**2013-2014 RCTE Handbook**

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**Doctoral Coursework**

Coursework is a major component of the doctoral degree in our Program and serves several simultaneous functions:

* orients students to major issues, concepts, theories, and practices in areas of inquiry deemed by our faculty to be important for 21st Century scholars of Rhetoric and Composition;
* helps to solidify both graduate school and intellectual cohorts, which contribute to the short term and long term success of our students;
* familiarizes students with the accepted and emerging professional practices related to academia;
* facilitates student exploration of a variety of research areas, which thus helps students discern an area of specialization (needed for comps and the diss);
* assesses students on their developing abilities to perform advanced level scholarship and function collegially in an academic setting.

Given these objectives, the Program uses a coursework model that focuses in Year 1 on orienting students to major trends, concepts, and principles in Rhetoric and Composition, as well as on mentoring and cohort building. In Year 2 and following, students will pursue avenues of specialization (even if only tentatively) in their remaining coursework.

Specifically, here’s how we propose that students complete their doctoral coursework:

**Total Number of Required hours to graduate with PhD: 63**

**Minimum Diss. Hours: 15 (9 plus 6 in the Comprehensive Exam Portfolio A/B Workshop)**

**Total Number of Required Coursework hours to graduate with RCTE PhD: 48**

* **Common Curriculum: 18 hours (6 courses)**
  + Fall Semester | Year 1
    - Trends & Methods in Rhetorical Studies (3)[[1]](#footnote-1)
    - Trends & Methods in Composition Studies (3)[[2]](#footnote-2)
    - Preceptorship (3)
    - Colloquium (0)
  + Spring Semester | Year 1
    - Controversies in Rhetoric & Composition (3)
    - Inquiry & Innovation Seminar (3)
    - Preceptorship (3)
* **Specialization Curriculum: 18 hours (6 courses)**
  + The Program will define known areas of expertise among the faculty, which will become part of our identity, but students will determine their own specialization areas as they go, with key mentoring moments built into the Program to help with their discernment (e.g., Inquiry & Innovation Seminar, Trends courses, faculty and peer mentoring). For example, consider these **hypothetical** Program and student focal areas and specializations:
    - Program Focus: Critical Writing Program Administration
      * Student 1 Specialization: Assessment
      * Student 2 Specialization: English as Second/Other Language Issues
      * Student 3 Specialization: The Politics of Organizational Structure
    - Program Focus: Critical Cultural and Media Studies
      * Student 1 Specialization: Radical Politics and New Media Art
      * Student 2 Specialization: Colonialism and Comedy
      * Student 3 Specialization: Revisionist Rhetorical Histories
    - Program Focus: Critical Community Literacies
      * Student 1 Specialization: Racism and Public Educational Policy
      * Student 2 Specialization: Power and Queer Youth Literacy
      * Student 3 Specialization: Central and South American Non-alphabetic Literacies
  + Courses need not be offered in students’ specialization area *per se*; rather, faculty will automatically offer courses in the Program’s focal areas (that’s just the nature of the work we do), and students will build up their specialization by taking coursework that’s interesting to them and that they feel they can build their specializations around.
  + Each year, the Program will produce and distribute via its website a list of Program Foci that the faculty available in the coming year feel they can responsibly accommodate. These foci are for generative and discernment purposes only; they are not connected in any administrative way with students’ plans of study (i.e., nothing about Program Foci establishes for students a requirement that must be fulfilled in order to progress through the Program).
  + Specialization courses will be tracked in your specialization statement. That is, the courses used for your specialization requirement do not have to be connected in an obvious way. You must make the argument why any particular course fits into your specialization.
  + At least four of the Specialization courses (12 hours) must be in RCTE. The other two courses (6 hours) may be taken elsewhere on campus, or transferred in from another institution. Only two transfer courses can count towards your specialization requirement.
* **Electives Curriculum: 12 hours (4 courses)**
  + open to any subject area offered at the graduate level anywhere on campus;
  + may be applied to the Comparative Cultural Requirement (see the CCR Proposal for details);
  + may be applied to a minor (9 hours minimum required by Graduate College).

