

# Guide to Graduate Study in English

2007-2008

University of California, Los Angeles

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## PART I

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### PH.D. PROGRAM

#### ADMISSION REQUIREMENTS

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

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

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

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

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

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

#### FOREIGN LANGUAGE REQUIREMENTS

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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 have a reading knowledge of any two foreign languages, or to demonstrate a superior proficiency in a single language. Examinations requiring translation of literary and critical passages are offered by the department each quarter in French, German, and Spanish and once a year in Italian. Other languages are acceptable as long as comparable examinations can be arranged by the student in another UCLA department.

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

Students choosing the single-language option (superior proficiency) must demonstrate a basic reading knowledge of that language during the first or second year of the program either by exam or by one course (as 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 (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 graduate students in the First and Second stages of the program are required to take a minimum of 12 units per quarter.

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

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

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

### **BREADTH:**

Of the fourteen letter-graded courses for the Ph.D., you are required to take a minimum of three courses in periods before 1780, and three in periods after 1780. (Classes in literary theory, folklore, or other such fields will not ordinarily satisfy the breadth requirement, but students may petition the Graduate Committee for a ruling.)

### **FIRST STAGE EVALUATION:**

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

taken elsewhere; at the Committee's discretion, a maximum of six such courses may be credited toward the UCLA degree.

### **FIRST YEAR ADVISING:**

Each first-year student will be advised by a two-person committee composed of the Vice Chair for Graduate Studies and another faculty member. One of these faculty members, either the Vice Chair or the other member, will be as close as possible to the student's stated field(s) of interest; the other may be from an allied or more distant field, insofar as such diversity in perspective may be useful. Normally, the second member will be selected from the Graduate Committee; but, depending on the student's interests and needs, it may be appropriate to assign a member not from the Graduate Committee. The Vice Chair will make the assignments.

The purpose of this two-person committee is to begin, and to provide an ongoing venue for, a critical discussion of the aims and methods of the student's program—a discussion which will continue in other forms until completion of the doctorate. The student will meet at least quarterly with these faculty in order to discuss coursework, language exams, and related matters, and to outline a path to the degree. The faculty will monitor the student's progress and also, at the end of the first year, evaluate the student and make a recommendation to the Vice Chair (and the Graduate Committee) about the student's progress and continuation in the program. The evaluation will be based on performance in coursework, the accumulation of Incompletes, and satisfaction of the language requirement to date. The Vice Chair and the Graduate Committee will make the final determination about whether the student should continue in the program.

### **ADVISING IN THE SECOND YEAR THROUGH THE PART I EXAM:**

By the end of the first year (and no later than the beginning of the second year), each student will form a three-person Mentoring Committee, whose members will have three principal duties: continued advising about coursework, language exams, and other matters; oversight of the student's composition of reading lists for the Part I exam (see below); and a more focused discussion of the student's individual aims and critical ambitions. Near the end of the first year, students will be advised by the Vice Chair about identifying and approaching prospective members of the Mentoring Committee, whose membership will be approved by the Vice Chair. There is no expectation that the second member of the Advising Committee will also be a member of the Mentoring Committee.

The chair of the Mentoring Committee will be from the student's prospective field of specialization, but other members need not be. The student will consult at least quarterly with members of the committee in order to discuss progress toward the degree and related professional issues. As the student's interests evolve and gain focus, it may be appropriate to alter the membership of the committee. Likewise, sabbaticals and other interruptions on the part of faculty members will sometimes make it necessary to alter the membership. There is no requirement that all members of the Mentoring Committee serve on the student's Part I exam, but it will be normal for some, if not all, members to do so, and the membership of the Part I exam committee must be finalized in advance of the exam reading lists being approved. The Part I committee will be approved by the Vice Chair after consultation with the student and (if necessary) the Mentoring Committee.

In composing the Mentoring 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 PART I EXAM:**

The structure and conduct of the exam will remain much the same, consisting of two historical periods (as currently defined) and a third field, which may be an additional historical field, one modeled on those currently approved, (e.g., African American literature, literary or critical theory, media studies), or one devised by the student. Each field's reading list will consist of approximately 30 primary texts (or 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, and it is expected that the historical periods will continue to require the inclusion of a substantial number of canonical works by major authors. The third field list will consist entirely of works not appearing on either of the two historical field lists.

Because the student will be responsible for composing the lists for examination in the three fields, there will no be set lists. (The Graduate Program office will maintain, for reference, comprehensive historical period lists of primary texts and sample topic lists that have been approved in the past.) By the same token, student-composed lists for the historical periods may closely resemble one another in their choice of authors and texts, and it should be understood by faculty and students alike that the first purpose of the exam is to test the student's understanding of the principal works and contours of at least two historical periods. The third list should be broad in nature, while at the same time it is presumed (though not required) that it will point toward the prospectus and the Part II exam.

Although each list may be put together in consultation primarily with an individual faculty member of the Mentoring Committee, the whole committee must approve the three lists taken together, and they must do so at least two quarters (six months) in advance of the exam. To ensure a rough equivalence in reading requirements, the Vice Chair will review all exam lists once they are approved by the committee; any significant deviations will be addressed.

Part I exams should be completed no later than the end of the third year of study and preferably earlier. In order to schedule the exam earlier, students will be permitted to take the Part I exam before they have finished coursework so long as, at the time of the exam, they have satisfied the language requirement, have no more than two required courses remaining, and have no outstanding incompletes. .

The current stipulations about the number of times the exam or parts of it may be taken will be retained. 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.

#### **MA THESIS OPTION:**

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

#### **TIME TO MA DEGREE:**

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

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

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#### **THE PART II EXAM:**

The Part II exam will normally take place no more than three quarters (nine months) following successful completion of the Part I exam, but students should not be discouraged from moving more quickly to the Part II exam if the prospectus is ready.

In view of the role played by the Mentoring Committee in the student's early years and the likelihood that some (and often all) members will have been involved in the Part I exam, it should prove easier for

students to move to the next step of forming a Part II exam committee and then a dissertation committee. There is no requirement, however, that membership of the Part I and Part II committees overlap in any particular degree.

