

Guide to Graduate Study in English

2004-2005

University of California, Los Angeles

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PART I

PH.D. PROGRAM

ADMISSION REQUIREMENTS

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

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

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

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

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

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

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

FOREIGN LANGUAGE REQUIREMENTS

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

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

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

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

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

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

I. FIRST STAGE OF THE PH.D. PROGRAM

COURSE REQUIREMENTS:

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

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

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

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

BREADTH:

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

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

FIRST STAGE EVALUATION:

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

FIRST QUALIFYING EXAMINATION:

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

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

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

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

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

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

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

MA THESIS OPTION:

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

TIME TO MA DEGREE:

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

II. SECOND STAGE OF THE PH.D. PROGRAM

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

SECOND QUALIFYING EXAMINATION:

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

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

III. THIRD STAGE OF THE PH.D. PROGRAM

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

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

TIME TO THE PH.D. DEGREE

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

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

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

ITEMS OF SPECIAL INTEREST

FUNDING

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

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

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

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

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

PLACEMENT

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

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

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

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

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

CRITERIA FOR APPOINTMENT

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

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

Category A: Teaching Assistant

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

Category B: Teaching Associate

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

Category C: Teaching Fellow

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

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

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

ADVISING

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

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

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

PETITIONS

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

LEAVE OF ABSENCE

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

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

INCOMPLETES

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

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

ACADEMIC DISQUALIFICATION AND APPEAL OF DISQUALIFICATION

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

GRADUATION

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

STUDENT MAILBOXES

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

CREATIVE WRITING

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

For thirty years the series now called The Hammer Readings has presented acclaimed poets to UCLA audiences, providing the opportunity for students to listen to and meet poets in an intimate and relaxed setting. The readings occur about three times each quarter. In the past, they have featured such luminaries as Stephen Spender, 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

