

# Guide to Graduate Study in English

## 2016-2017

University of California, Los Angeles

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## PART I

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### PH.D. PROGRAM

#### ADMISSIONS INFORMATION

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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 average 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.

Application Components:

1. UCLA online graduate application - available via the "Apply for Admission" link at <https://grad.ucla.edu/admissions/steps-to-apply/>. Submission fee required.
2. Three letters of recommendation attesting to your ability to succeed in graduate study. Letters are submitted via the online application system.
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. Writing samples are uploaded using the online application system.
4. A statement of purpose – Uploaded directly into the online application system. There is no minimum or maximum length, although two to three double-spaced pages (500-1000 words) are recommended. *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.*
5. Official transcripts - An official transcript of all undergraduate and graduate work must be sent directly to the English department (see address below), in addition to copies of these transcripts which must be uploaded into the online application system. NOTE: Transcripts from community colleges and short-term study abroad programs 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 must receive score reports for the GRE general test and the GRE Literature in English Subject Test (and TOEFL, if applicable), taken within the last five years. Applicants must request score reports using department code 2501 (English Language and Literature) or 2504 (English Literature) and institution code 4837 (UCLA). If you do not provide ETS with both a department code and institution code, your application may not be processed. There is no minimum acceptable score for the GRE tests. For minimum acceptable TOEFL and IELTS scores, please see <https://grad.ucla.edu/admissions/english-requirements/>.

The mailing address for transcripts is:

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

If your institution supports electronic transmission of official transcripts, these should be sent directly to [graduate@english.ucla.edu](mailto:graduate@english.ucla.edu).

**For the Fall 2017 admission, the submission deadline for all application materials is Tuesday, December 1, 2016.**

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.grad.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.

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

For further information regarding admissions statistics and enrollment data provided by UCLA's Graduate Division, please visit <http://www.grad.ucla.edu/gasaa/majors/engl.html>.

## **FOREIGN LANGUAGE REQUIREMENTS**

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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 demonstrate a reading knowledge of two foreign languages, or to demonstrate superior proficiency in a single foreign 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 fulfilled before the student is permitted to take the Part One examination; 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**

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### **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 literature from historical periods prior to 1780, and three in literature from 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. After their first year in the program, students who entered the program with an MA may petition the Committee to grant credit for graduate courses from the MA program toward the fourteen-course requirement at UCLA. At the Committee's discretion, a maximum of four 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.

### **M.A. THESIS OPTION:**

Students who choose to leave the program upon obtaining the MA may elect the thesis plan for the terminal MA. Students choosing this option must request a committee from the Vice Chair a minimum of two quarters before completion of the program. The committee will consist of three faculty members who will meet with the student as a group to consider the thesis proposal. The thesis will be not less than forty pages (10,000 words) or more than sixty pages (15,000 words) in length. The thesis itself must be filed no later than the tenth quarter after admission.

## **II. SECOND STAGE OF THE PH.D. PROGRAM**

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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 Minimum Standards for Doctoral Committee Constitution](#) before the exam can take place. The committee must consist of a minimum of four faculty members, including a chair and at least one other member from the English Department. A minimum of three committee members, including the Chair, must hold appointments of Professor, Professor Emeritus or Associate Professor at UCLA. Departmental committee 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

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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 <sup>rd</sup> Year	Spring Quarter of 3 <sup>rd</sup> Year	End of 4 <sup>th</sup> Year
Part II Orals	Spring Quarter of 3 <sup>rd</sup> Year	Winter Quarter of 4 <sup>th</sup> Year	End of 5 <sup>th</sup> Year
Dissertation Filed	In the 5 <sup>th</sup> Year	In the 6 <sup>th</sup> Year	In the 9 <sup>th</sup> Year

## ITEMS OF SPECIAL INTEREST

### FUNDING

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The Department of English admits a fully funded class and all applicants are automatically considered for a number of funding options. Applicants who wish to be considered for the Cota-Robles Fellowship are advised to indicate this when applying and to complete the required diversity statement.

For information about fellowships not administered by the Department, see the Funding section of the UCLA Graduate Division website.

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 February/March. 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.)

Information on need-based aid can be found at the Financial Aid Office, A129 Murphy Hall, or <http://www.financialaid.ucla.edu/Graduate/Overview>.

### TEACHING ASSISTANTSHIPS

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#### 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 18 academic quarters of TA appointments at 25% of full time or higher. In order to exceed 12 quarters of such appointments, students must

be advanced to candidacy for the Ph.D., and the Department must receive approval from the Graduate Division for an exception to the 12-quarter limit.

- 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. Teaching Assistants enroll in English 375 (4 units for a 50% appointment) with the instructor of record for 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. TA salaries are governed by the union contract between the University of California and the UAW for the Academic Student Employee Unit.)

Students working as Readers, Research Assistants, Teaching Assistants, and Tutors are members of the Academic Student Employees Unit 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 <https://grad.ucla.edu/funding/working-at-ucla/academic-student-employees-appointments-union-contract/>.

## **LEAVE OF ABSENCE**

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Students needing to leave the University for one academic quarter or longer but plan to return may wish to apply for a leave of absence. Withdrawal without a leave of absence requires an application for admission in order to return. Leaves of absence may be approved for students in good academic standing who owe no currently-due debts to the University. For a more detailed description of eligibility and procedures, consult the Graduate Division's Leave of Absence Request webpage at <https://grad.ucla.edu/academics/graduate-study/leave-of-absence-request/>.

Students who need to discontinue their studies for any reason before the end of a quarter are strongly advised to submit a withdrawal form. Failure to do so can result in grades of F being assigned to the student's current courses and can make future re-entry to graduate study difficult.

## **REGISTRATION IN ABSENTIA**

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Doctoral Candidates who need to conduct dissertation research outside the state of California for one to six consecutive academic quarters (fall, winter, spring) may apply for Registration in Absentia, which qualifies them to be charged 15% of the usual quarterly tuition (excluding the UC SHIP health insurance premium) during the quarters in which they are outside California while conducting such research. For more information, consult the Graduate Division's Registration in Absentia webpage at <https://grad.ucla.edu/academics/graduate-study/in-absentia-registration-petition-for-graduate-students/>.

## **INCOMPLETES**

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Instructors may assign an Incomplete (I) grade when a student's work is of passing quality but is incomplete for a good cause (such as illness or other serious problem). Students are strongly advised to avoid Incomplete grades. Although Incompletes are not immediately computed in grade-point averages, they do automatically become F's if not made up the quarter following that 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. Taking an Incomplete grade that must be made up the following quarter causes undue pressure which can lead to additional Incompletes in subsequent quarters. Students who find it necessary to take an Incomplete due to good cause 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, the Graduate Counselor should be informed so that the Incomplete can be lifted and the new grade recorded in the student's official record. A fee is charged to the student for the service by the Registrar. Teaching Assistants must remove all Incompletes accumulated through the end of the previous Winter quarter by August 31st in order to be eligible to begin their TA appointments in fall.

## **ACADEMIC DISQUALIFICATION AND APPEAL OF DISQUALIFICATION**

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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 Division. Please refer to the *Standards and Procedures for Graduate Study at UCLA* handbook for further information.

## **GRADUATION**

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Those who wish to take part in UCLA's Doctoral Hooding Ceremony in June should time the completion of their dissertations well in advance. Candidates who file by the spring filing date set by the Graduate Division may participate in the ceremony. Those who wish their names to appear in the printed program must file by the date set by Graduate Division for this purpose. Information on these deadlines can be found at <https://grad.ucla.edu/academics/calendar/thesis-dissertation-filing-deadlines-and-workshops/>.

## **STUDENT MAILBOXES**

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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 in addition to electronic correspondence sent by the Department.

## **CREATIVE WRITING**

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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**

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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 at [egu@humnet.ucla.edu](mailto:egu@humnet.ucla.edu).

The officers for 2016-2017 are Elizabeth Crawford (President), Jessica Cook (Vice-President), Timothy Fosbury (Vice-President), and Chelsea Kern (Vice-President).

## **GRADUATE-FACULTY INTEREST & READING GROUPS**

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**THE EIGHTEENTH-CENTURY / ROMANTIC WORKING GROUP** is comprised of graduate students who meet regularly to share work-in-progress, debate secondary criticism, and discuss matters of pre-professional concern to young scholars of the eighteenth and nineteenth centuries. For more information, email the group at [18thcromantics@gmail.com](mailto:18thcromantics@gmail.com).

**THE LONG EIGHTEENTH-CENTURY COLLOQUIUM** is an interdisciplinary two-hour seminar, held at the Huntington Library four or five times each year. It features work and speakers from all aspects of the period. Past talks have approached the eighteenth century from the perspective of literary studies, performance studies, musicology, history, history of science, and art history. Funded generously by the USC-Early Modern Studies Institute, it is the first collaborative effort among the Huntington, UCLA, and USC. Speakers, who have included Malcolm Baker (Art History, UC-Riverside), Laura Brown (English-Cornell), and John Brewer (Humanities, Cal Tech), are drawn from the local community and community of Huntington fellows, with one or two visiting speakers per year. For further information please contact either Prof. Felicity Nussbaum, [nussbaum@humnet.ucla.edu](mailto:nussbaum@humnet.ucla.edu) or Prof. Emily Anderson, [ehandlers@usc.edu](mailto:ehandlers@usc.edu).