The exam will be based on a well-researched prospectus of about 30 pages, including bibliography and discussion of relevant critical work. A sample chapter or partial chapter may be submitted as well but is not required. The current guidelines for the prospectus seem to provide adequate flexibility to both the Part II committee and the student, but the Graduate Committee may wish to review and revise them. The graduate office will maintain a file of model prospectuses for students to consult.

The student must make the completed prospectus available to the examining committee at least one month in advance of the exam; this means that drafts will need to have been read by the director(s) farther in advance. It is in the student's interest, of course, to have the draft read farther in advance by all participants so as to identify any points of substantial doubt or disagreement well before exam.

### **III. THIRD STAGE OF THE PH.D. PROGRAM**

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

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

#### **TIME TO THE PH.D. DEGREE**

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

STAGE	IDEAL	STANDARD	<i>MAXIMUM*</i>
Part I Orals	Fall Quarter of 3 <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

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

## ITEMS OF SPECIAL INTEREST

### FUNDING

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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. The Cota Robles and Chancellor's Fellowship applications are the only applications that must be independently completed if you wish to be considered for these awards.

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

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

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

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

### PLACEMENT

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

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

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

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



- All appointments are for one year or less. Requests for reappointment for additional one-year terms (not to exceed four years except by petition) will be considered during the annual review and assessment of all applicants competing for the positions available. It is University policy that graduate students may not be employed for more than 12 quarters as a TA, or 18 quarters as a TA and Graduate Student Research Assistant.
- Students must notify Nora Elias in the English Department Main Office, 149 Humanities, when requirements for Teaching Associate and Teaching Fellow titles have been met. Students should also consult with the Graduate Counselor about category changes.

## CRITERIA FOR APPOINTMENT

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

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

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

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

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

## **PETITIONS**

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Because each graduate student's program is unique, you should not feel hesitant about petitioning for some variance from the general program, but you must be able to argue that your request, if granted, would strengthen your preparation. Further information and forms are acquired from the Graduate Counselor's Office, 162 Humanities.

## **LEAVE OF ABSENCE**

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

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

## **INCOMPLETES**

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Students are strongly advised to avoid Incomplete grades. Although Incompletes are not computed in grade-point averages, they do automatically become F's if not made up the quarter immediately following the one in which the Incomplete was received. F's, of course, seriously damage grade-point averages, and no credit can be received for a course graded F. While a student sometimes cannot complete all the work for a graduate course in ten weeks, taking an Incomplete grade that must be made up the following quarter causes undue pressure and subsequent incompletes. If you find it necessary to take an Incomplete, be sure to request one from the professor before the end of the quarter and make arrangements for completing the work as soon as possible. Upon completion of the work, please notify the Graduate Counselor who will then facilitate the Removal of Incomplete Form. The fee is \$5.00. Teaching Assistants must remove all Incompletes accumulated through the end of the previous Winter quarter by August 31st.

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

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

## **STUDENT MAILBOXES**

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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.

## **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, Czeslaw 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, [egu@humnet.ucla.edu](mailto:egu@humnet.ucla.edu).

The officers for 2007-2008 are Kate Bergren, Kathryn Isokawa, Josie Richstad, and Kat Webster. As you enter or move through the stages of the UCLA English program, we encourage you to contact any of the students listed in the EGU's website (<http://www.english.ucla.edu/graduate/egu>) who have volunteered to act as resources in their literary field.

## **GRADUATE STUDY GROUPS**

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

- **19TH-CENTURY GROUP**

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

- **THE AMERICANIST RESEARCH COLLOQUIUM**

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

information about the meetings please contact [Robert Sterner](#); the faculty liaison is Christopher Looby. Note: Non-Americanists are also welcome.

- **ASIAN AMERICAN STUDY GROUP**

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

- **CELTIC COLLOQUIUM**

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

- **FEMINIST STUDIES READING GROUP**

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

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

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

- **MEDIEVAL SYMPOSIUM**

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

- **THE NEO-AREOPAGUS SOCIETY**

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

- **THE ROMANTIC GROUP**

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

## **THE FRIENDS OF ENGLISH**

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

The Friends of English offers a unique opportunity to explore classic and modern literature within the academic setting of one of the world's finest universities. Distinguished faculty and scholars join with prominent authors and actors for readings, discussions, lectures, and performances at Friends programs and salons. Members of The Friends of English enjoy opportunities to become involved with the faculty and students of the UCLA Department of English. Throughout the year The Friends of English presents programs featuring outstanding English faculty, visiting lecturers, and special guest speakers.

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

## 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.

#### **Electronic Literature Organization**

The Electronic Literature Organization was established in 1999 to promote and facilitate the writing, publishing, and reading of electronic literature. Electronic Literature Organization programs support new forms of literature that utilize the capabilities emerging technologies to advance the state of the art for the

benefit of present and future generations of readers. Since its formation, the Electronic Literature Organization has taken great strides in creating programs designed to assist writers and publishers in bringing their literary works to a wider, global readership and also to provide them with the infrastructure necessary to reach one another. The Electronic Literature Directory is a unique and valuable resource for readers and writers of digital texts. It provides an extensive database of listings for electronic works, their authors, and their publishers. The descriptive entries cover poetry, fiction, drama, and nonfiction that makes significant use of electronic techniques or enhancements.

### **Ralph J. Bunche Center for African American Studies**

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

## **HAMMER MUSEUM**

### **UCLA Hammer Poetry Readings**

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

### **Grunwald Center for the Graphic Arts**

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

## **RESEARCH IN THE LOS ANGELES AREA**

### **The Huntington Library, Art Collections, and Botanical Gardens**

Located in San Marino, California, the institution serves some 1,800 scholars each year conducting advanced research in the humanities. The library's rare books and manuscripts comprise one of the world's largest and most extensively used collections in America outside of the Library of Congress. Researchers who use our collections produce the leading scholarly books and articles in their fields; these in turn become the basis for the textbooks that are used in elementary, secondary, and undergraduate education across the nation. The Huntington also serves some 20,000 school children in the Los Angeles area, providing informal botanical, art, and library education through extensive on-site programs. Among the treasures for research and exhibition are the Ellesmere manuscript of Chaucer's Canterbury Tales, a Gutenberg Bible on vellum, the double-elephant folio edition of Audubon's Birds of America, and an unsurpassed collection of the early editions of Shakespeare's works.