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**Transfer Credits**

Students are allowed a maximum of 15 transfer credits according to the following distribution:

* 9 hours (max) in the Electives Curriculum (NB: these may not be accepted by minor programs--check with the minor department)
* 6 hours (max) in the Specialization Curriculum
* 0 hours (max) in the Common Curriculum

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**Qualifying Exam**

The Qualifying Exam is not only a requirement of the Graduate College, it is also a key mentoring opportunity for doctoral students. The Graduate College allows for considerable latitude in how individual programs conduct the Qualifying Exam, from formal timed exams to relatively informal assessment processes.

Three objectives drive the Qualifying Exam process in RCTE:

1. retain the important mentoring component that occurs for students who have completed their first year in the Program;
2. establish the Qualifying Exam as a bridge between the important formative work done in the first year with the more advanced scholarly and professional identity-building work done in subsequent years;
3. encourage students’ development of wider faculty connections within the Program.

Process

1. In the Spring semester of their first year, all students take the Inquiry & Innovation seminar, an advanced form of the Colloquium.
2. One objective of this course will be for students to explore the disciplines in which they are interested professionally, and to craft a statement of specialization that will inform their selection of courses in subsequent years (their “Specialization Curriculum”).
3. By an agreed upon date determined by the faculty (approximately Week 10), all Inquiry & Innovation Seminar students will have a complete draft of their Specialization Statement, which will have been vetted by the course instructor. These statements will be no more than 500 words long. The Specialization Statement will include:
   1. the name of the specialization;
   2. an explanation of why it’s an important avenue of inquiry;
   3. a list of 3-5 representative questions that indicate the sorts of research directions the student hopes to pursue;
   4. a statement of personal location, that is, the student describes her or his own subjectivity in the world and comments briefly on how this necessarily impacts the ways in which she or he approaches research and teaching.
4. Each student will consult with their Faculty Mentor (assigned by the Graduate Director at the beginning of the first year) to receive feedback on the Specialization Statement. Students will also be encouraged (but not required) to contact a scholar outside the Program to make an inquiry about some aspect of the specialization.
5. The Faculty Mentor’s feedback should include both written comments (modest) and at least a 30 minute meeting with the student to discuss the proposed area of specialization. This discussion should address issues such as (but not limited to):
   1. feasibility of pursuing the specialization within the Program (i.e., with whom will the student work?);
   2. importance of the specialization for the discipline;
   3. impact of the specialization in the world;
   4. marketability of the specialization when conducting a job search.
6. Once the Faculty Mentor has offered feedback on the Specialization Statement (comments and meeting), she or he may ask the student to revise the statement to reflect important elements of their discussion.
7. When the Faculty Mentor feels the specialization statement is in good shape, she or he will sign off on it.
8. The revised and approved Specialization Statement, plus the grades in all four of the student’s required first year courses, will be holistically evaluated by all available faculty at the second faculty meeting of the year (i.e., by the end of September in a cohort’s second year in the Program).
9. Possible result of the faculty evaluation of Qualifying Exams are:
   1. Pass
   2. Pass with Minor Revisions (student is asked to make small changes to the Specialization Statement);
   3. Pass with Major Revisions (student is asked to make small or large changes to the Specialization Statement and/or (re)take a course.

**NB:** While the Specialization Statement is not a binding document, it is a directive one. It is to be understood by students and faculty to be orienting all of a student’s future coursework, teaching, and service commitments (possibly excepting minor and CCR-related coursework). Consequently, any significant variation away from the research direction outlined in the revised and approved Specialization Statement must be explained in the Comprehensive Exam Portfolio (i.e., a newly revised Specialization Statement becomes a mandatory Context Document in the CEP).

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**Comparative Cultural Requirement**

**[Approved as Pilot Initiative for 2 years: 2013-14 & 2014-2015]**

It is the faculty’s experience and firm belief that immersing oneself in languages and cultures not one’s own is profoundly edifying. For this reason, a key component of our doctoral program is the Comparative Cultural Requirement.

