

Guide to Graduate Study in English

2010-2011

University of California, Los Angeles

TABLE OF CONTENTS

	Page
<u>PART I</u>	
Ph.D. Program	1
Items of Special Interest	7
<u>PART II</u>	
Resources for Scholarship in British and American Literature at UCLA	13
<u>PART III</u>	
Faculty	17
<u>PART IV</u>	
List of English Graduate Courses, 2008-2009.....	19
<u>PART V</u>	
Currently Enrolled Students.....	32
<u>PART VI</u>	
Current Dissertation Research	37
<u>PART VII</u>	
Placements	39
Recent Books by Graduates.....	42

PART I

PH.D. PROGRAM

ADMISSIONS INFORMATION

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.

Application Components:

1. UCLA online graduate application - available only at <http://www.gradadmissions.ucla.edu>. Submission fee required.
2. Three letters of recommendation attesting to your ability to succeed in graduate study.
3. A writing sample – The sample should be about the length of a seminar paper (15 to 25 pages). However, excerpts of longer works can be submitted, and should demonstrate the applicant's interest, competence, and experience in the chosen field of specialization.
4. A statement of purpose – There is no minimum or maximum length, although the average is two to three double-spaced pages. Discuss your research interests and how they align with those of our faculty, and your preparation to pursue graduate study.
5. Official transcripts - Two copies of official transcripts from all undergraduate and graduate work are required. NOTE: Community college transcripts are not necessary, as the coursework will be reflected on your undergraduate transcript.
6. GRE general and subject test scores (and TOEFL scores for international students whose first language is not English) - In order for your application to be complete, the Department of English must receive score reports for the GRE general test and also the GRE subject test in English Literature taken within the last five years. You must request that copies of your score reports are sent to us using code 2501 for the UCLA Department of English. If you only send your scores to the general UCLA code (4837) your application may not be processed.
7. Confidential Financial Statement (international applicants only).

All application materials should be sent to:

Graduate Advisor
UCLA Department of English
149 Humanities Building
Box 951530
Los Angeles, CA 90095-1530

Care should be taken with the statement of purpose and the writing sample, as the quality of thought and argument these exhibit, as well as their style, weigh significantly in admissions decisions.

The postmark deadline for all of these materials is December 15.

We admit applicants only in the Fall quarter. All admitted applicants are automatically considered for recruitment fellowships and teaching assistantships. These awards are usually made in mid-March. Questions about need-based aid should be directed to the Financial Aid Office at (310) 206-0400.

PLEASE NOTE: No application, whether foreign or domestic, will be reviewed until scores from both the GRE General and Subject Test in English Literature have been received by the Department of English. Applicants should take the exams no later than October or November of the year in which they are applying. For more information regarding test dates and registration, go to <http://www.gre.org>.

Please visit the UCLA Graduate Division website at <http://www.gdnet.ucla.edu> for information regarding funding, application procedures, and general graduate information for domestic and international applicants. The graduate application is only available online at this website.

Once your application and fee have been processed, you will be able to access your application status online at <http://www.gdnet.ucla.edu/gasaa/admissions/applicat.htm>. Please check this website often for confirmation of materials, such as GRE scores and letters of recommendation, received by the department. You may also check this website in February for your admission decision status.

If you should have further questions about the admissions process or the status of your application, please call the Graduate Assistant at (310) 825-3927 or email at [graduate \[at\] english \(dot\) ucla \(dot\) edu](mailto:graduate[at]english[dot]ucla[dot]edu).

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>.

For further information regarding admissions statistics and enrollment data provided by Graduate Division, please go to <http://www.gdnet.ucla.edu/gasaa/majors/engl.html>.

FOREIGN LANGUAGE REQUIREMENTS

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. However, departmental faculty believe 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. Examinations 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 examinations can be arranged by the student in another UCLA department.

A basic reading knowledge of a language may be established in one of the following ways: (1) by passing a special reading examination offered by the English Department or certain UCLA foreign language departments; (2) by passing the special reading course for graduate students offered by various language departments, e.g. Italian 1G, German 1G or French 1G; (3) by passing with a letter grade of B or higher the elementary language course offered by various language departments, e.g. Spanish 3, Japanese 3, Persian 1C, or by passing a higher level language course which requires an elementary course as a prerequisite; (4) by passing with a letter grade of B or higher the summer intensive language course offered by various language departments, e.g., Arabic 8, French 8 or Latin 16; (5) by passing with a letter grade of B or higher English 211, Old English; (6) by passing with a letter grade of B or higher an upper-

division or graduate level course in the literature (not in translation) of the language. Students may petition to have prior coursework counted as fulfillment of the requirement, but work done more than two years before entering the program is not ordinarily accepted.

The first language requirement must be satisfied during the first two years in the program, and the second before the student is admitted to the Second Qualifying Examination. Students choosing the single-language option (superior proficiency) must first demonstrate a basic reading knowledge of that language during the first or second year of the program in any one of the ways described above. They may then proceed to demonstrate superior proficiency, before taking the Second Qualifying Examination, in one of two ways: (1) by successful completion (letter grade B or higher) of three more 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 the student's specialization, and must not have been completed more than two years before entrance into the Ph.D. program); or (2) by passing an examination administered by the English Department. Students electing the latter option are expected to demonstrate a knowledge of the foreign language (and literature) comparable to that which might be obtained by taking the three upper-division or graduate courses.

FIRST STAGE OF THE PH.D. PROGRAM

Course Requirements:

All students are admitted directly into the Ph.D. program, and the Department does not have an MA program, as such. 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).

All graduate students in the First and Second stages of the program are required to take a minimum of 12 units per quarter. Students pursuing the doctorate take English 596 (Directed Individual Study) each quarter during the First Stage, usually on an S/U grading basis, either under an individual professor or the Vice Chair.

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.

Of the fourteen letter-graded courses for the Ph.D., a minimum of three courses must be 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 the student's second year in the program, the Graduate Committee reviews the student's file, which includes the faculty's written reports on course work as well as grades, and instructs the Vice Chair to advise the student as to his or her 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.

Advising:

The general adviser for graduate students is the Vice Chair for Graduate Studies. The Vice Chair and a second member of the Graduate Committee also serve as the personal advisers for first-year students. These two advisers meet with entering students, approve their plans for study each quarter of their first

year, counsel them as the need arises, and evaluate their academic progress periodically. Among the factors considered in the evaluations are course grades, written evaluations of performance in seminars and other courses, and progress toward the satisfaction of degree requirements.

By the end of the first year (and no later than the beginning of the second year), students select from among the departmental faculty a three-person advisory committee, whose membership will be approved by the Vice Chair. These personal advisers meet with students to discuss their programs and more general issues of intellectual and professional concern. They also supervise the student's preparation of reading lists for the First Qualifying Examination. As the student's interests evolve and gain focus, it may be appropriate to change the membership of this committee. There is no requirement that all members of the committee administer the student's First Qualifying Examination, but it is normal for some, if not all, to do so. In composing this committee, students should bear in mind that not all faculty teach graduate courses each year (some even less often) but that such faculty may well be the most appropriate committee members.

The department encourages students to consult, as early as possible in their graduate careers and frequently thereafter, with any and all faculty, and in particular with those in their special fields of interest. The Graduate Counselor should be consulted on any questions or problems that arise.

The Part I Exam:

As students near completion of the 14-course requirement (including the breadth requirement), ordinarily sometime early in their third year, they should finalize the composition of their reading lists and the membership of their examination committee. Under the supervision of the committee, the student devises three reading lists, each consisting of approximately 30 primary texts (or equivalent bodies of work, as in the case of poems, short fiction, essays, etc.), and 10 critical texts that have been important to the development of the field, each list representing a coherent field of literary study. At least two of these fields must be historical, chosen in most cases from among the widely-recognized historical periods (e.g., Anglo-Saxon, Middle English, Renaissance, earlier 17th century, Restoration and 18th century, Romantic, Victorian, 20th-century British and Irish literature, earlier American, 19th-century American, 20th-century American, etc.) and including a substantial number of canonical works by major authors. The third exam topic may be an additional historical field (following the same requirements as the other historical lists), a special topic (e.g., African American literature, literary or critical theory, media studies), or one devised by the student. Where the third field is a special topic or a newly-devised topic, its list is to consist entirely of works not included on either of the two other lists.

Once the student and individual faculty members complete the lists, all three lists together must be approved by the entire examination committee. The lists are then submitted to the Vice Chair for approval. The Vice Chair will appoint an examination committee chair, and the First Qualifying Examination can then be scheduled. The date of the examination will be no earlier than six months (two quarters) after the lists are approved.

Two weeks prior to the examination, students submit to the committee members written work from any two seminars that they believe best reflects their performance. The committee's review of these papers constitutes the first stage of this examination. The second stage of this examination is a two-hour oral examination.

In order for a student to receive a Pass on the examination, all examiners must agree that the student has passed all three sections of the examination. If a student fails one section, the student will receive a Fail and will be required to retake that section. If a student fails two sections, the student will be required to take all three sections again. The examinations may be retaken only once. Before any failed examination is retaken, the Graduate Committee reviews the record as a whole and offers, through the Vice Chair, advice on how students should proceed. Faculty will be reminded of their responsibility to conduct a rigorous exam, to be willing to judge that a student has failed, and to be willing, when a second failure has occurred, to instruct the Vice Chair that the student not be permitted to continue in the program.

Part I Exams should be completed no later than the end of the third year of study and preferably earlier. Students must complete at least one foreign language requirement and have no outstanding incompletes before the exam can take place. Ordinarily the examination occurs after the 14-course requirement is completed, but in some circumstances it may occur before all course requirements are satisfied, provided that, at the time of the exam, the student has completed at least one language requirement, has no more than two required courses remaining, and has no outstanding incompletes.

Students in the Ph.D. program may receive the MA after they have satisfied the 14-course requirement, completed 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, students select a dissertation director and begin to prepare the dissertation prospectus. Once students advance to this stage, they may take up to 12 units of English 597, either under an individual professor or the Vice Chair, so that they can concentrate on the prospectus. Students are also encouraged to take any seminars that might prove useful.