### **J. Paul Getty Center**

The Research Library's Special Collections houses rare and unique materials, supported by the secondary resources of the library, that enable scholars and other advanced researchers to conduct primary research in all fields relevant to the visual arts. Its holdings range in date from the late 14th



century to the present. Its geographic coverage, while strongest in Western European materials, includes significant holdings in Central and Eastern Europe, with selective strengths in North and Latin America, particularly of the 20th century. Special Collections contains rare books and archival materials as well as rare photographs, prints and drawings for the study of the visual arts and culture. Included are artists' journals and sketchbooks, albums, architectural drawings, art and architectural treatises, early guidebooks, emblem books, festival books, prints, and drawings.

## PART III

### FACULTY

**Michael J. Allen**, *Professor*  
**Blake Allmendinger**, *Professor*  
**Christopher C. Baswell**, *Professor*  
**Charles Lynn Batten**, *Associate Professor*  
**Calvin B. Bedient**, *Professor*  
**Ali Behdad**, *Professor*  
**Charles A. Berst**, *Emeritus Professor*  
**Albert R. Braummuller**, *Professor*  
**Joseph Bristow**, *Professor*  
**Frederick L. Burwick**, *Emeritus Professor*  
**King-Kok Cheung**, *Professor*  
**Michael J. Colacurcio**, *Professor*  
**Edward I. Condren**, *Professor*  
**Karen Cunningham**, *Lecturer*  
**Jeff Decker**, *Adjunct Professor*  
**Helen Deutsch**, *Professor*  
**Stephen J. Dickey**, *Lecturer*  
**Joseph A. Dimuro**, *Lecturer*  
**Reginald Foakes**, *Emeritus Professor*  
**Matthew Fisher**, *Assistant Professor*  
**Lowell Gallagher**, *Associate Professor*  
**Alicia Gaspar de Alba**, *Professor*  
**James E. Goodwin**, *Professor*  
**Yogita Goyal**, *Assistant Professor*  
**Jonathan Grossman**, *Associate Professor*  
**N. Katherine Hayles**, *Professor*  
**Eric Jager**, *Professor*  
**Sarah Kareem**, *Assistant Professor*  
**Henry A. Kelly**, *Emeritus Professor*  
**Jascha Kessler**, *Emeritus Professor*  
**Robert Kinsler**, *Emeritus Professor*  
**Gordon L. Kipling**, *Professor*  
**Gwin Jack Kolb**, *Associate Professor*  
**V.A. Kolve**, *Emeritus Professor*  
**Rachel C. Lee**, *Associate Professor*  
**Richard D. Lehan**, *Emeritus Professor*  
**Russell Leong**, *Adjunct Professor*  
**Kenneth R. Lincoln**, *Professor*  
**Jinqi Ling**, *Associate Professor*  
**Arthur L. Little**, *Associate Professor*  
**Christopher Looby**, *Professor*  
**Marissa Lopez**, *Assistant Professor*  
**David Wong Louie**, *Associate Professor*  
**Saree Makdisi**, *Professor*  
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## PART IV

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### LIST OF ENGLISH GRADUATE COURSES FOR 2007 – 2008 [updated 2-26-08]

#### FALL 2007

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216A	Old Irish	Mr. Nagy
242	Language and Literature	Ms. Minkova
245	Chaucer	Mr. Baswell
251	Romantic Writers	Ms. Mellor
254	American Literature to 1900	Mr. Looby
255	Contemporary American Literature	Mr. Seltzer
256	Studies in the Drama	Mr. Braunmuller
596/170A	American Literature to 1775	Mr. Colacurcio

#### WINTER 2008

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216B	Old Irish	Mr. Nagy
250	Restoration and 18 <sup>th</sup> -Century Literature	Ms. Deutsch
253	Contemporary British Literature	Mr. North
254	American Literature to 1900	Mr. Colacurcio
260	Studies in Literature and its Relationship to the Arts and Sciences	Ms. Hayles
M262	Studies in Afro-American Literature	Mr. Yarborough
M270	Seminar: Literary Theory	Mr. Makdisi

#### SPRING 2008

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244	Old and Medieval English Literature	
246	Renaissance Literature	Mr. Gallagher
248	Earlier 17 <sup>th</sup> -Century Literature	Mr. Watson
250	Restoration and 18 <sup>th</sup> -Century Literature	Ms. Nussbaum
252	Victorian Literature	Mr. Bristow
255	Contemporary American Literature	Mr. McGurl
255	Contemporary American Literature	Mr. McGurl
M262	Studies in Afro-American Literature	Ms. Streeter
263	Celtic Literature	Mr. Nagy



## FALL 2007 SEMINAR DESCRIPTIONS

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English 251

***Embodied Cosmopolitanism: Romantic  
Women Writers, War, and Domestic Politics***  
Romantic Writers

Ms. Mellor

This seminar will focus on the intersection of race / ethnicity and gender in major works by British women in the Romantic era. We will look specifically at how these writers responded to the major political events of the late 18th and early 19th century: the French Revolution, the public debates concerning the rights of women, the movement to abolish the slave-trade, and the East India Company's imperial project in India. Using approaches garnered from the New Historicism, feminist, race and post-colonialist theory, especially recent studies of cosmopolitanism, we will study the impact of public revolutionary discourses on the literary construction of female subjectivities, sexualities, communities and concepts of nationalism in women's writing across all genres. Did women respond to the French Revolution differently from the male writers of the period? Did they develop a different concept of personal and national identity from their male peers? Were women writers more "cosmopolitan"? How do the political positions on both affairs of the state and affairs of the heart differ from one woman writer to another?