Specifically, the Comparative Cultural Requirement (CCR) will:

* provide doctoral students with the kind of consciousness-changing--perhaps even intellectually disruptive--experiences that meaningful foreign language study often provides;
* require students to engage in a cultural study experience that is in a non-dominant knowledge domain for them;
* be partially embedded in the first-year Inquiry & Innovation Course, which will also help students understand their own subjectivity and begin to define some of the discipline’s key terms;
* rigorously refuse gestures of exoticism, insisting instead on complex understandings of the cultural material under study;
* be an integral component of the Comprehensive Exam Portfolio.

The CCR will be administered in the following way:

1. In the Fall semester of the first year, students in the Colloquium will be apprised of the requirement and instructed to begin considering how they will fulfill it;
2. In the Inquiry & Innovation Seminar in the Spring semester of the first year, students will propose how they will fulfill the CCR for their Comprehensive Exam Portfolio. This brief proposal (750 words max.) will include:
   1. what coursework (e.g., in a foreign language or craft course), external class (e.g., capoeira), or other type of immersion experience (e.g., three months in Nepal) the student will build her or his CCR out of;
   2. a justification of the focal area as a non-dominant knowledge domain, that is, showing how it is not an area about which the student already has significant knowledge;
   3. documentation that the experience will involve regular interactions with a variety of media (e.g., one on one conversation, writing, photography, video, aural elements);
   4. an explanation of how the fulfillment of the CCR will meet each of the general Learning Outcomes identified by the Program;
   5. where appropriate, a plan for reciprocity (i.e., an explanation of how the people and/or organization(s) facilitating the student’s CCR will get something from the student in return);
   6. a timeline to completion;
   7. letters of permission, if needed, from any host organization, agency, or instructor.
3. The CCR Proposal will be reviewed and--once all necessary revisions have been made to the document--approved by the I&I Seminar instructor.
4. The student will then be free to pursue the CCR as written.
5. Significant variances from the approved CCR must be approved by the Program Director.

When the CCR has been completed, the student will write a report (1250 words max.) designed for inclusion in the Comprehensive Exam Portfolio that will:

* document the number of hours worked on the CCR;
* provide a rigorous ethnographic-style self-reflection essay that includes:
  + a literature review related to the CCR experience;
  + a statement of outcomes (i.e., what did you learn);
  + a thick description of the experience, including the method that governed its pursuit;
  + documentation that the experience involved regular interactions with a variety of media (e.g., one on one conversation, writing, photography, video, aural elements);
  + situate the writer in the contexts of both graduate student and institutional privilege;
  + where appropriate, how the student fulfilled her or his plan for reciprocity;
  + a statement of how the CCR met each of the Program’s general Learning Outcomes.

This part of the Comprehensive Exam Portfolio will be assessed based on:

* the richness, complexity, and honesty (i.e, students needn’t feel obligated to say “this was a fantastic endeavor!”) of the experience;
* the written and presentational quality of the report;
* the extent to which the experience seems to have met the Program’s Learning Outcomes and the overall objectives for the CCR.

**NB:** Students who complete the CCR particularly well will be invited to become CCR Peer Mentors, helping future cohorts to imagine and develop excellent CCR experiences.

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**Comprehensive Exam Portfolio (CEP)**

The Comprehensive Exam is a fundamental element of doctoral preparation. Upon initial consideration, the idea of a “comprehensive” exam may seem absurd: how reasonable is it to expect graduate students to demonstrate broadly inclusive and exhaustive knowledge of a field they have only recently begun to explore in earnest? This understanding of “comprehensive” is without doubt a common one, but it is not the only one, nor is it necessarily best.

Etymologically, “comprehensive” means “to have within reach,” and it is with this understanding that the faculty designed the CEP. In short, the CEP is meant to help the faculty determine if a student is reasonably within reach of being ready to undertake the most challenging element of the Ph.D., the dissertation. Historically, this assessment has been done using little more than a complementary series of reading lists and timed written exams, the presumption being that anyone who could read that much in a relatively short amount of time, then answer several challenging questions about those readings must surely be ready to develop and compose a book-length treatise on a selected topic.

