Application for Summer Undergraduate Research with Faculty (SURF) Grant

Applicants should refer to the SURF Program Description and Guidelines and the SURF Application Check List to ensure a complete application.

Incomplete applications will not be considered for funding.

PROPOSAL TITLE: _________”The City Mystery Novel in Antebellum America”_______________________

MENTOR APPLICANT(S)*: (Name, CofC email address, and Department):

Scott Peeples, peepless@cofc.edu, English Dept.

*Please note in the guidelines the limits on number of grants per faculty mentor.

UNDERGRADUATE APPLICANT*: (Name, CofC ID number, CofC email address, and Primary Major):

Lauren Swing, _10278788, leswing@edisto.cofc.edu, English and Political Science

*If more than one student will work on a project, separate applications must be submitted for each student.

REQUESTED DATES OF PROJECT SUPPORT: From ___May 24, 2010___  To ____July 30, 2010______

TOTAL AMOUNT REQUESTED FROM URCA: $4625________
**Project Information**

1. Does the proposal involve research on human subjects? ☐ Yes ☒ No
2. If yes, status of the IRB request (no funds can be awarded until IRB is approved) Submitted Approved
3. Does the proposal involve research with live vertebrate animal subjects? ☐ Yes ☒ No
4. If yes, Status of the IACUC request (no funds can be awarded until IACUC is approved) Submitted Approved
5. Have student or faculty applicants received URCA support for this or any other project in the past year or do they currently hold funding through the URCA program? If so, list type and amount of grant and dates of project period:
   ☐ Yes ☒ No
6. Does the student have another proposal under consideration by URCA during the current cycle? If so, what type of grant proposal is it?: Amount: $
7. Does the faculty mentor have another proposal under consideration by URCA during the current cycle? If so, what type of grant proposal is it?:
8. Is there another internal proposal current or pending for this research/creative work? ☐ Yes ☒ No
   List the source(s) as well as amount of request and dates of award: Amount: $
9. Is there an external proposal current or pending for this research/creative work? ☐ Yes ☒ No
   List the agency(s), as well as amount and dates of award: Amount: $
10. Does the project involve biohazards or other safety issues? ☒ Yes ☐ No
11. Does this project have potential for copyright or invention? ☒ Yes ☐ No

**FERPA WAIVER**

The Family Educational Rights and Privacy Act (FERPA) of 1974 establishes the rights of students with regard to educational records. The act makes provision for inspection, review and amendment of educational records by the students and requires, in most instances, prior consent from the student or their parent/guardian if under the age of 18 for disclosure of such records to third parties. The consent must be in writing, signed and dated by the student and must specify records to be released, reason for release, and the names of the parties whom such records shall be released. The act applies to all persons formerly and currently enrolled at an educational institution. Access to educational records does not give permission to make changes to the student’s record.


I hereby give permission for the College of Charleston Undergraduate Research and Creative Activities personnel and committee members to obtain

- information concerning my academic transcript
- information concerning my academic advising notes
- information concerning my in-class performance and grades

This waiver will be in effect as long as I am a student at the College of Charleston, or seeking the services of faculty and staff on the College of Charleston campus.
Signatures (Required for All participants): Please read the SURF Guidelines prior to signing this page. Signatures below indicate awareness of and intention to follow appropriate Program, FERPA Waiver, Departmental, School, College and State rules and regulation for conducting projects, travel, and expenditure of funds.

SIGNATURE & DATE, Undergraduate Applicant: _______________________________________________________

SIGNATURE & DATE, Faculty/Mentor Applicant: _______________________________________________________

Chair/Dean: I acknowledge that the above student and faculty mentor are applying for a SURF Grant and that the funds for successful proposals will be transferred into the departmental R & D account for dispersal based on the budget included in this proposal.

SIGNATURE & DATE, Chair: _______________________________________________________________

SIGNATURE & DATE, Dean: _______________________________________________________________
**Student Statement of Intent:** Student applicant should write a one-page Student Statement of Intent (12 pt font, 1 inch margins, single spaced, Times New Roman, no more than 500 words), in which the student discusses his or her academic and career goals and explains the importance of the project to his or her academic and career development. The student should also address how the project will coordinate with other commitments (e.g., coursework, jobs, student organizations, service organizations). The student must disclose in the statement whether he or she will receive academic credit for work on the project and a description of that credit (i.e., course number, number of credit hours, semester that credit will be awarded) must be incorporated into this statement of intent. Intent to continue similar research or creative activity beyond the period of SURF support will be viewed positively by the review panel and should be addressed in the statement of intent. Intent to participate in dissemination of results should be addressed.