**THE SOUTHERN CALIFORNIA EIGHTEENTH-CENTURY GROUP** meets once each quarter on a Thursday evening at a faculty member's home to discuss literary, historical, and cultural matters from 1660 to the early nineteenth century. Drawing on the vibrant eighteenth-century community in Los Angeles, we invite a scholar who is visiting the Huntington or the Clark Library, or a faculty

member from an institution in the Los Angeles area, to present a pre-circulated paper followed by a lively in-depth exchange. Recent speakers have included Harriet Guest (York), Carole Fabricant (UC-Riverside), and Joseph Roach (Yale). For further information, please contact graduate student co-ordinators Katie Charles, [katiegcharles@gmail.com](mailto:katiegcharles@gmail.com) or Taylor Walle, [twalle@ucla.edu](mailto:twalle@ucla.edu).

**THE NINETEENTH-CENTURY GROUP** is an interdisciplinary research colloquium for the study of British literature and culture broadly and openly defined, including trans-atlantic exchanges, empire, and more. We are interested in the long nineteenth century—including the late eighteenth century and the Edwardian period. The Group holds meetings each quarter for the purpose of providing a place where graduate students and faculty can share their work in progress. We also discuss work circulated by invited visiting scholars. Most meetings occur on Tuesdays at 4 p.m. Scholarly participants from outside UCLA are welcome. For information contact Prof. Anahid Nersessian, [nersessian@humnet.ucla.edu](mailto:nersessian@humnet.ucla.edu).

**THE AMERICANIST RESEARCH COLLOQUIUM (ARC)** is an intellectual meeting-place for scholars with interests in any area or period of American literature and culture. Graduate students, faculty, postdoctoral scholars and other visitors are welcome to participate. The colloquium has met regularly since 2002, and usually convenes three or four times per quarter, on Thursday afternoons at 4:00, to discuss work in progress by its members and by invited guests. The usual format is a pre-circulated paper or draft chapter, which is presented for discussion (although occasionally we host a formal lecture, or convene a roundtable), followed by refreshments and sociability. UCLA graduate student alumni of ARC are now teaching at some of the finest universities and colleges around the country. ARC is coordinated by Prof. Christopher Looby, [clooby@humnet.ucla.edu](mailto:clooby@humnet.ucla.edu).

**THE CHICANA/O LITERARY STUDIES READING GROUP** brings together faculty and students across several departments at UCLA including English, Comparative Literature, Spanish, and Chicana/o Studies. The group meets once a month during the school year to discuss current work in the field and to workshop members' own writing. Recent meetings have dealt with Hemispheric American studies, Latina feminism, and writing the dissertation prospectus. Topics are guided by members' interests, as are the speakers we invite. In the coming year the group has plans to have a video conference with Mary Pat Brady (Cornell) and María Cotera (Michigan). For more information contact Professor Marissa López, [mklopez@ucla.edu](mailto:mklopez@ucla.edu).

#### **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 GENDER/RACE/SEXUALITY (GRS) READING GROUP** is an interdisciplinary collection of grad students, post-docs, and professors who meet once per quarter to discuss a recently-published chapter or article on one or more of our titular topics. Recent readings have included excerpts from Lauren Berlant's *Cruel Optimism*, Eve Sedgwick's *The Weather in Proust*, and Judith Halberstam's *The Queer Art of Failure*. For more information or to be added to the listserv, please email Lisa Mendelman.

#### **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 AND EARLY MODERN STUDENT ASSOCIATION (MEMSA)** is an organization dedicated to supporting medieval and early modern graduate students in their academic and

professional development by providing a community of scholars in which they may share their research, teaching, and grant and job search experiences. Scholarly activities include methodologies workshops, focused reading groups, conferences, round tables, and mock exams designed to assist graduate students in their exam preparation, research, and professional lives. We partner with various other organizations across campus to cultivate interdisciplinary dialogue and a robust community of emerging scholars. For more information, current officers Alex Zobel, Megan Smith, Michael Weinberg, and Gillian Gower may be reached at memsa.ucla@gmail.com. For up-to-date information about our forthcoming events, please join our OrgSync group (UCLA's online community management system) using your campus ID. You can access our OrgSync page here.

**M/ELT (Modernist/Experimental Literature and Text-Art)** is an interdisciplinary workshop concerned with textual arts in the wake of Modernism and new critical paradigms for reading literature of any period, genre or specialized field. Materials by students and/or scholars are predistributed and discussed at an informal two hour meeting. M/ELT has also hosted the Los Angeles Poetry Symposium, various guest speakers in literature and the digital humanities, and visits by poets such as Rae Armantrout and Charles Bernstein. Please contact [stefans@humnet.ucla.edu](mailto:stefans@humnet.ucla.edu) to be included on the mailing list or to volunteer to have a paper workshopped.

**THE READING GROUP IN POETRY AND POETICS** meets three times per quarter to discuss theories and problems related to (primarily) English-language poetry, both contemporary and historical, and to read poems that relate to or intervene in these discussions. The group welcomes, in addition to students of poetry, students with interest in literary forms and formalism more generally. Email \_\_\_\_\_ for information regarding readings and meeting times.

**POETRY READINGS AT THE HAMMER MUSEUM.** The longest continuously operating series of poetry readings in southern California began forty-six years ago at the Sunset Canyon Recreation Center under the direction of Doris Curran, whose project Professor Stephen Yenser has advised nearly from the beginning and has curated since 1993. Each year it presents eight or nine poets, many of whom have been awarded prizes such as the Nobel, the Bollingen, the Tanning, and the Pulitzer; fellowships ranging from the MacArthur to the Guggenheim; and terms as Poet Laureate of the United States. The coming year's schedule includes former Poet Laureate Robert Pinsky, Irish poet Eamon Grennan, and UCLA Ph.D. Rhoda Janzen. Each year's program concludes in June with UCLA students who have won poetry awards during the academic year.

**THE POSTCOLONIAL LITERATURE AND THEORY COLLOQUIUM** meets on a monthly basis to workshop faculty and graduate student essays, to discuss recent scholarship in the field, and to host lectures and events on campus. Recent sponsored events include lectures from Peter Hulme (Essex) and Nabil Matar (Minnesota), a conference on "Globalized Islands", a film screening by Anne Keala Kelly, and a book launch of recent Chamorro writing. For more details, and to subscribe to our email list, see the PLTC website: <http://postcolonial.english.ucla.edu/>.

**THE UCLA ROMANTIC STUDY GROUP** meets once a quarter on a Thursday evening at the home of Prof. Anne K. Mellor. After an informal wine-and-cheese get-together, we assemble to hear and discuss a scholarly paper on some aspect of Romantic-era literature and culture by a scholar, either someone who is visiting Los Angeles or someone who is a member of our group. Graduate students and faculty from the greater Los Angeles area, as far afield as UC Santa Barbara, UC Irvine, USC, and Cal Tech, regularly attend the meetings. Recent speakers have included Adriana Craciun (UC Riverside), Susan Wolfson (Princeton), Denise Gigante (Stanford), and UCLA's own Juan Sanchez. For further information, please contact graduate student co-ordinator \_\_\_\_\_.

**THE SOCIAL JUSTICE PEDAGOGY WORKING GROUP** meets at least once each quarter and welcomes all graduate students and faculty. The goals of this working group are to read and discuss current research on higher education pedagogy with a special emphasis on social justice-oriented approaches, to create opportunities for graduate students to workshop and share lesson plans and techniques, to create a community-wide dialogue on the practical applications of these practices in the classroom, and to workshop papers related to pedagogy. All of the above will be approached with an emphasis on social justice. Social justice in pedagogy requires examining not only the content of courses, but also the structures and methodologies by which educators create communities in the classroom. For more information and/or to join our mailing list, please email Vanessa Febo and Christine Gottlieb at [SocialJusticePedagogy@gmail.com](mailto:SocialJusticePedagogy@gmail.com).

**THE SYSTEMS THEORY GROUP** is an interdisciplinary group of graduate students and faculty dedicated to the discussion of critical texts and group members' work. Founded in January 2003, it meets several times throughout the academic year. Past readings have included the works of Niklas Luhmann, Pierre Bourdieu, Jürgen Habermas, Kate Hayles, and Villem Flusser. The group has also hosted guest speakers, including William Rasch of Indiana University's German department, and Dario Nardi of UCLA's Human Complex Systems. For the coming academic year, we plan a return to the "roots" of systems theory by beginning with foundational essays by Humberto Maturana, Heinz von Foerster, and Ludwig von Bertalanffy, and then continue on to selected works by Niklas Luhmann. Please email James Pulizzi, [jjpulizzi@ucla.edu](mailto:jjpulizzi@ucla.edu) for more information or to be added to the group's email list.

## PART II

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### 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.