When the student decides on a dissertation topic and a faculty member agrees to direct the dissertation, the student should inform the Graduate Counselor. The dissertation director serves as the official adviser for the remainder of the student's time in the program.

The Part II Exam:

After students pass the second language requirement, and once they and their dissertation directors conclude students are sufficiently prepared (but no later than three quarters after they pass the First Qualifying Examination), they take the second qualifying examination, also known as the University Oral Qualifying Examination. This examination is administered by the student's doctoral committee, which must be formally nominated and approved in accordance with Graduate Division Standards and Procedures before the exam can take place. The committee must consist of a minimum of four faculty members, consisting of a chair and two other members from the English Department and one member from outside the department. The departmental members may be the same as those on the First Qualifying Examination committee, but this is not required.

At least one month before the examination, students must submit their prospectus to each member of the committee. The prospectus must be a substantially researched overview of the proposed dissertation, about 30 pages in length and including a bibliography. A sample chapter or partial chapter may be submitted as well but is not required. It is in the student's interest, of course, to have a draft read farther in advance by all participants so as to identify any points of substantial doubt or disagreement well before the exam.

The second qualifying examination, which normally lasts for about two hours, focuses on the issues raised by the proposed dissertation and attempts to ascertain both the feasibility of the project and students' preparation for it. Though this examination concentrates on the prospectus, students should be prepared to discuss a wide range of works that bear on the proposed dissertation. Students are encouraged to consult with their committee in advance of the examination. The grading on the examination is pass or fail. The candidate may, at the discretion of the committee, repeat the examination once only.

III. THIRD STAGE OF THE PH.D. PROGRAM

When students pass the second qualifying examination, they advance to candidacy and receive the Candidate in Philosophy (C.Phil.) degree. Students proceed with preparing the dissertation and enroll

each quarter in English 599 to reflect this ongoing research and writing. Students are encouraged to enroll in seminars in their 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 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, students will ideally be able to complete doctoral studies within fifteen academic quarters (five years).

Time-To-Degree Schedule

STAGE	IDEAL	STANDARD	MAXIMUM*
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.

UCLA Graduate Student Health Insurance Plan (GSHIP) coverage is included in the fee award portion of department fellowships and the fee remission benefit of Teaching Assistantships. (TA positions must be at least 25% of full time for fee remission benefits to apply.)

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 Princeton University; University of California, Davis; The Ohio State University; Northwestern University; North Carolina State University; Yale University; Georgetown University; Rollins College; Coe College, University of New Mexico; and California Polytechnic State University, San Luis Obispo.

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 establish 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, 149 Humanities, 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 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.

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

- **Teaching Assistant:** Teaching assistants are selected for their scholarship and promise as teachers. They may not be given sole responsibility for the content of a course, selection of assignments, planning of exams, or grading, nor are they to be used exclusively as readers. They may supervise teaching assignments in small sections of undergraduate courses.
- **Teaching Associate:** A teaching associate has a master's degree or has completed at least 36 units of graduate coursework (not including courses 375 or 495) and has at least one academic year of UCLA TA experience (or approved collegiate teaching experience at a comparable institution). Advancements to teaching associate are made upon recommendation by the chair of the department, based on performance evaluations by supervising faculty (which must be documented if advancement is withheld from an otherwise qualified student).
- **Teaching Fellow:** A teaching fellow is formally advanced to doctoral candidacy, has demonstrated professional maturity and excellence as a scholar and teacher, and has at least two academic years of UCLA TA experience (or approved teaching experience at a comparable institution). Advancements are made as described for teaching associate.

(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>.

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, 162 Humanities.

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 2008-2009 are Jeremy Schmidt, Justine Pizzo, Donal Harris, and Tim Danner. 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.

- **19TH-CENTURY GROUP**

The 19thc Group is an interdisciplinary colloquium for the study of British literature and culture broadly and openly defined, including trans-Atlantic exchanges, empire and colonial spaces, and more. We are interested in the long nineteenth century--including the late eighteenth century and the Edwardian period. The 19thc Group holds meetings each quarter. Our main purpose is to provide a place for graduate students and faculty can share their work in progress. We also meet to hear papers presented by visiting scholars. Most meetings occur on Tuesdays at 4pm. The faculty liaison is Jonathan Grossman. For more information visit: <http://www.english.ucla.edu/faculty/grossman/19thc%20group.htm>.

- **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. 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.

- **THE ROMANTIC GROUP**

The UCLA Romantic Study Group has been active for the last twenty years. We meet once a quarter in the home of Professor Anne K. Mellor to hear a faculty member deliver a paper on some aspect of British Romantic-era literature, history, or cultural studies, and to join us for discussion, wine and cheese. Faculty and graduate students from the greater Los Angeles area regularly participate - the group's members include faculty and graduate students at UC Santa Barbara, UC Irvine, Cal Tech, U of Southern California, Pepperdine, Cal State Long Beach, and elsewhere. All interested faculty and graduate students are urged to attend.

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

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.

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.

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.

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.

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.

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.

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.

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.

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.

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 system, and it draws on the energies of 245 faculty from 10 UCLA professional schools and 34 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.

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.

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 makes significant use of electronic techniques or enhancements.

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.

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.

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.

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.

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.

PART III

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PART IV

LIST OF ENGLISH GRADUATE COURSES FOR 2010 – 2011

FALL 2010

200	Approaches to Literary Research	Mr. Looby
242	Language and Literature	Ms. Minkova
246	Renaissance Literature	Ms. Fuchs
250	Restoration and 18 th -Century Literature	Ms. Nussbaum
251	Romantic Writers	Ms. Mellor
255	Contemporary American Literature	Mr. Seltzer
265	Postcolonial Literature	Ms. Sharpe

WINTER 2011

244	Old and Medieval English Literature	Ms. Chism
247	Shakespeare	Mr. Braunmuller
251	Romantic Writers	Mr. Makdisi
252	Victorian Literature	Mr. Grossman
254	American Literature to 1900	Mr. Colacurcio
259	Studies in Criticism***	Mr. Reinhard
M262	Studies in Afro-American Literature	Ms. Goyal
265	Postcolonial Literature	Ms. DeLoughrey

*** Please note that Mr. Reinhard's Studies in Criticism course will meet WINTER AND SPRING quarters. Enrollment is by permission of instructor only.

SPRING 2011

242	Language and Literature	Mr. Rouse
248	Earlier 17 th -Century Literature	Mr. Watson
250	Restoration and 18 th -Century Literature	Ms. Deutsch
251	Romantic Writers	Mr. Maniquis
253.1	Contemporary British Literature	Mr. North
253.2	Contemporary British Literature	Ms. DeMoor
259	Studies in Criticism	Ms. Ngai
259	Studies in Criticism***	Mr. Reinhard
261	Studies in Chicana/Chicano Literature	Mr. Perez-Torres
M262	Studies in Afro-American Literature	Mr. Yarborough
M270	Seminar: Literary Theory	Mr. Bristow

*** Please note that Mr. Reinhard's Studies in Criticism course will meet WINTER AND SPRING quarters. Enrollment is by permission of instructor only.

FALL 2010 SEMINAR DESCRIPTIONS

English 200 **Introduction to Graduate Study for Ph.D. Students** Mr. Looby
Approaches to Literary Research

The goal of this course is to introduce entering Ph.D. students to basic methodological approaches to the study of literature in English as well as to some of the major areas of faculty and graduate student research represented at UCLA. The readings for each week will be selected by professors from our department, who will be visiting our class throughout the quarter; these selections will introduce us to such areas of inquiry as textual criticism, literature and institutions, historicism and formalism, sexuality studies, colonialism and temporality, feminist criticism, narrative theory, race studies, and ecocriticism. At the same time, we will be asking questions each week about evidence and argument, kinds of research and forms of writing.

Each student will perform a series of basic writing exercises, all with respect to a single literary text of the student's choice. One writing exercise will be an essay on the publication history of your chosen text; another will be on its reception history; and the third will be your analysis of a critical crux. In conjunction with this seminar there will be a series of panel discussions, open to the entire department that will address practical professional matters, or "brass tacks": the job market in literary studies, academic conference participation, grants and fellowships, and publication.

English 242 **The Evolution of English Verse Forms** Ms. Minkova
Language and Literature

This seminar will examine the changing patterns and principles of poetic composition in English defined in relation to linguistic history and structure. We will try to understand and critique recent proposals concerning (1) the metrical structure of *Beowulf* and other Old English alliterative compositions, including Ælfric's "rhythmical prose", (2) the alliterative innovations and constraints in Middle English, (3) the emergence and the evolution of rhyme and syllable-counting in English prior to Chaucer, and (4) the iambic pentameter: metrical rules and violations in Chaucer, Wyatt, Milton, Shakespeare. Interest in the general principles of verse composition -- what's verse and what's prose, how do the old forms influence modern versification, how to talk about rhythm of speech, how to teach verse structure -- should make this class a worthwhile experience.

English 246 **Postcolonial Theory, Early Modern Texts** Ms. Fuchs
Renaissance Literature

This course examines the complex relations between postcolonial and early modern studies by focusing on a series of debates, including the role of Said's —Orientalism— in early modern Mediterranean studies, the relevance of postcolonial theory to the early modern empires, and the problem of the early modern nation. Readings will include More, Camoens, Shakespeare, Cervantes, Hakluyt, Bacon, Behn.

