Theory). Such areas should be delimited by the critical issues and problems addressed in them, and/or by the historical developments studied in them.

The examination process should prepare students to participate in each area as scholars and teachers, in part by ensuring familiarity with “major” texts and approaches in the area as it is currently defined by significant institutions and scholars in the field. A well-prepared student should be able to envision teaching several upper-division English courses in the area, and should be able to do dissertation research in each of their areas. A list of previously approved areas is available from the Graduate Director.

Area Examiners

When the student, in consultation with the Graduate Director, has determined the areas, the Graduate Director will submit the area titles and the tentative one-paragraph description of each area that includes a listing of seven authors to the Graduate Program Committee for approval. Once the titles are approved, the Graduate Director will select two faculty members with expertise in each area to serve on the exam committee; if necessary, examiners may come from outside of the Department. Students should not approach faculty members directly with requests to serve on the committee as examiners; the selection of examiners is the responsibility of the Graduate Director.

The Areas Chair will convene an initial meeting with the student, the examiners, and the Graduate Director to review the ground rules and expectations for the exam and to discuss likely timetables for the completion of the Areas Proposal and the reading lists, as well as tentative dates and times for the written and oral exams. As soon as possible after this meeting, the candidate should meet with the examiners in each area to begin working on the proposal and the lists.

Areas Proposal and Reading Lists

After the initial meeting, the student will compose a five-page Areas Proposal articulating the relationship between the two areas, their connection to the student’s dissertation project, and their relevance for the student’s future teaching. The student will send the draft of the proposal to all four examiners and a provisional reading list for each area (formatted in MLA style) to the examiners in each area. As necessary, examiners will suggest revisions to the proposal and additions to the lists. The minimum number of texts for any one list is 50; the maximum is 75. When the student and the examiners are satisfied with the proposal, the student sends the proposal, signed by all four examiners and dated, to the Graduate Director. When the reading lists have been finalized, the student sends the lists, signed by the examiners in each area and dated, to the Graduate Director.

Portfolio

While preparing for the written exams, the student will generate the following components of a portfolio:

1 syllabus for an advanced undergraduate class and 1 for a graduate seminar, integrating both areas as appropriate. Students may opt to devote one syllabus to each area.

AND

1 script for an original conference paper (no more than 10 pages, including bibliography) on a topic relevant to the areas, integrating both areas as appropriate. The student may not use a paper produced for purposes other than the exam.

OR

1 artist's statement (no more than 10 pages, including bibliography) articulating how the areas intersect in the student's creative work. This statement may serve as the foundation for the student's prospectus and the critical introduction to the dissertation.

OR

1 proposal (no more than 10 pages) for a public humanities project (for example, a public reading series, a community-based writing project, or a website/media project) that articulates how both areas inform the student's approach to community outreach.

Students may confer with their examiners as they develop the portfolio, which must be submitted to all four examiners, the Areas Chair, and the Graduate Director no later than the date of the departure-text meeting. The lists, the written exams, and the portfolio will be the basis for the oral exam.

Written Exams

When the student feels ready to take the exam, the Areas Chair will convene a meeting with the student and the four examiners two weeks (or less, at the candidate's request) before the first written exam. At this meeting, the committee will set dates and times for the written and oral exams, and the student and examiners will select texts from the lists that the examiners may refer to or quote from directly in their questions for the written exams.

These departure texts offer just that, a point of departure for the examiners' questions and the student's answers. For each area, the pair of examiners will choose 2 texts from the list, typically one from each examiner, and the student will choose 2, with the option for the candidate only of adding 2 more. It is expected that the student will know these texts thoroughly and will also demonstrate an ability to generalize using appropriate examples from these texts. Works by examiners and by partners of examiners should not be selected as departure texts; nothing precludes students from discussing these texts in their answers. The Graduate Program recommends that examiners be mindful when selecting departure texts of how texts by close friends or relations may put added pressure on the student. Students and examiners may "bundle" a small number of

articles or other shorter texts (typically no more than 3) to serve as a single departure text. A single shorter text may serve as a departure text if it has been especially influential in the field of study represented by the area.