#### **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

### **UCLA Film & Television Archive**

The UCLA Film & Television Archive is the second largest moving image archive in the United States after the Library of Congress, and the world's largest university-based media archive. It is committed to the collection, restoration and exhibition of moving images. The Archive's public programs can be seen at the Billy Wilder Theater in Westwood Village, Los Angeles. The Archive loans prints from its vast collection to cinemathèques and film festivals around the world. Additionally, footage licensed from the Archive has appeared in many notable projects for the big screen, television and other media. Many items in the Archive's collections can be accessed for research by appointment through the Archive Research & Study Center at UCLA. <https://www.cinema.ucla.edu/>

## **HAMMER MUSEUM**

### **UCLA Hammer Poetry Readings**

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

### **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**

### **Beyond Baroque**

Beyond Baroque's archive houses the West Coast's most comprehensive, independent collection of small press chapbook and magazine publications as well as an extensive collection of literary ephemera. The archive collects and preserves works and is non-lending. It is open to members, researchers, and workshop participants. It contains over 40,000 volumes of rare small and independent presses, self-published writers' chapbooks, rare avant-garde and hand-printed literary periodicals, broadsides, and anthologies, with a specialization in post-'68 work. The chapbook collection, one of the few dedicated to the form, features self-published and limited-run, handcrafted Xeroxed, mimeographed, offset and hand-printed one-of-a-kind works. [www.beyondbaroque.org](http://www.beyondbaroque.org)

### **California African American Museum**

The mission of the California African American Museum is to research, collect, preserve, and interpret for public enrichment the history, art and culture of African Americans with an emphasis on California and the western United States. CAAM's Research Library supports the mission of the California African American Museum housing more than 20,000 items of books, periodicals, and records. The Library provides programmatic and research service and materials support for its staff and curators. The Research Library is managed by a certified librarian who is also available to serve the general public on days when the Museum is open and by appointment. <http://www.caamuseum.org/>

### **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.

### **Japanese American National Museum**

The Japanese American National Museum is the largest museum in the United States dedicated to sharing the experience of Americans of Japanese ancestry. The mission of the Japanese American National Museum is to promote understanding and appreciation of America's ethnic and cultural diversity by sharing the Japanese American experience. The museum's Hirasaki National Resource Center serves more than 8,000 researchers, writers, students, family historians, filmmakers, and other museum visitors annually both onsite and online through its reference, research and reproduction services.

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

### **Los Angeles County Museum of Art**

Since its inception in 1965, the Los Angeles County Museum of Art (LACMA) has been devoted to collecting works of art that span both history and geography, in addition to representing Los Angeles's uniquely diverse population. In keeping with LACMA's commitment to research and education, the Mr. and Mrs. Allan C. Balch Art Research Library maintains an extensive, non-circulating collection of research-level materials that support the museum's collections and programming. The library holds over 200,000 monographs, exhibition catalogs, journals, periodicals, reference resources, and current auction catalogs, as well as a growing collection of art ephemera files. As of January 2014, the library shares its space with LACMA's Art and Technology program. [www.lacma.org](http://www.lacma.org)

### **Margaret Herrick Library, Academy of Motion Picture Arts and Sciences**

The Margaret Herrick Library is a world-renowned, non-circulating reference and research collection devoted to the history and development of the motion picture as an art form and an industry. Established in 1928 and now located in Beverly Hills, the library is open to the public and used year-round by students, scholars, historians and industry professionals. <http://www.oscars.org/library>

### **Museum of Latin American Art**

The Museum of Latin American Art expands knowledge and appreciation of modern and contemporary Latin American art through its Collection, ground-breaking Exhibitions, stimulating Educational Programs, and engaging Cultural Events. <https://www.molaa.org/>

### **The Museum of Tolerance**

The Museum of Tolerance (MOT) is a human rights laboratory and educational center dedicated to

challenging visitors to understand the Holocaust in both historic and contemporary contexts and confront all forms of prejudice and discrimination in our world today. In addition to books and periodicals, the Library also hold many other formats, including videos (VHS and DVD), audiocassettes and CDs, educational kits, visual materials (posters, slides, etc.), and microfilm.  
<http://www.museumoftolerance.com/>

**The Southern California Library**

The Southern California Library documents and makes accessible histories of struggles that challenge racism and other systems of oppression so we can all imagine and sustain possibilities for freedom. SCL is a community library and archive located in South Los Angeles. Founded over 50 years ago, the Library holds extensive collections of histories of community resistance in Los Angeles and beyond. Everyone is welcome to use the Library's resources to research and put to practice the histories of everyday people working to create change. <http://www.socallib.org/>

## PART III

### FACULTY

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**LIST OF ENGLISH GRADUATE COURSES FOR 2016 – 2017**  
**[updated 2-7-17]**

**FALL 2016**

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200	Approaches to Literary Research*	Prof. Behdad
244	Old and Medieval English Literature	Prof. Chism
246	Renaissance Literature	Prof. Shuger
254	American Literature to 1900	Prof. Cohen
M270	Seminar: Literary Theory	Prof. Makdisi
M299	Interdisciplinary American Studies	Prof. Looby

\* First year students are strongly encouraged to enroll in this proseminar and will be given priority.

**WINTER 2017**

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201C	Developments and Issues in Modern Critical Thought	Prof. Seltzer
M215	Paleography of Latin and Vernacular Manuscripts, 900 to 1500	Prof. Fisher
246	Renaissance Literature	Prof. McEachern
257	Studies in Poetry	Prof. D'Aguiar
259	Studies in Criticism	Prof. Kareem
260	Studies in Literature and Its Relationship to Arts and Sciences	Prof. Heise
M262	Studies in Afro-American Literature	Prof. Mullen
265	Postcolonial Literatures	Prof. DeLoughrey
M270.1	Seminar: Literary Theory	Prof. McMillan
	Seminar in Experimental Critical Theory*	Prof. Kaufman

\* The first half of the Experimental Critical Theory (ECT) seminar will be offered as Comparative Literature 290 in the winter. The second half will be offered as English 259 in the spring. Enrollment by permission of instructor only.

**SPRING 2017**

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201C	Developments and Issues in Modern Critical Thought	Prof. Grossman
211	Old English	Prof. Minkova
250	Restoration and 18th-Century Literature	Prof. Deutsch
254	American Literature to 1900	Prof. Colacurcio
M261	Studies in Chicana/Chicano Literature	Prof. Lopez
M262	Studies in Afro-American Literature	Prof. Yarborough
M270	Seminar: Literary Theory	Prof. Kaufman

## FALL 2016 SEMINAR DESCRIPTIONS

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English 200

**Graduate Proseminar**  
Approaches to Literary Research

Prof. Behdad

Mondays, 12:00pm – 2:50pm

The English pro-seminar is designed as a general introduction to literary research methodology and to a variety of contemporary critical approaches to the study of literature in English. As well, the goal of this seminar is to introduce entering Ph.D. students to some of the major areas of faculty research represented at UCLA by featuring pairings of faculty guests who will cover such topics and approaches as the archive, formalism and history, environmental humanism, textual criticism, postcolonial criticism, etc. In addition to some theoretical works on aesthetics and politics of representation, we will read work by the faculty presenters as well as selections of their choosing.

English 244

**Knowledge and Transculturation in the Premodern World**  
Old and Medieval English Literature

Prof. Chism

Mondays, 3:00pm – 5:50pm

This seminar explores transculturations of knowledge in the late antique, medieval, and early modern periods, when systems of knowledge were configured and transmitted very differently. What happens when Greek philosophical figures such as Aristotle, Plato, and Plotinus, are synthesized within Islamic and Christian cultures? How do theoretical, practical, and esoteric modes of science alter when transmitted between Asian, Mediterranean, and western practitioners and how do their stakes change? How do medieval and early modern epistemologies change in response to strange knowledge, and how do these knowledges become naturalized? How do forms of encyclopedism and archivism develop across the medieval Islamic and Christian worlds for organizing knowledge. Taught as a LAMAR seminar, this interdisciplinary course will feature guest speakers from within and outside of UCLA. Focuses can range from technologies of writing and interpretation, through astronomy, astrology, visual arts, geography, and philosophy, depending on the interests of the participants, who will use the seminar to work towards a larger project or two shorter ones.

Texts may include: Aristotle, Lucretius, *The Book of the Apple*, excerpts from Roger Bacon's *Opus Maius*, Ibn Tufayl's *Hayy ibn Yaqdhan*, Albertus Magnus, Chaucer's Squire's Tale, and *Treatise on the Astrolabe*, the "Tawaddud, the scholarly slave girl," and its transmigrations to Spain in "La doncella Teodor" and to the New World in the Mayan community books. Secondary texts and theoretical approaches may include Michel Foucault's *The Order of Things* and *The Archaeology of Knowledge*, Frank Kermode's *The Genesis of Secrecy*, Karin Knorr Cetina's *Epistemic Cultures*, Bruno Latour's *We Have Never Been Modern*, Valerie Flint's *The Rise of Magic in Early Medieval Europe*, and Turner's *Science in Medieval Islam*. **Requirements:** 1 seminar project paper (with short prospectus, bibliography, and first draft) **or** two conference length papers 10-12 pp; weekly response papers; 1 class presentation; active class discussion.

English 246

**The English Reformation**  
Renaissance Literature

Prof. Shuger

Wednesdays, 3:00pm – 5:50pm

The course is intended to provide an introduction to English Reformation theology (Protestant and Catholic), ranging over the fundamentals of soteriology and ecclesiology, public and private devotions, marriage manuals, liturgical calendars, biblical exegesis, the epistemology of faith, and flagellating monkeys. This will involve reading some of the most glorious and powerful prose ever written in English.

