

Guide to Graduate Study in English
2005-2006

University of California, Los Angeles

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PART I

PH.D. PROGRAM

ADMISSION REQUIREMENTS

All persons who are admitted into the graduate program of the Department of English at UCLA enter the first phase of the doctoral program, successful completion of which results in the MA. If you come to UCLA with the master's degree, you may waive certain course requirements (see below), but you must pass the First Qualifying Examination (which also grants admission into the second phase of the doctoral program).

Admission to the program is based on a thorough review of your academic record. Ordinarily, if you hold the BA, you are expected to meet these minimum requirements: an undergraduate major or program that prepares you for the advanced study of literature, and grade-point averages in English courses in the junior and senior years of at least 3.5. You are also expected to have taken the Graduate Record Examination within the last five years, including the General Test and the Literature in English Subject Test. If you hold the MA, you will be expected to have a grade-point average of at least 3.7 in all graduate courses, and a correspondingly higher score on the Subject Test. You must submit a minimum of three letters of recommendation attesting to your ability to succeed in graduate study. A writing sample is also required. Writing samples should be about the length of a seminar paper (no more than 25 pages), though excerpts of longer works can be submitted, and should demonstrate the applicant's interest, competence, and experience in the chosen field of specialization. Care should be taken with the statement of purpose and with the writing sample, since the quality of thought and argument these exhibit, as well as their style, weigh significantly in admissions decisions.

For questions regarding the admissions process, you may contact the Graduate Assistant at (310) 825-3927, or e-mail graduate@english.ucla.edu.

The UCLA graduate application is available online only at <http://www.gradadmissions.ucla.edu>. The deadline for applications is December 15th.

For information about the GRE tests given in your area, test dates, or for practice test booklets, write to:

GRE-ETS
P. O. Box 6000
Princeton, NJ 08541-6000

You may also call (609) 771-7670 or go to <http://www.gre.org>.

FOREIGN LANGUAGE REQUIREMENTS

If you do not intend to continue for the Ph.D., you may fulfill the language requirement by demonstrating a reading knowledge of any foreign language. This requirement should be satisfied at the beginning of the first quarter of residence, but in any event no later than the midpoint of the quarter in which all degree requirements are completed.

In practical terms, the purpose of the foreign language requirement is to prepare students to read literary and critical works in languages other than English, but the department believes that there is also an intrinsic value in linguistic study for anyone seriously interested in literature. Students in the Ph.D. program are expected to have a reading knowledge of any two foreign languages, or to demonstrate a

superior proficiency in a single language. Exams requiring translation of literary and critical passages are offered by the department each quarter in French, German, and Spanish and once a year in Italian. Other languages are acceptable as long as comparable exams can be arranged by the student in another UCLA department.

A reading knowledge of a language can be established in one of two ways: (1) by passing a special reading examination offered by the English Department or certain UCLA foreign language departments, (2) by passing (grade of B or higher) an upper-division literature course in the original language. The first language requirement must be satisfied during the first two years in the program, and the second before you are admitted to the Second Qualifying Examination. Work done more than two years before entering the program is not ordinarily accepted.

If you choose the single-language option, you must demonstrate a basic reading knowledge of that language during the first or second year of the program. You may then proceed to demonstrate superior proficiency, before taking the Second Qualifying Examination, in one of two ways: (1) by successful completion (grade of B or higher) of three upper-division or graduate courses in the literature (not in translation) of the foreign language (such courses must be approved by the Vice Chair, must be in areas related to your specialization, and must not have been completed more than two years before your entrance into the Ph.D. program), or (2) by passing an examination administered by the English Department. If you elect the latter option, you will be expected to demonstrate knowledge of the foreign language (and literature) comparable to that which might be obtained by taking the three upper-division or graduate courses.

If you do not intend to continue for the Ph.D., you may fulfill the language requirement by demonstrating a reading knowledge of any foreign language. This requirement should be satisfied at the beginning of the first quarter of residence, but in any event no later than the midpoint of the quarter in which all degree requirements are completed.

I. FIRST STAGE OF THE PH.D. PROGRAM

COURSE REQUIREMENTS:

All graduate students in the First and Second stages of the program are required to take a minimum of 12 units per quarter.

All students are admitted directly into the Ph.D. program, and the Department does not have an MA program, as such. (In the event that you have to leave the Ph.D. program, however, you can leave with an MA if you complete nine letter-graded English courses and write an acceptable thesis.) Fourteen letter-graded courses are required. These courses must be English department courses at the graduate level (200 or above) or equivalent courses offered by English department faculty in other departments or programs. With the approval of the Vice Chair, Ph.D. students may apply to the fourteen-course requirement up to three courses offered by faculty in departments other than English (such as literature in another language, history, art history, Afro-American studies, film, women's studies).

Students pursuing the doctorate take English 596 (Directed Individual Study) each quarter, either under an individual professor or the Vice Chair. If you elect to write an MA thesis, you will take English 598 (MA Research and Thesis Preparation) each quarter.

Students at any stage of the program may take courses for S/U grading, but such courses cannot be used to satisfy degree requirements. The work required to receive a grade of Satisfactory must be agreed on in advance with the instructor of the course.

BREADTH:

Of the fourteen letter-graded courses for the Ph.D., you are required to take a minimum of three courses in periods before 1780, and three in periods after 1780. (Classes in literary theory,

folklore, or other such fields will not ordinarily satisfy the breadth requirement, but students may petition the Graduate Committee for a ruling.)

FIRST STAGE EVALUATION:

At the beginning of your second year in the program, the Graduate Committee reviews your file, which includes the faculty's written reports on your course work as well as your grades, and instructs the Vice Chair to advise you as to your progress in the program. Students who entered the program with an MA may petition the Committee to grant credit toward the fourteen-course requirement for graduate courses taken elsewhere; at the Committee's discretion, a maximum of six such courses may be credited toward the UCLA degree.

FIRST QUALIFYING EXAMINATION:

After you have satisfied the fourteen-course requirement (including the breadth requirement), ordinarily sometime in your third year, you will take the First Qualifying Examination. In anticipation of the oral portion of this exam, you will be asked to designate the three fields in which you will be examined. At least two of these fields must be historical, chosen in most cases from among the following:

Old English Literature	
Middle English	
Renaissance Literature	
Earlier Seventeenth-Century British Literature	Earlier American Literature
Restoration & Eighteenth-Century Literature	Nineteenth-Century American Literature
Romantic Literature	Early Twentieth-Century American Literature
Victorian Literature	Later Twentieth-Century American Literature
Twentieth-Century British & Irish Literature	

If you wish, the third field may be a genre or a special field:

Novel	Asian American Literature
Poetry	American Indian Literature
Literary Theory	African American Literature
Rhetoric	American Women's Literature
Folklore & Mythology	Jewish American Literature
Celtic Literature	Chicana/o Literature
History of the English Language	Literature & Science
British Women's Literature	Postcolonial Studies
Lesbian, Bisexual & Gay Literature	

Please refer to the Graduate Reading Lists (http://www.english.ucla.edu/graduate/reading_list/index.html) for more information. The Graduate Committee will also consider petitions for third fields designed by students themselves and not specified on this list.

Taking into account the fields you designate, the Vice Chair appoints three faculty members to serve as your examining committee. (Before it is appointed, each student, without giving an explanation, may exempt one particular person from the committee.) You will be told the names of your committee members approximately two weeks before the exam. At that time, you will submit to them the written work from any two seminars that you feel best reflects your performance. (In most cases, this will mean two substantial seminar papers.) The committee's review of these papers will constitute the first stage of your exam. A two-hour oral examination in the three fields you have designated constitutes the second stage of this exam. In order for a student to receive a Pass on the examination, all examiners must agree that he or she has passed all three sections of the exam. If a student fails one section, he or she will receive a Fail and will be required to take that section again. If a student fails two sections, he or she will be required to take all three sections again. The examinations may be retaken only once. Before any

failed exam is retaken, the Graduate Committee reviews your record as a whole and offers (through the Vice Chair) advice on how you should proceed. All the historical and genre fields are guided by reading lists with short required sections and longer sections from which the student may select additional readings. Students may consult with their examiners about these additional readings before the exam.

MA THESIS OPTION:

If you elect the thesis plan for the MA, after a maximum of two years in the program, you will request a committee from the Vice Chair a minimum of two quarters before completion of the program. The committee will consist of three faculty members who will meet with you as a group to consider the thesis proposal. The thesis will be not less than forty pages (10,000 words) or more than sixty pages (15,000 words) in length.

TIME TO MA DEGREE:

If you elect the thesis option, the thesis must be filed no later than the tenth quarter after admission. If you are in the Ph.D. program, you will receive the MA after you have satisfied one foreign language requirement and passed the First Qualifying Examination.

II. SECOND STAGE OF THE PH.D. PROGRAM

As soon as possible after successful completion of the First Qualifying Examination, you will select a dissertation director and begin to prepare your dissertation prospectus. Once you have advanced to this stage, you may take up to twelve units of 597 (Independent Study) either under an individual professor or the Vice Chair, so that you can concentrate on your prospectus. You are also encouraged to take any seminars that might prove useful to you.

SECOND QUALIFYING EXAMINATION:

After you have passed the second language requirement, and both you and your dissertation director conclude that you are sufficiently prepared (but no later than three quarters after you have passed your First Qualifying Examination), you will take the Second Qualifying Examination (also called the University Oral Examination). The examination is administered by a committee of four, consisting of a chair and two other members from the English Department and one member from outside the Department, nominated and appointed according to the regulations governing doctoral committees. The departmental members may but need not be the same as those who constituted your First Qualifying Examination committee.

At least two weeks before the examination, you must submit your prospectus to each member of the committee. The prospectus must be a substantially researched overview of the proposed dissertation. The Second Qualifying Examination, which normally lasts for about two hours, will focus on the issues raised by your proposed dissertation and will attempt to ascertain both the feasibility of the project and your preparation for it. Though this examination will concentrate on your prospectus, you should be prepared to discuss a wide range of works that bear on your proposed dissertation. You are encouraged to consult your committee in advance of the exam. The grade on the exam will be Pass or Fail. The candidate may, at the discretion of the committee, repeat the examination, but only one repetition is allowed.

III. THIRD STAGE OF THE PH.D. PROGRAM

When you have passed the Second Qualifying Examination, you may advance to candidacy, and upon your application the Candidate in Philosophy (C. Phil.) degree is conferred. You now proceed with the writing of the dissertation and enroll each quarter in English 599. You are encouraged to enroll in seminars in your field whenever they are offered. All course requirements (oral reports and term papers) may be satisfied through work connected with the dissertation.