After this meeting, the student may no longer consult with the examiners about the exam.
Two weeks after this meeting, the student will take the first written exam. For each exam, the student will have 72 hours to answer the examiner's questions and send their answers to the Areas Chair. No more than two weeks may elapse between the last day of the first written exam period and the first day of the second written exam period.

Examiners for each area must send their questions to the Areas Chair for review no fewer than two days prior to the start of each written exam. At the agreed-upon time, the Areas Chair will send the questions to the student, and the student will return answers to the Areas Chair within 72 hours of receiving the questions. Student responses are typically no fewer than 20 pages in length (in total) and should not exceed 40 pages, and they should give roughly equal space to each question the student is required to answer. For example, if a student is asked to answer 2 questions, each answer should be no fewer than 10 pages long.

Each exam will be read by the two examiners and graded pass or fail. Examiners may not confer as they make their assessments and must separately convey their decision to the Areas Chair. Examiners have 2 working days to communicate their decisions to the Areas Chair; notification of pass or fail must be given to the student within 3 working days after the exam. In the event of a split decision, the Areas Chair must immediately report this result to the Graduate Director, and the exam will be read by a third faculty member chosen by the Graduate Director. The student is not informed of the split decision, and only the Graduate Director and the Areas Chair should know the identity of the third examiner.

If the student fails a written exam, they may opt to continue with the scheduled sequence of exams or to resume the sequence after the failed area is retaken. In either case, if a student fails a written exam, they must meet with the Areas Chair and the examiners to discuss the reasons for the failure and to schedule a second exam. In accordance with Graduate Division's exam policy, students who fail a written area exam a second time will be dismissed from the program.

All work submitted for the written exam must be the candidate's own, must be written for the exam, and must be properly cited. If an examiner suspects or determines that documentation procedures are faulty to a degree that calls the integrity of the examination into question or determines that the examination is plagiarized, the examiner must fail the examination. The examiner must report to the Areas Chair that plagiarism is one but not necessarily the only reason for the failure. The Areas Chair must immediately inform the Graduate Director that plagiarism is the reason for the failure. Regardless of the second examiner's determination, the examination will be considered a failure. The Areas Chair will convene a meeting of the student, the

examiners, and the Graduate Program Director to discuss the reasons for the failure, to determine whether the student should be given an opportunity to retake the examination, and if so, what changes need to be made to prevent a similar decision, which would mean dismissal from the program. Depending on the decision at this meeting, the student will either reschedule the examination for a time agreed upon by the student and the examiners or be dismissed from the program.

Oral Examinations

One week after the second written exam is completed, the student will meet with the Areas Chair and the four examiners for a two-hour oral examination. The oral exam cannot take place until both written exams have been passed. The written exams (which should be copied and distributed to all committee members by the Areas Chair) may provide a starting point for the oral exams, but this exam should address major issues in the area as a whole, as well as the portfolio materials. During the oral exam, up to 50 minutes may devoted to each area.

The decision about whether the candidate passes a given area is wholly up to the two examiners in each area. If they decide that the student needs to retake the oral exam in their area, they should meet with both the student and the Areas Chair to discuss the reasons for the failure. The process continues until both examiners are satisfied.

Accommodations

Any student who feels they may need an accommodation for the written and/or oral portion of the area exam based on the impact of a disability is invited to contact the Graduate Chair, who can work with the student and the KOKUA Program (Office for Students with Disabilities) to ensure reasonable accommodations.

Area Examinations Workshops

A workshop on preparing for the Areas will be in both the Fall and Spring semesters, at which members of the Graduate Program Committee will review guidelines and expectations for both examiners and examinees. Copies of the handout used for the Areas workshop are available from the Graduate Director.