(continued)

## FALL 2016 SEMINAR DESCRIPTIONS

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The material is essential background for anyone working in early American as well as Tudor-Stuart literature. Indeed, it will be followed by a winter seminar in the religious literature (Spenser, Donne, Herbert, et alia) of early modern England, this to be taught by Professor McEachern.

If it seems appropriate and/or desirable, we can set up a group independent study to read some of the Latin texts. A considerable amount of Reformation and Counter-Reformation theology was written in Latin and never translated; most of it has in consequence been steadfastly (and most undeservedly) ignored.

English 254

***How to Write a Nineteenth-Century Poem***  
American Literature to 1900

Prof. Cohen

Tuesdays, 3:00pm – 5:50pm

This course on nineteenth-century American literature will focus on the writing of poetry in the U.S., though it will apply to nineteenth-century poetics more generally.

We will approach the topic of poetry by way of the practices through which nineteenth-century authors actually used to write poetry. We won't necessarily write our own poems, but we will think about how poems were written, looking at both the major aesthetic trends and theories (arguments about sentimentalism or prosody, for example) as well as the material practices that professional and amateur writers used to compose poetry. We will examine how nineteenth-century genres, formats, and modes of circulation helped to shape the production of poetry. Each week will therefore focus on a different method for writing and exchanging poems: letters, commonplace books, albums, textbooks, as well as books, magazines, and broadsides. In addition to studying authors and contexts, students will have the opportunity to work directly with nineteenth-century materials and manuscripts.

Our primary authors will include Walt Whitman, Emily Dickinson, and Henry Wadsworth Longfellow, along with many amateur, anonymous, and less-well known writers. We will also read a variety of recent critical essays on nineteenth-century poetry and poetics.

Assignments will include an in-class presentation, a seminar paper, and a descriptive archival project, as well as regular participation in discussions.

English M270

***Jameson and London, Modern and Postmodern***  
Seminar: Literary Theory

Prof. Makdisi

Tuesdays, 9:00am – 11:50am

In this seminar, we will read some of the key works by Fredric Jameson on the questions of modernity and postmodernity in relation to selected literary and visual texts addressing modern and postmodern London. The aim will be to develop a two-way dialogue between literature and theory, to read the different kinds of texts with and against one another in order to develop a fuller understanding of the dynamics of modernity and postmodernity both in general and as grounded in one particular site in which these dynamics have worked (and continue to work) themselves out. Texts by Jameson will include parts or all of *Postmodernism, Or, the Cultural Logic of Late Capitalism*; *The Seeds of Time*; *The Ancients and the Postmoderns*; *The Modernist Papers*; and *The Antinomies of Realism*. Texts engaging London will include work by Virginia Woolf, T. S. Eliot, Iain Sinclair, J. G. Ballard, Alan Moore, Peter Ackroyd, Patrick Keiller, Zadie Smith and Laura Oldfield Ford.

## FALL 2016 SEMINAR DESCRIPTIONS

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English M299

***American Sex***  
Interdisciplinary American Studies

Prof. Looby

Wednesdays, 9:00am – 11:50am

This course will explore the emergence of American sexuality through a series of historical and literary case studies examined from an interdisciplinary perspective. We will read some novels and observe how they register inflection points in the emergence of modern American sexuality—among them Charles Brockden Brown, *Memoirs of Stephen Calvert* (1799-1800); Julia Ward Howe, *The Hermaphrodite* (c. 1846-47); Margaret J. M. Sweat, *Ethel's Love-Life* (1859); Theodore Winthrop, *Cecil Dreeme* (1861); perhaps Melville's *Billy Budd* (wr. 1888-91, pub. 1924). We will also look at some historical cases—likely to include Jonathan Edwards and the "bad book" affair (1744); Alexander Hamilton's adultery scandal (1790s); and the Cincinnati controversy over Robert Mapplethorpe's photographs (1990). We will ask as well whether visual and plastic art works might contribute something essential to the history of sexuality, considering Hiram Powers' sensational statue of the *Greek Slave* (1843) and other sculptures whose erotic power was ambivalently recognized, as well as the Thomas Eakins painting usually known as "The Swimming Hole" (1884-85). Theoretical readings on the history of sexuality will be chosen in consultation with enrolled students.

## WINTER 2017 SEMINAR DESCRIPTIONS

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English 201C

### ***Realisms***

Prof. Seltzer

Developments and Issues in Modern Critical Thought

Wednesdays, 12:00pm – 2:50pm

This course centers on realism, or, more exactly, realisms. Realism, as genre or tendency, is premised on a world that comes to itself by reporting and staging its own the conditions. Such a world is one recast by the presence of alternatives--and so always in a state of suspense and given to what the novelist David Shields calls "reality hunger." Realisms present how we live in and with these circular networks, and so how such a world renders its own reality comprehensible to itself. We will look first at two very recent attempts to take the temperature of such a world: Tom McCarthy's novel *Satin Island* (on the drive to write "the great report" on the contemporary) and China Miéville's novel *This Census-Taker* (on storifying our lives and its data-base fictions--census-taking as form of life.) Such an interdisciplinary turn may lend itself to seemingly harmless introductory surveys—at times, to approaches, genres, and theories as nearly one-word arguments. There may be no way around these problems, but there are different ways of entering them. Such interdisciplinary concerns are not alien to realism; they are constitutive of it. So we will next look back at canonical, albeit weird, realisms (novels, for example, of Theodore Dreiser, William Dean Howells, Henry James). Third, we'll look at some recent experimental realisms (for example, the fiction of Kazuo Ishiguro, Cormac McCarthy or Natsuo Kirino) in which reality hunger, economic rupture, and new ego-technic media lead realism into uncanny valleys. Each week core readings will dock onto recent work in art theory, media studies, social psychology, science studies. Course requirements: either two shorter papers--each may take the form of a brief essay or a book review—or a longer term paper.

English M215

### ***Paleography of British Manuscripts, 900- 1500***

Prof. Fisher

Paleography of Latin and Vernacular Manuscripts, 900 to 1500

Tuesdays and Thursdays, 10:00am – 11:50am

This class will train students in the codicology and paleography of manuscripts produced in Britain from the earliest writings that survive to the beginning of the print-culture world. The seminar will address the challenges of reading medieval texts without the support of modern critical editions. In particular, we will seek how to put the empirical aspects of paleography and codicology - describing and dating old books - in the service of critical arguments about texts. That is, we will work to bridge old-school "book history" and current trends in "the history of the book." Part of this conversation will necessarily consider the role of technology in the study of medieval texts and books. The seminar will meet twice per week. One meeting each week will be held in UCLA's Special Collections, working hands-on with UCLA's remarkable and teaching-focused collection of medieval manuscripts, leaves, and fragments.

English 246

### ***Reading (for) Religion in Early Modern England*** Renaissance Literature

Prof. McEachern

Thursdays, 12:00pm – 2:50pm

What does it mean to "read for" religious identity (or any other kind) in the literature of early modern England -- arguably the most critical moment in the history of modern belief formation? This course will consider a variety of authors and genres -- e.g., Spenser, Shakespeare, Donne, Herbert -- in the contested contexts of Reformation culture. We will read and discuss with an eye to informing ourselves about the intellectual and political issues of the turn of the Tudor-Stuart century (1580s-1610s), treating with such matters as the effects of confessional difference upon aesthetic production; narratives of disenchantment; or the relation between theological and material practices of worship. Of equal concern will be how transcendental matters manifest (or don't) in the poetry and plays under consideration --i.e. are some genres or poetics more amenable to being read for religion than others? -- as well as the relation of religious belief to what it is we do when we believe in a play or a poem (or, in Coleridge's famous phrase, "the willing suspension of disbelief"). This course can be taken as the second part of a

## WINTER 2017 SEMINAR DESCRIPTIONS

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two-term sequence with Professor Shuger's course in the fall term, though the latter is *not* a prerequisite for this one. I imagine it will be of particular interest to students interested in the history of belief, or in brushing up their Reformation, or in a promiscuous selection of Renaissance writers and genres considered through the lens of supernatural concerns.

English 257

***Studies in Poetry and Prose***  
Studies in Poetry

Prof. D'Aguiar

Tuesdays, 3:00pm – 5:50pm

This classic workshop format promotes Creative Writing in the two genres of poetry and fiction though each can hybridize to include prose poems, collage, found poems, flash fiction, monologues, dialogues, micro fiction, meta-fiction and the longer form of the short story and poem. We subject weekly writing assignments to the workshop process of critical and creative discussion with the desired result of a final revised portfolio. We read and discuss published poems and stories along with the creative assignments. Throughout the quarter, in the best tradition of experimentation, we cultivate the notion of a writing persona as conjoined to the quotidian body of the person who declares that she is or wishes to be a writer, and simultaneously, curate the objects that populate our imaginative lives.