A final oral defense of the dissertation is optional, at the discretion of the doctoral committee, but is usually not required. Final approval of the dissertation is normally delegated to three certifying members of the doctoral committee (two from the English Department, and one from another department).

TIME TO THE PH.D. DEGREE

Three quarters are normally allowed from the First Qualifying Examination to the Second Qualifying Examination. From the Second Qualifying Examination to the completion of the dissertation (and the degree), the time normally allowed is six quarters. From the time of admission, you will ideally be able to complete your doctoral studies within fifteen academic quarters (five years).

STAGE	IDEAL	STANDARD	<i>MAXIMUM*</i>
Part I Orals	Fall Quarter of 3 rd Year	Spring Quarter of 3 rd Year	End of 4 th Year
Part II Orals	Spring Quarter of 3 rd Year	Winter Quarter of 4 th Year	End of 5 th Year
Dissertation Filed	In the 5 th Year	In the 6 th Year	In the 9 th Year

*The "Maximum" means the maximum allowed by the department under normal circumstances. Students may petition for extensions needed because of unforeseen circumstances (such as ill health, family catastrophes, financial distress), but these petitions must be documented, and extensions will be granted for limited periods.

ITEMS OF SPECIAL INTEREST

FUNDING

The Department of English admits a fully funded class and all applicants are automatically considered for a number of funding options. The Cota Robles and Chancellor's Fellowship applications are the only applications that must be independently completed if you wish to be considered for these awards.

For information about fellowships not administered by the Department, see the Financial Support section of the UCLA Graduate Division website (<http://www.gdnet.ucla.edu>).

Be particularly aware of deadlines and special requirements, since applications are due at widely varying times of the year, and many grants and scholarships serve only certain populations. The deadlines for most UCLA departmental and university-wide scholarships, assistantships, etc., fall in December. This means that you should begin looking for financial aid well in advance of the year in which you will need it. Most Fulbright Dissertation Grant deadlines are in October.

The English Department criteria for the awarding of merit-based fellowships in the first stages of the program include quality of recommendations, skills evident in writing samples, and levels of test scores and grade-point averages. Teaching assistantships are awarded on the basis of merit. Criteria include grade-point average, progress toward the Ph.D., and evaluations of any preceding teaching assignments by students and observing professors. Ordinarily, a student in good standing may hold a teaching assistantship for nine successive quarters and no more than twelve total quarters. Dissertation-stage fellowships, the *sine qua non* for which is advancement to candidacy for the Ph.D., are awarded on the basis of the merit and feasibility of the project, the quality of the supporting recommendations, and the student's recent achievements, as witnessed by faculty evaluations, grade-point average, publications, and involvement in the profession.

Applications for need-based aid can be found at the Financial Aid Office, A129 Murphy Hall. Even those with teaching assistantships are sometimes eligible for aid.

PLACEMENT

Under the guidance of the Placement Director, our students successfully navigate all aspects of the job market experience. Assistance with dossier compilation, interview techniques, cover letter writing, and writing samples is provided, and workshops are regularly held on various aspects of the profession. The department offers a course in academic publishing each year that functions as a workshop to help student develop seminar papers into publishable articles.

During the past two years, our students have received offers from DePaul University; Ohio State University; College of the Holy Cross; Simon Fraser University; California State University, Northridge; Dartmouth College; University of Nevada, Reno; and University of Montana.

APPOINTMENT OF ACADEMIC APPRENTICE PERSONNEL TEACHING ASSISTANTS, ASSOCIATES, AND FELLOWS

Regulations governing appointment, titles, and salary of apprentice personnel require each department to establish for appointment "a set of criteria appropriate to its philosophy and need, so that it is known and understood by its appointees". Accordingly, the Department of English has established the following criteria for appointment and advancement consistent with categories defined by the Administration. The regulations established three categories for employing apprentice personnel according to their qualifications. These are half-time appointments that will be subject in all respects to current University policies.

- All appointments are for one year or less. Requests for reappointment for additional one-year terms (not to exceed four years except by petition) will be considered during the annual review and assessment of all applicants competing for the positions available. It is University policy that graduate students may not be employed for more than 12 quarters as a TA, or 18 quarters as a TA and Graduate Student Research Assistant.
- Students must notify Nora Elias in the English Department Main Office, Rolfe 2225, when requirements for Teaching Associate and Teaching Fellow titles have been met. Students should also consult with the Graduate Counselor about category changes.

CRITERIA FOR APPOINTMENT

- **Initial appointment:** Once students have either passed English 495A-Supervised Teacher Preparation, or documented their previous teaching experience, they are appointed to apprentice teaching titles by the Executive Committee, the Graduate Committee, and the Composition Committee, on the basis of their accomplishment in course work, qualifying examinations, progress toward the doctorate, and their prior experience and training in composition teaching. The committees rarely appoint students without some graduate work to a Teaching Assistantship. During the first quarter of appointment, the student must enroll in English 495B, followed by 495C in the second quarter of teaching. Teaching Assistants enroll in English 375 each quarter of their appointment. In addition, during each summer TA's must remove all Incomplete accumulated through the end of Winter quarter. Students with GPA's below 3.0 are ineligible for appointment.
- **Reappointment:** In addition to scholarship and progress toward the doctorate, applicants for reappointment are judged on their teaching effectiveness. Teaching effectiveness and excellence will be judged by reports of advisers appointed for the academic year, teaching evaluations, and the report of the Vice Chair for Composition.

All appointments and titles are based on the following additional criteria:

Category A: Teaching Assistant

- Graduate student who *has not* completed nine courses and one year of college teaching.
- Initial appointment or reappointment based on maintaining satisfactory progress toward the doctorate, including excellence in course work.

Category B: Teaching Associate

- Graduate student who *has* completed nine graduate courses and has one year of college teaching experience.
- Qualifications are based on teaching effectiveness, scholarship, and progress toward the doctorate, as judged by the committee assessing all applicants competing for the available positions.
- An appointee with an MA and one year of college teaching would be appointed at this step.

Category C: Teaching Fellow

- Graduate student who has been officially advanced to candidacy (having paid the fee) for the Doctorate and has two years of prior experience.
- Qualifications are based on teaching effectiveness and scholarship, as judged by the committee assessing all applicants competing for the available positions.

(N.B. Students can generally expect a 2% cost of living increase in October.)

Students working as Readers, Research Assistants, Teaching Assistants, and tutors are members of the Student Association of Graduate Employees (SAGE) and are subject to union rules and regulations. For more information, please go to the Academic Student Employees section of the Graduate Division website at <http://www.gdnet.ucla.edu/gss/ase/index.html>.

ADVISING

The general adviser for all graduate students is the Vice Chair for Graduate Studies. The Vice Chair is also the personal adviser for all first-year students. The director of the doctoral dissertation, and chair of the doctoral committee, advises each student who has selected such a committee. The student who has completed one year and has not yet selected a doctoral committee chooses his or her adviser on the basis of perceived compatibilities. This interim adviser might but need not be a different person each quarter. The position of interim adviser is quite distinct from that of dissertation director, though in some cases one person will doubtless serve in both capacities.

The Vice Chair meets with you upon entrance into the program, approves your plans for study each quarter of your first year, counsels you subsequently as the need arises, and evaluates your academic progress periodically. Among the factors considered are course grades, written evaluations of performance in seminars, and progress toward the satisfaction of degree requirements. After your first year, you will request a personal adviser from among the members of the faculty. Advisers meet with you to discuss your program and more general issues of intellectual and professional concern. You are expected to consult regularly with your advisers, who are responsible for assigning grades at the end of each term. When you have settled on a dissertation topic and a faculty member has agreed to direct the dissertation (normally after you have passed the First Qualifying Examination), you should inform the Graduate Counselor; the dissertation director then serves as your adviser for the remainder of your time in the program.

The Department wholeheartedly encourages students to consult, as early as possible in their graduate careers and frequently thereafter, with any and all professors (particularly with those in their special fields of interest) and to glean such advice as they can from them. The Graduate Counselor, Michelle Harding, has her office in 2203 Rolfe Hall, and should be consulted on any questions or problems that arise. Her telephone number is (310) 825-1223, and her e-mail address is harding@english.ucla.edu.

PETITIONS

Because each graduate student's program is unique, you should not feel hesitant about petitioning for some variance from the general program, but you must be able to argue that your request, if granted, would strengthen your preparation. Further information and forms are acquired from the Graduate Counselor's Office, 2203 Rolfe Hall.

LEAVE OF ABSENCE

If at any time you leave the University but plan to return, you may wish to apply for a leave of absence. If you simply withdraw, you will have to apply for readmission. A leave of absence may be approved if you are in good academic standing and owe no currently-due debts to the University. For a more detailed description of eligibility and procedures, consult the *Standards and Procedures for Graduate Study at UCLA*.

If you must discontinue your studies for any reason before the end of a quarter in which you are enrolled, be sure to submit a withdrawal form. Otherwise you will receive F's in courses, and it will be difficult to reenter this or any other graduate program.

INCOMPLETES

Students are strongly advised to avoid Incomplete grades. Although Incompletes are not computed in grade-point averages, they do automatically become F's if not made up the quarter immediately following the one in which the Incomplete was received. F's, of course, seriously damage grade-point averages, and no credit can be received for a course graded F. While a student sometimes cannot complete all the work for a graduate course in ten weeks, taking an Incomplete grade that must be made up the following

quarter causes undue pressure and subsequent incompletes. If you find it necessary to take an Incomplete, be sure to request one from the professor before the end of the quarter and make arrangements for completing the work as soon as possible. Upon completion of the work, please notify the Graduate Counselor who will then facilitate the Removal of Incomplete Form. The fee is \$5.00. Teaching Assistants must remove all Incompletes accumulated through the end of the previous Winter quarter by August 31st.

ACADEMIC DISQUALIFICATION AND APPEAL OF DISQUALIFICATION

Termination of graduate status may be recommended in cases of continued unsatisfactory scholarship, insufficient progress toward the degree, or failure of the First or Second Qualifying Examinations. Such a recommendation is made by the Graduate Vice Chair, after consultation with the Graduate Committee, and confirmed by the Faculty. Appeals of such actions may be made by formal petition to the Graduate Committee. Please refer to the *Standards and Procedures for Graduate Study at UCLA* handbook for further information.

GRADUATION

Those who wish to take part in Commencement ceremonies in June should time the completion of their dissertations well in advance. If you file during the summer you may participate in the large Letters and Science ceremony, but if you wish to have your name in the program or participate in the special hooding ceremony conducted by Graduate Division, you must file no later than Spring Quarter.