The Dissertation

Preparation

The dissertation should be an original inquiry into a significant problem in literature or writing or an original and substantive creative work, suitable for publication. Within those bounds, there is an infinite range of possible subjects and forms for the dissertation. Each student's progress towards completion of the dissertation will be unique, but there are a certain number of steps that all candidates must go through, starting with the following three-step process intended to get them started on their dissertations.

1. **Dissertation Advisor and a Doctoral Committee.** Students should choose a Dissertation Advisor and Committee as soon as possible after the Area Exam has been passed. The committee consists of at least five members of the graduate faculty, chosen by the student with the faculty member's consent and with the approval of the Graduate Director. The majority of the committee will ordinarily be graduate faculty from the Department of English, but at least one member must be from another field.

2. **Prospectus.** Students must submit a written prospectus of the dissertation project to the Doctoral Committee. The GPC recommends that this prospectus be 10-15 typed, double-spaced pages, and that scholarly prospectuses include, 1. an overview of the purpose and significance of the work, 2. a literature review and a positioning of the project within related scholarship, 3. a chapter-by-chapter description of the intended work, 4. a working bibliography formatted in MLA style with option that it be annotated. Creative-writing prospectuses might provide, depending on the project, several of the following, 1. an overview of the envisioned project, 2. a situating of the project within appropriate genres and/or movements or traditions, 3. a discussion of influences, literary and extra-literary, 4. a discussion of formal challenges and/or theories or approaches to language that inform the project, 5. a discussion of the thematic aims of the work, 6. a discussion of kinds of research that will inform the project, 7. a working bibliography formatted in MLA style with the option that it be annotated. An annual workshop will be held on prospectus writing.

3. **Oral Comprehensive Examination.** Students must discuss the prospectus with the Doctoral Committee in a 90-minute colloquium, at the end of which the committee will either approve the topic and the commencement of the candidate's work on the dissertation or ask that the prospectus be revised. In accordance with Graduate Division policies, a student who fails the exam may repeat it once. A student who fails the exam for the second time is dismissed from both the graduate program and the Graduate Division. The Advisor is responsible for making scheduling arrangements for the exam.

Students may advance to candidacy only once they have passed the oral comprehensive examination and completed the second language requirement (see the PhD Requirements sheet for details).

Writing and Consulting with the Dissertation Advisor and Committee

The writing of the dissertation can be carried out in a variety of ways. The candidate may work primarily with a single advisor, passing the dissertation on to the other committee members in preparation for the doctoral defense; or during the writing process, the candidate may submit drafts of individual chapters or complete drafts for evaluation and commentary by one or more members of the committee in addition to the advisor, as appropriate. In all cases, the candidate must reach agreement with the

committee about each member's role in the process and the amount of time granted between submission and response.

All creative writing Ph.D. dissertations must include a critical introduction. This introduction (at least 15 pages in length) should address all of the following: 1) Your development as a creative writer and the development of your thesis; 2) The form (craft elements and techniques), content (themes and subject matter), and genre(s) of your thesis; 3) The writers, texts, or literary movements/traditions that influenced your thesis; 4) Your aesthetics and/or style; 5) The theories that have shaped your thoughts about writing and/or your writing itself. The student will work with the dissertation committee, and especially with the Dissertation Advisor, to determine how this critical introduction can best situate the dissertation as a whole.

Students must also meet the style requirements set by the Graduate Division: http://manoa.hawaii.edu/graduate/content/style-policy

Human Subjects: Students doing research for a Ph.D. dissertation that involves the use of human subjects, including the use of interviews, pictures, or surveys of living persons, must report their plans for research to the Human Studies Program Institutional Review Board (IRB) **prior to the involvement of human subjects in the research project.** This Board is mandated to insure ethical treatment of the human subjects of research. Most research in our department will be "exempt" from full review by the Board, but it must still be reviewed and approved.