Statements that do not adhere to the required formatting and word limit will not be considered for funding. A professional tone and strong writing ability are expected in the statement. Therefore, the student is strongly encouraged to work the faculty mentor while preparing the statement.

During my time at the College of Charleston, I have diligently analyzed authors of diverse genres for my term papers. Though I have had plenty of opportunities to research for shorter papers, I have not yet had the chance to delve into one subject thoroughly enough to write a significant piece comparable to the Bachelor’s Essay that I will write next year. By participating in summer research provided by the SURF grant, I would be able to gain perspective into the amount of work that a paper as such necessitates, as well as developing vital career skills.

Working with [_______] on this project about nineteenth century crime novels meshes perfectly with my research interests. For my Bachelor’s Essay, I want to compare two authors writing in the Romantic period, one British and one American. I have done an independent study in British Romanticism and have been able to gain a firm grasp on the politics and social constructs in England during the mid-nineteenth century. By working with [_______], I would be able to examine these aspects of the antebellum period, through the investigation of urban crime novels. Having a background in this subject area would help me immensely with my Bachelor’s Essay next year.

Along with my academic goals, I hope to use this research opportunity to benefit my career ambitions. My ideal future would include being accepted into a doctoral program in English, with a specialization in Transatlantic Romanticism. By comparing American “city mystery” novels with the prototypes of the genre from Paris and other European locales, I will be able to begin writing comparatively on literature. My double-majoring in Political Science as well as English has given me a foundation in comparative writing in general, but such a project would be an excellent opportunity to hone these skills in the field I will eventually enter.

By being completely immersed in the research experience, I will be able to see the complete research process from start to finish: formulate a hypothesis, focus or narrow my research interests, look at previous works in the field, use these to support my thesis, add my own opinions and analysis, and write and present my findings. This final step is especially important to me in this coming year, as at the end of the first semester I will hopefully present my research at an academic conference. Conducting this research and subsequently sharing it with the wider academic community would be an invaluable educational experience.

I will not receive academic credit for work on this project.
I. Project Description: Please see SURF Guidelines for more detail on what is expected in this section.

This section may not exceed five pages. It should be completed in 12pt font, Times New Roman, with 1 inch margins and single spaced. This section should be jointly written by the faculty mentor and student collaborator. Appendices or other attached materials are not allowed. The project description should contain the elements specified below. Deviation from this format will be grounds to deny funding or to reduce the relative rank ordering of the application. Although faculty mentors may be primary authors of this section of the proposal, student applicants should be included in the writing of the project description as such experience serves an important role in the student’s development as a scholar. SEE ATTACHED.

(a) **Non-Technical Project Abstract:** For posting and public dissemination if the proposal is funded. Should include brief description of nature of the project. No more than 250 words in length.

(b) **Project Objectives:** Primary objectives of the project should be stated. Include short-term objectives that are planned for completion during the funded period. Include long-term objectives, as appropriate, that will be pursued after the funded efforts end.

(c) **Project Significance:** Significance of the project should be described. After reading this, the members of the review panel (who will most likely not be experts in the field of your work) should be convinced that the work to be done in this project is of sufficient quality that if successful, the results and findings would be of interest to an academic community of scholars in the field of the inquiry.

(d) **Methods of Work:** This should be a narrative statement describing the methods of work that include description of how work on the project will be conducted, including the specific techniques and tools of the discipline that will be used to complete the project. Special facilities, equipment, or travel that is necessary for the successful completion of the project should be explained. Existing joint efforts of the project team members, any preliminary results that the team members have produced, and existing or planned interactions with other individuals or groups that are potentially beneficial to the project should be addressed. If the project involves human or animal subjects, the status of the IRB request and/or IACUC request for the project should be included.

In addition applicants need to include a table similar to that shown below with a minimum of three columns, as appropriate to the time frame of the project.

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<thead>
<tr>
<th>May</th>
<th>June</th>
<th>July</th>
<th>August</th>
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<tbody>
<tr>
<td>Focus of Effort</td>
<td>Focus of Effort</td>
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<td>Focus of Effort</td>
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(e) **Faculty Mentor and Student Participant Roles:** Describe the role of both mentor and student and the nature and extent of their interaction. If the faculty mentor has more than one student applicant for a single project, the mentor should make clear in each application what the student’s distinct role in the project will be. The description should explain how the faculty mentor will balance a commitment to the project with other responsibilities.