STUDENT MAILBOXES

All graduate students are assigned individual mailboxes in the Main English Office. It is very important that students check their boxes frequently for mail and departmental notices. Students are responsible for the information contained in all official notices sent by the Department and placed in their boxes.

CREATIVE WRITING

Although there is no formal program in creative writing on the graduate level, there are a number of ways that graduate student poets and fiction writers can explore and develop their interests. We have one graduate course, Workshop in Creative Writing (English 230). It is led by the Department's own poets and fiction writers and distinguished visitors. Visitors have included Robert Coover, Alice Fulton, Louise Glück, Tina Howe, Robert Pinsky, John Barth, J. D. McClatchy, and Cherrie Moraga.

For thirty years the series now called The Hammer Readings has presented acclaimed poets to UCLA audiences, providing the opportunity for students to listen to and meet poets in an intimate and relaxed setting. The readings occur about three times each quarter. In the past, they have featured such luminaries as Stephen Spender, Czeslow Milosz, Seamus Heaney, Anthony Hecht, Joseph Brodsky, Alice Fulton, John Ashbery, James Merrill, Mona Van Duyn, Eavan Boland, Galway Kinnell, and many others.

THE ENGLISH GRADUATE UNION

The English Graduate Union (EGU) comprises and represents all English graduate students and operates as the collective voice of the English graduate body. Its officers, who are elected annually, work closely with the department's faculty and administration of the University to ensure that policy decisions reflect student concerns. The EGU holds general body meetings at least once a quarter and on an as-needed basis. The EGU officers may be reached via e-mail, egu@humnet.ucla.edu.

The officers for 2004-2005 are Melanie Ho, Joyce W. Lee, John Alba Cutler and Kate Marshall.

As you enter or move through the stages of the UCLA English program, we encourage you to contact any of the students listed in the EGU's website (<http://www.english.ucla.edu/graduate/egu>) who have volunteered to act as resources in their literary field.

GRADUATE STUDY GROUPS

Faculty and graduate students in the Department are engaged in various kinds of study groups stressing their areas of specific interest. These groups span the periods from Medieval to Modern American literature.

- **THE AMERICANIST RESEARCH COLLOQUIUM**

The Americanist Research colloquium meets once or twice each quarter, providing graduate students and interested faculty with an opportunity to gather informally and discuss topics related to American literature and culture. So far, our discussions have ranged from established critical works such as Jehlen's and Bercovitch's *Ideology in Classic American Literature* to more recent books by Werner Sollors on cultural mediations of "race", Teresa Goddu on new approaches to the American Gothic, and Michael Denning on the 1930s and the Popular Front, reflecting the broad spectrum of intellectual interests in the group. For information about the meetings please contact Robert Sterner; the faculty liaison is Christopher Looby. Note: Non-Americanists are also welcome.

- **ASIAN AMERICAN STUDY GROUP**

The Asian American Study Group encourages the participation of all faculty and graduate students with a special interest in Asian American literature. Meetings will be held once or twice a quarter to host talks or readings by invited writers or speakers, discuss critical and literary texts, exchange ideas via paper and work-in-progress presentations, and/or aid in exam preparation by holding informal reading and study sessions.

- **CELTIC COLLOQUIUM**

The UCLA Celtic Colloquium is a student-run program under the supervision of Professor Joseph F. Nagy of the English Department. The Colloquium hosts the University of California Celtic Studies Conference every other year, in addition to lectures and symposia on aspects of Celtic languages, literatures, history, folklore, music, and art. Recent speakers have included Kim McCone of St. Patrick's College, Sioned Davies of the University of Wales, and William Gillies of the University of Edinburgh. For more information, contact Andrea Jones.

- **FEMINIST STUDIES READING GROUP**

This group welcomes graduate students and faculty interested in literature by women and feminist literary theories for informal discussions of current projects and various issues related to women in the academy. For more information, contact Courtney D. Johnson.

- **THE LESBIAN, GAY, BISEXUAL, AND TRANSGENDER STUDIES GROUP**

This group welcomes all graduate students and faculty to informal discussions of books, articles, and works-in-progress related to LGBT literature, culture, and theory. For more information, please contact Courtney D. Johnson.

- **MEDIEVAL SYMPOSIUM**

The Medieval Symposium was formed to nurture interest in the study of Old and Middle English literature. Activities of the group have included bringing speakers to campus and holding a weekly Old English reading and translation group. Recent speakers have included Michael Calabrese of California State University, Los Angeles, and Christopher McCully of the University of Manchester. For information or suggestions, please contact Dorothy Kim.

- **THE NEO-AREOPAGUS SOCIETY**

The Neo-Areopagus Society was founded in 1964 by the late Professor James E. Phillips to bring together UCLA graduate students and faculty who share an interest in the Renaissance. Faculty members from other departments and from local colleges and universities, along with scholars working at the Huntington Library, frequently join members of the UCLA English Department at the Society's quarterly meetings. Over the years, Neo-Areopagites have heard many distinguished visiting scholars present papers. The list of past speakers includes Dame Helen Gardner, Paul Oskar Kristeller, Kenneth Muir, and William Ringler; more recently, talks have been given by Henry Ansgar Kelly, Kevin Sharpe, Lawrence D. Green, and Karen Cunningham. The Society is under the direction of Professor Michael J. B. Allen. To have your name added to our mailing list, please e-mail Jeanette Gilkison at nettie@humnet.ucla.edu.

ANNUAL MARATHON READING

UCLA's Department of English established the Marathon Reading to foster an appreciation for literature in the Los Angeles community and maintain the excellence of its students and programs. Each year the event draws together students, faculty, staff, alumni, special guests, and other friends of literature to complete a round-the-clock reading of a great work of English literature. The reading extravaganza includes sets, costumes, celebrities, sleeping bags, souvenirs, and thousands of spectators.

The Marathon Reading is an excellent opportunity for alumni to visit the campus and show support for their alma mater; for parents and teachers to introduce children to literature; for businesses to gain wide exposure to West Los Angeles students and residents; for UCLA students, instructors, and staff to get to know one another; and for everyone to enjoy the pleasure of reading.

Since 1996, the Marathon Reading has been a staple of the UCLA Department of English community. Committees of devoted graduate and undergraduate students develop leadership skills and friendships as they work on planning and fundraising for the event year-round. The generous support of The Friends of English contributes to our success each year. Thousands of dollars have been raised to support students of English, and spectators have been entertained by dramatic readings featuring rocket launches, Elvis impersonators, and special guests as diverse as Charlton Heston, John Lithgow, and Rosa Parks.

THE FRIENDS OF ENGLISH

The Department of English at UCLA stands among the leading departments in the nation, offering programs of study in British, American, and world literature. Support of outstanding scholarship and teaching within this noted organization is the mission of The Friends of English. To this end, The Friends assists the department in several areas: funding graduate fellowships and other student awards; underwriting faculty and student research; and sharing our academic programs in literature and creative writing with the greater Los Angeles community.

The Friends of English offers a unique opportunity to explore classic and modern literature within the academic setting of one of the world's finest universities. Distinguished faculty and scholars join with prominent authors and actors for readings, discussions, lectures, and performances at Friends programs and salons. Members of The Friends of English enjoy opportunities to become involved with the faculty

and students of the UCLA Department of English. Throughout the year The Friends of English presents programs featuring outstanding English faculty, visiting lecturers, and special guest speakers.

We invite you to join us in this exciting intellectual and cultural exploration. For more information, please contact friends@english.ucla.edu

PART II

RESOURCES FOR SCHOLARSHIP IN BRITISH AND AMERICAN LITERATURE AT UCLA

Charles E. Young Research Library

Holdings for the study of British and American literature are extensive, beginning with comprehensive reference works, complete runs of major and secondary periodicals, and circulating copies of works by authors and poets covered in the English Department's graduate curriculum, as well as extensive holdings of other writers beyond those covered in formal instruction.

<http://www.library.ucla.edu/libraries/yrl/>

Grace M. Hunt Memorial English Reading Room

The English Reading Room is a library maintained by the Department of English that houses close to 30,000 book and periodical volumes in the fields of British and American literature, as well as references and interdisciplinary sources needed to support these areas of study.

<http://www.english.ucla.edu/err/>

The William Andrews Clark Memorial Library

The William Andrews Clark Memorial Library is part of the UCLA library system. It is a rare books and manuscripts collection, with particular strengths in English literature and history (1641-1800), Oscar Wilde, and fine printing. It stands thirteen miles off campus (about a half-hour drive), in the West Adams District of Los Angeles north of USC. It is administered by UCLA's Center for Seventeenth- and Eighteenth-Century Studies.

<http://www.humnet.ucla.edu/humnet/clarklib/>

UCLA Library Department of Special Collections

The strengths of Special Collections lie primarily in British and American literature of the nineteenth and twentieth centuries. Collections of the period 1750 to 1900 were formed around the *Michael Sadleir Collection of Nineteenth-Century British Fiction*, which numbers today nearly 18,000 volumes and is considered the finest in the world. Women writers of the period are well represented, and American writers who published simultaneously in England—such as Melville—are also found in the collection. Related to the *Sadleir Collection* is another world-class collection: *British and American Children's Books*, whose strength lies particularly in the period up to 1840.

<http://www.library.ucla.edu/libraries/special/scweb/>

RESEARCH CENTERS AT UCLA

American Indian Studies Center

The AISC maintains a reference library, publishes books as well as the *American Indian Culture and Research Journal*, provides academic counseling and support to students, actively promotes student recruitment and retention, supports academic programs in American Indian Studies (AIS) and administers postdoctoral and predoctoral fellowships and research awards through the Institute of American Cultures. The Center acts as a focal point for scholars, staff, students and community members who are interested in research, education, and issues about Native Americans.