As both research and common sense suggest, this presumption lacks validity. Without question, writing a dissertation requires a deep knowledge of one or two related areas of research and passing familiarity with perhaps four or five others. But writing a dissertation also requires the kinds of organizational skills that are routinely demonstrated in the imaginative and timely execution of seminar projects, the critical self-awareness developed through a variety of service opportunities, cultural experiences, and professional engagements, and the combination of mental discipline and intellectual agility made manifest in undertakings like extensive and focused reading projects and deadline-driven writing exercises.

In light of this complex array of skills and habits necessary to write a dissertation, the faculty have designed the comprehensive exam milestone such that it brings into relief a student’s academic strengths and weaknesses. Such qualities are highlighted during this process in order to bring to the faculty’s attention each student’s particular gifts and shortcomings so that the former may be more fully utilized and the latter may be attended to and improved. In cases where there seems to be little opportunity or likelihood for improvement, the comprehensive exams afford the faculty a moment in which to advise a student to explore pursuits other than those in a doctoral program in rhetoric and composition.

Thus, the comprehensive exams are tightly interwoven with every other element of the doctoral curriculum: coursework, qualifying exam, and dissertation, as well as more administrative and developmental elements such as time-to-degree considerations, mentoring, cohort building, and professional development. As a result, rather than the conventional reading list and timed exam approach, this Program requires each student to assemble a portfolio of materials collected over the course of her or his first two to three years as a doctoral student.

The Comprehensive Exam Portfolio (CEP)

The CEP will include:

1. A reflective essay (1250 words max.) that offers an overview of your intellectual and professional growth thus far in the Program, and comments specifically on your development within the areas of research, teaching, and service;
2. Revised Specialization Statement based on the document of the same name developed during the Year 1 Inquiry & Innovation Seminar. This brief document (500 words max.) describes your specialization pursued through coursework, explains differences between the initially proposed specialization and its current instantiation, and comments on how this specialization will contribute to the development of your dissertation;
3. The Comparative Cultural Requirement Report;
4. Two seminar papers or submitted journal articles/book chapters representing your best thinking and writing to date. One of these must be within your declared specialization and revised based on feedback from at least one faculty member;
5. A brief (750 words max.) dissertation idea that is rigorously imagined and organized, and includes a reading list designed to help you prepare to write your dissertation and position yourself within a particular sub-field for the next decade. Note that this is not a dissertation proposal, but rather a preliminary document meant to help both you and the faculty get a better sense of where you see your doctoral work going next;
6. Answers to a Common Readings Exam (see below).

Each of the six components of the CEP has been selected for particular reasons related to doctoral degree preparation and together enable the faculty to accurately assess students’ readiness to begin the dissertation process, begin an academic job search, and perform effectively as a skilled humanities researcher, teacher, and community contributor. For this reason in particular, students should understand (and be reminded regularly) that their performance in any given course will very likely be seen and evaluated not only by that course’s instructor, but by half or more of the faculty during the CEP review process. This rigorous, holistic, and longitudinal mentoring and assessment process is part of what makes our doctoral program unique.

The CEP will be developed gradually throughout the first two or three years in the Program, and finally assembled and discussed as part of a Comprehensive Exam Portfolio Workshop. This workshop, **co-taught by two faculty every Spring semester** on a rotating lead/associate lead basis (i.e., two year stints in which the associate lead one year becomes the lead the following year, then rotates out), will be designed to help students assemble high quality CEPs and establish good study practices for the Common Readings Exam.