English 250 **Empire, Genre, and Gender in the Eighteenth Century** Ms. Nussbaum
Restoration and 18th-Century Literature

The English translation of Antoine Galland's *Les Mille et Une Nuits* (1704-1717), told within a frame-tale of adultery, misogyny, and murder, stimulated Europe's comparison of its nascent empires to those of the Ottomans, Persians, and Mughals. It spawned a vogue for fiction and drama about the Orient that reinforced England's Protestant identity vis-à-vis an Islamic East on the one hand, and a Roman Catholic France and Spain linked to Stuart absolutism on the other--an absolutism that was firmly rejected after 1745. The nation exulted in the success in the Americas of the Seven Years War but soon faced the bitter loss of the colonies. At the same time the decisive victory at the 1757 Battle of Plassey marked the beginning of Britain's Eastern empire. This course will consider what paradigms of gender and genre (e.g., tragedy, satire, romance, the georgic) came to represent these different theatres of empire.

FALL 2010 SEMINAR DESCRIPTIONS

We will focus on literary texts that reflect the similarities and contrasts between Britain's Americas and its "Easts." We will begin with theoretical approaches to empire and then read works chosen from among the following: *The Arabian Nights*, Defoe's *Roxana*, Eliza Haywood's *Eovaii*, Swift's *Gulliver's Travels*, Delariver Manley's *Almyna* and other Oriental tragedies, Sterne's *Sentimental Journey*, Frances Sheridan's *History of Nourjahad*, Phebe Gibbes' *Hartley House*, *Calcutta*, Sarah Scott's *The History of Sir George Ellison*, Grainger's poem "Sugar Cane," and Ward's *A Trip to Jamaica*.

Requirements for the course include two tiny papers (1-2 pages), one or two class presentations, and a seminar paper (about 15 pages). Prospective students are welcome to discuss the course with me.

English 251

Jane Austen and her Peers
Romantic Writers

Ms. Mellor

This seminar will analyze the fiction of Jane Austen from a variety of critical perspectives: generic, new historical, feminist, post-colonial. We will place Austen's six novels in the context of the development of narrative technique, the major political and social events of her day (the French Revolution, the women's rights campaigns and the discourses of female subjectivity, the anti-slavery campaigns, the construction of the "public sphere," and the emerging Regency culture of consumption). To illuminate her interventions in these events, we will read examples of the Gothic novel (Ann Radcliffe's *The Italian* and Wollstonecraft's *Maria*), the poetry of sensibility (Hannah More, Helen Maria Williams, Mary Wollstonecraft's *The Rights of Woman*), abolitionist poetry, and Maria Edgeworth's *Belinda* and *The Grateful Negro*. In addition to reading Austen's juvenilia and six published novels (as well as her unfinished *Sanditon*), we will look at the history of the secondary criticism on Austen and the ways in which it has responded to specific political and cultural events in Europe and America since the 1950s. We will conclude by watching one of the films based on Austen's novels to analyze both the difference between verbal and visual media and the role of Austen films in promoting a national political agenda.

English 255

The Official World
Contemporary American Literature

Mr. Seltzer

Given that the new forms of recording, storing, and reference that take off in the later nineteenth century—files, typewriters, index cards, the post card, the ring binder and so on—are seen by some to rank with the plow and the stirrup as epoch-making cultural techniques, these media objects perhaps merit some description in literary studies. And not least in the fiction of the period—in that these working objects are tried out in novels, before being field-tested with more serious consequences. What are we to make of the cascade of control-technologies that proliferate with what is alternately described as the second industrial revolution, the control revolution, or the information society? How do these things make up a world— or, at the least, an official one. How does the fiction of this period make that world appear in the world? This course will look at series of novels—mostly American, and mostly from the period/genre called realism and naturalism. And it will look at what sort of world these techniques of recording and representation map, or install. Literary names may include, from the "age of realism," William Dean Howells, Henry James, Theodore Dreiser, and Stephen Crane; we will also consider some later "genre" reworkings of the realist turn. The novels will be read along with samplings in literary-theoretical, social, and media studies—for example, the "biopolitical" analyses of Erving Goffman and Michel Foucault, and the "media systems" analyses of Friedrich Kittler and Niklas Luhmann.

FALL 2010 SEMINAR DESCRIPTIONS

English 265

Reimagining the Colonial Archives
Postcolonial Literature

Ms. Sharpe

Building on Michel Foucault's argument that the archive not only exists in text-based records but also practices, institutions, and architectures, postcolonial fiction extends archival evidence to dreams, ghosts, and tropical terrains. We will begin with theoretical models borrowed from the disciplines of history and performance studies: Dipesh Chakrabarty's *Provincializing Europe* and Diana Taylor's *The Archive and the Repertoire*. Chakrabarty questions the presumed universality of historicism's secular human time, while Taylor offers performance as a methodological lens for destabilizing the written archives. Both works are interested in accounting for subaltern histories that are missing from the official records and, as such, they address structured silences, unequal relations of power, and colonial systems of knowledge. The course will proceed by way of close readings of postcolonial literature that seeks new languages and forms of representation for narrating "the ineffable"—tales of massacre, terrorism, displacement, and dislocation. Several of the works deploy the Western-educated, diasporic native as a figure for interrogating traditional systems of knowledge such as history, anthropology, forensics, and ecology. Others embrace the fantastic and supernatural for proposing alternative cartographies of time and space. While locating these epistemologies in localized topographies, cosmologies, and temporalities, the works also resist defining indigenous forms of knowledge in terms of a pure, precolonial past. A tentative reading list includes prose fiction and poetry by Erna Brodber, Michelle Cliff, Mahasweta Devi, Amitav Ghosh, Jessica Hagedorn, Michael Ondaatje, and M. NourbeSe Philip. Requirements include a short (250-500 page) paper, a 15 minute oral presentation submitted as a 5 page paper, and a 15-20 page seminar paper.

WINTER 2011 SEMINAR DESCRIPTIONS

English 244

Medieval Drama
Old and Medieval English Literature

Ms. Chism

Texts:

David Bevington, ed. *Medieval Drama*
Sarah Beckwith, *Signifying God*
Selected readings on performance theory, medieval stagecraft, and ritual.

Description:

During the medieval period, drama had not yet become a profession, yet all over Europe and England for 500 years before Shakespeare, plays and spectacles were a crucial part of social life. Liturgical dramas and mystery cycles, cautionary allegories, and festive interludes were seasonally performed, often at great expense and with elaborate props, costumes and stage effects. For two hundred years the Corpus Christi cycles were staged yearly by guilds of merchants and artisans, counterposing artisanal, mercantile, clerical, and popular interests. At the same time, there were no institutionalized theaters with invisible walls to separate the actors from the audience, but rather mobile stagings that could take the itinerary of Christ's life or the shape of human history and lay it like a web over an entire city.

This class explores the beginnings of English drama with attention to recent developments in gender studies, performance theory, and cultural studies. What are the most profitable theoretical approaches to a drama that predates realism and falls between the abstractions of allegory on the one hand and the absorptions of individual psychology on the other, between the spectacular and the domestic? How do the plays negotiate the relationships between the material objects and bodies upon the stage, the historical and biblical narratives they embody, the verities they signify, and the conflicting social urgencies of their audiences. What civic spaces are realigned by these itinerant dramaturgies? What institutional orthodoxies are perplexed by the scandalous spectacularization of Christ's wounded body or Mary's virginal, pregnant body? How can a theater be both popular and sacramental? How were the plays materially produced, and with what itineraries, stage-machines, censorship? How does the distinction between theater and performance break down when audiences went not only to watch but to participate? How did sixteenth-century humanism, the English reformation and the gradual professionalization of the theater affect the many forms of medieval drama and what continuities can we trace into subsequent periods? Readings may include Herbert Blau, Richard Schechner, Judith Butler, Sarah Beckwith, and Jessica Brantley.

Requirements: Weekly short 1-p. response papers, a class presentation, and two conference length papers (10-12 pp.). Graduate students have the option to write a longer paper or two conference length (10-12 pp.) papers

English 247

New Theatre for a New Monarch?
Shakespeare, James VI and I, and the Public Theatre, 1603-6
Shakespeare

Mr. Braunmuller

Since the late nineteenth century, scholars have proposed (or asserted) that Shakespeare's plays change around the time Elizabeth I dies and James ascends the throne. That may or may not be true, may or may not be an answerable or even an interesting proposition, but it does outline a subject matter and some approaches. This seminar studies three Shakespearean plays – *All's Well*, *Measure for Measure*, and *Troilus and Cressida* – in the context of various innovative plays by Marston, Middleton, and Jonson, many of them performed by Shakespeare's company, the former Lord Chamberlain's Men, now the King's Men. The seminar allows and welcomes a variety of critical methodologies and a chance to see just how Shakespeare is different, in what ways perhaps normative and in what ways old-fashioned (Shakespeare is now halfway through his writing career) when his work is compared with new work from new playwrights.

WINTER 2011 SEMINAR DESCRIPTIONS

English 251

The Romantic Canon
Romantic Writers

Mr. Makdisi

Long before matters of race, colonialism and sexuality became current in the scholarship of other literary periods, they were fully integrated into the study of Romanticism. For well over two decades it has been standard practice to approach Romantic-period poetry and prose with these questions in mind. As a result, the field itself has changed beyond all recognition; the "Big Six" Romantic poets--Blake, Coleridge, Wordsworth, Byron, Shelley and Keats--have been supplemented by a wide range of work by women, plebeian writers, and authors from the colonial world. Students today are as likely (or perhaps even more likely) to know about Olaudah Equiano, Thomas Spence or the London Corresponding Society as they are to know about some of the best-known authors of the day, who have since somewhat faded away (e.g., Southey, Hayley). By no means is this a bad thing. This course, however, aims to revisit the work of the "Big Six," and will focus exclusively on Blake, Coleridge, Wordsworth, Byron, Shelley and Keats.

English 252

The Nineteenth-Century Novel
Victorian Literature

Mr. Grossman

"The novel is a mirror on a highway" Stendhal famously suggested. In this seminar our aim will be to trace this strange mirror's history, surveying how the realist novel became the ascendant literary form of the Victorian period. We will begin with Walter Scott's breakthrough historical bestseller *Waverley*, followed by one of Elizabeth Gaskell's grim industrial fictions, then read a classic, serialized novel by Charles Dickens, and conclude with a masterpiece of plotting by Wilkie Collins.