<http://www.sscnet.ucla.edu/indian/CntrHome.html>

Asian American Studies Center

The Reading Room/Library houses the most extensive archive on Asians and Pacific Islanders in the nation. With its holding of over 5,000 books and monographs, 30 Asian Pacific ethnic and regional newspapers, over 300 community and campus newsletters, and 5,000 pamphlets, it serves as a valuable resource for scholars and students seeking information on Asian Pacific Americans. In support of the Asian American Studies research and teaching program at UCLA, the library also develops indexed

bibliographies, electronic reference aids, and other valuable reference guides. In collaboration with UCLA's University Research Library, the Center has established special collections that will preserve and provide access to rare, hard-to-find materials donated by members of the Asian Pacific community in Southern California. The Asian American Movement Archive Collection, Japanese American Research Project, the Chinese American Archives, and the Korean American Research Project Archives are examples of the valuable materials donated by and available to the community.
<http://www.sscnet.ucla.edu/aasc/>

Center for Medieval and Renaissance Studies

Each year, the Center sponsors and co-sponsors lectures, seminars, and conferences and hosts visiting professors, post-doctoral scholars, and other visiting researchers. A widely respected journal, *Viator*, is edited and published annually by CMRS, as is a graduate-student journal, *Comitatus*. A variety of books and monographs have also been published under the Center's aegis.
<http://www.humnet.ucla.edu/humnet/cmrs/default.html>

Center for Modern and Contemporary Studies

The UCLA Center for Modern and Contemporary Studies promotes humanistic research and provides a forum for scholarship concerned with 19th- and 20th-century society and culture. It sponsors small seminars, mid-size workshops, larger public lectures, conferences and various special events. The Center houses the UC Transnational & Transcolonial Studies Multicampus Research Group, an interdisciplinary community of scholars in the humanities and the social sciences from throughout the University of California system.
<http://www.humnet.ucla.edu/humnet/cmcs/index.html>

Center for Seventeenth- and Eighteenth-Century Studies

The Center, a member of the UCLA Humanities Consortium, provides a forum for the discussion of central issues in the field of seventeenth- and eighteenth-century studies. It organizes academic programs, bringing together scholars from the area, the nation, and the world, with the goal of encouraging research in the period from 1600 to 1800. It seeks to enlarge the Clark's holdings in this period in order to enhance research opportunities. Its publications program is dedicated to making the results of its conferences known to the larger scholarly public. It provides resident fellowships and scholarships to support of research in early modern studies and other areas central to the Clark's collections.
<http://www.humnet.ucla.edu/humnet/c1718cs/>

Center for the Study of Women

The UCLA Center for the Study of Women (CSW) is a nationally recognized center for research on women and gender. Established in 1984, it is the only unit of its kind in the University of California departments. By bringing together scholars with similar interests, CSW has played an important role in the intellectual life of UCLA. Through its conferences, seminars and administration of grants, CSW has enabled feminist scholars to exchange ideas and secure funding. CSW works in conjunction with the UCLA Women's Studies Program to develop curriculum and promote feminist learning among both undergraduate and graduate students. Together, the Center for the Study of Women and the Women's Studies Program constitute an important platform for women's concerns in Southern California. The UCLA Center for the Study of Women contributes to the advancement of women by expanding and sharing knowledge.
<http://www.csw.ucla.edu/>

Chicano Studies Research Center

The research collection assembled by the Chicano Studies Research Center Library at UCLA is considered among the most important national and international research collections on the Chicano experience. In addition to a definitive collection of Chicano-related research guides and directories, the library holdings consist of monographs; serials; pamphlets and clippings; dissertations and theses; journal articles; as well as maps, films, videotapes, tape recordings, slides, and several important archival collections. Of special note are library holdings that include monolingual and bilingual English and

Spanish newspapers and journals published throughout the southwestern United States beginning in the late nineteenth century.

<http://www.sscnet.ucla.edu/csarc/>

Electronic Literature Organization

The Electronic Literature Organization was established in 1999 to promote and facilitate the writing, publishing, and reading of electronic literature. Electronic Literature Organization programs support new forms of literature that utilize the capabilities emerging technologies to advance the state of the art for the benefit of present and future generations of readers. Since its formation, the Electronic Literature Organization has taken great strides in creating programs designed to assist writers and publishers in bringing their literary works to a wider, global readership and also to provide them with the infrastructure necessary to reach one another. The Electronic Literature Directory is a unique and valuable resource for readers and writers of digital texts. It provides an extensive database of listings for electronic works, their authors, and their publishers. The descriptive entries cover poetry, fiction, drama, and nonfiction that make significant use of electronic techniques or enhancements.

<http://www.eliterature.org/>

Ralph J. Bunche Center for African American Studies

The UCLA Ralph J. Bunche Center for African American Studies Library and Media Center was established in 1969 to provide specialized reference and information services on the experiences of people of African descent. The most notable holdings in the library include: the sixteen-volume Black Women in the United States History collection, The Marcus Garvey and the Universal Negro Improvement Association Papers, selected volumes of The Schomburg Library Nineteenth-Century Black Women Writers sixteen-volume bibliography, *Crisis* magazine (1916-present), the sixty-volume UCLA Oral History Program collection, the *Journal of Negro History* (1916-present), and the *Bibliographic Guide to Black Studies* (1975-present). The library also has an extensive vertical file based on the Lexicon of African American Subject Headings, audiocassette tapes of campus and regional lectures, special web-based Bunche Center library-generated pathfinders and bibliographies, and the only regional print collection of major national African American newspapers.

<http://www.bunchecenter.ucla.edu>

HAMMER MUSEUM

UCLA Hammer Poetry Readings

Organized and hosted by Stephen Yenser, poet and professor at UCLA, this series brings nationally and internationally renowned poets to the Museum for readings from their own work.

<http://www.hammer.ucla.edu/education.htm>

Grunwald Center for the Graphic Arts

The UCLA Grunwald Center for the Graphic Arts is one of the finest university collections of graphic arts in the country. The Grunwald Center's holdings consist of over 35,000 works of art on paper including prints, drawings, photographs, and artists' books from the Renaissance to the present. Among the artists represented are Albrecht Dürer, Ishikawa Toyonobu, George Cruikshank, Paul Cézanne, Henri Matisse, Barbara Morgan, Jasper Johns, June Wayne, and Carlos Almaraz. A primary resource for teaching and research, the Grunwald Center serves UCLA students, faculty, and the public and is available for scholarly study by appointment; call 310.443.7078.

<http://www.hammer.ucla.edu/collection.htm>

RESEARCH IN THE LOS ANGELES AREA

The Huntington Library, Art Collections, and Botanical Gardens

Located in San Marino, California, the institution serves some 1,800 scholars each year conducting advanced research in the humanities. The library's rare books and manuscripts comprise one of the world's largest and most extensively used collections in America outside of the Library of Congress. Researchers who use our collections produce the leading scholarly books and articles in their fields; these in turn become the basis for the textbooks that are used in elementary, secondary, and

undergraduate education across the nation. The Huntington also serves some 20,000 school children in the Los Angeles area, providing informal botanical, art, and library education through extensive on-site programs. Among the treasures for research and exhibition are the Ellesmere manuscript of Chaucer's Canterbury Tales, a Gutenberg Bible on vellum, the double-elephant folio edition of Audubon's Birds of America, and an unsurpassed collection of the early editions of Shakespeare's works.
<http://www.huntington.org/>

J. Paul Getty Center

The Research Library's Special Collections houses rare and unique materials supported by the secondary resources of the library, that enable scholars and other advanced researchers to conduct primary research in all fields relevant to the visual arts. Its holdings range in date from the late 14th century to the present. Its geographic coverage, while strongest in Western European materials, includes significant holdings in Central and Eastern Europe, with selective strengths in North and Latin America, particularly of the 20th century. Special Collections contains rare books and archival materials as well as rare photographs, prints and drawings for the study of the visual arts and culture. Included are artists' journals and sketchbooks, albums, architectural drawings, art and architectural treatises, early guidebooks, emblem books, festival books, prints, and drawings.
<http://www.getty.edu/>

PART III

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PART IV

LIST OF ENGLISH GRADUATE COURSES FOR 2005-2006

FALL 2005

203	Computers and Literary Research	Ms. Hayles
212	Middle English	Ms. Minkova
217A	Medieval Welsh	Mr. Nagy
246	Renaissance Literature	Ms. Shuger
251	Romantic Writers	Ms. Mellor
253	Contemporary British Literature	Mr. North
255	Contemporary American Literature	Mr. Seltzer
259	Studies in Criticism	Mr. McGurl
M260A	Topics in Asian American Literature	Ms. Cheung
265	Postcolonial Literatures	Mr. Makdisi

WINTER 2006

203	Computers and Literary Research	Ms. Hayles
217B	Medieval Welsh	Mr. Nagy
244	Old and Medieval English Literature	Mr. Baswell
246	Renaissance Literature	Ms. McEachern
250	Restoration and 18 th -Century Literature	Ms. Nussbaum
252	Victorian Literature	Mr. Grossman
254	American Literature to 1900	Mr. Colacurcio
255	Contemporary American Literature	Mr. Yenser
259	Studies in Criticism	Ms. Deutsch
M262	Studies in Afro-American Literature	Mr. Yarborough
496	Publishing the Academic Literary Article	Ms. Nussbaum

SPRING 2006

200	Approaches to Literary Research	Mr. North
203	Computers and Literary Research	Ms. Hayles
244	Old and Medieval English Literature	Mr. Jager
246	Renaissance Literature	Mr. Braunmuller
252	Victorian Literature	Mr. Bristow
254	American Literature to 1900	Mr. Looby
255	Contemporary American Literature	Mr. Sundquist
261	Studies in Chicana/o Literature	Mr. Pérez-Torres
M262	Studies in Afro-American Literature	Ms. Goyal
265	Postcolonial Literatures	Mr. Nagy

FALL 2005 SEMINAR DESCRIPTIONS

English 203 **TBA** Ms. Hayles
Computers and Literary Research

English 212 **Middle English** Ms. Minkova

The course will offer a general philological introduction to the language between, roughly, 1066 and the introduction of the printing press in 1476. In addition to the mandatory survey of the phonology, morphology, syntax, and vocabulary, we will focus on two more specific research areas: (1) spelling traditions in relation to regional variation and the emergence of a national standard, and (2), the introduction and development of novel verse forms in Middle English in the context of changing linguistic and cultural settings.

English 217A: **Medieval Welsh** Mr. Nagy

An introduction to the language of Middle Welsh, to medieval Welsh literature, history, and culture, and to the significance of Wales for British studies, medieval studies, and Indo-European studies. As soon as we master the grammar, we will start reading the *Mabinogi*. Please contact Professor Nagy (jfnagy@humnet.ucla.edu) concerning the class time, which is negotiable, or other details.

English 246 **The Forms of Power: Political Thought from Antiquity through the Middle Ages** Ms. Shuger
Renaissance Literature

This course is the first of a two-part series. The second half, focusing on early modern England, will be taught by Professor McEachern in Winter 2006. However, either course may be taken separately.