The Comprehensive Exam Portfolio Workshop

The CEP Workshop will:

* help students assemble faculty members’ course-based questions as well as develop new guiding questions that have emerged independently through coursework and during the Qualifying Exam process.[[3]](#footnote-3) These questions, gathered together from all the students in each year’s CEP cohort, will become the foundation of the Common Readings Exam (see below);
* be co-facilitated by two faculty, one of whom will offer a course titled “CEP Workshop A” (3 hours) while the other will offer a course titled “CEP Workshop B” (3 hours).
  + All students who are preparing for their comps will sign up for both of these courses (thereby fulfilling the minimum of 6 enrolled hours requirement attached to GATships), but these two courses will co-convene.
  + These courses are part of each of the two faculty members’ teaching load (i.e., the CEP Workshop is not an overload).
  + CEP Workshop A and CEP Workshop B will be 920 (“Dissertation”) courses, but instead of taking these as an overload--that’s the way 699 usually works and will continue to work for those faculty not teaching the CEP Workshop--they will count toward the faculty members’ teaching loads;
  + As long as there are at least 5 comps exam takers each spring, and as long as each of these students signs up for both sections of the CEP Workshop (A & B), then these two courses will be guaranteed to make.
* have the two co-facilitators meeting with students approximately 6 times throughout the semester. During the early part of the workshop, the faculty will work closely with the students to help them assemble all their materials and establish a good study cohort. At other times, the co-teachers will help students prepare for the CRE by leading discussions, offering practice questions, and providing other forms of feedback, support, and guidance for developing a successful Comprehensive Exam Portfolio.

The Common Readings Exam (CRE)

The Common Readings Exam is designed to ensure that students are familiar with those materials that the Program’s faculty have determined are particularly and currently important to scholars in the conjoined and varied disciplines that comprise “rhetoric and composition studies.” The CRE will be offered twice a year in approximately the fifth week of the semester.

The exams will be read anonymously by a five-person faculty review panel. Each member of the panel will cast a vote either to Pass or Fail each CRE under review; a simple majority rules. Once a decision has been reached, the results will be added to the appropriate CEPs when they are submitted by the students.

To prepare for the CRE, students will:

* receive the Common Readings List in May of the year prior to the CRE;
  + This list will contain 10-15 books and 10-15 articles/chapters/excerpts, many of which students will have read in their courses;
* form study groups that will meet at least once a week to discuss the readings on the List;
* participate in at least one practice exam exercise;
* schedule a day and time for an oral exam with the CEP Review Committee (see below).

The written part of the CRE will take place in approximately week 5 of both the Fall and Spring semesters. The CRE will be the same for all students in the cohort and will be derived directly--and possibly verbatim--from the guiding questions that the students and co-teachers assembled in the first two weeks of the CEP Workshop. Students will be asked to answer any two of the questions and will have one week to compose their answers. Answers will be limited to 2500 words each.

In Week 12 of the semester, the CEP Review Committee--comprised of the two co-teachers plus three other faculty (ideally 2 untenured and 2 tenured) serving one-year, non-renewable appointments--will read and evaluate all the portfolios.

In Weeks 14 and 15, all of the Oral Exams will be held. There will be four possible outcomes for an Oral Exam:

* Pass;
* Pass with Minor Revisions (student will be required to meet with one or more faculty members to iron out some details, gain clarification on particular scholarly details, etc.);
* Pass with Major Revisions (student will be required to meet with the entire CEP Review Committee again to show that specified improvements dictated during the Oral Exam have been made);
* Fail: Student is advised to leave the Program.

The Comprehensive Exam Portfolio as outlined above brings to the comps exam process a wide-ranging curricular interconnectedness, intellectual rigor, administrative practicality, visibilized workload, and assessment impartiality that has heretofore been wanting in some measure.

The CEP also clearly and helpfully cements the Program’s Learning Outcomes to a major milestone in the arc toward the Ph.D., an advantage that is both informative to faculty of the Program, and reassuring to the Dean of the Graduate College and the Vice-Provost for Academic Affairs who are together responsible for ensuring the quality of all graduate programs within the University of Arizona.

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**Dissertation**

Planning, researching, and writing your doctoral dissertation is the culmination of your graduate studies. When successfully completed, your dissertation will represent the apogee of your scholarly abilities, demonstrating not only your advanced knowledge of a particular field of research and its related practices, but also your highly developed research, organizing, and writing skills.