The works to be studied in detail will be selected from the following:

Williams, Helen Maria, *Letters written in France*  
Wollstonecraft, Mary. *Vindication of the Rights of Woman*  
Opie, Amelia. *Adeline Mowbray*  
Smith, Charlotte. *Desmond, The Emigrants*  
Anna Barbauld, *1811* and political essays  
Shelley, Mary. *The Last Man*  
Edgeworth, Maria. *The Absentee, Belinda, The Grateful Negro*  
Austen, Jane. *Mansfield Park*  
Hamilton, Elizabeth, *Memoirs of a Hindu Rajah*  
Abolitionist poetry by Hannah More, Anne Yearsley, Amelia Opie  
Mary Prince, *The History of Mary Prince*  
Immanuel Kant, *The Idea of a Universal History*  
Selections on cosmopolitan theory by Bruce Robbins, Steven Vertovic, and others

English 254

***American Literature's Aesthetic Dimension(s)***  
American Literature to 1900

Mr. Looby

Rumor has it that we have taken (or are taking, or will soon take) an "aesthetic turn" in literary scholarship. What does this mean? What does it mean, in particular, for the study of American literature and culture, a field that has been arguably the most strongly affected in recent decades by historicist, political, and identity-based modes of inquiry? Is a "return" to aesthetics inevitably depoliticizing? Or is aesthetics something we are always doing, anyway—so that it's mere bad faith to pretend otherwise? These are among the (leading) questions that will orient this course. Readings will include aesthetic theorists, classic and modern, from Kant to Dewey, as well as an eclectic set of American literary and visual texts from the late eighteenth through the twentieth century, chosen opportunistically as sites where various aesthetic questions animate in interesting ways such other domains of cultural experience as religion, politics, and sexuality. Among the specific topics are likely to be the aesthetic cast of Jonathan Edwards' theology; the artfulness of natural history as practiced by Charles Willson Peale and Thomas Jefferson; the challenge to aesthetic hierarchy posed by such popular nineteenth-century sensationalist authors as E. D. E. N. Southworth; the aestheticization of race and sexuality in the photography of Robert Mapplethorpe. This course will incorporate as part of its syllabus the Oct. 26-27 conference at the Huntington Library, also called "American Literature's Aesthetic Dimension(s)," co-organized by Prof. Looby and Prof. Cindy Weinstein (Caltech).

## FALL 2007 SEMINAR DESCRIPTIONS

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English 255

***Novels, Media, Modernity***  
Contemporary American Literature

Mr. Seltzer

This course will look at the situation of the novel, from the later nineteenth century on, with particular attention to the media forms that make up that situation. If the modern individual is one who observes his or her own observation, observation systems—like novels and films, or bureaucracies and schools, or mass spectacles, games, and models—all enter into our self-monitoring modernity and its kinds of life. We will take up what the novel (and some of its rival media) can tell us about that life—and the art that anticipates and exposes it. Authors may include Henry James and Bram Stoker, Patricia Highsmith and Juan Jose Saer; Niklas Luhmann, Friedrich Kittler, and Franco Moretti.

English 256

***Sexuality, Identity, and Politics in Jacobean Drama***  
Studies in the Drama

Mr. Braunmuller

This seminar considers some of the funniest and most macabre dramas in English, and they're not always separate qualities of different plays. Our non-exclusive focus will be on issues of sexual choices and practices as they may be related to both individual agency and political action/reaction. Playwrights include: Jonson, Beaumont and Fletcher, Fletcher, Middleton (lots), Ford. All critical persuasions welcomed so long as they do not reject political-social history.

English 596/170A

American Literature to 1775

Mr. Colacurcio

Historical survey of American literature through the Colonial period.

Graduate students will receive letter graded course credit by enrolling in a 596 in conjunction with enrollment in undergraduate 170A. Please see Michelle Harding, Graduate Advisor, to facilitate this paperwork.

## WINTER 2008 SEMINAR DESCRIPTIONS

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English 216B

**Old Irish**  
Old Irish

Mr. Nagy

Readings in Old and Middle Irish literature. A reading knowledge of Medieval Irish is required.

English 250

**Friendship**  
Restoration and 18th-Century Literature

Ms. Deutsch

This course will explore the literature of friendship, a concept which undergoes continuous transformation over the course of the eighteenth century. We may focus on iconic literary friendships of the period (Pope, Swift and the Scriblerians; Johnson and Boswell; Elizabeth Montagu, Elizabeth Carter, and the Bluestockings), while considering a range of genres (occasional lyric verse, epistles in prose and poetry, essays, novels—Austen's *Love and Friendship* being the ironic culmination of a sentimental tradition). We will consider the relationship of friendship to social hierarchy on one hand, and the history of sexuality on the other, while also examining the complex connections and divergences between models of male and female friendship. We will also look at historical and theoretical works that may include Jacques Derrida, Allan Bray, Valerie Traub, Susan Lanser, Peter Fenves, Janet Todd, and others. Frequent short papers, an oral presentation, and a longer final paper will be required.

English 253

**Poetry in the Great London Vortex**  
Contemporary British Literature

Mr. North

English language poetry was decisively changed just before the First World War by the machinations of a few American expatriates in London. This course will consider modern English and American poetry in relation to that change. Assuming that imagism is at the center of the vortex, we will consider the poetry of Yeats, Hardy, Frost, H.D., Lawrence, Pound, Eliot and others in relation to the formal innovations proposed in the propaganda of that movement. We will consider the issues raised by the shift to free verse, and we will explore the implications of the imagist critique of figurative language. Whenever possible, the vortex will be defined broadly enough to include other contemporary innovations in the arts beyond poetry.

English 254

**Melville**  
American Literature to 1900

Mr. Colacurcio

We may not be able to explain, to the satisfaction of all, exactly what we mean by an "author," but we can surely observe the inventions and borrowings, the repetitions and variations that mark a literary career. For example *Moby-Dick* must have had a lone foreground somewhere: before the mysteriously tattooed Queequeg, the strangely well-spoken Marnoo, taboo kannaker and sacred wanderer of *Typee*; before the metaphysical whiteness of the whale, the more explicitly racial whiteness of Yillah, the disappearing maiden of *Mardi*; before the at-first insistent but then fading personality of Ishmael, a whole range of curiously unstable experiments in first-person adventure narration. And no doubt a literary wake as well: with the literary property of light and dark ladies left over from *Mardi*, *Pierre* more forcefully pursues and refines the growing skepticism of *Moby-Dick*, asking if our belief in virtue is any better founded than that in objective knowledge. Then, in a sudden reduction to the mode of irony, the ordinary narrators of many of the magazine tales seem to be having the Ishmael-like problem of trying to make familiar sense out of an exceptional person in an extreme circumstance--with the added problem, often enough, of whether well-motivated intervention could possibly help characters like Bartleby, Merry musk, Marianna, Cereno (not to mention Babo), the pale maids of "Tartarus," or the somber family doomed to eat the "poor man's pudding." And finally, for this ten-week approximation of ten years of remarkable creativity, and as if to notice that the Postmodern is not far off from the Victorian, a chance to ask why we have been, all along, so very willing to become exercised over the random fantasies of that notorious *Confidence Man*, the novelist. Yet surely all this is not without meaning.