The course will be a whirlwind tour of political theory and historiography from the Greeks through the fourteenth century, focusing on texts most important for early modern political reflection. Many of these works were also massively influential during the Middle Ages and up through the eighteenth century and beyond. The readings deal with republicanism, class, race, law, diaspora, empire, war, the relation between economic and political forms, the nature and purpose of the state, the relation of secular to spiritual order, conceptualizations of the private and public, etc. Authors include Herodotus, Aristotle, Plato, Xenophon, Sallust, Livy, Cicero, Tacitus, Polybius, Plutarch, Augustine, Marsilius of Padua. The reading load will be heavy, although not hard; there will be weekly short papers and brief in-class presentations, but no seminar paper.

Recommended summer reading: Herodotus, *Histories*; Aristotle, *Politics*; Xenophon, *Education of Cyrus*; Plato, *The Laws* (it's okay to skim the detailed legislation, although, note, that this is where More gets his idea about incubating chicken eggs in *Utopia*).

English 251 **Romantic Women Writers, War, Domestic Politics and Cosmopolitanism** Ms. Mellor
Romantic Writers

This seminar will attempt to define a distinctively "romantic" period in the British female literary tradition, by focusing on women writers' responses to the major political and social events of the late 18th and early 19th century: the French Revolution, the public debates concerning the rights and education of women, the movement to abolish the slave-trade, and the emergence into print culture of the woman writer. Using approaches garnered from the New Historicism, feminist, race and post-colonialist theory, we will study the impact of public revolutionary discourses on the literary construction of female subjectivities,

sexualities, communities and concepts of nationalism in women's writing across all genres. Did women respond to the French Revolution differently from the male writers of the period? Did they construct a different concept of Nature? Did they develop a different notion of personal and national identity from their male peers? How do the political position on both affairs of the state and affairs of the heart differ from one writer to another?

To answer these questions, we will focus primarily on the following texts:

William Wordsworth, *The Prelude*
Helen Maria Williams, *Letters from France*
Charlotte Smith, "The Emigrants," "Beachy Head," and *Desmond*
Gilbert White, *The Natural History of Selborne*
Mary Wollstonecraft, *Vindication on the Rights of Woman*
Hannah More, *Strictures of Female Education, Village Politics*
Anna Barbauld, "Rights of Woman" and "1811"
Mary Shelley, *Valperga* and *Frankenstein*
Maria Edgeworth, *Belinda*
Lucy Aikin, *Epistles on Women*
Joanna Baille, *Count Basil*
Felicia Hemans, *Siege of Valencia*
Jane Austen, *Persuasion*
Mary Prince, *The History of Mary Prince*
Hannah Cowley, *A Day in Turkey*
Marianna Starke, *The Widow of Malabar*

English 253

Modernity and British Fiction
Contemporary British Literature

Mr. North

Aesthetic definitions of modernism usually rely rather heavily on examples from France, while cultural definitions put more emphasis on American developments. Where does this leave the English, who were rather slowly responsive to advances in the visual arts and resistant, in the main, to American influences that were often welcomed on the continent? Is it the case, as some scholars have argued, that literary modernism happens in England only because of the contributions of exiles from elsewhere? We will approach these questions from two angles. We will consider some recent attempts, including Chris Baldick's *The Modern Movement* and Tim Armstrong's *Modernism: A Cultural History*, to broaden the definition of modernism. And we will read a number of prominent novels in light of these and other theories of the modern. In particular, we will want to think about the relationship between modernism in the arts and the increasingly embattled notion of Englishness, which seems to require more and more effort to define as the 20th century progresses. Examples by Wyndham Lewis, D. H. Lawrence, Virginia Woolf, E. M. Forster, Dorothy Richardson, and others, quite possibly including Beckett, as a kind of coda or postscript.

English 255

Media, Violence, Modernity
Contemporary American Literature

Mr. Seltzer

Over the course of the nineteenth century, writing loses its monopoly over media forms of reproduction, storage, and transmission to rival communicative media (photography, phonography, film, among others). What is the situation of the novel in a new media world? How can we read a media world which is no longer just 'a reading world,' and which is open to the uncertain reality of the mass media? What are the effects on genre fictions of intimacy and sociality? Why, and how, are new media experienced in the idiom of pathology and criminality? And how and why does violence become part of the media-modernity complex? We will look at a range of media history and theory (for example, Kittler, Luhmann, Derrida, Stiegler) in testing out some answers to these questions. But the focus will be on the close reading of

novels--a range of fiction from, for example, Hawthorne and Stoker or James, to some contemporary novels (along with a close viewing of a few films).

English 259

Minimal America
Studies in Criticism

Mr. McGurl

This seminar will examine the theory and practice of aesthetic minimalism in various twentieth century, mainly American, literary historical and related contexts. Beginning with the circumlocutions of Henry James and the deliberate omissions of Ernest Hemingway, we will trace the emergence of the art of understatement from a larger dialectic of literary modernism, moving from there to a brief consideration of Samuel Beckett and Alain Robbe-Grillet and their influence on postwar American writing and from there to a sustained encounter with minimalism in American short fiction in the 1960s, seventies and eighties and beyond in writers ranging from Raymond Carver to Donald Barthelme, Jayne Anne Phillips, Sandra Cisneros and Lydia Davis. Primary texts will be paired with theoretical readings meant to draw out a variety of themes, issues and contexts including: ideas of scale and proportionality in aesthetic experience; narrative, negativity and impersonality; the presence of silence; minimalism's relation to the maximalism of Thomas Pynchon et al; 60s debates over visual art and objecthood; theories of the short story; minimalism as commodity and/or counter-spectacle; minimalism and miniaturism; minimalism as linguistic impoverishment and/or middle class self-regulation and/or aristocratic reserve; performances of shame and/or coolness; politics of passive aggression; models of literary labor; pedagogies of creative writing; postwar American discourses of gender, ethnicity and the "minimal self." And more.

English M260A

Asian/American Writing Before WWII
Topics in Asian American Literature

Ms. Cheung

This class will explore the construction and intersection of autobiography, biography, ethnography, and autobiographical fiction. We will consider ethnic passing, Orientalism, burden of representation, collective consciousness, assimilation, citizenship, cultural heritage, aesthetics and politics, the publishing market, strategies of accommodation and resistance, and issues concerning "authenticity" in works by Asian/Americans published before WWII and how these works complicate contemporary criteria for Asian American literature. We will attempt to answer some of the following questions: What social role do orientalist or ethnographic texts perform at various historical moments? What is the relationship between orientalism and ethnography? Are texts by and about Asians inevitably entangled in orientalist discourse? What constitutes an effective anti-orientalist text?

Requirements: participation, an oral Presentation, and a 15-20 page paper

This course is cross-listed with Asian American Studies M260A.

English 265

Empire and Imperial Culture, 1788-1884
Postcolonial Literatures

Mr. Makdisi

This course will trace the development of British imperial culture from the trial of Warren Hastings to the Berlin Conference of 1884. Through a careful examination of the changing nature of imperial policy and its complex, symbiotic, relationship to British culture all through this period, we will discover the changing relationship between British imperialism and Britain's understanding of itself in areas seemingly quite detached from the scene of imperial conquest. Readings will include selections from the work of Edmund Burke, Sir William Jones, James Mill, Jeremy Bentham, Thomas Macaulay, John Stuart Mill, Jane Austen, Percy Shelley, Lord Byron, Charles Dickens, and George Eliot, as well as secondary readings from Dipesh Chakrabarty, Gauri Viswanathan, Uday Mehta, CA Bayly, and Edward Said.

WINTER 2006 SEMINAR DESCRIPTIONS

English 203 **TBA** Ms. Hayles
Computers and Literary Research

English 217B: **Medieval Welsh** Mr. Nagy

An introduction to the language of Middle Welsh, to medieval Welsh literature, history, and culture, and to the significance of Wales for British studies, medieval studies, and Indo-European studies. As soon as we master the grammar, we will start reading the *Mabinogi*. Please contact Professor Nagy (jfnagy@humnet.ucla.edu) concerning the class time, which is negotiable, or other details.

English 244 Mr. Baswell

This seminar begins the investigation of the medieval and early modern book in Europe and England, which continues on spring quarter with English 246 taught by Professor Braunmuller

English 244 **The Technology of the Word** Mr. Baswell
Old and Medieval English Literature

This seminar begins the investigation of the medieval and early modern book in Europe and England, continuing on to English 246, Spring 2006, with Professor Braunmuller.

Students are invited to take both seminars (English 244 with Professor Baswell during Winter quarter) or either as their interests dictate. Our subjects include, but not be limited to, the following: (1) paper, type, format, binding (2) the book trade and book buyers (London and provincial) (3) book design and illustration (4) reading practices (aloud, silent, group, gendered), ownership inscriptions and marginalia (5) manuscript circulation (6) censorship.

English 246 **The Invention of the Legal Self in the Early Modern English State: Theory and Practice** Ms. McEachern
Renaissance Literature

This course is the second of a two-part series, the first half will be taught by Professor Shuger in Fall 2005. However, either course may be taken separately.

The Tudor-Stuart state was an institution notoriously without a standing army or police force. The limits of its regulatory technologies were compounded by the understanding of the ideal self of Protestantism as being one visible wholly to God alone. With, on the one hand, monarchs reluctant to "make windows into men's souls", and, on the other, a law which considered treason to include "imagining the death of a king", the encounter between state and subject took place on (to put it mildly) shifting terrain. This course will attempt to measure the ambitions (and demurrals) of this state against its apparatuses. Part of our work will be devoted to measuring the ideal of the state's boundaries and reach with respect to the subject, through readings of contemporary elaborations of the commonweal (e.g. More, Smith, Knox). Our other task will be to sketch a picture of the actual practices of emergent state regulation in this period, e.g. Star Chamber; State Trials; ecclesiastical courts; JPs; sheriffs; constables; espionage; the neighbors. Our chief theoretical concern (and lit-crit payoff) will be how is personhood socially constituted in this moment: what is knowable and what is not when it comes to other people? What are the relations between intentions and behaviors, and how are either apprehended, whether at the level of the state, everyday life, or within the person in question?

We will be attentive to the ways in which these materials draw upon the classical and medieval models reviewed in the course offered by Professor Shuger in the fall quarter; though the two courses have been designed with each other in mind, they can be taken independently.

Requirements: oral presentation and seminar paper.