The faculty do not expect you to undertake such a project without considerable preparation and guidance. Indeed, you have until the eleventh week of the semester after you’ve passed your Comprehensive Exams Portfolio to submit your dissertation proposal. Given that a part of your CEP already includes a brief dissertation idea, this should give you plenty of time to craft that idea into a well-developed research project, especially if you work closely with your dissertation director and consult the *Dissertation Writer’s Handbook* that can be downloaded from the Program website.

Once your proposal is approved by your committee--usually in a meeting with them in the 13th week of the semester--you will be considered “ABD” (All But Dissertation). While not an academic credential in the same way an awarded degree is, many people opt to put the initials “ABD” after their names on business cards and email signature lines to indicate to others their proximity to the Ph.D.

At present, the dissertation is a relatively conventional print document, though increasingly there are efforts to encourage the Graduate College to accept dissertations that go beyond print to include film, video, audio, software, archives, and other media forms. If you are interested in pursuing one of these less conventional options, talk with your director and the Program Director to discuss how best to proceed.

At the front end of the dissertation is the dissertation proposal. This is a document that advanced students compose in order to clarify for themselves and their advisers why and how they will research, organize, and write their dissertations. It is less like a blueprint—which is, by definition, a fixed and fully formed set of specifications—than an “architectural scheme,” that is, a somewhat detailed sketch that systematically captures the essence of a project and describes an action plan for carrying it out. Such a document can emerge in many ways and the writing and presenting of it serves many functions.

Students typically find that through drafting the dissertation proposal—a process that is equal parts idea generation, sifting, selection, and description—they become keenly aware of when their theoretical frameworks need bolstering, when their research questions are too vague, and when they are being over-ambitious about their objectives. Once identified, such weaknesses can be addressed and corrected.

Moreover, students begin to learn a fundamental skill that they will likely need several times throughout their careers: how to develop a convincing book proposal. While dissertation proposals are a bit different than proposals for trade or academic books, many of the elements are the same. In writing the proposal with the help of your Dissertation Director, and in presenting it to your Dissertation Committee, you will develop skills in professional and rhetorical arts that could have a profound impact on your ability to advance in the academy.

For faculty, dissertation proposals are a chance to help students hone their professional academic skills and avoid some of the research and writing obstacles that can only be identified with experience. It also gives faculty a chance to get oriented to each particular student’s way of thinking about certain kinds of problems, from philosophical paradoxes to time management issues. By discovering such information early on, faculty are in a much better position to offer helpful counsel throughout the actual dissertation writing process.

As you develop your proposal, be mindful of the various strengths and weaknesses of your committee members and assemble a document that will give each of them the most useful picture of your project as you envision it. Say, for example, that you are planning to write a dissertation on diaspora rhetoric under globalization. If you happen to know that one of your committee members is extremely well read in the area of pre-eighteenth-century diasporic rhetorics while another member is really only familiar with the migration rhetorics characteristic of the Galician Diaspora, then you might want to add a sentence or two that will help each of these members to understand your project given their scholarly strengths and limits. Simply put, write your proposal like the rhetor you are.

One significant factor in the successful completion of both the dissertation proposal and the dissertation is careful stewardship of your time. It is imperative that once you have passed your Comprehensive Exam Portfolio that you identify and consult with your Dissertation Director as soon as possible (within two weeks at the outside), preferably with your CEP Dissertation Idea and a sense of the dissertation’s basic argument in hand. The Director will work with you on early drafts of the Proposal. (See the Program Assistant for Dissertation Proposal models.)

Dissertation Proposals tend to be 5-15 pages long (single-spaced, 1” margins, 12 point typeface, MLA format) depending on the number of chapters anticipated for the completed manuscript. Dissertations themselves tend to be 200-300 pages long and are broken into four to six chapters. Early chapters tend to outline the general issue under investigation, review the relevant literature that impinges upon your topic, clarifies the theory and methodology that govern your project, and offers one or more case studies, close readings, or other analysis and argument that advances disciplinary knowledge. Dissertations can take anywhere from one to several years to write depending the complexity of project, though most students in this Program finish their dissertations in one to one-and-a-half years.