Along the way we will pay particular attention to the material conditions of the novel's publication, literary genre, multiplottedness, and the novels' self-conscious relations to historical context. Our theoretical readings will likely include Georg Lukacs, Raymond Williams, Benedict Anderson, and M.M. Bakhtin. I am also open to configuring this class's reading around students' wishes; please don't hesitate to contact me to express your thoughts. Course requirements include participation in a final class conference and an 18-page final paper.

English 254

Melville
American Literature to 1900

Mr. Colacurcio

An elite author if there ever was one, Melville clearly began as a "popular" writer of travel and captivity narratives: what happened? Or, to put the question another way, what can we say about the "long foreground" of *Moby-Dick*? Before the mysteriously tattooed Queequeg, the strangely well-spoken Mamoo, taboo kannaker and sacred wanderer of *Typee*; before the metaphysical whiteness of the whale, the more explicitly racial whiteness of Yillah, the disappearing maiden of Mardi; before the at-first insistent but then fading personality of Ishmael, a whole range of curiously unstable experiments in first-person adventure narration. And if a foreground, an aftermath or "wake" as well: with the "romance" property of light and dark ladies left over from *Mardi*, *Pierre* more furiously pursues the growing skepticism of *Moby-Dick*, asking if our belief in virtue is any better founded than that in objective knowledge. The critics were not amused.

So, then, in a sudden, brilliant reduction of mode, from tragedy and romance to irony, the ordinary narrators of the magazine tales seem, like a landlocked Ishmael, to be trying to make familiar sense out of an exceptional person in an extreme circumstance--with the added (ethical) problem of whether a well-motivated intervention could possibly help: think before you answer, for haunting characters like Bartleby, Merry musk, Marianna, Benito Cereno (not to mention Babo), the pale maids of "Tartarus," and the somber family doomed to eat the "poor man's pudding."

WINTER 2011 SEMINAR DESCRIPTIONS

Finally, when stunning accomplishment has long outrun our grubby interest in precedent—and epistemology and politics have just about stultified one another—two alternate endings: as if to show that the Postmodern is not far off from the Victorian, a chance to ask why we have been, all along, so very exercised over the random fantasies of that notorious Confidence Man, the novelist; but then, lest you think it's all been just so much free-play, the stark (un-)patriotic gore of the Battle Pieces.

What? You insist on adding Billy Budd? OK, but only if you're prepared to demand Clarel, Timoleon, and John Marr as well.

English 259

***Seminar in Experimental Critical Theory:
Philosophy, Art, and Politics***
Studies in Criticism

Mr. Reinhard

The question of the relationship of art and politics dates at least from Plato's famous expulsion of the poets in the *Republic*, an act which seems to place philosophy, in its concern for justice and the good of the polis, in a fundamentally antagonistic relationship with art. And beginning with Aristotle, philosophy has often taken on the role of defending art and asserting its potential for personal, social, and political value. If, as Alfred North Whitehead claimed, all of philosophy is a history of footnotes to Plato, we should not be surprised that philosophers have continued to argue about the complex connections and disjunctions between aesthetics and politics ever since. The modern articulation of this vexed relationship emerges with Kant, Hegel, and the German Romantics; the issue was central to 20th century thinkers such as Heidegger, Adorno, and Arendt; and the relation of art and politics continues to be a key problem more recently for thinkers and political philosophers such as Rancière, Badiou, Agamben, and Bourriaud. Artists, of course, have also long addressed the question of the relationship of their activity and products to the political – and their responses take a variety of forms, from art objects and performances to manifestos and critical essays. Some sessions of the seminar will be led by members of the ECT Advisory Committee, as well as by visiting scholars and artists, including Bruno Bosteels, Kristen Ross, Bernard Stiegler, Fredric Jameson, Alain Badiou, and Emily Apter. The seminar will conclude with a two day conference/performance. This two quarter seminar (Winter: English 259; Spring CL 290) is the core course of the graduate certificate program in Experimental Critical Theory. Admission is by application; for information on applying, see the program's webpage: www.ect.humnet.ucla.edu.

English M262

Race and Form in African American Literature
Studies in Afro-American Literature

Ms. Goyal

This course centers on the interlocked issues of race and literary form. Focusing on two clusters of writing – from the beginning of the twentieth century to its end – we take up the way in which black diaspora writers have engaged the social and cultural logic of literary form.

Our first set of discussions will examine fiction, poetry, and essays from the Harlem Renaissance (drawn from W.E.B. Du Bois, Pauline Hopkins, Nella Larsen, James Weldon Johnson, Langston Hughes, and George Schuyler) to think about the relationship between color, culture, and racial nationalism. How do these writers construct an aesthetics of race? How does black nationalism transform as it turns through the varied genres of racial realism, romance, satire, and utopian fiction? Is cosmopolitanism or diaspora a better frame for understanding this era?

The second set of readings will focus on speculative and experimental novels from the late twentieth century (including works by Toni Morrison, Caryl Phillips, Octavia Butler, and Bernardine Evaristo). These writers re-imagine the role of the contemporary writer, moving away from earlier didactic models of writing as resistance. Suspicious of notions of truth, objective history, and racial representation, such writers chart an uneasy path between fact and fiction, memory and history. What happens to the stability of race and nation in such anti-realist writings? How do the reinventions of genre – from gothic to science fiction to magic realism – inform or evade questions of race?

WINTER 2011 SEMINAR DESCRIPTIONS

We will supplement our primary texts with relevant readings from criticism and theory, drawing on the fields of African American studies, postcolonial theory, memory studies, and transnational American studies.

Course requirements: Class presentation, short paper based on presentation, and 15 page research paper based on short paper.

English 265

Postcolonial Ecologies: Literature and the Environment
Postcolonial Literature

Ms. DeLoughrey

This course explores the postcolonial literary representation of the environmental impact of empire and globalization. By turning to poetry, film and fiction from the Anglophone Caribbean, Africa, South Asia, and the Pacific Islands (including New Zealand) we will explore how contemporary writers inscribe the history of ecological imperialism, their representations of current environmental crises, and their models of postcolonial ecology and sustainability. Some topics to be explored include epistemologies of nature, the alterity of non-human others, plantation monoculture, petrofiction, food sovereignty, nuclear militarism, climate change, and planetarity. Authors may include Amitav Ghosh, Ken Saro-Wiwa, Jamaica Kincaid, Indra Sinha, and James George.

SPRING 2011 SEMINAR DESCRIPTIONS

English 242

Reading Medieval Documents
Language and Literature

Mr. Rouse

Medieval documents, like medieval literary manuscripts, survive in many thousands. This seminar is addressed to students who will need a knowledge of how to read and interpret documents of all sorts: charters, wills, contracts, grants, sales, ordinances, pleas, judgments, and any others that may be encountered in the course of their research, by students of medieval history and by those studying the literatures and cultures of Western languages in the Middle Ages — Old and Middle French, Middle English, Middle High German, medieval Spanish and Italian, as well as medieval Latin.

The course will examine those broad aspects of documents that are common to most medieval cultures, while each week using a specific example taken from the growing fund of original medieval documents among the holdings of the Department of Special Collections. The course will explain to students the sometimes arcane forms and formulas in which documents are expressed, and help students to understand their implications. It will consider as well the immediately practical matters of where to find pertinent documents, in print or in the originals, how to gain access to them, and how to attack the problems of interpreting them. Students will also be introduced to the standard handbooks, for interpreting various medieval methods of dating, for identifying personal names, for identifying placenames and their geographic locations, for understanding coinage and weights and measures, volumes and distances, for definition of specialist terminology (military terms, land tenure, legal obligations, and so on).

This is not a course in the paleography of documents, nor formal instruction in the technicalities of diplomatic. It is hands-on instruction in the practicalities of working with documents, set in a theoretical context sufficient to allow the instruction to be applied broadly as needed.

Grade: Rather than a final examination, each student will take responsibility for the examination and interpretation of one specific document of his/her choice (with approval of the instructor), and will present his findings to the seminar.

Preparation: A survey knowledge of medieval history, and appropriate languages: Latin, and at least one modern Western language.

PTEs will be handed out on the first day of class.

For more information or if you have questions about the course, please email Professor Rouse at rouse@history.ucla.edu.

English 248

Metaphysical and Cavalier Poetry
Earlier 17th-Century Literature

Mr. Watson

This seminar will focus primarily on the canonical figures of earlier seventeenth-century lyric poetry-- Donne, Herbert, Jonson, and Marvell--with frequent reference to the works of less famous contemporaries such as Carew and Traherne (suggestions from members of the seminar will be welcome). Through careful reading and open discussion, we will attempt to understand not only what these poems say -- often no small task -- but also their place in the configurations of Jacobean and Caroline society. What tensions and changes in that culture, as well as in the lives of the poets, might these works have helped to negotiate? How and why did the Metaphysical and Cavalier modes emerge in a period of intense theological and political struggle, and what is the interplay of form, content, and meaning? What evidence do these poems offer about the personal psychology, sexual politics, and social competitions of

SPRING 2011 SEMINAR DESCRIPTIONS

the period? What kind of work are they doing, and how well are they doing it? What kinds of work should we do on them now?

Students will be expected to serve as a class resource on an historical topic, to be aware of some relevant literary criticism (including writing one book review), and to write both brief weekly response papers and a substantial final paper. Above all, students must come to each class prepared to raise questions and pursue ideas of all sizes, and participate in an honest, energetic, courteous, and informed discussion of the assigned poems and their contexts.