English 250 **TBA** Ms. Nussbaum
Restoration and 18th-Century Literature

English 252 **Victorian Fictions, Transport and Communications Systems, Speed** Mr. Grossman
Victorian Literature

"The novel is a mirror on a highway," Stendhal famously suggested, asking that the author not be blamed for the world's miry ways and deep potholes. In this seminar we will leave Stendhal's familiar metaphor of the mirror behind. Instead we will take up the novel's relation to the highways. In doing so, we will be open to all kinds of questions. How did an accelerating transport system reshape perceptions of time and space? Can we see effects arising from the way mobility is gendered and classed? What formal narrative devices come into view when we read for movement?

I am still selecting the nineteenth-century novels that we will read and suggestions are welcome. (Some desire has been expressed for an international reading list.) We will certainly read Dickens. Our fiction reading will likely be coupled with both secondary and primary historical texts concerning developments in transportation and, to a lesser extent, communications. I am also open to suggestions for theoretical texts. We will likely read some Luhmann, Latour, Virilio, and Bakhtin. Course requirements will include a weekly 1-page contribution to an electronic class discussion of the week's reading, at least one individual meeting about your writing, and a final paper on a topic of your choice (and not necessarily within the bounds of nineteenth-century British). The syllabus and further information will eventually appear at www.english.ucla.edu/faculty/grossman/S06-252-syllabus.htm.

English 254 **Idealism As It Appears** Mr. Colacurcio
American Literature to 1900

Emerson famously defined "Transcendentalism" as "Idealism as it appears in 1842"; and Hawthorne, not quite a card-carrying member of the Emerson circle, conceded that "under one name or another, the Transcendentalists "have their share in all the current literature of the world." But what exactly did Emerson mean by "Idealism," and what was its actual currency in America's ante-bellum years? Does it appear as a vital movement of mind or as an escape from pressing questions of race, class, and gender? (Answer: yes.) Writers to be considered: Poe, Emerson, Thoreau, Hawthorne, Melville, Whitman, Dickinson.)

English 255 **TBA** Mr. Yenser
Contemporary American Literature

English M262 **African American Literature and the Left** Mr. Yarborough
Studies in Afro-American Literature

Over the past decade or so, scholars have focused new attention on the impact of radical Left politics on African American writing in the wake of the Harlem Renaissance. Not only do we now know that many black authors in the United States had formal and informal links with Leftist organizations from the 1930s through the 1950s but we also have a clearer sense of the pervasive influence of such Leftist affiliations on the literature produced by African Americans. Perhaps the central figure here is Richard Wright, and we will read much of the material that he published during the period of his greatest involvement in the

American Communist Party. We may also read texts produced by such writers as Frank London Brown, Alice Childress, William Attaway, Paule Marshall, Lorraine Hansberry, Chester Himes, Ralph Ellison, Ann Petry, and Lloyd Brown.

Requirements

attendance and class participation
a class presentation
a short paper (5-6 pages)
a prospectus + annotated bibliography
a final term paper (15-20 pages)

This course is cross-listed with Afro-American Studies M200E.

English 259

The Mind/Body Problem
Studies in Criticism

Ms. Deutsch

In an attempt to ground the emergent field of disability studies in the philosophical and theoretical tradition of what has come to be called "body criticism," we will read a series of theoretical texts that engage the mind/body problem against one of the most provocative and markedly "modern" novels on the subject-- Laurence Sterne's *Tristram Shandy*. Philosophical and theoretical texts may include excerpts from Descartes, Locke, Hume, Rousseau, Nietzsche, Freud, Lacan, Deleuze, Merleau-Ponty, Elizabeth Grosz, Vivian Sobchack and others. In the process we will consider the historically evolving relationship of "theory" to "literature" as a potential analog for the relationship of the mind to the body. Requirements: frequent short papers, oral presentation, longer final paper.

English 496

Publishing the Academic Literary

Ms. Nussbaum

The purpose of this workshop is to revise a seminar paper into a publishable article. The prerequisite for the course will be the submission at the outset of a paper written for a graduate course that a professor has indicated is potentially publishable. The actual work of English 496 will involve weekly meetings as well as attendance at several workshops regarding the current state of the publishing marketplace. In addition, coursework will include surveying appropriate journals, critiquing your fellow students' papers, and, of course, revising your own paper which must be mailed to a journal on the last day of class! Students are encouraged to talk with the instructor before the course begins.

Spring 2006 Seminar Descriptions

English 200 ***Approaches to Literary Research*** Mr. North

This course will be conducted as a practicum in the crafting of a dissertation proposal. We will try to break this daunting process down into stages and consider each step in both theoretical and practical terms. The most important stages will include finding a topic, formulating a thesis, determining the relevant critical background, choosing the appropriate examples, and organizing chapters. At each stage students will consider examples from outside the class and offer in progress contributions of their own. As we go forward, these contributions should accumulate until each class member has a rough draft prospectus by the end of the course.

English 203 ***TBA*** Ms. Hayles
Computer and Literary Research

English 244 ***TBA*** Mr. Jager
Old and Medieval English Literature

English 246 ***The Technology of the Word*** Mr. Braunmuller
Renaissance Literature

This seminar continues the investigation of the medieval and early modern book in Europe and England begun in English 244 Winter 2006 with Professor Baswell.

Students are invited to take both seminars (English 244 with Professor Baswell during Winter quarter) or either as their interests dictate. Our subjects include, but not be limited to, the following: (1) paper, type, format, binding (2) the book trade and book buyers (London and provincial) (3) book design and illustration (4) reading practices (aloud, silent, group, gendered), ownership inscriptions and marginalia (5) manuscript circulation (6) censorship.

English 252: ***Popular Fictions, 1886-1912*** Mr. Bristow
Victorian Literature

The concept of “popular fiction” still remains a source of embarrassment in some areas of English studies. The category would seem to embrace works whose aesthetic value is altogether too dubious to warrant serious critical attention. It would not be unreasonable to claim that the apparent lack of sophistication in such works is perhaps most evident in their ideological conservatism. It is, however, noticeable that in the past two decades our discipline has proved more responsive to appreciating the historical and political impact of stories and novels, since they enjoyed remarkable mass appeal in their time. As a consequence, a large body of scholarship—some of it arising from fields outside the scope of English, such as anthropology, cultural studies, and sociology—has developed thoughtful critical frameworks for understanding the ideological, as well formal and structural, aspects of popular forms of fiction.

This seminar focuses on the early formation of recognizably modern forms of popular fiction during the late-Victorian and Edwardian eras. The list of readings includes best-selling works that provide influential examples of women’s romance, modern Gothic, science fiction, the spy thriller, and the detective novel. The syllabus features the following works:

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886)
H. Rider Haggard, *She* (1887)
Marie Corelli, *Wormwood* (1890)
Bram Stoker, *Dracula* (1897)

Richard Marsh, *The Beetle* (1897)
H.G. Wells, *The War of the Worlds* (1898)
Arthur Conan Doyle, *The Hound of the Baskervilles* (1902)
Erskine Childers, *The Riddle of the Sands* (1903)
G.K. Chesterton, *The Man Who Was Thursday* (1907)
Elinor Glyn, *Three Weeks* (1907)

This class will provide students with the opportunity to consider questions of literary value, the impact of sociological and cultural studies methods on literary analysis, relations between ideology and literary form, and the links between popular fictional forms and the emergence of film. Special attention will be paid to the early critical reception of these works, some of which became *causes célèbres* in their own day. Students will be able to discuss a range of recent critical essays that concentrate on the popular status of these novels.

English 254

TBA
American Literature to 1900

Mr. Looby

English 255

Postwar American Jewish Fiction
Contemporary American Literature

Mr. Sundquist

The focus of this seminar will be American Jewish fiction of the postwar period. In the interests of providing somewhat broader coverage than a specialized topic might permit, we will consider a set of books with interlocking interests—questions of postwar assimilation and ethnic particularism; absorption of and reaction to the Holocaust; negotiation of American Jewish identity in relation to Israel. A more detailed list of readings, both primary and secondary, will be available sometime next year, but some representative texts might include: Leon Uris, *Exodus*; Edward Wallant, *The Pawnbroker*; Philip Roth, *Portnoy's Complaint*, *Operation Shylock*; Saul Bellow, *Herzog*; Marcie Hershman, *Safe in America*; Cynthia Ozick, *The Shawl*; J. R. Dunn, *Days of Cain*; Melvin Bukiet, *Strange Fire*.

English 261

Mestizaje
Studies in Chicana/o Literature

Mr. Pérez-Torres

Mestizaje is a central and problematic concept in Chicana/o critical and cultural discourse. Chicanas and Chicanos articulate their subjectivity as one that derives from indigenous ancestry. Echoing the development of Mexican national identity, Chicano culture prides itself on its rootedness as a native culture. At the same time, it asserts an identity of difference within the binary racial logic of the United States. Produced from a history of racial mixture, Chicano culture often conceives of the mestiza/o body as the trace of a historical material process resulting from violent colonial and imperial encounters. Simultaneously, mestizaje represents a movement against the constraints of asymmetrical relations of power.

Mestizaje embodies the idea of multiple subjectivities, opening up discussions of identity to greater complexity and nuance. Critical mestizaje locates how people live their lives in and through their bodies as well as in and through ideology.

This seminar focuses on the centrality of racial consciousness and racial formation in the production of Chicana/o culture. We will likely consider a variety of texts, including literary texts by canonical figures like Gloria Anzaldúa, Cherríe Moraga and Jimmy Santiago Baca as well as music, performance, visual and other plastic arts.

English M262

The Black Atlantic
Studies in Afro-American Literature

Ms. Goyal

The publication of Paul Gilroy's *The Black Atlantic* in 1993 helped popularize the concept of diaspora. This course begins with Gilroy's work and examines key texts in African-American, Caribbean, and African literature to explore the conceptual contours of black diaspora studies. Topics to be engaged include modernity, nationalism, hybridity, exile, historical memory, representation, and postcolonialism. Some primary texts we may consider include Richard Wright's *Black Power*, Pauline Hopkins' *Of One Blood*, W.E.B. Du Bois' *Dark Princess*, Toni Morrison's *Tar Baby*, Caryl Phillips' *Crossing the River*, Ama Ata Aidoo's *Our Sister Killjoy*, Paule Marshall's *Praisesong for the Widow*, and Zakes Mda's *Ways of Dying*. In addition, we will read critical and theoretical essays by Kobena Mercer, Edward Said, Homi Bhabha, James Clifford, Stuart Hall, Amy Kaplan, Brent Edwards, and Gayatri Spivak. Participants will be asked to write a 15-20 pp. final paper and give an in-class presentation.

English 263

Celtic Literature

Mr. Nagy

Readings in Middle Welsh prose literature (the Four Branches of the Mabinogi) and poetry (Aneirin, Dafydd ap Gwilym). Required: a solid grounding in Welsh.