For more detail on the dissertation proposal, the dissertation writing process, and other information related to planning, writing, and defending your dissertation, see the *Dissertation Writer’s Handbook*.

**RCTE Minor**

**RCTE Students**

The Graduate College requires graduate students to have a minor. You may, however, choose to declare a minor in RCTE and use your electives for fulfillment of this minor.

Rhetoric and composition studies are interdisciplinary in nature, and in RCTE you can take many courses outside of RCTE that will satisfy RCTE’s course requirements.

If you declare an official minor outside RCTE, the Graduate College requires you to:

* take a minimum of nine units in the minor field,
* have someone from the minor field serve on the Comprehensive Examinations Committee.

Beyond this, different minors have different requirements. Keep in mind you will have to fulfill the requirements of the granting program.

To establish a minor, begin by paying a visit to the Program Director, departmental Graduate Adviser, or department head in the minor field. The person may recommend another member of the department as a mentor, perhaps someone from whom you have already had a class.

Some minor fields that might be of special interest:

* **In the Department of English**
* Literature (for students who want to teach in 2- or 4-year colleges where they will likely be in English departments where all faculty teach literature and composition courses)
* English Language and Linguistics (for students interested in ESL teaching and research)
* Creative Writing (for students who hope to teach creative writing as well as work in rhetoric and composition. Please note that non-MFA students must write their way into graduate classes in Creative Writing by submitting writing samples in advance of the class and get the instructor’s approval.)
* **Outside English**
* Language, Reading, and Culture in the College of Education (for those interested in work in and with the schools)
* Anthropology (for those who are interested in qualitative cultural research)
* History (for those interested in a particular historical period or historiography)
* Communications (for those who are interested in jobs that involve speech communications)
* And many others.

Two of your minor courses may be used toward your electives requirement.

**Non-RCTE Students**

An RCTE minor can benefit students majoring in interdisciplinary programs like Second Language Acquisition and Teaching (SLAT), language/linguistics programs like English Language and Linguistics (EL/L), and general language programs like literary studies.

Non-RCTE students who wish to have an official minor in RCTE must take at least fifteen (9) units, distributed as follows:

History ………………………………………………….……3 units

Theory …………………………………………………….....3 units

Research ……………………………………………….……3 units

Pedagogy ……………………………………………………3 units

Elective (outside the student’s major) ………………….…3 units

With the approval of the RCTE Director, as many as six (6) units of courses in Rhetoric and Composition may be transferred toward the total. If a student transfers in 3 units or less, they may use one of their preceptorship courses (3 units) to fulfill the pedagogy requirement. If they choose to transfer in 6 units, they may not use the preceptorship units.

A student taking 15 units for their minor will not have to complete an RCTE written comprehensive examination. A student may choose to take only 9 units but will have to complete a 4-hour written exam in addition to their major’s comprehensive exam.

RCTE minors will consult with their RCTE member regarding administering the RCTE portion of the comprehensive examinations. Typically the RCTE faculty member will be the fourth or fifth committee member.

1. This course should include some historical coverage, but it need not be dominated by an historical approach. In the Fall of 2013, the transitional year from the old curriculum to the new curriculum, this course will be offered in the form of Damian Baca’s Global Englishes seminar. [↑](#footnote-ref-1)
2. This course should include some historical coverage, but it need not be dominated by an historical approach. In the Fall of 2013, the transitional year from the old curriculum to the new curriculum, this course will be offered in the form of Matthew Abraham’s English 510 seminar. [↑](#footnote-ref-2)
3. A regular feature of all RCTE seminars beginning in the Fall of 2013 is a short list of questions included in the syllabus or elsewhere that the course will address. These questions (i.e., the sum of all the questions posed in all the RCTE courses taken by the CEP cohort) will comprise, in part, the draft list of questions from which the CRE will draw. [↑](#footnote-ref-3)