English 250

Jonathan Swift: Writing, Life, and Afterlife
Restoration and 18th-Century Literature

Ms. Deutsch

In this course we will immerse ourselves in the prose and (much-neglected) poetry of Jonathan Swift, from the satiric pyrotechnics of *Tale of a Tub* to the revolutionary rhetoric of the *Drapier's Letters*, to the serious intimacy of the Stella poems and beyond. Edward Said's characterization of Swift as a writer proleptically aware of himself as "a problem for the future" will be our inspiration and guide, leading us to consider his work's legacy as it informs Swift's biographical metamorphoses (he was better known throughout the 19th century for his mysterious relationships with women than for his satire) and literary heirs (possible examples are Beckett, Yeats, and Said himself.) We will turn to a variety of critical fields, including queer theory and political history, to elucidate the relationship between Swift's private life and public activism. Requirements: oral presentation, four short reading response papers, one longer final paper.

English 251

Samuel Taylor Coleridge
Romantic Writers

Mr. Maniquis

Coleridge is the most important English literary and cultural critic of the past two hundred years. His direct influence and that of the second most important English critic, Matthew Arnold, may have seemed less obvious since the 1980s, yet many of his (and Arnold's) ideas still flourish, for better or worse, in universities throughout the English-speaking world. Students of British Romanticism cannot do without detailed study of Coleridge's poetry and his literary, political, religious, and social thought. But students in other fields also cannot ignore him in studying:

- (1) American and continental cultural history of the late 18th century, especially during the 1790s when 18th-century ideas mix with revolutionary and Romantic ideologies;
- (2) reaction against 18th-century concepts of "reason" and the "sublime" and Romantic revisions of those concepts;
- (3) the importing into Victorian religious consciousness of Coleridge's ideas on the English church;
- (4) class-consciousness and 19th century culture, specifically Coleridge's idea of the *clerisy*, a Romantic version of Enlightenment elitism that affected Matthew Arnold's ideas on the "ethnic" nature of "imagination" and political order arrived at *through* culture;
- (5) Romantic foundations of late 19th and early 20th century psychological theories and cultural ideologies of Freudianism and linguistic post-Freudianism as it appears in deconstruction, Lacanian ideas, and contemporary hermeneutics.
- (6) the development of Romantic theories of symbolism that lay behind the 19th – century symbolism that influenced writers like Yeats and T. S. Eliot;

SPRING 2011 SEMINAR DESCRIPTIONS

(7) the development of 19th century British, American, and continental themes of “drug” and “alcoholic” imagination, by which altered mental states turn religious “revelation” into modern Dionysian narrative conventions of the kind we read in Lowry, Benjamin, Trocchi, Burroughs, Ginzburg, Cocteau, Self, and others;

(8) Coleridge’s pervasive influence on British-American criticism from the 1920s on, which resulted in the ideologically driven so-called “New Criticism” whose valuing of “imagination” and the “organic,” poem of balanced tensions pervaded criticism and the teaching of literature in all English-speaking nations during the 20th century.

The course will begin with issues and problems in Coleridge’s most important poems -- *The Rime of the Ancient Mariner*, “Kubla Khan,” “Christabel,” the “conversation” poems -- and in his prose, e.g., *Biographia Literaria*, *The Statesman’s Manuel*, *Lectures on Shakespeare*, *Marginalia*, *Aids to Reflections*, *Table Talk*, etc. Seminar participants will then present themes of potential seminar papers on Coleridge’s texts in and of themselves and perhaps in connection to such topics as I have mentioned above or to other topics that seminar participants may want to bring into our discussions.

Anyone planning to take this seminar might like to explore the new *Oxford Handbook on Coleridge*, ed. Frederick Burwick. You can read an essay of mine there entitled “Writing about Coleridge.” This describes Coleridge in British and American culture and suggests a few ways in which critics have engaged and continue to engage his writing. We shall all read Richard Holmes’s enjoyable and reliable two-volume biography, *Coleridge: The Early Visions* and *Coleridge: Darker Reflections*. If you plan to enroll in this seminar, you might read and take notes on this biography during the year that lies ahead.

English 253.1

Modernity and British Fiction
Contemporary British Literature

Mr. North

From Hugh Kenner’s *A Sinking Island* to Jed Esty’s *A Shrinking Island*, the place of Great Britain in the history of modern literature has been a tentative one, despite the fact that England seems, as Esty puts it, “to epitomize industrial and imperial modernity.” How to account for the apparent fact that the homeplace of modernity did not develop its own modernist literature but had to rely on imports and colonial subjects? Or is there a kind of modernism intrinsic to Great Britain that simply does not look like the one produced by Eliot, Pound, and Joyce? What does it mean, for example, that Evelyn Waugh was once considered an “ultra-modern” author? To approach these questions, this course will consider works by (mainly) English writers with (at least minimal) avant-garde credentials, including Forster, Ford, Richardson, Lewis, Lawrence, Woolf, Rhys, Waugh, and others. One thing we will try to do as we read is to develop some reasonably rigorous ideas about certain terms, including literary impressionism and stream of consciousness, that are commonly used in discussions of modernism in literature. Thus we will try to investigate possible relationships between the fictional techniques that might be considered particularly modern and the political and economic status of Great Britain in the first half of the 20th century.

English 253.2

Literature of World War One
Contemporary British Literature

Ms. DeMoor

The context of this course is the Van Dyck chair with the name “Van Dyck” referring to the seventeenth-century Flemish painter. The course therefore takes the Low Countries and especially Flanders as its starting point. But Van Dyck was also a leading painter at the British court. The name of this chair therefore refers to two cultures that interlaced and interconnected over the centuries.

SPRING 2011 SEMINAR DESCRIPTIONS

This course in the context of the Van Dyck chair will focus on a period in which Flanders was once again the centre of the world but not so much in a cultural or economic sense (as in the Middle Ages) but because it was the scene of one of the most traumatic events in the twentieth century: the great war. Indeed, Flanders now is still dotted with hundreds of war cemeteries, each one of them a powerful visual memory of that war and the enormous loss of young life.

The course wants to look at the artistic production that emerged from world war one. It wants to read and contextualize well-known poetry but also possibly less well-known poetry and prose stories. It will consider autobiographies and paintings and illustrations. And it wants to position the war in the cultural sea change that came to be known as modernism. Also, the course aims to look at recent successful narratives of the war thus hoping to find out why this is a war that continues to haunt Europe. Ultimately the course hopes to prepare students who attend this for manifestations commemorating the war in 2014-2018.

Requirements: students will be expected to actively engage with the subject and contribute to the discussion. Students will also be expected to write a well-researched essay of between 15 to 20 pages.

English 259

The Paranoid Vs. Anti-paranoid Imagination
Studies in Criticism

Ms. Ngai

An exploration of paranoia -- and its affective opposites -- as both a literary and cinematic aesthetic and as a style of interpretive reading.

Course will double as an introduction to key debates in contemporary theory and criticism. Authors include Jameson, Sedgwick, Felski, Best and Marcus, Latour; Himes, Pynchon, DeLillo, Yamashita, Spahr, Gibson, and others.

English 261

***The Chicana/o Literary Canon:
Movement from Nation to Relation***
Topics in Chicana/Chicano Literature

Mr. Perez-Torres

This seminar will look at some of the "canonical" texts of Chicano/a literature and consider their cultural/theoretical significance. We will trace a historical and cultural arc that moves from the Movement poetry of the late 1960s to the "Chicano Renaissance" novels of the early 1970s to the various expressions of Chicana feminism and the reconsiderations of ethnic Chicano/a identity as regards language and class in the 1980s to the "post-ethnic" or "post-Chicano" configurations of subjectivity in the 1990s to the present.

In large part, the goal of the seminar is to articulate our own narrative about the development of Chicana/o literature and criticism. Our goal is both to ground ourselves in the dominant themes and concerns of the literature and literary criticism, as well as trace a line of (dis)continuity over the last four decades. Of particular interest will be notions of how Chicana/o literature and culture generate and challenge notions of postcoloniality and transnationalism.

English M262

Charles Chesnutt and Pauline Hopkins
Studies in Afro-American Literature

Mr. Yarborough

The late nineteenth century in the United States was marked by the widespread entrenchment of legally sanctioned racial stratification and by a horrific surge in anti-black violence. African Americans responded to these assaults in diverse ways. Many attempted to enact strategies of resistance through the creation of advocacy groups such as the National League of Colored Women and the National Afro-American

SPRING 2011 SEMINAR DESCRIPTIONS

League. Resigning themselves to the inevitability of white supremacy, some advised patience and self-improvement. Despairing of change, others considered emigration; still others resolved to meet violence with violence. Among the most important arenas of struggle at the time was literature as we see the rise of both the Plantation Tradition with its sentimental, pro-Confederacy construction of slavery and also the virulent work of authors like Thomas Dixon, who depicted blacks as threats not just to the white South but to the entire nation. In the face of such challenges, a new generation of African American writers appeared who contested the distorted images of blacks that dominated the U. S. literary marketplace.

Our focus in this seminar will be on two of these writers, Charles Chesnutt and Pauline Hopkins. Over the course of the quarter, we will consider how these versatile, prolific, and innovative authors engage the issues of class, gender, racial identity, violence, spirituality, miscegenation, and diaspora. In addition, we will attend to the complex ways in which each adopts and often radically revises popular literary conventions in his or her work. Finally, we will sample some of the growing body of scholarship on Chesnutt and Hopkins that has emerged over the past two decades.