To receive "exempt" status, researchers must report their research on an Application for Exempt Status for Human Subjects Research. Filling out this form at the beginning of any research for a dissertation is essential. Later applications may be refused and the IRB has the power to disallow unapproved research and forbid its use in the dissertation. Information is available on the Office of Research Compliance website. All students planning research involving human subjects should consult the website at the beginning of their project.

The Doctoral Defense

The final step in the dissertation process is the doctoral defense, a 90-minute discussion with the Doctoral Committee, which is open to all members of the campus community. The Doctoral Advisor makes the scheduling arrangements. Ideally, all members of the committee will have had the opportunity to comment on the penultimate draft of the dissertation, and the candidate will have had the opportunity to make revisions in response to these comments. Regardless of the preceding discussions, the defense provides the opportunity for the candidate to summarize the intentions of the document submitted and to comment on its significance to the field. The committee will ask questions about, comment on the strengths and weaknesses of, and discuss the larger implications of the project. At the conclusion of the defense, the committee will determine whether the candidate has successfully defended the project and whether the dissertation itself is acceptable in its current form or is in need of further revision.

In the event that one or more of the participants in a dissertation defense – including the candidate, chair, university representative, or other committee member – is unable to participate physically in the final defense, or if such participation would create a hardship, the dissertation committee's Chair, in consultation with the English Department's Graduate Director and the Department Chair, may approve remote participation for any of the participants as long as there are at least 3 committee members physically present at the defense. Possible grounds for approval of remote participation include documented medical reasons, financial or professional hardship if abroad, or personal and medical emergency circumstances. To initiate any remote-participation requests, a departmental Request for Remote Participation in Doctoral Defense form with all relevant signatures must be submitted at least six weeks prior to the defense, except in the case of extreme medical or personal emergency.

Students are advised that the university deadlines for completion of the thesis and the defense usually occur about four weeks or more before the end of each semester. However, because submissions are electronic, this is a soft deadline and, as long as the thesis director agrees and the graduate director is kept informed, the student may graduate as long as the electronic submission is done before 4pm on the last day of term (Friday before Commencement). The student and thesis director should update the Graduate Director by January 31 or September 30 with a defense date if their assessment is that a late submission would realistically allow the student to graduate that semester.

Permanent Suppression of Creative Writing Dissertations

Ph.D. students in the creative writing track have three options when submitting their dissertation: submit the whole dissertation to ProQuest for public access; request that access to the full text be delayed for six months, one year, or two years; or request permanent suppression of the creative writing portion of their dissertation. For students opting for permanent suppression:

1. your dissertation abstract MUST include the following language: The creative work in this dissertation is suppressed in the UH institutional repository, Kahualike. Inquiries about the creative work should be made to (name of candidate for graduation).
2. your dissertation abstract as well as your critical introduction will be submitted to ProQuest.
3. in addition to filling out the appropriate forms for ProQuest submission (see Graduate Division office checklist), you will turn in the creative portion of your dissertation and this form to the Library's listserv creativewriting-l@lists.hawaii.edu for electronic submission and suppression of your creative work.
4. you agree to request any changes to the suppression of your dissertation's creative work in writing to the Library's dedicated listserv.

For full details, see the Permanent Suppression Request Form for Creative Writing Dissertations.

Ph.D. Sample timetable:

As the Ph.D. program is designed to meet the needs of a wide range of students, there is no single way to proceed to the degree. All graduate students must be continually enrolled in the PhD program (fall and spring semesters) until they finish the degree; however, students may apply for a leave of absence if circumstances warrant leaving the program for a time.

The following timetable assumes that students either are Graduate Assistants or are working part-time, and hence can take only two courses per semester. Those able to work full-time on their Ph.D. will generally move through the requirements more quickly.