(f) **Current and Pending Support:** If applicable, describe other current or potential sources of support available for the project. Describe the impact of current and pending support on this project. In particular, address how other sources of funding will complement the SURF funding,
and in cases where SURF funding is partial, will allow project to be done. If the support is pending, clearly state how the requested funding will be affected by the outcome of other funding decisions. If additional funding will enable the team to pursue additional goals, clearly delineate that impact (potential or actual) on the project. It is appropriate to submit projects that are also supported by external funding as long as the PI can clearly state how the SURF funding is necessary to the project and will enhance development of the student.

(g) **Student Development:** Describe how funding of this proposal will enhance the development of both academic and career opportunities for the student.

(h) **Project Dissemination:** Outside of the Summer Undergraduate Research and Creative Activities Poster Session to be held on Convocation Day, describe when and how the results of this work will be internally communicated to the College of Charleston and externally communicated beyond the College.

(i) **Student Involvement in Application Process:** Clearly indicate the involvement of the student in the preparation of this project description. This enables the reviewers to evaluate the nature of the student-mentor interaction expected on the project.

### I. **Project Description**

**A: Non-technical project abstract:**

“The City Mystery Novel in Antebellum America” analyzes a popular fictional genre that has received little scholarly attention. Following the success of Eugene Sue’s *Mysteries of Paris* (1842-43), European and American authors produced scores of sensational novels exposing the crime and corruption of modern urban life. Only a few American “city mystery” novels have been reprinted for twenty-first-century readers, most notably George Lippard’s bestseller *The Quaker City, or the Monks of Monk Hall* (1844). This project involves reading numerous out-of-print novels published in the U. S. in the decades following Sue’s and Lippard’s landmark texts, tracing the use of specific plot devices, stock characters, and rhetoric to gain a better understanding of the urban mysteries’ range of content and style, as well as the genre’s evolution. The work performed over the period covered by the grant will be reflected in two essays: an overview of the genre, which is contracted for inclusion in *The Oxford History of the Novel in English, Vol. 5*; and an essay on one or two obscure city mystery novels, to be co-presented by the student and faculty mentor.

**B: Project Objectives:**

The objectives of this project are to read critically approximately 20 representative “city mystery” novels published in the U. S. between 1844 and 1870, and to analyze the contents and style of these novels. Among the questions we will be exploring are these:

How did American writers adapt the conventions established by Eugene Sue (in *Mysteries of Paris*, 1842-43) to expose the “mysteries” of cities that were younger and in most cases smaller than Paris?
What political ends were served by these novels? The most famous of them – George Lippard’s *The Quaker City*, Ned Buntline’s *The Mysteries and Miseries of New York*, George Thompson’s *Venus in Boston* – criticized the upper classes and city governments for their corruption and indifference to the plight of the poor. Was such anti-establishment criticism prevalent in a wide range of city mystery novels, particularly those that are less often cited?

City mystery novels tended to preach against illicit and immoral behavior while appealing to prurient interest in such behavior. In this respect they resemble seduction novels, a well-established form by the 1840s, as well as penny newspaper journalism, which flourished around the same time. What is the relationship among these forms that titillate readers with descriptions of sex and violence while rhetorically positioning themselves against the criminal culture they expose?

With virtually every major American city being represented by an urban exposé, did writers attempt to depict their own cities as more corrupt and “mysterious” – and thus more interesting and dynamic – than others, creating a kind of inverted civic boosterism?

The short-term goal is to produce a conference paper co-authored by the mentor and student on one or two of the less-well-known novels we read; a slightly longer-term goal is to use this research in a published essay authored by the faculty mentor.

**C: Project Significance:**

The faculty mentor’s essay resulting from the research conducted during the grant period will appear in an important, perhaps definitive, history of the novel in English (*The Oxford History of the Novel in English*). Thus, the essay will be one of the most frequently consulted sources for future research on the nineteenth-century genre known as the “city mystery” novel. Serious academic research on these novels, which until recently were written off as “sub-literary” and unworthy of academic analysis, is just gaining momentum, so this essay should reflect the current state of understanding of the genre while presenting new information and insight. The essay’s length -- 7000-8000 words -- allows for significant development of an argument through numerous examples. A shorter essay, intended for conference presentation and possible revision for publication, will describe one or two such novels in relation to the genre as a whole, for an audience of American literature scholars.