Readings (TBC)

### Poetry

Solmaz Sharif, *Look*

Claudia Rankine, *Citizen: An American Lyric*

In addition to a handout

### Short Fiction

Brian Evenson, *Anskan House* (read it here, <http://www.redividerjournal.org/anskan-house/>)

Yoko Tawada, *Memoirs of a Polar Bear* (read it here, <https://granta.com/memoirs-polar-bear/>)

Lionel Shriver, *Kilifi Creek* (read it here, <https://www.theguardian.com/books/2014/oct/01/kilifi-creek-lionel-shriver-bbc-short-story-2014-winner>)

In addition to a handout

### Essays

Toni Morrison, *The Site of Memory* (PDF handout)

Neima Jahromi, *Poetry and Politics in Iran* (read it here, <http://www.newyorker.com/books/page-turner/poetry-and-politics-in-iran>)

In addition to a handout

English 259

***Eighteenth-Century Pursuits***  
Studies in Criticism

Prof. Kareem

Thursdays, 3:00pm – 5:50pm

This seminar invites students to consider the pursuit as topic and trajectory within eighteenth-century literature. We will consider meditations on some of the century's favorite pastimes—fishing; hunting; gambling; philosophizing—as well as libidinal pursuit as both the favorite subject and *modus operandi* of the novel form. Readings will include primary works by Samuel Richardson, Choderlos de Laclos, John Locke, Laurence Sterne, David Hume, Samuel Johnson, Isaac Walton, Benjamin Franklin, Jane Austen, and others. Central to our discussions will be a consideration of the pursuit's formal properties: does pursuit generally follow the curve of William Hogarth's line of beauty? Is reading always a form of pursuit? Can there be an objectless pursuit?

## WINTER 2017 SEMINAR DESCRIPTIONS

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English 260

***BioCities: Urban Ecology and the Cultural Imagination***  
Studies in Literature and Its Relationship to Arts and Sciences

Prof. Heise

Tuesdays, 9:00am – 11:50am

This seminar introduces students to the study of nature in the modern city with the help of materials from environmental history, environmental literature, ecocriticism, cultural geography, urban studies (including urban planning), design, and architecture. From the early 20th to the early 21st century, the experience of the metropolis has been one of the most powerful catalysts for distinctively modernist idioms in literature, film, painting, and architecture, and it has also provided one of the matrices for distinctively postmodern literature and design idioms in the period after 1960. In 2008, humanity crossed a historical boundary: more than 50% of the global population now lives in cities, and future population growth will occur or end up in urban areas, with important ecological as well as social, cultural, and aesthetic consequences. Even though urban ecology is only beginning to emerge as a major new research area in the natural sciences and urban planning, the city has had a biological identity since long before modernity, and is beginning to develop an ecological profile again in the contemporary globalized metropolis. The BioCities seminar will explore the realities and cultural imaginations of the city as novel ecosystem over time and around the globe through stories, maps, and images. It will provide students with a global horizon in terms of how the city is imagined and represented in literature, film, and other media over the course of last hundred years, and it will also develop a particular focus on Los Angeles. Readings will include literary works; nonfictional text; planning, architectural, and geographical document; and works across media such as photography, films, maps, websites, and databases.

English M262

***When Black is Green:***  
***African American Aesthetics and Eco-poetics***  
Studies in Afro-American Literature

Prof. Mullen

Wednesdays, 9:00am – 11:50am

In this graduate seminar we will read two required texts, a poetry anthology compiled by Camille T. Dungy and a book of critical essays by Evie Shockley. Students also are encouraged to read additional recommended texts. Dungy and Shockley are poets associated with Cave Canem, perhaps the most influential organization of African American poets since the Black Arts Movement of the 1960s and 1970s. Together, these texts represent important trends in African American poetry, such as a shift from defining a prescriptive black aesthetic to a more descriptive and expansive exploration of black aesthetics. We will ask what role environmentalism, ecology, and eco-poetics, along with increasing interest in formal innovation, might play in expanding possibilities for writers and readers of African poetry. Instead of lecture, the format for this seminar is student-centered discussion of reading and writing assignments. For this reason, regular and prompt attendance and participation are essential.

### **Two required texts:**

*Black Nature*, Camille T. Dungy, editor (We will read the complete text in order, beginning with Dungy's "Introduction" and "Cycle One"; then "Cycle Two," and so forth.)

*Renegade Poetics*, Evie Shockley (We will focus on Part II of this text.)

### **A few recommended texts:**

*Black Faces, White Spaces: Reimagining the Relationship of African Americans to the Great Outdoors*, Carolyn Finney

*Rooted in the Earth: Reclaiming the African American Environmental Heritage*, Dianne D. Glave

*To Love the Wind and the Rain*, Dianne D. Glave and Mark Stoll, editors

*African American Environmental Thought: Foundations*, Kimberly K. Smith

*Toxic Communities: Environmental Racism, Industrial Pollution, and Residential Mobility*, Dorceta Taylor

## WINTER 2017 SEMINAR DESCRIPTIONS

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English 265

***Postcolonial Studies and the Anthropocene:  
Figuring Climate Change***  
Postcolonial Literatures

Prof. DeLoughrey

Tuesdays, 12:00pm – 2:50pm

The increasing recognition of global climate change has catalyzed a new body of work in the visual arts, literature, and film which engage and critique an era of “carbon colonialism.” This course offers a global and comparative study of places at the frontline of climate change such as tropical islands and the poles which are more visibly confronting sea level rise and glacial melt, and places these discourses in relation to the history of empire. We will read current debates about the new geological epoch termed the Anthropocene (and the Capitalocene, Chthulucene, & Plasticene) and raise questions as to how an era of environmental change may produce new narrative and artistic forms, such as the genre of “Cli-Fi,” defined as both “Climate Fiction” as well as “Climate Film.” We’ll examine how various narrative and visual modes—the novel, short story, documentary film, and art installations--engage different modes of storytelling about global environmental change such as apocalypse, slow violence, utopia, and dystopia.

English M270.1

***Recent Issues in American Studies and Queer Theory:  
Sensation, Affect, and Pleasure***  
Seminar: Literary Theory

Prof. McMillan

Wednesdays, 3:00pm – 5:50pm

Following on the heels of the “affective turn” in literary studies, sensation and pleasure have emerged as key terms in American Studies and queer theory as of late, and in turn, have caused scholars to wrestle with the core methodological commitments of both fields. How can American Studies, traditionally narrated through its engagement with American exceptionalism, be used as a methodological apparatus to interrogate black women’s participation in the pornography industry, for instance? And how can queer theory, so often framed through its attention to normativity and identity, consider racial and sexual abjection as part of its disciplinary purview as well? Throughout the quarter, we will read interdisciplinary works utilizing analytical frameworks from psychoanalysis, black feminist theory, sexology, and cultural studies that turn to contemporary art, literature, moving-image media, visual culture, and performance art as their objects of study in order to trenchantly engage with, and vibrantly enliven, American Studies and queer theory. Readings by Mirelle Miller-Young, Hoang Nguyen, Amber Musser, Jennifer Nash, Juana Rodriguez, Hiram Perez, and Ann Cvetcovich, among others.

Com Lit 290

***Seminar in Experimental Critical Theory***

Prof. Kaufman

Wednesdays, 2:00pm – 4:50pm

This 2-quarter seminar (comprised of Comparative Literature 290 in winter quarter and English 259 in spring quarter) is offered by the UCLA Program in Experimental Critical Theory. For more information, please visit:

<http://ect.humnet.ucla.edu/>

## SPRING 2017 SEMINAR DESCRIPTIONS

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English 201C

**Standardization (standardisation):  
Histories & Theories: Measurement & Money**  
Developments and Issues in Modern Critical Thought

Prof. Grossman

Thursdays, 9:00am – 11:50am

This course aims to introduce students to the topic of standardization. What standardization is, how we should define it, and what historical forms it has taken are all questions that we will explore. We will focus our discussion first on the standardizing of measurements. What is a yard? What relation does it have to the (French) meter? We will consider this study of measurement, or metrology, especially through historians of science such as Bruno Latour, Peter Galison, and Lorraine Daston. Standardizing of measurement also formed part of globalizing commodities exchange, and the second focus of this course will be on the gold standard and the standardizing of paper notes. We will read histories and theories of money, including Marx's, along with Gaskell and Balzac, to examine money's standardization.

Throughout we will consider how literature intersects with standardization and what reading fiction for standardization might involve. Beyond our two specific focuses—measurement and money—students are invited to investigate standardization, and infrastructure generally, across periods and places. Mortality was tabularized in the seventeenth century; language “purified” in the eighteenth; orchestras were set to a pitch and anatomical medicine projected a standardized body in the nineteenth century; standard shipping containers were developed in the twentieth for global intermodal transport and English alphabetic letters encoded by computers into ASCII (the American Standard Code for Information Interchange). As the variety of these examples suggests, the history of standardization is anything but standardized. Can exploring standardization teach us, we will ask, anything about our current theoretical approaches? We will use the topic of standardization to open up and focus intellectual pressure on an array of critical approaches including the history of science; design and technology; disability, race and gender studies; and globalization. Though our syllabus is tilted by the professor's predisposition toward nineteenth-century England, for students' 15-page final research projects this course remains untied to period and global in outlook.