Sample timetable for Ph.D. Graduate Assistants and part-time students

First year	- Graduate Assistants must enroll in ENG 605 in the Fall. - Take two courses each semester - Begin work on the second language requirements and/or the two courses outside the department - Attend Department and University lectures and colloquia
Second year	- Take two courses each semester. By the end of the second year, most students will have completed eight required courses. - Continue work on the second language requirement - By the end of the second semester, choose an advisor who will chair the Area Exam Committee and formally select the three areas
Third year	- Complete the Area Exams - Complete second language requirements. Do any additional course work. - Begin drafting a prospectus for a dissertation
Fourth year	- Complete any outstanding requirements

	- Select an Advisor and Dissertation Committee - Take the oral exam on the dissertation prospectus (the "Comprehensive Exam") - Begin work on the dissertation - In the Fall, attend the workshop for candidates entering the job market
Fifth year	- Complete the dissertation. Defend it. - Enter the job market by preparing a dossier and applying for jobs

Refer to Graduate Division's website for time to degree completion policies.

We strongly encourage students to complete their work within a seven-year period.

The following workshops, offered annually, are meant to assist students in their preparations for the various stages of their degree: Workshop on the Area Exams (Fall and Spring), Workshop for Job Searches (Fall), Workshop on Abstract Writing (Spring), Workshop on Prospectus Writing (Spring). Students are encouraged to attend these workshops early in their Ph.D. work.

Financial Aid

The English Department administers a number of financial awards and prizes for graduate students, details of which are described below. Information about sources of need-based financial aid, including tuition waivers, loans, and work-study positions, may be found on the Financial Aid Services website. Information about grants and fellowships offered by external agencies may be found on the Graduate Division website as well as the English Department website.

On-and off-campus job opportunities are available through the Student Employment & Cooperative Education website.

Students who are interested in participating in the educational and research programs of the East-West Center should look into the East-West Center Graduate Degree Fellowships.

Ph.D. Graduate Assistantships
For Ph.D. students, the principal form of financial aid that the Department provides is its graduate assistantships. In addition to financial support, these assistantships offer instruction and experience in teaching composition and literature at the college level. Graduate assistantships are normally offered for a four-year period, subject to the continued availability of funding and to the student's maintenance of a satisfactory academic and teaching record. An assistantship includes both a half-time appointment as a member of the faculty and a full tuition waiver (exclusive of fees) applicable to Fall and Spring UHM courses. Tuition waivers for summer UHM courses are also available; contact the English Graduate Office for details.

More information on the graduate assistantships is contained in a separate "Graduate Assistants Guide" that is available from the English Graduate Program Office.

Since most students do not complete their degrees in four years, the department attempts to provide options for lectureships through the seventh year. Such lectureships are dependent upon funds available to the department for lecture positions.

M.A. Graduate Assistantships
We offer two types of assistantships at the M.A. level:

- .25FTE M.A.-level assistantships offer a quarter-time faculty appointment and a 50% tuition waiver (exclusive of fees) applicable to Fall and Spring UHM courses. Tuition waivers for summer UHM courses are also available; contact the English Graduate Office for details. .25 M.A. graduate assistants are expected to work 10 hours a week. More information on the assistantships is contained in a separate M.A. Graduate Assistants Guide that is available from the English Graduate Program Office.

- .50FTE M.A.-level Graduate Assistantships offer a half-time faculty appointment and a 100% tuition waiver (exclusive of fees) applicable to Fall and Spring UHM courses. Tuition waivers for summer UHM courses are also available; contact the English Graduate Office for details. .50FTE M.A.-level graduate assistants are expected to work 20 hours a week. More information on the assistantships is contained in a separate M.A. Graduate Assistants Guide that is available from the English Graduate Program Office.

The Paul Lyons Scholarship
This scholarship benefits MA students at the University of Hawai‘i at Mānoa whose scholarship and research interests focus on the Literatures and Languages of Oceania (Pacific islands, including Hawai‘i and Aotearoa). No preference will be given to which degree program as long as the scholar’s academic focus is related to this purpose. Funds shall be used for costs associated with attendance (e.g. tuition, books, fees, etc.).