**D: Methods of work:**

For the first eight weeks of the grant period, the work for both of us will consist primarily of reading obscure “city mystery” novels. The novels we will read are out of print but available through microfilm, interlibrary loan, and electronic resources such as Project Gutenberg and Google Books. Especially because these novels are typically long and very loosely structured, we will take careful notes, outlining plots, tracing the development of characters, and describing the writers’ styles, inconsistencies, use of local
details, implied political and social arguments, and so on. Our plan is to create a standard worksheet to describe these features of the novels. Two or three times per week, we will meet to review notes and discuss what we have been reading, comparing and contrasting elements of the novels. During the last two weeks, we will outline and draft a conference paper focusing on one or two of the novels. The topic will be determined by what we discover that would be of interest to scholars of nineteenth-century American literature and culture.

After the grant period, the faculty mentor will use the research from the grant in completing a more comprehensive essay on city mystery novels for the *Oxford History of the Novel in English, Vol. 5: American Novel, Beginnings to 1870*. This essay is under contract.

Thus there will be one essay, narrowly focused and co-authored, resulting from the research conducted during the grant period; and another, longer and more broadly focused essay written by the faculty mentor, based partly on research conducted during the grant period. (I have already begun research on this essay, and I will do most of the writing immediately after the grant period.)

May 24—28
Discuss goals;
Develop worksheet
for describing novels;
Read and discuss
extant scholarship.

May 31—July 16
Read, describe, discuss
approximately 20
novels.

July 19-30
Outline and draft
conference paper.
E: Faculty Mentor and Student Participant Roles:

Early in the research process, the faculty member will discuss the state of scholarship on city mystery novels and their place in nineteenth-century American culture with the student, and discuss the goals of the summer research. Together the mentor and student will create a rubric for note-taking that will guide their reading of the novels. Then, for most of the grant period, the mentor and student will do essentially the same work: reading the novels, taking notes, meeting at least twice per week to discuss their findings. Over the last two weeks of the grant period, we will work together outlining and drafting a conference paper focusing on one or two of the novels. That phase will require more meeting more frequently as well as sending drafts back and forth via email. The student will probably write most of the first draft, though we might assign portions of the draft to each of us.

The faculty mentor plans to devote the summer to this project. He has no teaching responsibilities during this time; his only other significant professional obligation is his work as co-editor of the journal *Poe Studies*, which, during the summer, will occupy less than ten hours per week.

F: Current and Pending Support: The English Department will pay for necessary photocopying and printing.

G: Student Development:

This project will develop the student’s current research interests, specifically building up her knowledge of nineteenth-century literary culture in preparation for her Bachelor’s Essay. In that project, she plans to compare the careers of a popular British poet and a popular American poet of the nineteenth century. She is eager to examine the political and social structures of nineteenth-century America through the investigation of urban crime novels.

Along with her academic goals, [Name] hopes to use this research opportunity to benefit her career ambitions. Her ideal future would include being accepted into a doctoral program for English Literature, where she would like to study transatlantic Romanticism. By comparing early American crime/city mystery novels with the prototypes of the genre from Paris and other European locales, she will be able to begin writing comparatively on literature. Her double major in Political Science and English has given her a foundation in comparative writing in general, but such a project would be an excellent opportunity to hone these skills in the field she will eventually enter.

H: Project Dissemination:

Internal: In addition to the poster session, the project will be described, perhaps featured, on the English Department website. External: We will submit a paper based on our research to a national academic conference such as the American Literature Association or American Studies Association annual meeting; a longer essay on city mystery novels will be published in *The Oxford History of the Novel in English, Vol. 5: American Novel, Beginnings to 1870*. 
I: Student Involvement in Application Process:

The student first suggested collaborating on a SURF project last December, then discussed this specific project with the faculty member in person and via email. In addition to writing the statement of intent, the student drafted the responses to “E: Faculty Mentor and Student Participant Roles,” “G: Student Development,” and, under “Budget Justification, “A: Student Salary.”

II: Project References: List supporting literature references in the accepted format of your discipline. (Do not attach original articles, press releases, etc.)