English 211

**Old English**

Prof. Minkova

Mondays, 3:00pm – 5:50pm

The course offers a linguistic introduction to Old English with particular emphasis on the structural differences between the older language and Modern English. It is designed for students unfamiliar with the pronunciation and grammar of Old English; the goal is to achieve a level of competence in the older language which would allow informed scholarly judgments and further study of the cultural and literary heritage of English. Class time will be split evenly between description of the various features of Old English (my job) and discussion/translation of Old English texts (your job – one or two students lead the discussion). The last two weeks will be dedicated to Anglo-Saxon verse: its structure, diction, and longevity.

English 250

**Savage Indignation—Satire and Anger from Swift through Austen**  
Restoration and 18th-Century Literature

Prof. Deutsch

Tuesdays, 12:00pm – 2:50pm

This course begins with a paradox: Western satire could be said to begin with the *Iliad* and the wrath of Achilles, a defiance that finds its deformed mirror in the derision of Thersites. Both Achilles and Thersites dissent from the Trojan War: one becomes its tragic hero and exemplar of epic, the other an object of

## SPRING 2017 SEMINAR DESCRIPTIONS

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abuse and mockery, emblem of the genre's monstrosity. When Jonathan Swift coined the legendary phrase "savage indignation" in his self-authored epitaph, he evokes (via the "angry" satirist Juvenal) both Achilles and Thersites, heroic anger and inhumanity, to characterize his sufferings as a satirist. This course will explore satiric rage and its complex connection to authority and gendered embodiment across a variety of genres. Our primary texts may include poetry and prose by Jonathan Swift, Alexander Pope, Samuel Johnson, Mary Leapor, Mary Barber, Henry Fielding, Tobias Smollett, Frances Burney, and possibly even that great hater, Jane Austen. Course requirements include several short papers, an oral presentation, class participation, and a longer final paper.

English 254

**Emerson**  
American Literature to 1900

Prof. Colacurcio

Wednesdays, 12:00pm – 2:50pm

No, Emerson did not solve the enduring problems of race and gender. And probably he does not sponsor the idea of the literary scholar as political activist. But there may be other reasons to read him: For one thing, the syllabus of the (so-called) American Renaissance reads like a series of arguments for and against his idealist epistemology, his well-considered philosophical "optimism," and his painfully private sense of the self. For another, his steady and unabashed facing up to the problem of "other minds" deserves the un-condescending notice of serious philosophy. And--plus—the sucker could write: hard to pick up his literary method in mid career, where he seems not one of the world's great explainers, but if you start with the Unitarian sermons and early public lectures... Well, you get the point. .And besides, I dare you.

English M261

**The Latino 19th Century**  
Studies in Chicana/Chicano Literature

Prof. Lopez

Tuesdays, 3:00pm – 5:50pm

In this seminar we will ask how our ideas of space, place, and nation change when we entertain the notion of a Latinx 19<sup>th</sup> century. How does such a thing revise our understanding of "American" studies? How does it help us craft new visions and new histories of "American" literature? The years since the 1993 publication of Donald Pease and Amy Kaplan's *Cultures of US Imperialism* have seen an incredible amount of progressive, canon defying scholarship in nineteenth-century US studies, but this scholarship largely focuses on English-language texts. Truly innovative, field-changing work requires if not fluency in a language other than English then at least the humility to recognize our scholarly limitations due to the vast amounts of material – especially in Spanish – for which we cannot account. Fortunately much of that Spanish-language material exists in translation for us to explore in this seminar. Together we will trace the circuits of 19<sup>th</sup> century Latinx literary production, and we will see how this tradition intersects with but does not replicate literary histories based around the Atlantic seaboard. We will see how the Latinx 19<sup>th</sup> century decenters literary production across the US to Florida, New Mexico, Texas, California, Cuba, Mexico, and even further south. In so doing we will also begin to see how, as Jesse Alemán puts it in his preface to *The Latino Nineteenth Century* (NYU P, 2016), "it is a deliberate Anglocentric ideological gesture to continue to fancy New England as the center of American literature and print culture," (ix). We will work this quarter on developing new scholarly gestures that take into account the long, historical presence of Latinxs in this country and the cultural legacies they've left behind.

Readings will be in English and will include Alemán's *The Latino Nineteenth Century* anthology, co-edited with Rodrigo Lazo as well as primary texts by José Martí, María Amparo Ruiz de Burton, Martin Delaney, Vicente Rosales, Loreta Velazquez and more. Seminar time will include hands-on exploration of archival material in YRL's special collections as well as live conversations with cutting-edge scholars – including Lazo and Alemán – working in the field of nineteenth-century Latinx Studies.

## SPRING 2017 SEMINAR DESCRIPTIONS

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(This class counts toward the post-1780 breadth requirement for English)

English M262

***The Literature of Slavery and Abolition***  
Studies in Afro-American Literature

Prof. Yarborough

Thursdays, 12:00pm – 2:50pm

We encounter contentious discussions of slavery, race, and citizenship from the earliest days of the Republic. For obvious reasons, debates over these charged topics occur with increasing frequency and intensity through the first half of the nineteenth century as the nation careens toward the Civil War. In this seminar, we will examine a wide range of texts that engage directly the vexed question of chattel slavery in the United States. Although we may touch on materials from the eighteenth and early nineteenth centuries, the bulk of the assigned reading dates from roughly 1820 through 1865. We will cover full-length works by David Walker, Harriet Jacobs, Frederick Douglass, and Harriet Beecher Stowe, among others. We will also read shorter pieces—fiction, poetry, journalism, essays, and autobiography—by writers such as James McCune Smith, William Lloyd Garrison, Frances E. W. Harper, Lydia Maria Child, and Henry Highland Garnet. Issues to be discussed include the evolving construction of blackness in the United States, sentimentality and abolition, the role of women in the slavery debate, the political uses of art, Christianity and slavery, and conflicting attitudes regarding violence in the antislavery struggle.

Requirements

attendance and class participation  
weekly on-line posts  
an oral presentation  
a short paper (5-6 pages)  
a final paper (15-20 pages)

English M270

***Phenomenology and the Environment***  
Seminar: Literary Theory

Prof. Kaufman

Wednesdays, 3:00pm – 5:50pm

Although phenomenology is customarily viewed as a method of analyzing human perception, many of its major thinkers devote considerable attention to non-human entities. This course will provide an introduction to the phenomenological tradition through a focus on writings that deal with rocks, plants, objects, air, and stars, in short both the “natural” and “built” environments at different levels of scale and opacity. Authors considered may include: Aristotle, Theophrastus, Albert the Great, La Mettrie, Rousseau, Goethe, Hegel, Husserl, Heidegger, Sartre, Beauvoir, Merleau-Ponty, Bachelard, Lacan, Blanchot, Mudimbe, Nancy, Sarraute, and Ponge.

**PART V**

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**CURRENTLY ENROLLED STUDENTS  
2016-2017**

<b>Name</b>	<b>Field</b>	<b>Stage</b>
Amit, Oriah	20th- and 21st-Century American Literature	Stage One
Azubuko-Udah, Comfort	Postcolonial, 20th- and 21st-Century Lit	Stage One
Barrios, Jacqueline	19th Century British, 19th Century American, Character/Affect Theories, Urbanism	Stage One
Beck, Benjamin	American Lit, Print Culture	Stage Three
Beiner, Suzannah	Restoration and 18th-Century British Literature	Stage One
Bellairs, Jonathan	Medieval Literature	Stage One
Benson, Caitlin	19th-Century British Literature	Stage Two
Bonnici, Kate	Early Modern English literature	Stage One
Bowen, Edward	Medieval Literature	Stage One
Cai, Kathryn	Ecocriticism	Stage Three
Calder, Kimberly	Modernist Poetry, Critical Theory	Stage Three
Callander, Julia	18th Century / Romanticism	Stage Three
Cardon, Kristen	20th- and 21st-Century British Lit	Stage One
Chon, Sharon	Asian-American Literature	Stage Three
Clark, William	19th C American	Stage Three
Cook, Jessica	Ecocriticism, gender studies, food studies, animal studies within 19 <sup>th</sup> c British & Anglophone texts	Stage One
Crawford, Elizabeth	Late Modernist British Literature, 20th-Century Transatlantic Studies	Stage One
Del Balzo, Angelina	Renaissance and 18th C Lit	Stage Three
Delchamps, Vivian	American Lit through 1900	Stage One
Dembowitz, Lauren	Gender Studies / Postcolonial Lit. & Theory	Stage Two
Diamond, Aric	Early Modern English Drama/Prose	Stage One