The Red Mandarin and Lady Yi-suen Shen Scholarship
This scholarship was endowed by a former English Department faculty member, Yao Shen, in honor of her mother and her father, a high official in the Chinese court. It provides the equivalent of resident graduate tuition for a Master's candidate in English. Awardees are selected by the Graduate Director based on eligibility and ranking at admission; there is no application process for this scholarship.

Internships
Funded by the Grace K.J. Abernethy Fund for Mānoa Journal, the apprenticeship offers a stipend and the opportunity to gain experience in professional editing and publishing by working in the offices of the international literary journal Mānoa. The stipend consists of $4,000 to $5,000 for the first semester, with an option to continue the second semester for an additional $4,000 to $5,000; amounts are contingent on funding. Both Master's and Ph.D. candidates with interest or experience in the professional editing of a literary publication are eligible to apply. Information on the apprenticeship can be viewed in STAR Scholarships.

Prizes
A number of prizes are offered each year to graduate students in English, including the Abernethy Creative Writing Award for Master's candidates in Creative Writing; the Biography prize, a cash award for the best publishable paper in biography by a Ph.D. student; and a number of other writing prizes and awards; the Elizabeth McCutcheon Award in Literary Studies for a beginning MA or PhD student; the UH Foundation Tu Travel Fund; the Paul Lyons Scholarship for an MA student focusing on the Literatures

and Languages of Oceania; the GSO and English Department Travel Fund awards. Details are announced in the Department at the appropriate time.

Graduate Faculty

Allen, Sarah, Ph.D.: composition theory (subjectivity and ethics), creative nonfiction, writing pedagogies

Chandra, Nandini, Ph.D.: Marxism, critical theory, popular culture, comparative modernisms, childhood studies

Desser, Daphne, Ph.D.: 20th-century rhetorics, writing and difference, composition studies

Feuerstein, Anna, Ph.D.: nineteenth-century literature and culture, Victorian studies, animal studies, cultural studies, political theory

Franklin, Cynthia, Ph.D.: contemporary women's literature, ethnic American literatures, feminist theory

Fujikane, Candace, Ph.D.: literatures of Hawai‘i, Asian American literatures, feminist/nationalist critical theory and practice

Han, Joseph, Ph.D.: creative writing, novel writing, the short story collection, short form writing, hybrid & experimental forms, literatures of Hawai‘i, Asian American literature, speculative fiction, surrealism, fiction-to-film adaptations, non-fiction

Higginbotham, Derrick, Ph.D.: late medieval English Literature; Early modern literature; literary history; Shakespeare and his contemporaries; queer theories/gender studies/ feminist theories; Marxism and economic criticism; queer African literatures

ho‘omanawanui, ku‘ualoha, Ph.D.: Native Hawaiian literature, Pacific literature, literatures of Hawai‘i, folklore and mythology, children’s literature, translation studies

Howes, Craig, Ph.D.: life writing, literary theory, research methods, 19th-century literature

Kahakauwila, Kristiana, MFA: fiction, creative nonfiction, contemporary literatures of Hawai`i & the Pacific, indigenous literatures of North America, magazine editing; publishing

Lyons, Laura, Ph.D.: post-colonial literatures and theory, Irish literature, cultural studies

Manshel, Hannah, Ph.D.: American literature pre-1900, law, Black studies & literatures, indigenous studies & literatures, queer studies, decolonization, abolition.