Requirements

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

English M270

Queer Thought since 2005
Seminar: Literary Theory

Mr. Bristow

This class provides graduate students with the opportunity to discuss a wide range of recent critical studies—one based in different disciplines and areas of inquiry—that represent developments in the ever-broadening field known loosely as queer theory. These works open up critical perspectives on concepts and topics that have become increasingly prominent in current debates about insubordinate or dissident forms of desire: intimacy; kinship; temporality; space; orientation; affect; transgender; and “growing sideways.” The nine book-length inquiries will be supplemented by additional readings available in a course reader. The supplementary readings will include poetry (Dionne Brand), transgender thought (Jay Prosser), phenomenology (Maurice Merleau-Ponty), temporality (Henri Bergson, Johannes Fabian), social theory (Bruno Latour), video (Wong Kar-Wai), and anti-redemptive critique (Leo Bersani). Readings: Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Duke UP, 2007); Tim Dean, *Unlimited Intimacy: Rfelections of the Subculture of Barebacking* (U Chicago P, 2009); David L. Eng, *The Feeling of Kinship: Queer Liberalism and the Racialization of Intimacy* (Duke UP, 2010); Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories* (Duke UP, 2010); Afsaneh Najmabadi, *Women with Mustaches and Men without Beards: Gender and Sexual Anxieties of Iranian Modernity* (UC Press, 2005); Jasbir K. Puar, *Terrorist Assemblages: Homonationalism in Queer Times* (Duke UP, 2007); Gayle Salamon, *Assuming a Body: Transgender and Rhetorics of Materiality* (Columbia UP, 2010); Kathryn Bond Stockton, *The Queer Child: Or Growing Sideways in the Twentieth Century* (Duke UP, 2009); and Omise’ele Natasha Tinsley, *Thieving Sugar: Eroticism between Women in Caribbean Literature* (Duke UP, 2010). Assessment will be by participation, a book report, and a 3,000-4,000-word paper based on a topic that relates to at least one of the readings.

PART V

CURRENTLY ENROLLED STUDENTS

Jacquelyn Ardam. 20th-Century British and American Literature. First Stage.

Katherine Bergren. Romantic Literature. Third Stage.

Glenn Brewer. 20th-Century British and American Literature, Spatial and Architectural Theory. First Stage.

Sara Burdorff. Renaissance, Early Modern Literature. First Stage.

Julia Callander. Critical Theory, Romanticism, Modernism. First Stage.

Anthony C. Camara. 19th-Century British Poetry and Prose, Theory, and Visual Cultures. Second Stage.

Stacie Cassarino. Modernism, 20th-Century British and American Literature. First Stage.

John Caughey. The Novel, Early 20th-Century British and American Literature. Second Stage.

Katherine Charles. 19th-Century Transatlantic Literature. First Stage.

Ronjaunee Chatterjee. 20th-Century British and American Literature, French and Francophone Literature, Critical Theory. Second Stage.

Sharon Chon, Asian-American Literature. First Stage.

William Clark. 19th-Century American Literature. First Stage.

Erin Conley. Postcolonialism and Ecocriticism. First Stage.

Daniel Couch. 19th-Century American Literature. First Stage.

Vivian Davis. Restoration and 18th-Century British Literature, Romantic Literature, Gender and Sexuality, Genre Studies. Third Stage.

Lauren Dembowitz. Postcolonial Literature and Theory. First Stage.

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

Deborah Donig. Critical Theory, Transnational and Postcolonial Studies. First Stage.

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

P.J. Emery. Contemporary American Literature, New Media. Second Stage.

Lupe Escobar. Chicana/o and Latina/o Literature, 19th and 20th-Century American Literature, Literature of the American West. Second Stage.

Sophia Estante. Restoration and 18th-Century Literature, Transatlantic Literatures. First Stage.

Tara Fickle. Asian American Studies, Jazz Age American Literature, Contemporary Ethnic Literatures. Second Stage.

Lana Finley. Early American Literature. Third Stage.

Dustin Friedman. 19th and 20th-Century British Literature, Gender and Sexuality Studies, History and Theory of Aesthetics. Third Stage.

Mark Gallagher. 19th-Century American Literature. First Stage.

Daniel Gardner. Ethnic Studies in American Literature, Italian American Literature. Second Stage.

Leigh-Michil George. 18th-Century Literature, The Novel. First Stage

Elizabeth Goodhue. Restoration and 18th-Century British Literature, Satire, Authorship, Gothic Literature. Third Stage.

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

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

Christine Gottlieb. Renaissance Literature, Gender and Sexuality Studies. First Stage.

Cristina Griffin. 18th and 19th-Century British Literature and the Novel. First Stage.

Eric Gudas. 20th-Century American Literature, Poetry. Third Stage.

Georgina Guzman. Chicana/Chicano Literature. Third Stage.

Elisa Harkness. Poetry and Poetics. First Stage.

Donal Harris. 20th-Century British and American Literature. Third Stage.

Malcolm Harris. Medieval Literature. Third Stage.

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

Alice Henton. 19th-Century American Literature. Second Stage.

Alex Hernandez. 18th-Century British Literature, Early Modern Print and Visual Culture, Political Theologies, Religion and Literature, Critical Theory. Second Stage.

Amanda Hollander. 18th-Century Literature, Gender Studies. First Stage.

Jessica Horvath. Race and Ethnic Studies. First Stage.

Margarita Howell. American Literature. First Stage.

Renee Hudson. 20th-Century American Literature and Literary Theory. First Stage.

Katherine Isokawa. 19th-Century Novel. Second Stage.

Allison Johnson. 19th-Century American Literature. Third Stage.

Meghan Kemp-Gee. Renaissance Literature. First Stage.

Boram Claire Kim. 18th-Century British Literature. First Stage.

Julian Knox. Romantic Literature. Third Stage.

James Landau. 20th-Century Literature, Queer Studies, Spatial/Architectural Theory. Third Stage.

Jacob Lang. Modern Poetics, Shakespeare, Blake, 19th and 20th-Century American Literary Culture, Contemporary Feminist Theory, Independent Studies in Creative Writing, and the Elegy as Genre. First Stage.

Susan Lewak. 20th-Century American Literature. Third Stage.

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

Kimberly Mack. 20th-Century African American Literature. First Stage.

Francesca Marx. Medieval Literature. Second Stage.

Maria De Lourdes Medrano. Latin American and Chicana Literature, Identity Theory, Women of Color Literature. First Stage.

Gabriel Mehlman. 19th-Century American Literature. First Stage.

Lisa Mendelman. 19th and 20th-Century American Literature, Gender Studies. First Stage.

Sydney Miller. 20th-Century Literature. First Stage.

Alexandra Milsom. 19th-Century British Literature. First Stage.

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

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

Jason Morphew. English Renaissance Literature and Contemporary American Poetry. First Stage.

Holly Moyer. Medieval and Renaissance Literature. First Stage.

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

Hannah Nahm. 19th and 20th-Century American Literature. Second Stage.

Sarah Nance. Modernism and Poetics. First Stage.

Eric Newman. 20th-Century American Literature. First Stage.

Ian Newman. 19th-Century British Literature. Third Stage.

Michael Nicholson. Romanticism, 19th-Century British Literature, Poetry. First Stage.

Medaya Ocher. 20th-Century Fiction, Theory. First Stage.

Brendan O'Kelly. Modern and Contemporary Literature, Critical Theory and Visual Culture. Second Stage.

Erica Onugha. 19th-Century American and African American Literature. Second Stage.

Conor O'Sullivan. 20th-Century American Poetry, Renaissance Poetry. First Stage.

Laura Pierson. 20th-Century American Literature. First Stage.

Justine Pizzo. 19th-Century British Literature. Second Stage.

Valerie Popp. 20th-Century American and British Literature, Poetry, African-American Literature. Third Stage.

James J. Pulizzi. 20th-Century British and American Literature, Literature and Science in the 20th and 21st Centuries, Modernism, New Media, History and Philosophy of Science. Third Stage.

Elizabeth Raisanen. British Romanticism, Romantic Women Writers. Third Stage.

Taly Ravid. Contemporary American and Jewish American Literature. First Stage.

Christian Reed. 19th-Century American Literature. First Stage.

Josephine Richstad. The Fashionable Novel of the 1820's and 1830's. Third Stage.

Emily Runde. Medieval Literature. Third Stage.

Chris Sanchez. British Romanticism and 19th-Century Literature. Second Stage.

Jeremy Schmidt. 20th-Century British and American Poetry, Science and Literature. First Stage.

Maureen Shay. 20th and 21st century Postcolonial Literature, Globalization Studies, Geopolitics, Borders, and National Sovereignty, Refugee/Asylum International Law, Visual Culture, Photography, and Film. Third Stage.

David Shepard. Later 20th-Century Fiction, New Media, Code as Literature. Third Stage.

Jennifer Smith. Medieval Literature. Third Stage.

Megan Smith. Renaissance Literature. First Stage.

Samir Soni. Restoration and 18th-Century Literature. First Stage.

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

Sharon Tran. Contemporary American Literature. First Stage.

Sara Torres. Medieval and Renaissance Literature and Drama, Folklore and Oral Culture. Third Stage.

Shirley Tung. 17th- and 18th-Century British Literature. First Stage.

Brandy Underwood. African American Literature. First Stage.

Amanda Waldo. Literature of the Americas, Gender Studies, Ecocriticism, Postcolonialism, and Globalization. Second Stage.

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

Taylor Walle. 18th-Century British Literature. First Stage.

Fuson Wang. British Romanticism, 18th-Century Literature, Science and Literature, Aesthetics, Queer Theory, Marxist Theory, and Modernism. Third Stage.

Joyce Warren. African American and Pacific Literature. First Stage.

Katherine Webster. Victorian Literature, the Novel, and Women's Literature. Second Stage.

Lindsay Wilhelm. Victorian Literature. First Stage.

Daniel Williford. 19th-Century British Literature and Women, Gender and Sexuality Studies. Second Stage.

Amy Wong. 19th-Century British Literature. First Stage.

Alexandra Zobel. Renaissance Literature. First Stage.