## WINTER 2008 SEMINAR DESCRIPTIONS

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English 260

***Media Theory for the 21st Century***  
Studies in Literature and its Relationship to the Arts and Sciences

Ms. Hayles

Media theory is transforming the ways in which literature and art conceive textuality, do research, focus on projects, and present their results. This seminar will focus specially on New Media theory, electronic textuality, and New Media art, exploring the ways in which text, image, graphics and design interact in digital media. It will explore the implications of media-specific analysis, asking in what ways and with what implications a media-focused approach changes traditional disciplinary practices. Among the provocative questions the seminar will entertain is whether a work has to have words to qualify as “literary,” and how text and image change when they interact together. Other issues will focus on the position of the embodied creator and user in New Media, and the ways in which digital works, as time-based media, change reading, writing, and interpretive practices. Readings will include both key theoretical texts and explorations of recent electronic literature and New Media art. Major theoretical texts will include such works as Lev Manovich’s *The Language of New Media*, Alan Liu’s *The Laws of Cool*, Alexander Galloway’s *Protocol*, Mark Hansen’s *New Philosophy for New Media*, and selected essays by Friedrich Kittler and others. Literary/art texts will include Stephanie Strickland’s *Slipping Glimpse*, Jim Andrews’ *Stir Fry Texts*, Brian Kim Stefan’s *Fashionable Noise*, Michael Joyce’s *Twelve Blue*, and other selected works. Participants, working in teams or alone, will be asked to be an electronic project as well as formulate provocative questions and participate vigorously in discussion. Those interested in taking this seminar should sign up with Michelle Harding, [harding@english.ucla.edu](mailto:harding@english.ucla.edu).

Participants may be interested in taking Professor C. Wild’s graduate seminar on media theory, offered through the German Department in Fall 2007, which is recommended but not a prerequisite. That seminar will cover an earlier period in media theory (including Shannon and Weaver, Benjamin, and early Kittler) and has been designed to function as a two-course sequence with this seminar for those who want more in-depth background.

English M262

***Post-Reconstruction/Pre-Renaissance: African American Literature at the Dawn of the Twentieth Century***  
Studies in Afro-American Literature

Mr. Yarborough

The period between the end of Reconstruction and start of World War I saw an unprecedented flowering of literature by blacks in the United States. One factor driving this phenomenon was the coming of age of a generation of African Americans born after Emancipation and provided with educational opportunities withheld from most of their forebears. A second was the gradually shifting status of black artists in the literary marketplace in the U.S. On the one hand, the growing number of black-operated newspapers and periodicals provided supportive outlets for African American authors. On the other hand, a small, but significant, group of black writers, many of them early in their careers, were able to place their work in such mainstream magazines as *Century* and to publish their books with such major presses as Dodd Mead. Perhaps the best example of the possibilities now open to some African American authors is Paul Laurence Dunbar, whose wide appeal ranked him among the most popular African American poets at the time, regardless of race. Dunbar’s remarkable career also manifests some of the daunting challenges confronted by blacks writing in the era described by scholar Rayford Logan as “the nadir” of African American history after slavery, a period marked by virulent, unrelenting assaults on the image of the black in politics, journalism, fiction, film, theatre, poetry, advertising, and social science studies. In this seminar, we will read the work of several African American writers who published in the decades immediately before and after the turn of the century—among them, W. E. B. Du Bois, Charles Chesnutt, Pauline Hopkins, Frances Harper, Booker T. Washington, Anna Julia Cooper, and Paul Laurence Dunbar.

## WINTER 2008 SEMINAR DESCRIPTIONS

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English M270

***Visions of the Self***  
Seminar: Literary Theory

Mr. Makdisi

This course will trace the emergence and contestation of the notion of the self from the 17th century to the 20th. Readings will draw on a range of sources and genres, including philosophy, political pamphlets, theory, poetry and the novel, and will include the work of some or all of the following: Spinoza, Locke, Gerrard Winstanley, Abiezer Coppe, Frances Burney, William Blake, William Wordsworth, David Jones, Virginia Woolf, Gilles Deleuze, and Giorgio Agamben.

## SPRING 2008 SEMINAR DESCRIPTIONS

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English 244

***Adam, Eve, and the Serpent:  
From the Early Middle Ages to Milton***  
Old and Medieval English Literature

Mr. Jager

In this seminar we will examine how an originally minor episode in biblical history (Genesis 3) assumed a key role in medieval tradition, with far-reaching results for European culture as reflected in a wide array of literary texts (and visual art). Primary texts include Augustine, patristic poets, Old English literature, the medieval drama, scholastic commentators, courtesy books for women, late-medieval apocryphal writings, and Milton, who drew on many of these traditions. The primary texts are available in English translation, though work on original texts will be encouraged, especially in the research paper. Requirements: primary and critical readings; class reports; a 15-page final research essay.

English 246

***English Catholic Diaspora Cultures, 1580-1645***  
Renaissance Literature

Mr. Gallagher

This seminar will parse shifting terms of the “English Catholic question” in early modernity. In recent years, the topic has emerged as one of the most promising arenas in which to rethink notions of community, of national identity, of gender relations, of personhood, of poetics in both formal and cultural senses of the term, and of the difficult boundary between ethical and legal practices. The word “diaspora” in the seminar title registers the historical fact of exile that was the circumstance of many early modern English Catholics, either by choice or by necessity. But the word also speaks to the shifting grounds to which notions of English and Catholic identities were moored. “Diaspora” thus refers both to the challenge faced by English Catholic populations regardless of their geographic locations and to the cross-disciplinary diversity of approaches currently brought to bear on the literary, political, theological, social, and mental dimensions of the at-once strange and familiar place of Romanism in early modern England.