<b>Name</b>	<b>Field</b>	<b>Stage</b>
Donig, Deborah	Gender Studies / Postcolonial Lit. & Theory	Stage Three
Emery, Paula	Contemporary American Literature, New Media	Stage Three
Encinas, Abraham	Modernism, Anglophone Global Novel	Stage One
Febo, Vanessa	Race and Class Conflict in 19th- and 20th-C. American Literature	Stage Two
Fosbury, Timothy	Transnational Lit	Stage One
Francis, Kersti	Medieval Lit	Stage One
Gallagher, Mark	19th Century American Literature	Stage Two
Hall, Shawn Cailey	18th- and 19th-Century Transatlantic Gothic Literature	Stage Three
Harris, Malcolm	Medieval Literature	Stage Three
Hedlin, Kimberly Susan	Early Modern Literature	Stage Three
Hegel, Allison	Digital Humanities	Stage Three
Hill, Rebecca	Medieval Literature	Stage Three
Horvath Williams, Jessica	Race and Ethnic Studies	Stage Three
Ishikawa, Misho	Medieval literature	Stage One
Jaime, Rafael	Medieval and Chicana/o Literature	Stage One
Jin, Jay	20th- Century American Poetry, Science and Literature	Stage Three
Johnsen, Bethany	18th-Century Novel	Stage One
Josephs, Anya	Renaissance Drama	Stage One
Kello, Robin	Early Modern British Literature	Stage One
Kern, Chelsea	20th- and 21st-Century British Literature, Postcolonial Literature	Stage One
Kim, Boram	18th C British Lit	Stage Three
Kincade, Jonathan	Critical Theory	Stage Two
King, Lauren	Medieval Literature, Gender Studies	Stage One
Lang, Jacob	19th-21st century American literature, Elizabethan-Jacobean drama, critical reading and writing instruction.	Stage Three
Lee, Jessica	African American/Transnational Literature	Stage One
Lee, Ji Eun	Postcolonial and Ethnic Lit	Stage Two

<b>Name</b>	<b>Field</b>	<b>Stage</b>
Lee, Yangjung	Victorian novel, Postcolonialism, Transatlantic, Caribbean	Stage One
Lew, Kirsten Michelle	American Literature	Stage Two
Lopez, Efren	19th Century American Literature	Stage One
Lu, Lillian	19th-Century British Literature, Asian American Literature	Stage One
Macgregor, Jennifer	Postcolonial Lit, Feminist Studies	Stage Two
Medrano, Maria	Latin Amer. and Chicana Lit., Identity Theory, Women of Color Lit.	Stage Three
Mehlman, Gabriel	19th-C. American	Stage Three
Mendoza, Robert	20th-Century American Literature	Stage One
Messner, Craig	19th C American Lit, Critical Theory	Stage Two
Miller, Sydney	20th-C. Literature	Stage Three
Miranda, Joseph	Romanticism, Identity Theory	Stage One
Morphew, Jason	English Renaissance literature and contemporary American poetry	Stage Three
Morse, Samantha	Long 19thC British Literature, Gothic Lit, Gender Studies	Stage One
Nahm, Hannah	19th- and 20th-Century American Literature	Stage Three
Nance, Sarah	Modernism and Poetics	Stage Three
Newman, Eric	20th-C. American Literature	Stage Three
Ocher, Medaya	20th-C. Fiction, Theory	Stage Two
Onugha, Erica	19th-Century American and African American Literature	Stage Three
Pittman, Cole	20th/21st-Century American Literature	Stage One
Pledger, Jene	19th C American Lit	Stage One
Radnia, Michelle	18th- and 19th-Century British Literature	Stage One
Rainwater, Crescent	Victorian Lit	Stage Three
Ravid, Taly	Contemporary American and Jewish American Literature	Stage Three
Reeves, James Bryant	18th C British Literature	Stage Three
Robins, Spencer	20th/21st-Century American Literature	Stage One
Rosson, Grant	19th-Century American Literature	Stage Three
Schmidt, Jeremy	20th-Century British and American Poetry, Science and Literature	Stage Three

<b>Name</b>	<b>Field</b>	<b>Stage</b>
Shaub, Kiel	Medieval Lit	Stage Two
Shih, Alethia	Children's Literature, 19th-Century British Literature	Stage Three
Shin, Stacey June	Postcolonial Literature, Gender Studies	Stage Two
Smith, Megan	Renaissance Lit	Stage Three
Smith, Robert	19th C British Literature	Stage Two
Sommers, Samantha	Early African American Literature and 19th-C. American Literature	Stage Three
Soni, Samir	Restoration and 18th Century Literature	Stage Three
Spies, Emma	19 <sup>th</sup> -C. Brit. lit., the popular press, radical politics, and animal studies	Stage One
Stambler, Arielle	Postcolonial Literature	Stage One
Stanford, Claire	Asian American Literature	Stage One
Thulin, Lesley	British Romanticism	Stage One
Toy, Gregory	Asian American Lit	Stage Two
Tran, Sharon	Contemporary American Literature	Stage Three
Truxaw, Ellen	19th C British Lit, Digital Humanities	Stage Two
Underwood, Brandy	African American Literature	Stage Three
Valenzuela, Gabriela	19th-Century American Literature, Women's writing	Stage One
Verini, Alexandra	Early Modern Lit	Stage Three
Vignola, Michael	Modernism	Stage Two
Voronca, Doris Valeria	Victorian Literature, Scottish Literature	Stage Two
Wagner, Andrew	Shakespeare and Early Modern Literature	Stage Two
Warren, Joyce	African American and Pacific Literature	Stage Three
Wilhelm, Lindsay	Victorian Lit	Stage Three
Wingate, Jordan	Early American Literature	Stage Three
Youn, Sujin	Postcolonial Studies and Critical Theory	Stage Two
Zhang, Allen	Postcolonial Theory, Cultural Studies, Asian-American Literature, Digital Humanities, Chicano/a Literature	Stage Two
Zirulnik, Martin	Late 19th- and Early 20th-Century American Literature	Stage Three

## PART VI

### CURRENT DISSERTATION RESEARCH

Name	Dissertation Title	Chair(s)
Callander, Julia	The Cannibal, the Sodomite, and the Plagiarist: Textual Ownership and Embodiment, 1740-1820	Deutsch
Clark, William	Time's Citizens: Literature and the Temporal Foundations of U.S. Civic Membership, 1885-1929	Looby, Yarborough
Donig, Deborah	Leave Nothing to the Imagination: Global Forms of Unspeakable Atrocity After 1945	Sharpe
Emery, Paula	Driven to Succeed: Automobility in American Fiction, 1919-1945	Yarborough
Harris, Malcolm	Loving the Monstrous Neighbor in Medieval British Paratextual Discourse	Nagy, Chism
Horvath Williams, Jessica	Fragile Minds: Idiosyncrasy, Representation, and Psychological Disability in U.S. Literature, 1798-1899	Deutsch, Yarborough
Jin, Jay	Logics of Scale in Modern and Contemporary Literature	North
Kim, Boram	"Except some beautiful prospect appears within sight of my way": Digression and the Eighteenth-Century Novel	Deutsch
Lang, Jacob	Reading Stevens: Elizabeth Bishop and James Merrill's Response to Wallace Stevens	Yenser
Medrano, Maria De Lourdes	Performance and Mestizaje in 20th/21st Century Literature of the Americas	Perez-Torres
Miller, Sydney	The Improbabilities: Plotting the Weather and Controlling the Climate in 20th Century Fiction	North
Morphew, Jason	Hamlet's Petrarchism	Deutsch, Gallagher
Nahm, Hannah	Alien Love: Passing, Race, and the Ethics of the Neighbor in Post-War African American Novels (1945-1956)	Yarborough
Nance, Sarah	The Pathologies of Flesh: Temporalities of Feminine Embodiment in Contemporary Poetry	Deutsch

<b>Name</b>	<b>Dissertation Title</b>	<b>Chair(s)</b>
Newman, Eric	Queer American Modernism: Aesthetics and Politics Across the Color Line	Goyal
Onugha, Erica	Time: Temporal Syncretism in Nineteenth-Century Life Writings by Black Women	Yarborough
Ravid, Taly	Time Out of Joint: Counterfactuals, Alternate Histories, and Traumatic Narrative	North, Deutsch
Reeves, James Bryant	Unbelief: Atheism in the Literary Imagination, 1790-1810	Nussbaum
Schmidt, Jeremy	Actual Enumeration: Postwar Poetry and the Problems of Number	North
Shih, Alethia	Or Not Growing Up: Resizing Children's Fantasy, 1865-1952	Bristow
Smith, Megan	Perfect Holes: Kenotic Strategies in Early Modern Literature	Gallagher
Soni, Samir	Un/Settling Travelers: The British Novel Set in India, 1760-1820	Nussbaum
Tran, Sharon	Between Asian Girls: On Female Homosociality/Homoeroticism	Lee
Underwood, Brandy	Witnessing Violence: Affect Theory, Crowds, and African American Fiction	Yarborough
Verini, Alexandra	Female Alliance and Utopia in English Society 1401-1668	Chism, Gallagher
Warren, Joyce	Theorizing the Pō: Genealogy, Time, and Space in Polynesian Literature	DeLoughrey
Wilhelm, Lindsay	Evolutionary Aestheticism: Scientific Optimism and Cultural Progress, 1850-1913	Bristow

## PART VII

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### RECENT PLACEMENTS

**2016**

**Gilian Adler**

Adjunct Associate Professor , Barnard College  
*First-Year Writing*

**Sara Burdoff**

Lecturer, UCLA  
*English Literature*

**Ronjaunee Chatterjee**

Visiting Assistant Professor, Loyola Marymount University  
*Department of Women's and Gender Studies*

**John Caughey**

Chair, UCLA Geffen Academy

**Katherine Charles**

Lecturer, UCLA  
*18th- and 19th- Century Transatlantic Literature*

**Dustin Friedman**

Assistant Professor (tenure-track), American University  
*Victorian Literature, Gender and Sexuality, Aesthetic Theory*