PART VI

CURRENT DISSERTATION RESEARCH

<u>Doctoral Candidate</u>	<u>Dissertation Title</u>	<u>Chair(s)</u>
Katherine Bergren	<i>After Wordsworth: The Global Institutions of the English Poet</i>	Makdisi
Vivian Davis	<i>Tragic Laughter, Comic Tears: Genre and Affect, 1660-1760</i>	Nussbaum
Michael Devine	<i>The Mirror Screen: Poetry, Film and the Rewriting of Modern America</i>	North
Lana Finley	<i>Occult Americans: Discourse at the Margins of Nineteenth Century Literature</i>	Looby
Dustin Friedman	<i>Moral Sexlessness: Aesthetic Negativity and Dissident Eroticism in British Writing, 1864-1919</i>	Bristow
Elizabeth Goodhue	<i>Graveyard Plots: Menippean Afterlives and Satiric Authorship in Eighteenth-Century Britain</i>	Deutsch
Adam Gordon	<i>Cultures of Criticism in Antebellum America</i>	Colacurcio, Looby
Eric Gudas	<i>"How to Live in a Trap": Eleanor Ross Taylor and Twentieth-Century American Poetry</i>	North
Georgina Guzman	<i>Immigrant Parents and the Affective Processes of (Dis)Identification in Chicana/o Literature</i>	Gaspar De Alba, Perez Torres
Donal Harris	<i>On Modern Time: Modernism and the Modern Magazine 1922-1952</i>	McGurl
Malcolm Harris	<i>Loving the Monstrous Neighbor in Medieval British Paratextual Discourse</i>	Nagy, Chism
Laura Haupt	<i>Envisioning Backgrounds: Female Orphans of the Bildungsroman</i>	North
Allison Johnson	<i>The Human Body in Civil War Literature</i>	Colacurcio
Andrea Jones	<i>Legal Culture and the Making of English Literature, 1350-1450</i>	Kipline
Julian Knox	<i>Self-Portrait in a Concave Mirror: Coleridge and the Art of Translation</i>	Burwick
James Landau	<i>Six Degrees of Queer: Social Network Theory, Narrative Design, and the Production of 20th-Century Gay Literature</i>	Little

Doctoral Candidate	Dissertation Title	Chair(s)
Susan Lewak	<i>Made in California: The Whole San Francisco Renaissance Revolution</i>	Hayles
Adam Lowenstein	<i>Henry James and the Art of the Serial</i>	Bristow, McGurl
Kevin Moore	<i>The Myth of Writer's Block: Unblocking Postwar American Moral Realism</i>	Sundquist
Christina Nagao	<i>Cultural Mediations in Contemporary Asian American and Latina/o Migrant Fiction</i>	Cheung, Hong
Ian Newman	<i>Literature and the Public House: Regulating Sociability, 1740-1840</i>	Makdisi
Valerie Popp	<i>Breaking it New: Poetry, Prostheses, and the Art of the Modern Body</i>	North
James Pulizzi	<i>Technics and Speech</i>	Hayles, Reinhard
Elizabeth Raisanen	<i>Literary Gestations: Giving Birth to Writing, 1720-1830</i>	Mellor, Deutsch
Josephine Richstad	<i>Fashioning the Fashionable Novel: Social Exclusivity and the Form of English Fiction, 1824-1848</i>	Grossman
Emily Runde	<i>Reframing the Auchinlech: Textual and Intertextual Dialogue in English Literary Manuscripts, 1250-1450</i>	Fisher, Minkova
Maureen Shay	<i>Perpetual Refugee and the Unmaking of the Global World: The Migrant Narrative Beyond Postcolonialism</i>	Sharpe
David Shepard	<i>Programmerhood: Composing Code and Writing Literature</i>	Hayles
Jennifer Smith	<i>Reginald Pecock and Vernacular Pedagogy in Pre-Reformation England</i>	Kelly
Robert Sterner	<i>Liberty in Love: Sex, Aesthetics, and Literature of the Early Republic</i>	Looby
Erin Suzuki	<i>Travelers: Diasporic Narratives of Pacific Literature</i>	Behdad
Sara Torres	<i>The Queen's Cross: Anglo-Iberian Literary Patronage and Cultural Exchange from Eleanor of Castile to Katherine of Aragon</i>	Gallagher
Alison Walker	<i>Politics, Patronage, and Orthodoxy in Late Medieval England</i>	Baswell
Fuson Wang	<i>Romanticism, Radicalism and Inoculation</i>	Mellor, Makdisi

PART VII

RECENT PLACEMENTS

2010

Olivia Banner

Mellon Postdoctoral Fellow at Rice University Humanities Research Center

Joyce Lee

Program Officer at American Council of Learned Societies

Jonathan Naito

Assistant Professor (tenure-track) at St. Olaf College
20-Century British Literature and Anglophone Postcolonial Literature

John Reder

Assistant Professor at Bucks County College
Early and 19th-Century American Literature

Joseph Rezek

Assistant Professor (tenure-track) at Boston University
Early and 19th-Century American Literature

Charles Russell Stone

Postdoctoral Fellow, Core Humanities at University of Nevada, Reno
Classical and Medieval Literature

Dennis Tyler

Carter G. Woodson Post Doctoral Fellow at University of Virginia
African-American and African Studies

2009

Noelle Chao

Visiting Assistant Professor at The Ohio State University, Mansfield
English Literature

Anthony Galluzzo

Visiting Assistant Professor at The United States Military Academy at West Point
English Literature

Geneva Gano

Visiting Assistant Professor at Indiana University Bloomington
American Studies and Latino Studies

Linda Greenberg

Assistant Professor (tenure-track) at California State University, Los Angeles
Ethnic U.S. Literatures

Joni Jones

Executive Director of the Maryland Commission on African American History and Culture and Director of the Banneker-Douglass Museum (*Ph.D. earned in 1998*)

Joyce Lee

Program Officer, American Council of Learned Societies

Courtney Marshall

Assistant Professor (tenure-track) at University of New Hampshire
English and Women's Studies

Kate Marshall

Assistant Professor (tenure-track) at University of Notre Dame
Twentieth-Century American Fiction and Media Studies

Thomas O'Donnell

Lecturer in Medieval Literature at University of York
Literature of the High Middle Ages

John Reder

Instructor at Bucks County Community College
Language and Literature

Joseph Rezek

Barra Foundation Post-doctoral Fellow
University of Pennsylvania
McNeil Center for Early American Studies
20th-century British and American Literature, Sexuality Studies

Sam See

Assistant Professor (tenure-track) at Yale University
20th-century British and American Literature, Sexuality Studies

Sean Silver

Assistant Professor (tenure-track) at University of Michigan
Literature of the Long 18th Century, 1600-1800

2008

Dorothy Kim

Instructor of English at Vassar College
Medieval Literature

Wendy Belcher

Assistant Professor (tenure-track) at Princeton University
Comparative Literature

Nathan Brown

Assistant Professor (tenure-track) at University of California, Davis
American Literature, 1870-present

Noah Comet

Assistant Professor (tenure-track) at The Ohio State University at Mansfield
19th-Century British Literature

John Alba Cutler

Assistant Professor (tenure-track) at Northwestern University
Chicana/o and Latina/o and Comparative Ethnic American Literatures, Contemporary American Poetry, and Gender Studies

Margaret Lamont

Assistant Professor (tenure-track) at North Carolina State University
Medieval British Literature

John Naito

Visiting Assistant Professor at Reed College
20th-Century British and Irish Literature, Postcolonial Literature and Theory, Black and Asian British Studies, Contemporary Literature

Jessica Pressman

Assistant Professor (tenure-track) at Yale University
Digital Literature, 20th and 21st-Century American Literature, Modernism

2007

Noelle Chao

Visiting Assistant Professor at Cornell University

Denise Cruz

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

Alison Harvey

Postdoctoral Fellowship in Humanities, University of Nevada, Reno
Victorian Literature

Darren Howard

Visiting Assistant Professorship at Willamette University
British Romanticism

Christopher Loar

Associate Professor (tenure-track) at University of California, Davis
18th-Century British Literature

Samantha Pinto

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

Emily Russell

Associate Professor (tenure-track) at Rollins College
20th-Century American Literature, Disability Studies

Melissa Sodeman

Assistant Professor (tenure-track) at Coe College
18th-Century British Literature

Kathleen Washburn

Assistant Professor (tenure-track) at University of New Mexico

Grace Yeh

Assistant Professor (tenure-track) at Cal Poly, San Luis Obispo
Asian-American Literature

2006

Loren Blinde

Visiting Assistant Professor at Randolph Macon College
Early Modern Literature

Debra Bronstein

Instructor (tenure-track) at Pasadena Community College
18th-Century Literature

Helen Choi

Assistant Professor (tenure-track) at SUNY, Stony Brook
20th-Century American Literature

Nicole Horejsi

Assistant Professor (tenure-track) at Columbia University
18th-Century British Literature

Derek Pacheco

Assistant Professor (tenure-track) at Purdue University
American Transcendentalism, Class and Gender in 18th and 19th-Century American Literature, American Women's Writing, and the American Novel

Grace Park

Five College Fellow at Mt. Holyoke College

Manushag Powell

Assistant Professor (tenure-track) at Purdue University
18th-Century British Literature

Ann Stiles

Assistant Professor (tenure-track) at Washington State University, Pullman
Late-Victorian and Edwardian Literature, Literature of Science

Erin Templeton

Assistant Professor (tenure-track) at Converse College
Transatlantic Modernism, Authorship and Gender, Textual Studies

Joanne Tong

Assistant Professor (tenure-track) at Converse College
British Romantic Literature

Leslie Wingard

Assistant Professor (tenure-track) at College of Wooster

African-American Literature, Black Visual Culture, Religion and Literature, Ethnic Studies, and Women's and Gender Studies

PART VI

RECENT BOOKS BY GRADUATES (SINCE 1990)