Representative City Mystery/Crime Novels:

Anon. *Mysteries of Philadelphia; or, Scenes of Real Life in the Quaker City, by an Old Amateur* (1848).

-----. *St. George de Lisle; or, the Serpent’s Sting: A Tale of Woman’s Devotion & Self-Sacrifice. . . a True and Thrilling Narrative of Crime in High Life, in the City of New York* (1858).

Buchanan, Harrison Gray. *Asmodeus; or, Legends of New York. Being a Complete Exposé of the Mysteries, Vices and Doings, as Exhibited by the Fashionable Circles of New York* (1848).


-----. *The Mysteries and Miseries of New Orleans* (1851).

-----. *The Mysteries and Miseries of New York* (1848).


Lippard, George. *The Quaker City; or the Monks of Monk Hall* (1845).

Rees, James. *Mysteries of City Life; or, Stray Leaves from the World’s Book, Being a Series of Tales, Sketches, Incidents, and Scenes, Founded upon the Notes of a Home Missionary* (1849).

Shortfellow, Tom. *Mysteries of New York: and Eva Labree; or, the Rescued Chief* (1847).

Thompson, George. *Brazen Star, or, the Adventures of a New York M. P.: A True Tale of the Times We Live In* (1853).

-----. *City Crimes; Or Life in New York and Boston* (1849).

-----. *Mysteries and Miseries of Philadelphia, by a Member of the Philadelphia Bar.* (n.d.)
III. Proposed Budget: Complete the project budget using the budget form below. When preparing the budget, it is important to clearly indicate that half of the funds will be used in the first fiscal period and half will be expended in the second fiscal period. There is no carry-over of SURF funds from the fiscal period ending on June 30th to the new fiscal period beginning on July 1st. In specific and well-justified circumstances only, grants may be awarded in full either before June 30th or after July 1st, although applicants should not expect nor should base project plans on such latitude.

The total cost of the project (URCA- funding and other funding) must be clearly indicated on the budget form. The total budget requested from URCA may not exceed $6,500. It should be clear that at least half of the funding is going directly to support the student effort. Department/School support for the project will be viewed positively by the committee. All budget justifications are essential and should be stated below the table.

Grants will be awarded for activity conducted between the first Monday after spring graduation and the last day of classes in Summer II. The dates of the project are flexible within that timeframe, but it is expected that the student will work on the project for 40 hours per week for a 10 week period.

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<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
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<tbody>
<tr>
<td>SURF Funding Requested*</td>
<td>Dept/School Other Internal Support for Project</td>
<td>External Support for Project</td>
<td>Total Cost of SURF Project (Add Columns I-IV for each row)</td>
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</tr>
<tr>
<td>For Use Prior to June 30</td>
<td>For Use After July 1</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>A. Student Salary (taxable amount)</td>
<td>1313</td>
<td>1312</td>
<td>2625</td>
<td></td>
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<tr>
<td>B. Faculty Salary (taxable amount)</td>
<td>1000</td>
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<td>C. Student Travel**</td>
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<tr>
<td>D. Faculty Travel**</td>
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<td>E. Supplies &amp; Materials</td>
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<td>100</td>
<td>100</td>
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<tr>
<td>F. Other</td>
<td></td>
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<td></td>
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<tr>
<td>G. Total Costs Per Column (Add values from cells A-F for each column)</td>
<td>2313</td>
<td>2312</td>
<td>4726</td>
<td></td>
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<tr>
<td>TOTAL SURF REQUEST: (Add values from cells G1 + G1I)</td>
<td>4625</td>
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*The SURF Funds are distributed over two fiscal periods. Funds in Column I must be expended by June 30th; Funds in Column II must be expended by the last day of Summer II classes.

**NO TRAVEL WILL BE AWARDED FOR THE DISSEMINATION OF PROJECT RESULTS.

IV. Budget Justification: In this section of the proposal, each item request from URCA must be specifically justified as essential to the success of the project. Identify sources of additional support for each item as appropriate. One additional page may be used if necessary. If this section is not adequately addressed, the grant proposal will not be funded. SEE ATTACHED.