**Leigh-Michil George**

Instructor, Pasadena City College  
*English*

**Christine Gottlieb**

Lecturer, UCLA  
*Early Modern Literature*

**Renee Hudson**

UCSD Chancellor's Postdoctoral Fellow, UC San Diego  
*Multiethnic American Literature*

**Laura Lorhan**

Lecturer, UCLA  
*American Literature*

**Lisa Mendelman**

Assistant Professor (tenure-track), Menlo College  
*American Literature*

**Holly Moyer**  
Lecturer, UCLA  
*Medieval Literature*

**Michael Nicholson**  
Mellon Post-Doctoral Fellow, Jackman Humanities Institute, University of Toronto

**Taylor Walle**  
Assistant Professor (tenure-track), Washington and Lee University  
*18th- and 19th-Century British Literature*

**Fuson Wang**  
Assistant Professor (tenure-track), University of California, Riverside  
*English Literature*

**2015**

**Anthony Camara**  
Assistant Professor (tenure-track), University of Calgary  
Speculative and Science Fiction

**Guadalupe Escobar**  
Faculty Fellow in Human Rights, New York University  
American Literature

**Alice Henton**  
Visiting Assistant Professor, Trinity College  
American Literature

**Kimberly Mack**  
Assistant Professor (tenure-track), University of Toledo  
African-American Literature/History and Theory of Race in Literature

**Ian Newman**  
Assistant Professor (tenure-track), Notre Dame University  
18th- and 19th-Century British Literature

**Brendan O'Kelly**  
Career Instructor, University of Oregon, Eugene  
Modernist Literature

**Justine Pizzo**  
Lecturer in English, University of Southampton  
British Literature from 1837 to 1939

**Elizabeth Raisanen**  
Director of Undergraduate Advising  
Clark Honors College at the University of Oregon

**Shirley Tung**  
Assistant Professor (tenure-track), Kansas State University  
17th- and 18th-Century British Literature

**Fuson Wang**

Assistant Professor (tenure-track), City University of New York  
Science and Literature

**Amy Wong**

Assistant Professor (tenure-track), Dominican University of California  
British Literature

**2014**

**Olivia Banner**

Assistant Professor (tenure-track), University of Texas – Dallas  
Emerging Media and Communication

**Tara Fickle**

Assistant Professor (tenure-track), University of Oregon  
Asian American Literature and Digital Humanities

**Daniel Gardner**

Instructor (tenure-track), Cerritos College  
English

**Alice Henton**

Lecturer, UCLA  
19th-Century American Literature

**Alex Hernandez**

Assistant Professor (tenure-track), University of Toronto  
Restoration and 18th Century

**Katherine Isokawa**

Instructor, The Bay School of San Francisco  
Writing and Literature

**Susan Lewak**

Lecturer, UCLA  
20th C American Literature

**Justine Pizzo**

Lecturer, UCLA  
19th-Century British Literature

**Jennifer Smith**

Assistant Professor of English (tenure-track), Pepperdine University

**Sara Torres**

Lecturer, UCLA  
Medieval and Renaissance Literature

**Fuson Wang**

Lecturer, UCLA  
Romantic Literature

**2013**

**Kate Bergren**

Assistant Professor (tenure-track), Trinity College – Hartford  
Romanticism

**Anthony Camara**

Lecturer, UCLA  
19th C British Literature, Visual Culture

**Vivian Davis**

Assistant Professor (tenure-track), University of Arkansas  
Restoration and 18th Century

**Lana Finley**

Lecturer, UCLA  
Early American Literature

**Georgina Guzman**

Assistant Professor (tenure-track), California State University, Channel Islands  
American Literature and Writing

**Donal Harris**

Assistant Professor (tenure-track), University of Memphis  
Modern American Literature

**Allison Johnson**

Lecturer, UCLA  
19th C American Literature

**Kevin Moore**

Lecturer, UC Santa Barbara  
Writing Program

**Ian Newman**

Postdoctoral Fellow, Notre Dame University

**James Pulizzi**

Lecturer, UCLA  
20th/21st C English Literature, Literature and Science

**Josephine Richstad**

Director of Curriculum, World Scholar's Cup

**David Shepard**

Lead Developer, UCLA Center for Digital Humanities

**Charles Russell Stone**

Coordinator, University and General Education Assessment, University of Nevada-Reno

**Jennifer Smith**

Lecturer, Occidental College

**Allison Walker**  
Research Fellow, St. Louis University  
Center for Digital Theology

**2012**

**James Caufield**  
Lecturer, UCLA  
19th C English Literature

**Vivian Davis**  
Visiting Assistant Professor, University of Arkansas  
Restoration and 18th Century

**Dustin Friedman**  
Assistant Professor (tenure-track), National University of Singapore  
Victorian Literature, Gender and Sexuality, Aesthetics

**Adam Gordon**  
Assistant Professor (tenure-track), Whitman College  
19th C American

**Austin Graham**  
Assistant Professor (tenure-track), Columbia University  
19th and 20th C American

**Eric Gudas**  
Lecturer, UCLA  
20th C American Literature

**James Pulizzi**  
Arnhold Faculty Fellow, University of California, Santa Barbara  
Contemporary and Media Theory

**Maureen Shay**  
Lecturer, UCLA  
Postcolonial Literature

**David Shepard**  
Visiting Assistant Professor, Center for Digital Humanities, UCLA  
Digital Humanities, 20th C., Postmodern literature

**Jennifer Smith**  
Lecturer, UCLA  
Medieval Literature

**Maureen Shay**  
Lecturer, UCLA  
Postcolonial Literature

**Erin Suzuki**

Assistant Professor (tenure-track), Emory University  
Postcolonial, Ecology, Oceania

**Sara Torres**

George T. and Margaret W. Romani Fellowship, CMRS UCLA  
Medieval and Early Modern Literature

**Alison Walker**

Postdoctoral Fellow, Center for Digital Theology at St. Louis University  
Medieval

**2011**

**Michael Devine**

Assistant Professor (tenure-track), State University of New York, Plattsburgh

**Geneva Gano**

Assistant Professor (tenure-track), Antioch College, Yellow Springs, Ohio

**Adam Gordon**

John B. Hench Postdoctoral Fellow, American Antiquarian Society

**T. Austin Graham**

ACLS New Faculty Fellow, University of Virginia

**Eric Gudas**

Lecturer, UCLA Department of English

**Julian Knox**

Lecturer, University of South Alabama

**Adam Lowenstein**

Lecturer, UCLA Department of English

**Christina Nagao**

Lecturer, UCLA Department of English

**Thomas O'Donnell**

Assistant Professor (tenure-track), Fordham University (beginning 2012)  
Medieval Literature

**Anne Stiles**

Assistant Professor (tenure-track), St. Louis University

**Erin Suzuki**

Lecturer, UCLA Department of English

**Dennis Tyler**

Assistant Professor (tenure-track), Fordham University (beginning 2012)  
African-American Literature

## 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*

## PART VI

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### RECENT BOOKS BY GRADUATES

- Belcher, Wendy Laura. *Writing your Journal Article in Twelve Weeks: A Guide to Academic Publishing Success*. Thousand Oaks, CA: SAGE Publications, 2009.
- *Abyssinia's Samuel Johnson: Ethiopian Thought in the Making of an English Author*. New York: Oxford University Press USA, 2012.
- Cruz, Denise. *Transpacific Femininities: The Making of the Modern Filipina*. Durham, NC: Duke University Press, 2012.
- Galvan, Jill Nicole. *The Sympathetic Medium: Feminine Channeling, the Occult, and Communication Technologies, 1859-1919*. Ithaca : Cornell University Press, 2010.
- Griffin, Martin. *Ashes of the Mind : War and Memory in Northern Literature, 1865-1900*. Amherst: University of Massachusetts Press, 2009.
- Janzen, Rhoda. *Mennonite in a Little Black Dress: A Memoir*. New York: Henry Holt and Co., 2009.
- Kasmer, Lisa. *Novel Histories: British Women Writing History, 1760-1830*. Madison, NJ: Farleigh Dickinson University Press, 2012.
- Lee, Maurice S. *The Cambridge Companion to Frederick Douglass*. Cambridge University Press, 2009.
- Leveen, Lois. *The Secrets of Mary Bowser*. New York: Harper Collins/William Morrow, 2012.
- Levy, Michelle Nancy. *Family Authorship and Romantic Print Culture*. Basingstoke; New York, N.Y.: Palgrave Macmillan, 2008.
- O'Donnell, Thomas and Matthew Paris, Jocelyn Wogan-Browne, Thelma S Fenster, Margaret Lamont, Christopher Baswell, Patricia A Quinn. *The Life of Saint Alban*. Tempe, Ariz: ACMRS (Arizona Center for Medieval and Renaissance Studies), 2010.
- Powell, Manushag. *Performing Authorship in Eighteenth-Century Periodicals* (Bucknell Press 2012).
- Spangenberg, Lisa and Michael E. Cohen and Dennis R. Cohen. *The iPad Project Book*. Berkeley, Calif.: Peachpit; London: Pearson Education [distributor], 2010.
- Witzling, David. *Everybody's America: Thomas Pynchon, Race, and the Cultures of Postmodernism*. New York: Routledge, 2008.