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

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

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

GRADUATE STUDY GROUPS

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

- **THE AMERICANIST RESEARCH COLLOQUIUM**

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

- **ASIAN AMERICAN STUDY GROUP**

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

- **CELTIC COLLOQUIUM**

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

- **FEMINIST STUDIES READING GROUP**

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

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

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

- **MEDIEVAL SYMPOSIUM**

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

- **THE NEO-AREOPAGUS SOCIETY**

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

ANNUAL MARATHON READING

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

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

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

THE FRIENDS OF ENGLISH

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

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

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

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

PART II

RESOURCES FOR SCHOLARSHIP IN BRITISH AND AMERICAN LITERATURE AT UCLA

English Reading Room

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

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

Charles E. Young Research Library

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

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

The William Andrews Clark Memorial Library

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

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

UCLA Library Department of Special Collections

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

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

RESEARCH CENTERS AT UCLA

American Indian Studies Center

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

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

Asian American Studies Center

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

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

Center for Medieval and Renaissance Studies

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

Center for Modern and Contemporary Studies

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

Center for Seventeenth- and Eighteenth-Century Studies

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

Center for the Study of Women

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

Chicano Studies Research Center

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

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

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

Electronic Literature Organization

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

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

Ralph J. Bunche Center for African American Studies

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

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

HAMMER MUSEUM

UCLA Hammer Poetry Readings

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

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

Grunwald Center for the Graphic Arts

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

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

RESEARCH IN THE LOS ANGELES AREA

The Huntington Library, Art Collections, and Botanical Gardens

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

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

J. Paul Getty Center

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

PART III

FACULTY

Michael J. Allen, *Professor*
Paula Gunn Allen, *Emeritus Professor*
Blake Allmendinger, *Professor*
Martha Banta, *Emeritus Professor*
Christopher C. Baswell, *Professor*
Charles Lynn Batten, *Associate Professor*
Calvin B. Bedient, *Professor*
Ali Behdad, *Professor*
Charles A. Berst, *Emeritus Professor*
Albert R. Braunmuller, *Professor*
Joseph Bristow, *Professor*
Frederick L. Burwick, *Emeritus Professor*
King-Kok Cheung, *Professor*
Michael J. Colacurcio, *Professor*
Edward I. Condren, *Professor*
Jerry Cushman, *Emeritus Professor*
Vinton Dearing, *Emeritus Professor*
Helen Deutsch, *Associate Professor*
Stephen J. Dickey, *Lecturer*
Joseph A. Dimuro, *Lecturer*
Jennifer Fleissner, *Assistant Professor*
Reginald Foakes, *Emeritus Professor*
Patrick Ford, *Emeritus Professor*
Lowell Gallagher, *Associate Professor*
Alicia Gaspar de Alba, *Associate Professor*
Robert Georges, *Emeritus Professor*
James E. Goodwin, *Professor*
Gerald Goldberg, *Emeritus Professor*
Yogita Goyal, *Assistant Professor*
Christopher W. Grose, *Emeritus Professor*
Jonathan Grossman, *Associate Professor*
Janet Hadda, *Emeritus Professor*
Joy Harjo, *Professor*
N. Katherine Hayles, *Professor*
Albert D. Hutter, *Associate Professor*
Eric Jager, *Professor*
Henry A. Kelly, *Emeritus Professor*
Jascha Kessler, *Emeritus Professor*
Robert Kinsman, *Emeritus Professor*
Gordon L. Kipling, *Professor*
Gwin Jack Kolb, *Professor*
V.A. Kolve, *Emeritus Professor*
Richard Lanham, *Emeritus Professor*
Rachel C. Lee, *Associate Professor*
Richard D. Lehan, *Emeritus Professor*
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PART IV

LIST OF ENGLISH GRADUATE COURSES FOR 2004-2005

FALL 2004

M205C	Studies in Oral Traditional Genres	Mr. Nagy
211	Old and Medieval English Literature	Ms. Minkova
230	Workshop: Creative Writing	Mr. Yenser
248	Earlier 17th-Century Literature	Ms. Shuger
250	Restoration and 18th-Century Literature	Ms. Deutsch
253	Contemporary British Literature	Ms. Sharpe
254	American Literature to 1900	Mr. Colacurcio
255	Contemporary American Literature	Mr. Seltzer
M260A	Topics in Asian American Literature	Ms. Lee
261	Studies in Chicana/o Literature	Mr. Perez-Torres

WINTER 2004

244	Old and Medieval English Literature	Mr. Kipling
247	Shakespeare	Mr. Little
251	Romantic Writers	Ms. Mellor
252	Victorian Literature	Mr. Behdad
255	Contemporary American Literature	Mr. Sundquist
258	Studies in the Novel	Ms. Fleissner
260	Studies in Literature and Its Relationship to the Arts and Sciences	Mr. Goodwin
M262	Studies in Afro-American Literature	Ms. Streeter

SPRING 2004

244	Old and Medieval English Literature	Mr. Baswell
248	Earlier 17th-Century Literature	Mr. Post
251	Romantic Writers	Mr. Makdisi
252	Victorian Literature	Mr. Bristow
254	American Literature to 1900	Mr. Looby
255	Contemporary American Literature	Ms. Hayles
256	Studies in the Drama	Mr. Braunmuller
259	Studies in Criticism	Mr. Pecora
M262	Studies in Afro-American Literature	Mr. Yarborough

FALL 2004 SEMINAR DESCRIPTIONS

English M205C: *Saints' Legends* Mr. Nagy

An examination of both literary and oral stories about Christian saints, their lives, and their miracles, from Late Antique to modern times. Topics to be covered include the interplay between written and oral tradition in the evolution of saints' legends; the latter as genre, and its relation to other genres of oral tradition and literary production; the mixture of Christian and non-Christian elements in the narrative lore about saints; the interdependence of narrative and cult; saints as oral performers and/or storytellers themselves; and the "recollection" of saintly power by way of storytelling. Among the texts to be used are the Life of St Martin by Sulpicius Severus, the "First Life" of (the Irish) St Brigit, selections from the Golden Legend, and folk legends about saints collected in recent times. (Texts will be read in translation, but students who are competent to do so will be encouraged to read them in the original languages.) While the focus will be on the Christian tradition of saints and legends, students will have the opportunity to explore parallel and related traditions. Each participant will be expected to develop a relevant research project, resulting in an oral presentation and a paper. Under the auspices of CMRS Professor Catherine McKenna of the CUNY Graduate Center Medieval Studies Program will be offering a mini-"course within the course" on the cult and legendry of St Brigit sometime in November. For more information, please contact Professor Joseph Nagy at jfnagy@humnet.ucla.edu.