PART V

CURRENTLY ENROLLED STUDENTS

Regulus Allen. 18th-Century British, Romantic, and African American Literature. Third Stage.

Dissertation title: *Vacant Spaces: Imaginings of the African Woman in English Literature, 1688-1838*. Dissertation chair: Nussbaum.

David Anderson. 20th-Century American Literature, Gay and Lesbian Literature. Third Stage.

Olivia Banner. 20th-Century American Literature. First Stage.

Irene Beesemyer. Restoration and 18th-Century Literature. Third Stage.

Dissertation title: *The Libertine Phenomenon from Rochester to Dryden*. Dissertation chair: Novak.

Wendy Belcher. 18th-century and 20th-Century British, and Postcolonial Literature. Third Stage.

Dissertation title: *Darkening Encounters: Africa and Africans in the Making of Eighteenth-Century English Literature*. Dissertation chair: Nussbaum.

Loren M. Blinde. Renaissance and 17th-Century British Literature. Second Stage.

Nathan Brown. 20th-Century American Literature. First Stage.

Mary Elizabeth Cabelli (formerly Mary Black Vigil). English Medieval Literature, Old English Literature, Folklore, Poetry, Religious Studies, Thanatology, Existentialist Philosophies, Philosophical Hermeneutics. Third Stage.

Dissertation title: *The Poetics of Burial in the Age of Chaucer*. Dissertation chair: Kelly.

James Caufield. Fin-de-Siecle British Literature. Third Stage.

Dissertation title: *Country Matters: Rural Writing and the Birth of English National Identity*. Dissertation chair: Bristow.

Noelle L. Chao. 18th-Century Romantic Literature. First Stage.

David Chase. 20th-Century American and British Literature and Culture, Gender and Sexuality Studies. Third Stage.

Dissertation title: *Homing Desires/Desiring Homes: The Construction of Queer Domestic Space in Contemporary American Literature*. Dissertation chair: Little.

Helen Choi. 20th-Century Literature, Poetry, Critical Studies. Third Stage

Dissertation title: *Vocal Texts: Voice, Community, and American Literature of the 1930s*. Dissertation chair: McGurl.

Noah Comet. British Romanticism. First Stage.

Richard Contreras. 19th-Century American Literature. First Stage.

Kevin Cooney. 19th- and 20th-Century American Literature. Second Stage.

Denise Cruz. Contemporary American Literature. Second Stage.

Valerie Cullen. Milton, Renaissance Literature, Critical Theory, Political Theory. First Stage.

John Alba Cutler. Chicana/o Literature. First Stage.

Vivian Davis. 18th-Century Literature, British Novel. First Stage.

Michael Devine. 20th-Century British and American Literature. First Stage.

Royce Dieckmann. 20th-Century British and American Literature. Second Stage.

Elizabeth Donaldson. 18th-Century British Literature. First Stage.

Tamera Dorland. Turn-of-the-Century American Literature, British Novel. Second Stage.

Matthew Dubord. New Media, Renaissance Drama, Literary Theory. First Stage.

Rebecca Fach. Victorian Literature. First Stage.

Michael Fadden. 20th-Century American Literature, Interdisciplinary Studies. First Stage.

Kathryn Falzareno. Renaissance Literature. First Stage.

Lana Finley. Early American Literature. First Stage.

Paulette P. Fonches. African American and Ethnic Literature, Disability Studies. First Stage.

Bonnie Foote. Contemporary Literature, Ecocriticism, Systems Theory. Third Stage.

Dissertation title: *Canary, Gardener, Greenwich: The Shape of Contemporary Eco-Literature.*
Dissertation chair: Hayles.

Dustin Friedman. Victorian Literature. First Stage

Anthony Galluzzo. Renaissance and Early American Literature. Second Stage.

Geneva Gano. 19th- and 20th-Century American Literature, American West. Second Stage.

Brent Gilmore. 20th-Century Literature. First Stage.

Wayne Gochenour. 20th-Century Poetry. Second Stage.

Elizabeth Goodhue. Enlightenment and Romantic Literature. First Stage.

Adam Gordon. 19th-Century American Literature. First Stage.

Aaron Gorelik. American Literature, Poetics, Queer Studies. First Stage.

Austin Graham. 19th- and 20th-Century American Literature. First Stage.

Elizabeth Graham. 19th and 20th-Century British Literature. Second Stage.

Linda Greenberg. Contemporary American Literature, Women's Literature, Ethnic Literature, Cultural Studies. Second Stage.

Eric Gudas. 20th-Century British and American poetry. First Stage.

Georgina Guzman. Renaissance Literature. First Stage.

Malcolm Harris. Medieval Literature. First Stage.

Alison Harvey. 19th- and 20th-Century British Literature, Critical Theory. Second Stage.

Laura Haupt. 20th-Century British and American Literature. First Stage.

Allison Hills. 19th-Century American Literature. Second Stage.

Molly Hiro. 19th- and 20th-Century American Literature. Third Stage.

Dissertation title: *Feeling Right? Sympathy and Race in American Fiction, 1890-1944.*
Dissertation chair: Banta.

Melanie Ho. 19th- and 20th-Century American Fiction, Visual Culture, Literature and the Social Sciences. First Stage.

Nicole Horejsi. 18th-Century British Literature. Third Stage.

Dissertation title: *Contesting Neoclassicism: The Limits of the Classical Tradition in the Eighteenth Century.* Dissertation chair: Nussbaum.

Darren Howard. British Romanticism. Third Stage.

Dissertation title: *The Rights of Man and Other Beasts: Rethinking the Human Animal in the 1790s.* Dissertation chair: Mellor.

Courtney D. Johnson. African American literature, Gay and Lesbian Literature, Gender and Sexuality Studies, Prison Literature. Second Stage.

Jesse Johnson. 20th-Century American Poetry. First Stage.

Thomas Johnson. 20th-Century American Poetry, African American Literature. First Stage.

Andrea Fitzgerald Jones. Medieval English and Irish Literature, Popular and Oral Culture, Gender Studies. First Stage.

Dorothy Kim. Medieval Literature. Second Stage.

Julian Knox. Romantic Literature. First Stage.

Margaret Lamont. Medieval Literature. Second Stage.

Joyce W. Lee. 20th-Century American Literature. First Stage.

Julia H. Lee. Asian American and African American Literature. Second Stage.

Rebecca Leeper. Medieval Literature. Third Stage.

Dissertation title: *Desire and Disorder: Involuntary Memory in the Late Middle Ages*. Dissertation chair: Baswell.

Susan Lewak. 19th- and 20th-Century Literature. First Stage.

Chris Loar. 18th-Century American and British Literature. Second Stage.

David Long. Renaissance Literature. Third Stage.

Dissertation title: *Strange Objects in Early Modern Romance*. Dissertation chair: Gallagher.

John David Lopez. British Romanticism. Second Stage.

Adam Lowenstein. 19th- and 20th-Century American Literature. First Stage.

Kate Marshall. 20th-Century British and American Literature, Literature and Science. First Stage.

David Martinez. 20th-Century American Literature, Chicana/o Literature. Second Stage.

James Masland. Romanticism and Literary Theory. Second Stage.

Carrie Meathrell. Medieval, Renaissance, and Early 17th-Century British Literature; Poetry; Gender Studies. First Stage.

Emily Morishima. 20th-Century American Literature. First Stage.

Keidra Morris. African American Literature. Second Stage.

Anne Myers. Renaissance Literature. Second Stage.

Christina Nagao. 20th-Century American Ethnic Literature, Critical Theory. First Stage.

Jonathan Naito. Twentieth-Century British, Irish, and Post-Colonial Literature, American Literature. Second Stage.

Cristina Nehring. Third Stage.

Dissertation title: *Prophecy to Protocol: The Personal Essay in England and America from 1600-2000*. Dissertation chair: Packer.

Erick Neilsen. Renaissance, Restoration/18th-Century Literature. First Stage.

Thomas O'Donnell. Medieval Literature. First Stage.

Derek Pacheco. American Literature to 1900. Third Stage.

Dissertation title: *One Great Moral Enterprise: Literature, Education, and the American Marketplace, 1830-1850*. Dissertation chair: Packer.

Grace Park. Asian American Literature, 20th-Century American Literature. Third Stage.

Dissertation title: *The Exotics of Representation in 20th-Century Korean American Literature*. Dissertation chair: Cheung.

Holly Crawford Pickett. Renaissance Literature and Religion. Third Stage.

Dissertation title: *Between Religions: "Failed" Conversions in Renaissance English Literature*.
Dissertation co-chairs: Shuger and Watson.

Samantha Pinto. Postcolonial and African American Literature, Gender and Sexuality Studies. Second Stage.

Valerie Popp. 20th-Century American Literature. First Stage.

Erica Powe. Early American Literature. First Stage

Nush Powell. Restoration and 18th-Century British Literature. Third Stage.

Dissertation title: *English Print Culture, Identity, and Authorship 1690-1760: Pothering the Periodicals*. Dissertation chair: Nussbaum.

Jessica Pressman. Contemporary American Literature, Digital Culture. Third Stage.

Dissertation title: *Unbound: Literature in the Digital Domain*. Dissertation chair: Hayles.

John Reder. 20th-Century American. First Stage.

Joseph Rezek. British and American Literature from the French Revolution to the American Civil War, Queer Theory, Autobiography. First Stage.

Andrew Rosenblum. 19th-Century American Literature, Jazz Studies. Second Stage.

Emily Russell. 20th-Century Novel, Disability Studies. Second Stage.

Chris Sanchez. Romantic Literature, Critical Theory. First Stage.

Thomas Sant. Third Stage.

Dissertation title: *David Lodge: Questions of Value*. Dissertation chair: Pecora.

Samuel See. 20th-Century American and British Literature, Queer Theory. First Stage.

Maureen Shay. Postcolonial/Commonwealth Literatures and Literary Theory. First Stage.

Anne Sheehan. Colonial and 19th-Century American Literature. Third Stage.

Dissertation title: *Representations of Medical and Literary Authority in American Fiction, 1799-1867*. Dissertation co-chairs: Colacurcio and Rowe.

Sean Silver. 18th-Century British Literature. Second Stage.

Melissa Sodeman. 19th-Century British Literature, Women Writers. Third Stage.

Dissertation title: *Wandering Fiction: Displacement and Domesticity, 1750-1814*. Dissertation chair: Nussbaum.

Kathryn Stelmach. 20th-Century British Literature, Irish Literature, Literature of the American South. Third Stage.