The seminar will examine the following topics and texts:

- Gunpowder Plot. Texts include recensions of the trial of Fr. Henry Garnet, Garnet’s *Treatise of Equivocation*; sermon literature commemorating Gunpowder Plot; and recent critical discussions of the cultural and political anxieties produced by the aborted terrorist conspiracy.
- Sacramental Poetics. Poetry of Robert Southwell, Richard Crashaw, Gertrude More, among others, read in the context of early modern Eucharistic theologies and twentieth-century revisions of Tridentine pronouncements on the Eucharist, the Incarnation, the use of sacramentals, relics, and devotional art (e.g., Henri de Lubac, John Milbank, Jean-Luc Marion).
- Nomads and Hybrids: the gendering and queering of English Catholicism. Texts include Ben Jonson’s *Sejanus* and *Catiline* and Elizabeth Cary’s *Tragedy of Mariam*, read in conjunction with samples of anti-papist and anti-Jesuit tracts.

Seminar requirements: one or two oral presentations of pre-distributed position pieces and a critical essay submitted at the end of term.

## SPRING 2008 SEMINAR DESCRIPTIONS

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English 248

***Metaphysical and Cavalier Poetry***  
Earlier 17th-Century Literature

Mr. Watson

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

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

English 250

***New Approaches to Tragedy, 1660-1760***  
Restoration and 18th-Century Literature

Ms. Nussbaum

This course will consider Restoration and eighteenth-century tragedy (1660-1760) with particular emphasis on the figure of the woman. We will begin with Samuel Richardson's *Clarissa* (students are encouraged to read it in its entirety in advance of the course, though we will devote at least three weeks to the novel). We will then turn to tragedy in its many forms during the period: Oriental tragedy, heroic tragedy, she-tragedy, bourgeois moral tragedy, and tragic burlesque. Our dramatic texts will be chosen from Dryden's *All for Love* and *Indian Emperour*, Congreve's *The Mourning Bride*, Rowe's *Jane Shore*, Centlivre's *Perjur'd Husband*, Fielding's *Tom Thumb*, Lillo's *The London Merchant*, Thomson's *Sophonisba*, Phillips' *Distrest Mother* and Johnson's *Irene*; and we may also read Sarah Fielding's novel *David Simple*.

Many of these works feature as a staple of the tragic form a pair of women who represent competing values of domesticity (stasis) and extravagant desire (instability). We will ask how these representations relate to the rise of a credit economy, a national identity, and an emergent empire. Critical and theoretical readings will consider relevant new directions in eighteenth-century studies (Jan Fergus, Laura Brown, Michael McKeon, Ruth Perry, Bridget Orr, Joseph Roach); and classic studies of tragedy and genre (Benjamin, Frye, Belsey, Eagleton, Jameson). How, we will ask, is tragedy reflective of the formation of modernity?

English 252

***Post-Victorian, Pre-Modernist? British and Irish Poetry, 1875-1918***  
Victorian Literature

Mr. Bristow

This seminar focuses on a period in British and Irish poetry that scholars usually regard as one of uneven transition from the time of High Victorianism (in the shape of Matthew Arnold, Elizabeth Barrett Browning, Robert Browning, Arthur Hugh Clough, the Pre-Raphaelites, and Alfred Tennyson) and an identifiable European-based Modernism (T.S. Eliot, H.D., Ezra Pound, and the later W.B. Yeats). Most histories of British and Irish poetry tend to compartmentalize shifts and changes during the 1870s and 1910s in relation to aestheticism, Decadence, the fin de siècle, the Edwardian Era, war poetry, and the Georgian poets. This course will look closely at the ways in which literary history has charted the poetry of these decades and the reasons why it has proved difficult to accommodate some of the more noteworthy writings of this period into the traditional canon.

## SPRING 2008 SEMINAR DESCRIPTIONS

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The poet whose works frame the course is Gerard Manley Hopkins, whose finest poems date from the mid 1870s and early 1880s, and whose reputation came to public attention when Robert Bridges issued his edition of Hopkins' collected poems in 1918. For the most part, critics have regarded the overt experimentalism of Hopkins' poetry as an early sign of proto-Modernism rather than a carefully studied extension of the Victorian preoccupation with metrical virtuosity. Once we have clarified our understanding of the innovations of Hopkins's work, our attention will shift to a range of well-known and lesser known figures. Particular attention will be paid to Yeats's affiliations with aspects of aestheticism, especially through his involvement in the Rhymers' Club during the 1890s. We will study a range of poems by men and women writers that represent noticeable trends in aesthetic poetry of the 1880s and avowedly Decadent poems of the fin de siècle. Lisa Rodensky's new Penguin anthology will serve as a useful introduction to works by Michael Field (i.e. coauthors Katherine Bradley and Edith Cooper), Rosamund Marriott Watson, Arthur Symonds, and Edward Dowson, among others. Several of the weekly meetings will focus on the achievements of Thomas Hardy (whose poems came to attention in the late 1890s), Alice Meynell (unquestionably a towering figure in the 1890s and early 1900s), and the later Yeats (whose influence strengthened considerably during the 1910s and 1920s). The course will conclude with the study of selected poems by leading poets from World War One (notably Ivor Gurney, Isaac Rosenberg, Charlotte Mew, and Wilfred Owen). Moreover, we will look at the earliest collection of Georgian poetry edited by Edward Marsh. (Georgian poetry, which suffered a great onslaught from the Modernists, remains one of the most critically neglected aspects of 1910s poetry.)

In the main, we will work from anthologies, including the second edition Jon Silkin's Penguin anthology of World War One poetry, as well as reliable selections of major writers such as Hopkins, Yeats, and Hardy.

English 255

**Culture @ Scale**  
Contemporary American Literature

Mr. McGurl

This seminar will address the question of scale in literary and media-cultural analysis.

Examining a variety of mainly 20th century artifacts, but focusing in particular on modernist and postmodernist narrative, we will examine scale first of all as a spatio-temporal feature of aesthetic objects.

The latter may simply be a question of material form: what does it matter that poems and short stories are relatively small while novels are relatively big? What does it matter that a painting is beheld while a narrative is read? What is to be said about the small screen/big screen distinction in visual media?