This course is crosslisted with Scandinavian M271. Formerly numbered English 205A.

English 211: *Introduction to Old English* Ms. Minkova

The course will offer a basic linguistic introduction to Old English with particular stress on syntax and vocabulary. It is designed for students unfamiliar with the earlier stages of the language and provides a basis for further study of the linguistic and literary heritage of English.

English 230: *Contemporary Poetry and the Writing of Poems* Mr. Yenser

This seminar will involve (equally) the study of selected contemporary American poets and the composition of poems by its participants. Each week every student will have three assignments: to read the material in the specified published texts, to submit to the class a new draft of a poem, and to read the drafts submitted by the other students. The published texts (several volumes of poems, on which I am still deciding) will be available in due time in the ASUCLA bookstore. Each week every member of the seminar will make available to the class, two or three days before the class convenes, a draft of a new poem. We'll devote one-half of each class meeting to the work of certain designated students (we'll create a schedule such that every student will be able to present poems at least three times during the quarter) and one-half of each meeting to published texts

The chief material production at quarter's end (in addition to the drafts of poems) will be either (1) a chapbook of poems composed during the course and carefully revised or (2) a critical essay on the work of one of the publications assigned for the course.

Questions to Stephen Yenser at yenser@humnet.ucla.edu.

English 248: *The Lives of the Dead--English Biography and Autobiography, 1550-1700* Ms. Shuger

This seminar focuses on early modern English biography and autobiography. We will begin with the first English autobiography (written c. 1575 but only discovered a few years ago), which recounts the life of a leading Tudor poet/composer, and end with the three great "Puritan" lives of the seventeenth century: Bunyan's Grace Abounding, Baxter's Reliquiae, and (probably the single best female-authored work before 1700) Lucy Hutchinson's Memoirs of Col. John Hutchinson. We will also read Walton's beautiful seventeenth-century lives of John Donne and George Herbert, the autobiography of Edward Herbert (George's older brother), and various diaries of seventeenth-century men and women. The class will

engage a broad range of issues: politics, gender, religion, selfhood, the family. Participants will be asked to do weekly informal essays on the readings and an in-class presentation.

English 250: ***The King of Parnassus: Alexander Pope and the Construction of Cultural Authority***
Ms. Deutsch

This course is first and foremost an intensive immersion in the poetry (and some of the prose) of Alexander Pope, who exemplifies well the dependence of the largest generalities on the smallest of details. Meticulous close reading will provide the basis for our venture into a broader investigation of Pope's role as an important figure of cultural authority, in many accounts the first high-canonical, self-supporting, non-playwriting English author. We will consider both Pope's shaping influence on the literary culture of his (and our) time, and his audience's counter-shaping of him as a monstrous figure embodying the contradictions and contestations inherent in the formation of such a literary culture. We will examine both Pope's relation to the classical tradition (including possibly his early Pastorals, his career-making translation of the *Iliad*, his "original" mock-epics, and his Horatian imitations), and to his contemporary audience (including his often vitriolic exchanges with the likes of John Dennis and Lady Mary Wortley Montagu among many others), in order to read Pope's literary career as an act of simultaneous imitation and self-assertion. Our inquiry will cross genres and disciplines to include portraits of Pope, pamphlet attacks, caricatures, Pope's creation of a Horatian estate at Twickenham, his grotto, his "private" yet published correspondence, his periodical contributions, his participation in the Scriblerian club, and the history of his critical reception. In the process we will be trying to determine how questions of gender and embodiment, of the nature of the "public sphere" and print culture, of the tenuous distinction between "high" and "low" culture (as tenuous as that between local politics and "timeless" morality), all come into play in the construction of eighteenth-century authorship. Knowledge of Pope's classical originals (in translation is fine) would be helpful but is definitely not essential. A high tolerance for couplets is required. Requirements will include an oral participation, periodic explication, and a long final paper.