Dissertation title: *Minor Literature Comes of Age: Influence, Region, and Juvenilia in the Irish Revival and Southern Renaissance, 1878-1964.* Dissertation co-chairs: Nagy and North.

Robert Sterner. 19th-Century American Literature. First Stage.

Anne Stiles. Victorian Literature. Second Stage.

Charles Russell Stone. Medieval Literature. First Stage.

Erin Suzuki. Asian American Literature, Postcolonial Literature. First Stage.

Kathryn R. Taylor. Modernism, American Literature. Third Stage.

Dissertation title: *Exhibiting Domesticity: The Home and the Museum in American Literature, 1902-1940.* Dissertation Chair: North.

Erin Templeton. 20th-Century American Literature. Third Stage.

Dissertation Title: *Textual Intimacy: Male-Female Poetic Collaboration, 1922-1945.* Dissertation chair: North.

Peter Terpinski. 18th-Century British Literature. First Stage.

Joanne Tong. Literary Theory, Romanticism. Second Stage.

Jennifer Tran. Medieval Literature. First Stage.

Dennis Tyler. 20th-Century African American Literature and Culture, Popular and Oral Culture, Gender Studies, and Autobiography. First Stage.

Carol Wald. Science, Technology and Literature. Third Stage.

Dissertation title: *Metal Mirrors: Robots and A.I in Literature and the Laboratory.* Dissertation chair: Hayles.

Allison Walker. Medieval Literature, New Media. First Stage.

Kathleen Washburn. 19th and 20th-Century American Literature, Women's Writing, Native American Literature. Second Stage.

Adam Wasson. Third Stage.

Dissertation title: *Shades of Death: Burke, Sterne, Johnson and the Ending of Sense.* Dissertation co-chairs: Novak and Webber.

Leslie E. Wingard. African American Literature. Third Stage

Dissertation co-chairs: Smith and Yarborough

Heather Wozniak. 18th- and 19th-Century British Literature, Romanticism, Gender Studies. Third Stage.

Dissertation title: *The Fearful Subject of British Gothic Drama, 1768-1823.* Dissertation chair: Mellor.

Laura Wyrick. Literary Theory, Cultural Criticism. Third Stage.

Dissertation title: *In Absentia: Figures of Absence in Literary and Theoretical Practice.*
Dissertation co-chairs: Deutsch and Reinhard

Grace Yeh. American Literature. Second Stage.

PART VI

PLACEMENTS 1994-2004

Randal Allred

Associate Professor at Brigham Young University, Hawaii
Early American Literature

José Amaya

Assistant Professor (tenure-track) at Iowa State University
20th-Century American Literature, Chicana/o Literature and Culture

Terri Bays

Associate Director of the London Program at University of Notre Dame
Medieval Literature

Corrine Blackmer

Associate Professor at Southern Connecticut State University
American Literature, Gay and Lesbian Literature

David Blackmore

Assistant Professor (tenure-track) at New Jersey City University

Marlin Blaine

Assistant Professor (tenure-track) at Cal State Fullerton
16th and 17th-Century British Literature

Stephanie Bower

Assistant Professor (tenure-track) at Claremont McKenna College
20th-Century American Literature

Mary Pat Brady

Assistant Professor (tenure-track) at Cornell University
Latino and Latina Literatures and Cultures, Cultural Studies, American Multiethnic Literatures

Jessica Brantley

Assistant Professor (tenure-track) at Yale University
Old and Middle English Literatures, Manuscript Studies, Text/image Relations, History of the Book

Debra Bronstein

Assistant Professor (tenure-track) at Community College of Pennsylvania
18th-Century Literature

Matthew Brosamer

Assistant Professor (tenure-track) at Mount Saint Mary's College
Middle English Literature

Daphne Brooks

Assistant Professor (tenure-track) at Princeton University
African-American Literature and Culture; Trans-Atlantic Cultural Studies; Performance Studies; 19th-Century American Literature, Theatre, and Culture; Black Feminist Theory, Popular Music Studies

Joanna Brooks

Assistant Professor at University of Texas at Austin
Early African American and Native American Literatures, Early American Feminism

Matthew Brosamer

Assistant Professor (tenure-track) at Mount Saint Mary's College
Middle English Literature

Jennifer Bryan

Assistant Professor at Oberlin College
Medieval Literature

Luke Carson

Associate Professor at University of Victoria
Modern American Poetry, Critical Theory, Literary Criticism, 19th- and 20th-Century American Literature

Kristen Carter-Sanborn

Assistant Professor (tenure-track) at Williams College
American Studies, Gender Studies, Critical Theory, Film and Television, Internet Culture

Nancy L. Christiansen

Assistant Professor (tenure-track) at Brigham Young University
Shakespeare, Renaissance Literature

Louis Chude-Sokei

Assistant Professor (tenure-track) at University of California, Santa Cruz
Modern and contemporary African-American Literature, Caribbean and West African Literatures. Postcolonial Literature and Theory, Modernism; Black Diaspora Cultural Studies, Popular Culture

June Chung

Assistant Professor (tenure-track) at DePaul University
19th- and 20th-Century Fiction, Film and Literature

Benjamin Colbert

Lecturer (tenure-track) at University of Wolverhampton
Romanticism

John Christopher Cunningham

Assistant Professor (tenure-track) at Drew University
Contemporary American Literature, Multiethnic Literature, Critical Theory

Alice Daily

Visiting Assistant Professor at Ohio State University
Renaissance Literature

Theresa Delgadillo

Assistant Professor (tenure-track) and University of Notre Dame
Latino/a literary and Cultural Studies

Georgina Dodge

Assistant Professor (tenure-track) at Ohio State University
African American, Asian American, Chicana/o, and Native American Literatures

Betty Donohue

Associate Professor at Bacone College
Native American Literature

Maria-Elena Doyle

Assistant Professor (tenure-track) at State University of West Georgia
20th-Century Drama, Irish Literature

Roxanne Eberle

Associate Professor at University of Georgia
Romantic Literature, 19th-Century Studies, Feminist Literary Criticism

George Edmonson

Assistant Professor (tenure-track) at Dartmouth College
Medieval Literature

Dominika Ferens

Assistant Professor (tenure-track) at University of Warclaw, Poland
Asian American Literature

Christina Fitzgerald

Assistant Professor at University of Toledo
Medieval Literature, Feminist Theory

Chris Flynn

Assistant Professor (tenure-track) at University of Nebraska, Omaha
18th-Century British Literature, Romanticism, Transatlantic Literature

Laura Franey

Assistant Professor (tenure-track) at Millsaps College
Victorian Literature, Postcolonial Studies, the Novel

Kevin Frank

Assistant Professor (tenure-track) at Baruch College, CUNY
Victorian Postcolonial Literature

Kristin Fresonke

Assistant Professor (tenure-track) at Adelphi University
American Literature

Elisabeth Frost

Assistant Professor (tenure-track) at Fordham University
20th-Century American Poetry

Jill Galvan

Assistant Professor at Ohio State University
Victorian Literature, 20th-Century British Literature, Women's Studies

Jeffrey Geiger

Director for the Centre for Film Studies at University of Essex
Film Studies and 20th-Century American Literature

Martin Griffin

Lecturer at Pomona College and Claremont Graduate University
20th-Century American Literature

Curtis Gruenler

Associate Professor at Hope College
Middle English Literature

William David Halloran

Lecturer at Indiana University
Modern British and American Literature

William Handley

Associate Professor at University of Southern California
The American West

Corrine Harol

Assistant Professor (tenure-track) at University of Utah
18th-Century British Literature, Theory of the Novel

Victoria Hayne

Assistant Professor (tenure-track) at University of San Diego
Renaissance Literature

Andrea Immel

Curator of the Cotsen Children's Library at Princeton University
Children's Literature

Megan L. Isaac

Associate Professor at Youngstown State University
Renaissance Literature

Lynn Itagaki

Assistant Professor (tenure-track) at University of Montana
20th-Century American Literature

Greg Jackson

Assistant Professor (tenure-track) at University of Arizona
African American Literature, Renaissance Literature

Rhoda Janzen

Assistant Professor at Hope College
Creative Writing (poetry); American Literature 1865-1925; James, Wharton, and Cather; Modernism; Epistemology; Sexology

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Asian American Literature, Feminist Theory, Studies of Gender and Sexuality, 20th-Century American Literature

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Early American Literature and Culture, American Poetry, Poetics and Ethnopoetics, Native American Literature and Culture, Postcolonial Theory, Gender Theory, American Studies

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Modernism and Romanticism

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16th and 17th-Century British Literature

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Associate Chair of English at State University of West Georgia
American Realism and Naturalism, Literature by Women

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Lecturer at California State University, Northridge
Late 19th- and 20th-Century American Literature, Postcolonial Literature and Theory

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Romantic Literature

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Middle English Literature, Medieval Cultural Studies, Chaucer

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Assistant Professor (tenure-track) at the Department of Liberal Studies, California State University, Los Angeles
African American Literature and Culture, American Literature, Cultural Studies

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American Literature

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American Women Writers

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American Literature, Literary Theory, Science Fiction

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Renaissance Literature

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Postdoctoral Fellowship, Clark Library
Early American Literature

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Assistant Professor at California Baptist University
American Literatures, Later British Literature, Colonial and Postcolonial Literature, Cultural Studies, Genre Studies, Film Studies, Modernity and Postmodernism

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Visiting Lecturer at UCLA Department of English
19th and 20th-Century American Literature, Jewish Studies.

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Assistant Professor (tenure-track) at University of Nevada, Reno
20th-Century British and Postcolonial Literature

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20th-Century American and Chicano/a Literature

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Jewish-American Literature and Culture

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Assistant Professor at University of Michigan-Ann Arbor
*Middle English Literature, Women's Textual Traditions, Hagiography and Religious Narrative, 15th-
Century Literature and Culture*

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Assistant Professor (tenure-track) at California Institute of the Arts
Electronic Textuality, Theories of Embodiment, Spatiality and Aesthetics

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19th- and 20th-Century American Literature, Film and Television, Popular Culture

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Assistant Professor (tenure-track) at Hofstra University

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Advanced Assistant Professor at University of Wisconsin, Eau Claire
Early Modern Women Writers

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17th- and 18th-Century English Drama and Fiction, Law and Political Philosophy

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18th-Century British Literature

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19th-and 20th-Century American Literature, the Novel

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Assistant Professor (tenure-track) at University of Delaware
Renaissance Literature

PART VI

RECENT BOOKS BY GRADUATES (SINCE 1990)

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