- Bauerlein, Mark, X. J. Kennedy and Dana Gioia. Handbook of Literary Terms: Literature, Language and Theory. New York: Longman. 2005.
- , Todd Steven Burroughs and Ella Forbes . Civil Rights Chronicle: The African-American Struggle for Freedom. Publications International, Ltd., 2003
- Negrophobia: A Race Riot in Atlanta, 1906. Lanham: Encounter Books, 2002.
- The Pragmatic Mind: Expirations in the Psychology of Belief. Durham: Duke University Press, 1997.
- Literary Criticism: An Autopsy. Philadelphia: University of Pennsylvania Press, 1997.
- , and Joseph N. Riddel. The Turning Word: American Literary Modernism and Continental Theory. Philadelphia: University of Pennsylvania Press, 1996.
- , and Joseph N. Riddel. Purloined Letters: Originality and Repetition in American Literature. Baton Rouge: Louisiana State University Press 1995
- Whitman and the American Idiom. Baton Rouge: Louisiana State University Press, 1991.
- Beiderwell, Bruce, and Jeffrey M. Wheeler. The Literary Experience. Belmont: Heinle, 2007.
- Power and Punishment in Scott's Novels. Athens: University of Georgia Press, 1992.
- Blackmer, Corinne E., and Patricia Juliana Smith. Editors. En Travesti: Women, Gender Subversion, Opera. New York: Columbia University Press, 1995.
- Bonca, Teddi Chichester. Shelley's Mirrors of Love: Narcissism, Sacrifice, and Sorority. New York: State University of New York Press, 1998.
- Carson, Luke. Consumption and Depression in Gertrude Stein, Ezra Pound, and Louis Zukosky. London: Macmillan, 1999.
- Chude-Sokei, Louis. The Last Darcy: Bert Williams, Black-on-Black Minstrelsy, and the African Diaspora. Durham: Duke University Press, 2006.
- "The Incomprehensible Rain of Stars": Black Modernisms and Black Diaspora. Durham: Duke University Press, 1995.
- Civello, Paul. American Literary Naturalism and Its Twentieth Century Transformations: Frank Norris, Ernest Hemingway, and Don DeLillo. Athens: University of Georgia Press, 1994.
- Cunningham, John Christopher. Race-ing Masculinity: Identity in Contemporary U.S. Men's Writing. New York: Routledge, 2002.
- Desens, Marliiss C. The Bed-Trick in English Renaissance Drama: Explorations in Gender, Sexuality, and Power. Cranbury: University of Delaware Press, 1994.

- Dettmar, Kevin. The Illicit Joyce of Postmodernism. Madison: University of Wisconsin Press, 1996.
- . Rereading the New: A Backward Glance at Modernism. Ann Arbor: University of Michigan Press, 1992.
- Eberle, Roxanne. Chastity and Transgression in Women's Writing, 1792-1897: Interpreting the Harlot's Progress. New York: London: Palgrave Publishers, 2002.
- Erickson, Lee. The Economy of Literary Form: English Literature and the Industrialization of Publishing, 1800-1850. Baltimore: Johns Hopkins University Press, 1996.
- Ferens, Dominika. Edith and Winnefred Eaton: Chinatown Missions and Japanese Romances. Champaign: University of Illinois Press, 2002.
- Gleason, William A. The Leisure Ethic: Work and Play in American Literature, 1840-1940. Stanford: Stanford University Press, 1999.
- Grey, Robin Sandra. The Complicity of Imagination: The American Renaissance, Contests of Authority, and Seventeenth-Century English Culture. New York: Cambridge University Press, 1996.
- Harpham, Geoffrey Galt. Getting It Right: Language, Literature, and Ethics. Chicago: University of Chicago Press, 1992.
- . Language Alone: The Critical Fetish of Modernity. New York: Routledge, 2002.
- . One of Us: The Mastery of Joseph Conrad. Chicago: University of Chicago Press, 1997.
- . Shadows of Ethics: Criticism and the Just Society. Durham: Duke University Press, 1999.
- Ioppolo, Grace. Revising Shakespeare. Cambridge: Harvard University Press, 1992.
- Irace, Kathleen O. The First Quarto of "Hamlet." Cambridge: Cambridge University Press, 1998.
- . Reforming the "Bad" Quartos: Performance and Provenance of Six Shakespearean First Editions. Delaware: University of Delaware Press, 1994.
- Jackson, Tony. The Subject of Modernism: Narrative Alterations in the Fiction of Eliot, Conrad, Woolf and Joyce. Ann Arbor: University of Michigan Press, 1994.
- Jaurretche, Colleen. Beckett, Joyce, and the Art of the Negative. Amsterdam: Editions Rodopi BV 2005
- The Sensual Philosophy: Joyce and the Aesthetics of Mysticism. Madison: University of Wisconsin Press, 1997.
- Kingsley, Margery A.. Transforming the Word: Prophecy, Politics and Poetics, 1650-1742. Newark: University of Delaware Press, 2000.
- Kroll, Richard. Restoration Drama and 'The Circle of Commerce': Tragicomedy, Politics, and Trade in the Seventeenth Century. New York: Cambridge University Press 2007.
- Editor. The English Novel: 1700 to Fielding. Boston: Addison-Wesley Publishing Company, 1998.
- Editor. Philosophy, Science, and Religion in English 1640-1700. New York: Cambridge University Press 1992.

- , Kenneth M. Morris and Marc Robinson. American Dreams: One Hundred Years of Business Ideas and Innovation from the Wall Street Journal. New York: Harry N. Abrams 1991.
- . The Material Word: Literate Culture in the Restoration and Early Eighteenth Century. Baltimore: Johns Hopkins University Press 1991.
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- Editor America's Modernisms: Revaluating the Canon: Essays in Honor of Joseph N. Riddel. Baton Rouge: Louisiana State University Press 1996.
- , and Bainard Cowan*. Editors. Theorizing American Literature: Hegel, the Sign, and History. Baton Rouge: Louisiana State University Press, 1991.
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- , Gary Colombo, and Sandra Mano. Editors. Frame Work: Culture, Storytelling, and College Writing. New York: Bedford Books, 1997.
- MacComb, Debra A. Tales of Liberation, Strategies of Containment. Divorce and the Representation of Womanhood in American Fiction, 1880-1920. New York: Garland, 2000.
- McCabe, Susan. Cinematic Modernism: Modern Film and Poetry. New York: Cambridge University Press 2004.
- Swirl. Granada Hills: Red Hen Press 2003.
- Elizabeth Bishop: Her Poetics of Loss. Philadelphia: Pennsylvania State University Press, 1994.
- McManus, Caroline. Spenser's Faerie Queene and the Reading of rs. Newark: University of Delaware Press, 2002.
- Moddelmog, William E. Reconstructing Authority: American Fiction in the Province of the Law, 1880-1920. Iowa City: University of Iowa Press, 2000.
- Murphy, Timothy S. Editor, translator. Books for Burning: Between Civil War and Democracy in 1970s in Italy. London: Verso 2005.
- Editor. The Philosophy of Antonio Negri – Volume Two: Revolution in Theory. London: Pluto Press 2007.
- Editor. Subversive Spinoza: (Un)contemporary Variations: Antonio Negri. Manchester: Manchester University Press 2004.
- Wising up the Marks: The Amodern William Burroughs. Berkeley: University of California Press, 1997.
- Niranjana, Tejaswini. Editor, translator. Gulabi Talkies and Other Stories. New Delhi: Penguin Books, India 2006.

- Mobilizing India: Women, Music, and Migration between India and Trinidad, Durham: Duke University Press 2006.
- Editor. Interrogating Modernity: Culture and Colonialism in India. Columbia: South Asia Books 1993.
- Siting Translation: History, Post-Structuralism, and the Colonial Context. Berkeley: University of California Press, 1992.
- Novak, Estelle Gershgoren. The Flesh of Their Dreams: Poems. Santa Barbara: Fithian Press, 2002.
- . Poets of the Non-Existent City: Los Angeles in the McCarthy Era. University of New Mexico Press, 2002.
- . The Shape of a Pear: Poems. Santa Barbara: Fithian Press, 1996.
- Novak, Maxmillian E. Editor. Approaches To Teaching Defoe's Robinson Crusoe. New York: Modern Language Association of America 2005.
- Editor. Enchanted Ground: Reimagining John Dryden. Toronto: University of Toronto Press; Har/Com edition 2004.
- -Editor. Oroonoko. Lincoln: University of Nebraska Press 2003.
- The Consolidator (Arms Studies in the Eighteenth Century). New York: AMS Press 2001.
- Daniel Defoe--Master of Fictions: His Life and Ideas. Oxford: Oxford University Press, 2001.
- ., and Anne Mellor. Editors. Passionate Encounters in a Time of Sensibility. Newark: University of Delaware Press, 2000.
- Editor. An Essay upon Projects (Arms Studies in the Eighteenth Century). New York: AMS Press 1999.
- Richey, William. Editor. Lyrical Ballads and Related Writings. Boston: Houghton Mifflin Company 2002.
- Editor. Reading Rock and Roll. New York: Columbia University Press 1999.
- Blake's Altering Aesthetic. Columbia: University of Missouri Press, 1996.
- Richter-Bernburg, Melanie. Translator. Diplomatic Pursuits (by Joseph Von Westphalen). North Haven: Catbird Press, 1995.
- Round, Phillip. By Nature and By Custom Cursed: Transatlantic Civil Discourse and New England Cultural Production, 1620-1660. Hanover: University Press of New England, 1999.
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- Editor. Joseph Severn: Letters and Memoirs. London: Ashgate Publishing 2005
- The Sculpted Word: Keats, Ekphrasis, and the Visual Arts. Hanover: University Press of New England, 1994.
- See, Carolyn. There Will Never Be Another You. New York: Ballantine Books 2007
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- Dreaming: Hard Luck and Good Times in America. New York: Random House, 1995.
- . Golden Days. Berkeley: University of California Press, 1996.
- . The Handyman. New York: Random House, 1999.
- . Making a Literary Life: Lessons on Writing and Living. New York: Random House, 2002.
- . Making History. New York: Houghton Mifflin Company, 1991.
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- What Is It Then Between Us: Traditions of Love in American Poetry. Ithaca: Cornell University Press, 1998.
- Shute, Jenefer. User I.D. Boston: Houghton Mifflin 2005.
- Folle de moi. Paris: Fayard 1998.
- Point de rupture. Paris: Fayard 1999.
- Sex Crimes. New York: Doubleday Books, 1996.
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- Editor. The Iconic Page in Manuscript, Print, and Digital Culture. Ann Arbor: University of Michigan Press 1998.
- Medieval Venuses and Cupids: Sexuality, Hermeneutics, and English Poetry. Stanford: Stanford University Press, 1996