(a) Student Salary: The standard student stipend is $3,500. This is with the expectation that the student will work full time (40 hours per week) for 10 weeks. Exceptions from this work load must be justified. If the student will not be able to work full time (40 hours per week) on the project during the project period, the level of student support must be pro-rated to accurately reflect the actual commitment of the student during the hours that the faculty member will be able to provide direct mentoring. The deviation must be clearly justified. A compelling argument must be made that a
student who will not be working full time on the project or who will have other
obligations (academic, employment, or volunteer) will be able to succeed in reaching
the objectives of the project and the necessary student development. If the student will receive
academic credit for work on the project during the semester in which salary will be awarded, a
very clear statement of why this is justified must be provided. Financial need of the student is
NOT an acceptable justification.

(b) Faculty Salary: A maximum stipend of $2,500 in taxable salary per grant is allowed. Faculty
who are mentoring more than one student on a single project are not eligible for more than
$2500 in salary. Faculty who are mentoring more than one student and on different projects
may be eligible for salary support up to $5000. The SURF program supports all types of
URCA projects (those primarily designed by the mentor and those primarily designed by the
student applicant). Regardless, it should not be assumed that the mentor stipend is uniformly
deserved in all cases. Sufficient justification for the requested mentor stipend based on the
frequency and nature of the interaction of mentor and student during the SURF funding
period should be provided. Faculty stipends (or other support) may not exceed that of the
student.

(c) Student Travel: Only travel needed to conduct the work may be supported. If travel support is
requested it must be justified that comparable project results could NOT be obtained by more
thorough use of the literature or internet resources. Travel for the presentation of results is not
allowed. (RPG grant proposals should be submitted for presentation travel expenses.) ORGA
per diem and mileage rates should be used as needed. Caution: If the reviewers deem that the
travel is not justified the project will be denied funding.

(d) Faculty Travel: Any faculty travel must be justified in relationship to the students’ work and
effort and the project goals or objectives. The program will not fund faculty travel without
concurrent student travel unless convincing justification of need (based on the student) is
presented. Faculty travel is expected to have additional departmental or school support.

(e) Supplies and Materials: The total cost of supplies and materials, including the sales tax and
estimated shipping costs, should be listed. Items over $50 should be indicated separately. Items
under $50, such as photocopying, may be listed collectively. The relevance to the project of
each request must be described. Additional support for the project must also be described. All
items purchased with these funds (in part or in whole) are considered to be the property of the
College of Charleston, and must remain in the custody and possession of the College of
Charleston at the conclusion of the award period. Departmental or School matches for
individual items of $500 or greater are encouraged. Items costing over $1,000 require
justification based upon student need in this project and would be further justified by
proposed use in future student projects. A BRIEF (no more than one additional page)
description of proposed future projects may be added to the application.

(f) Other: Any items must be justified in relationship to the students’ work and effort and the
project goals or objectives. This should include contractual services and other miscellaneous
costs that are directly related to the research/creative work project. Identify and explain these
costs in the Budget Justification.

Cost-Share and External Support (Column III and IV): Any in-kind or cash cost share to the project
provided by the Department or School should be indicated. In-kind or cash support for the project from
external sources as appropriate for each budget category should be indicated. It is appropriate to submit
applications for projects that are also supported by external funding, as long as it is made clear that the
funding will enhance the project and development of student(s).
IV: Budget Justification:

a. The student will work 30 hours per week on this project, leaving time to devote to one course during the Summer I (Latin 101) and Summer II (Latin 102) sessions. She wants to take the Latin courses to improve her language skills for the GRE and graduate school language requirements. The goals of the project can be reached with 30 hours of work per week from the student and 40 hours per week from the faculty mentor, especially since the work hours are flexible and do not require travel. The amount we have requested for student salary is 75% of the standard student stipend. However, the student is willing to forego taking the Latin courses if the URCA committee finds it necessary for her to clear her schedule for the duration of the grant; the SURF project is a higher priority for her than the summer classes.

b. The faculty mentor will help introduce the student to the issues inherent in the study of popular nineteenth-century literature, and will work with the student in devising a rubric for note-taking while reading the novels under review. The faculty member will meet regularly (at least twice a week), for at least an hour with the student during the first eight weeks of the project. During the last two weeks the faculty mentor will be co-authoring an essay with the student, providing extensive guidance on framing an argument, using evidence, addressing an academic audience, and so on. The request for $2000 salary reflects not only the time the faculty member will devote to the project on his own but the extensive mentoring that will take place throughout the summer.

c. Student travel: None requested.

d. Faculty travel: None requested.

e. Supplies and materials: None requested.

f. Other: None requested.

Cost-share and external support: The Department of English will pay for necessary photocopying, up to approximately $100.