English 253: ***The Making of Black Britain*** Ms. Sharpe

This course traces the formation of "black Britain" as a political and cultural identity. We will start with the postwar era of migration—one that George Lamming characterizes as a moment of "tragic innocence"—when people from Britain's overseas colonies imagined that traveling to the mother country was a journey home. We will then examine the emergence in the 1980s of the idea of "black Britain" in response to institutional and popular forms of racism that defined a national identity in terms of Anglo-Saxon culture and "Englishness." Writers, intellectuals, artists, and political activists deployed "black" as a cultural and political term for their shared experience of racism and marginalization regardless of an individual's origin in Africa, the Caribbean, or Asia. As the Afro-Asian unity of black Britain fell apart in the 1990s, the black subject became invested with the value of Britain's mixed-race population. At the same time, cultural nationalism was replaced with "diaspora" as a category that cut across the national body, as British writers and artists of African descent established connections with African Americans through the idea of a shared black Atlantic culture. We will end by considering the viability and future directions of black Britain. A tentative list of texts include fiction, poetry, plays, and screenplays by Sam Selvon, Buchi Emecheta, Linton Kwesi Johnson, Benjamin Zephaniah, Grace Nichols, Merle Collins, Jackie Kay, Hanif Kureishi, Caryl Phillips, Ayub Khan-Din, and Monica Ali, theoretical essays by Stuart Hall, Paul Gilroy, Hazel Carby, and Homi Bhabha, and films by Sankofa and the Black Audio Film Collective.

English 254: ***Puritanism and American Literature*** Mr. Colacurcio

Once a dogma of American Literary history, the idea of "Puritan Origins" survives as a rumor and (perhaps) as an available hypothesis: what in fact was the literary product of colonial New England, in what form was it preserved, and how might it have affected writers like Emerson, Hawthorne, and Dickinson, who all wrote "New Englandly," and on Melville, whose Calvinist heritage made him susceptible to the influence of writers with a new-Puritan inflection? The list of Puritan authors (pace Foucault) to be studied will include Bradford, Winthrop, Shepard, Bradstreet, Widdlesworth, Mather, and Edwards. Texts by the later writers will include Emerson's "Divinity School Address," Hawthorne's Puritan tales and *The Scarlet Letter*, Melville's *Moby-Dick* and "Bartleby," and a selection of Dickinson's less

ecstatic religious poems. (That's right: it's way too much; but like the man said, art is longer than the quarter system.)

English 255: ***The Novel among the Mass Media*** Mr. Seltzer

Over the course of the nineteenth century, writing loses its monopoly over media forms of reproduction, storage, and transmission to rival communicative media (photography, phonography, film, among others). What is the situation of the novel in a new media world? How can we read a media world which is no longer just 'a reading world,' and which is open to the reality of the mass media? What are the effects on genre fictions of intimacy and sociality? Why, and how, are new media experienced in the idiom of pathology and criminality? We will look at a range of fiction (for example, Hawthorne and/or James, Highsmith and contemporary fiction and film) and a range of media history and theory (for example, Kittler, Luhmann, Derrida, Stiegler) in testing out some answers to these questions, and in examining the shifting texture of the novel among the mass media.

English M260A: ***From Multicultural to Melancholic and Missing: Contemporary Asian American Cultural Criticism and Gender Studies***