Nordstrom, Georganne, Ph.D.: composition and rhetoric; writing program administration (writing center theory), cultural (indigenous and minority) rhetorics

Payne, Darin, Ph.D.: composition and rhetoric, computer-mediated writing, collaborative learning

Revilla, No‘ukahau‘oli, Ph.D: contemporary poetry, Native Hawaiian literature and aesthetics, women of color literature and theory, Pacific poetry and poetics, indigenous queer theory, creative nonfiction, cultural studies, decolonizing methodologies

Sammons, Todd, Ph.D.: Renaissance and 17th-century literature, Milton, science fiction, rhetoric

Seid, Danielle, Ph.D.: American film & television history; film theory; narrative studies; feminist and queer media studies; critical race and ethnic studies; Marxist cultural studies; Asian American literature and culture; transgender studies

Shankar, S., Ph.D.: postcolonial literature and theory, South Asian literatures, translation and translation studies

Taylor, Jack, Ph.D.: African American literature, visual culture, critical theory

Wang, Isaac, Ph.D.: indigenous rhetorics; writing center & writing program administration; empirical methods & methodologies in composition; ai writing; decolonial pedagogies; rhetorics of love

West, Emily, Ph.D.: eighteenth-century literature, material culture and textual materiality, gender and sexuality studies, embodiment, history of science, children's literature and childhood, animal studies

Ypil, Lawrence, MFA: poetry, Philippine literature

Zuern, John, Ph.D.: life writing, fiction, narrative studies, comparative literature, digital literature

Emeriti

Ardolino, Frank, Ph.D.: Renaissance literature, drama
Bacchilega, Cristina, Ph.D.: folklore, narrative, fairy-tale studies, 20th-century fiction, feminist criticism, translation studies
Caron, James, Ph.D.: 19th-century American literature, Mark Twain, comic art and literature, popular culture
Carroll, Jeffrey, Ph.D.: rhetoric and composition, American novel, fiction
Dasenbrock, Reed, Ph.D. (status pending): modernism, literary theory, post-colonial literature, comparative literature
Friederich, Reinhard, Ph.D.: Renaissance, German, and comparative literature
Fuchs, Miriam, Ph.D.: modernism, mixed genres, women's literature, modern American literature, autobiography theory and criticism, art and literature, 20th-century women's literature, and all modes of life writing
Goldsberry, Steven, Ph.D.: creative writing
Heberle, Mark, Ph.D.: Renaissance literature, American Vietnam literature
Henry, James, Ph.D.: workplace writing and subjectivity, composition studies, technical communication and its rhetorics
Hilgers, Thomas, Ph.D.: composition, psychology and literature
Kellogg, Judith, Ph.D.: medieval English and French literature, comparative literature, medieval women writers, Arthurian tradition
Man, Glenn, Ph.D.: film, narrative, 19th-century British literature
Marsella, Joy, Ph.D.: composition studies, writing across the curriculum, academic literacy
McCutcheon, Elizabeth, Ph.D.: Renaissance and 17th-century literature, Milton
Menikoff, Barry, Ph.D.: 19th- and 20th-century literature, textual criticism
Morales, Rodney, M.A.: creative writing, Pacific literature, American ethnic literature
Nicholson, Peter, Ph.D.: old English, Chaucer, medieval literature, English language
O'Mealy, Joseph, Ph.D.: Victorian literature, literature and society, modern drama
Onopa, Robert, Ph.D.: creative writing, science fiction
Pak, Gary, Ph.D.: creative writing, literature of Hawai'i and the Pacific, Asian American literature, ethnic American literature
Peters, Joan, Ph.D.: modern British and American literature, narratology, the British novel (1700-1945)
Phillips, Kathy, Ph.D.: gender studies, literature of war, postcolonial literature
Rieder, John, Ph.D.: literary and cultural theory, science fiction, British romanticism
Schultz, Susan, Ph.D.: 20th-century poetry in English, American literature, creative writing
Stempel, Daniel, Ph.D.: 19th-century literature and philosophy, criticism
Stewart, Frank, M.A.: creative writing, modern and contemporary poetry and poetics, American nature writing, international literature of Asia, the Americas, and the Pacific
Thompson, Phyllis, Ph.D.: modern poetry, creative writing
Wayne, Valerie, Ph.D.: Shakespeare, feminist criticism, Renaissance literature, textual editing