Or it may be a question of linguistic-representational mode: can we speak of the distribution of 20th century fiction along a scalar continuum from minimalism (understatement) to miniaturism (condensation) to maximalism (elaboration)? What links, if any, can be drawn between literary form and the work's presumed scale of address? Can we read popular culture as situated between cuteness on the one hand and monstrosity on the other? Is the question of aesthetic scale attached in some meaningful way to the question of cultural minorities and majorities? Is the traditional distinction between "epic" and "lyric" forms still functional in a modernist and/or postmodernist milieu?

Alongside and in addition to a consideration of these relatively objective quantities of culture, the seminar will begin to consider the question of scale as a matter of critical perspective: given that the attention span of criticism is highly variable (we can close read and/or contextualize at various geographical scales; we can consider one text or many; we can track cultural developments in a certain "historical moment" and/or across the centuries) what can a self-consciousness of the question of scale bring to our critical practice? How indeed should we conceptualize "scale" itself? Readings for this part of seminar will vary broadly across the philosophical and cultural critical tradition.

## SPRING 2008 SEMINAR DESCRIPTIONS

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English 255

***American Literature of the Holocaust***  
Contemporary American Literature

Mr. Sundquist

The course will focus on reactions to, and transformations in our understanding of, the Holocaust in American culture and literature. In moving from the cautious responses of the initial postwar decades, when literature was one means to test the authenticity of historical accounts and memoirs, through more recent responses, where various modes of second-order witnessing have come to play a greater role in our "memory" of the events, we will consider how the United States and the English language, remote from the nations in which the Holocaust took place and the languages in which it was first recorded, nonetheless became central to its evolving meaning. Readings will include: Elie Wiesel, *Night*; Edward Wallant, *The Pawnbroker*; Jerzy Kosinski, *The Painted Bird*; Philip Roth, *The Plot against America*; Cynthia Ozick, *The Shawl*; Bernard Malamud, *The Fixer*; Thane Rosenbaum, *Second-Hand Smoke*; Dara Horn, *In the Image*. This seminar will have a somewhat difference format. Students are asked to attend one or both weekly lectures for the undergraduate course English 177, which is devoted to the same topic and reading list, and which meets TTh 12-1:50. They will then meet in a seminar on Th 3-5, a shortened format whose nature and work will be determined in part by the number enrolled in the seminar.

English M262

***Black Popular Culture***  
Studies in Afro-American Literature

Ms. Streeter

Among the most significant phenomena of the late 20th century has been the assimilation of African American expressive culture in mainstream American life. From the cross-ethnic use of the greeting "Hey girl," to the ubiquitous presence of rap music in product marketing, the United States has incorporated black cultural forms to an extent that arguably exceeds that of the Jazz Age. In this seminar, we will examine a variety of literary and visual texts, from best-selling novels such as "Waiting to Exhale" (Terry McMillan) to critical studies such as "Cultural Moves" (Herman Gray) to consider the impact, and the implications, of this shift in American social and cultural life.

English 263

***Celtic Literature***  
Celtic Literature

Mr. Nagy

Readings in medieval Celtic texts. Knowledge of Old/Middle Irish or Middle Welsh required.

## PART V

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### CURRENTLY ENROLLED STUDENTS

**Jacquelyn Ardam.** 20th Century British and American literature. First Stage.

**Olivia Banner.** 20th-Century American Literature. Third Stage.

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

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

**Katherine Bergren.** Romantic Literature. First Stage.

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

**Nathan Brown.** 20th-Century American Literature. Third Stage.

Dissertation title: *The Materials: Technoscience and Poetry at the Limits of Fabrication*. Dissertation chair: Hayles.

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

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

**Anthony C. Camara.** 19th Century British Poetry and Prose, Theory, and Visual Cultures. E-mail: [acamara@ucla.edu](mailto:acamara@ucla.edu). First Stage.

**John Caughey.** First Stage.

**Ronjaunee Chatterjee.** 20th-Century British and American literature, French and Francophone literature, critical theory. First Stage.

**Noah Comet.** British Romanticism and 19<sup>th</sup> C. Third Stage.

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

**Valerie Cullen.** Milton, Renaissance Literature, Critical Theory, Political Theory. Third Stage.

**John Alba Cutler.** Chicano/a Literature, Contemporary American literature, poetry. Third Stage.

**Timothy Danner.** 20th-Century American Literature. First Stage.

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

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

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

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

**P.J. Emery.** Contemporary American Literature, New Media. First Stage.

**Lupe Escobar.** Chicana/o & Latina/o Literature, 19th & 20th-Century American Literature, Literature of the American West. First Stage.

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

**Lana Finley.** Early American Literature. Second Stage.

**Dustin Friedman.** 19th-Century British Literature, Gender and Sexuality Studies. Second Stage.

**Anthony Galluzzo.** Renaissance and Early American Literature. Third Stage.

**Daniel Gardner.** First Stage.

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

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

**Elizabeth Goodhue.** Enlightenment and Romantic Literature. Third Stage.

**Adam Gordon.** 19th-Century American Literature. Second Stage.

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

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

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

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

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

**Eric Gudas.** 20th-Century British and American Poetry. Third Stage.

Dissertation title: *Captive Voices: Eleanor Ross Taylor and Twentieth-Century American Poetry.*  
Dissertation committee co-chairs: Stephen Yenser and Michael North.

**Georgina Guzman.** Chicana/Chicano Literature. Second Stage.

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

**Malcolm Harris.** Medieval Literature. First Stage.



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

**Alice Henton.** 19th-Century American Literature. First Stage.

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

**Allison Hills.** 19th-Century American Literature. Third Stage.

**Melanie Ho.** 19th- and 20th-Century American Literature and Culture. Third Stage.

**Ian Hoch.** Renaissance Literature. First Stage.

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

**Katherine Isokawa.** 19th-Century Novel. First Stage.

**Allison Johnson.** 19th-Century American and British literature. First Stage.

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

**Jesse Johnson.** 20th-Century American Poetry. Third Stage.

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

**Julian Knox.** Romantic Literature. Third Stage.

**James Landau.** 20th-century literature, queer studies, spatial/architectural theory.

**Joyce W. Lee.** 20th-Century American Literature. Third Stage.

**Rebecca Leeper.** Medieval Literature. Third Stage.

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

**Susan Lewak.** 20th and 21st Century American Literature. Third Stage. Advisor: N. Katherine Hayles

**David Long.** Renaissance Literature. Third Stage.

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

**John David Lopez.** British Romanticism. Third Stage.

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

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

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

**Francesca Marx.** Medieval literature. First Stage.

**James Masland.** Romanticism and Literary Theory. Third Stage.

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

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

**Keidra Morris.** African American Literature. Third Stage.

**Holly Moyer.** First Stage.

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

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

**Jonathan Naito.** 20th-Century British, Irish, and Postcolonial Literature, American Literature. Third Stage.

Dissertation title: *Eccentric Affinities: Contrapuntal Reading and Postimperial Literature.*  
Dissertation chair: Behdad.

**Ian Newman.** First Stage.

**Thomas O'Donnell.** Medieval Literature. Third Stage.

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

**Sarah Ostendorf.** Medieval Literature. First Stage.

**Justine Pizzo.** 19th-Century British Literature. First Stage.

**Valerie Popp.** 20th-Century American Literature. Second Stage.

**Erica Powe.** 19th-Century American and African American Literature. First Stage

**James J. Pulizzi.** Late 19th century British and American literature, 20th century American literature, literature and science in the 20th and 21st centuries, modernism (British, American, and Italian), futurism, 19th and 20th century intellectual history, history of education, history and philosophy of science, pragmatism, hypertext, 20th century Italian literature. First Stage.

**Elizabeth Raisanen.** British Romanticism, Romantic Women Writers. First Stage.

**John Reder.** 20th-Century American Literature. Third Stage.

**Christian Reed.** First Stage.

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

**Christina Richieri.** First Stage.

**Josephine Richstad.** First Stage.

**Emily Runde.** Medieval Literature. First Stage.

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

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

**Samuel See.** 20th-Century American and British Literature; Poetry; Sexuality Studies. Third Stage.

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

**David Shepard.** Poetry, Electronic Literature, and Posthuman Theory. First Stage.

**Sean Silver.** 18th-Century British Literature. Third Stage.

**Kimberly Slaughter White.** Literature of the Early Black Atlantic, 18th and 19th Century Black Women's Spiritual Writings, 19th Century African American Literature. Third Stage.

**Jennifer Smith.** Medieval Literature. Second Stage.

**Charles Russell Stone.** Medieval Literature. Third Stage.

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

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

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

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

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

**Fuson Wang.** British Romanticism, 18th Century literature, Science and Literature, aesthetics, Queer Theory, Marxist Theory, and Modernism. First Stage.

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

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

Dissertation Title: *Indigenous Modernity and the Making of Americans, 1890-1930.*  
Dissertation chair: Ken Lincoln.

**Katherine Webster.** Victorian Literature, the Novel, and Women's Lit. First Stage.

**Daniel Williford.** 19th and 20th-century British and American Literature, Gender and Sexuality Studies, Critical Theory. First Stage.

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

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

Dissertation chair: Mellor.

## PART VI

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### RECENT PLACEMENTS

**Randal Allred**

Associate Professor at Brigham Young University, Hawaii  
*Early American Literature*

**José Amaya**

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

**Terri Bays**

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

**Irene Beesemyer**

Lecturer, UCLA Department of English  
*Restoration Literature*

**Corrine Blackmer**

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

**David Blackmore**

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

**Marlin Blaine**

Assistant Professor (tenure-track) at Cal State Fullerton  
*16<sup>th</sup> and 17<sup>th</sup>-Century British Literature*

**Stephanie Bower**

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

**Mary Pat Brady**

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

**Jessica Brantley**

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

**Debra Bronstein**

Assistant Professor (tenure-track) at Community College of Pennsylvania  
*18<sup>th</sup>-Century Literature*

**Matthew Brosamer**

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

**Daphne Brooks**

Assistant Professor (tenure-track) at Princeton University

*African-American Literature and Culture; Trans-Atlantic Cultural Studies; Performance Studies; 19th-Century American Literature, Theatre, and Culture; Black Feminist Theory, Popular Music Studies*

**Joanna Brooks**

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

**Matthew Brosamer**

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

**Jennifer Bryan**

Assistant Professor at Oberlin College  
*Medieval Literature*

**Luke Carson**

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

**Kristen Carter-Sanborn**

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

**Nancy L. Christiansen**

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

**Louis Chude-Sokei**

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

**Helen Choi**

Lecturer, UCLA Department of English  
*20<sup>th</sup>-Century American Literature*

**June Chung**

Assistant Professor (tenure-track) at DePaul University  
*19<sup>th</sup>- and 20<sup>th</sup>-Century Fiction, Film and Literature*

**Benjamin Colbert**

Lecturer (tenure-track) at University of Wolverhampton  
*Romanticism*

**John Christopher Cunningham**

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

**Alice Daily**

Visiting Assistant Professor at Ohio State University  
*Renaissance Literature*

**Theresa Delgadillo**

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

**Georgina Dodge**

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

**Betty Donohue**

Associate Professor at Bacone College  
*Native American Literature*

**Maria-Elena Doyle**

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

**Roxanne Eberle**

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

**George Edmonson**

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

**Dominika Ferens**

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

**Christina Fitzgerald**

Assistant Professor at University of Toledo  
*Medieval Literature, Feminist Theory*

**Chris Flynn**

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

**Laura Franey**

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

**Kevin Frank**

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

**Kristin Fresonke**

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

**Elisabeth Frost**

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

**Jill Galvan**

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

**Jeffrey Geiger**

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

**Martin Griffin**

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

**Curtis Gruenler**

Associate Professor at Hope College  
*Middle English Literature*

**William David Halloran**

Lecturer at Indiana University  
*Modern British and American Literature*

**William Handley**

Associate Professor at University of Southern California  
*The American West*

**Corrine Harol**

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

**Victoria Hayne**

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

**Molly Hiro**

Assistant Professor (tenure-track), University of Portland  
*19th- and 20th-Century American Literature*

**Nicole Horejsi**

Lecturer, UCLA Department of English  
*18th-Century British Literature*

**Andrea Immel**

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

**Megan L. Isaac**

Associate Professor at Youngstown State University  
*Renaissance Literature*

**Lynn Itagaki**

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## PART VI

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