Ms. Lee

In this seminar, we will think through recent developments in Asian American cultural criticism that turn away from seeking increasing visibility or representational presence for Asian Americans in the public sphere to examine instead the "missing" or partial figure of the Asian as a material and allegorical trace for what we cannot know within the privileged terms of citizenship, civilization, domesticity, and freedom in modernity. The seminar will pair contemporary scholarly works exemplary of a "subjectless" Asian Americanist critique with both old and new primary texts--novels, films, and performances--that chase after a "missing" subject (e.g., Wayne Wang's "Chan is Missing," Rea Tajiri's "History and Memory," Susan Choi's American Woman). We will also explore instances of mistaken identity, misrecognition, and the interchangeability of Asians in works such as Jessica Hagedorn's Dream Jungle, Han Ong's Fixer Chao, and Chang Rae Lee's A Gesture Life. We will examine the critical force of the Asian as a vanishing figure in the context of both queer and racial articulations of melancholia, and discuss the implications of this vanishing economy: does the Asian (American) become a mere perspective--an exceptional, or at least unique, principle of disruption to dominant discourses? Readings include critical/theoretical works from Terry Castle, Kandice Chuh, David Eng, Laura Hyun-Yi Kang, Lisa Lowe, Frederic Jameson, and Caroline Chung Simpson.

English 261: ***Studies in Chicana/Chicano Literature*** Mr. Perez-Torres

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

Yo soy Joaquín by Rodolfo "Corky" González
Selected poems of Alurista and Ricardo Sánchez
Bless Me, Ultima by Rudolfo Anaya
Hunger for Memory by Richard Rodriguez
The Mixquiahuala Letters, My Father was a Toltec, and selected poems by Ana Castillo
My Wicked, Wicked Ways by Sandra Cisneros
The Miraculous Day of Amalia Gomez by John Rechy
Loving Pedro Infante Denise Chávez
The Republic of East LA by Luis Rodríguez
Brown by Richard Rodriguez
And the Shadows Took Him by Daniel Chacón

WINTER 2005 SEMINAR DESCRIPTIONS

English 244: *Early English Stages: 1400-1576* Mr. Kipling

The title of the seminar alludes in part to Glynne Wickham's Early English Stages, which perhaps served as one of the most influential catalysts for the remarkable revolution in medieval theatre studies that began in the 1950s and is still continuing. Since Wickham's monumental study has recently been brought to a conclusion (though hardly completed as originally envisioned), it seems a good time to examine the current state of our knowledge and to examine where research might yet go. The seminar will thus examine a variety of plays, ranging from biblical dramas, Tudor interludes, courtly mummings and disguisings, royal entries and progress pageants. Throughout we will keep in mind that such terms as "Tudor" and "medieval" are not very helpful because much of what we think of as "medieval" drama comes from sixteenth-century texts. But at the same time we are reading these texts, we will also examine changing ideas about the nature of the early drama, beginning with Father Gardiner's Mysteries End (1946) and continuing through the remarkable efflorescence of scholarship that continues to characterize studies in the early drama. We will examine not only how 1950s conceptions of the early drama have been transformed by more recent research, but also how the guiding ideas of such monuments as Wickham's Early English Stages, Bevington's From Mankind to Marlowe, Kolve's The Play Called Corpus Christi look several decades on from the point of view of current research. How is the REED project changing our critical and scholarly conceptions of the medieval theatre? How has the invention of the "East Anglian dramatic Tradition" changed our critical and scholarly conceptions? How have practical experiments with, and historical research into, staging techniques established new views of the early theatre? What happened to "cycle drama"?

Throughout the seminar, we will have a number of guest visitors to help us negotiate these and other similar questions. The seminar has been timed to take advantage of a visit of Professor Meg Twycross (University of Lancaster) as one of the CMRS distinguished scholars, but with the additional generous assistance of the Center for Medieval and Renaissance, we also plan to invite to campus and to our seminar several other important figures who have been instrumental in bringing about this revolution in the study of the early theatre. These may include such scholars as David Bevington (Chicago), Alexandra Johnston (REED, Toronto) and Barbara Palmer (Mary Washington).

English 247: *Shakespeare and Popular Film* Mr. Little

Our seminar sets out, paradoxically, perhaps, to make academic sense of the explosion of Shakespeare beyond (and as a challenge to) the presumably more disciplined boundaries of the more historically oriented (and more rarefied) Shakespeare who is so much the product (if not the invention) of our academy. Notwithstanding, the relationship between popular cinematic Shakespeare and these critical histories and inventions is far more complex. One of the constitutive topics of our seminar is the way the popularization of Shakespeare on film is not straightforwardly a matter of adapting Shakespeare, of making Shakespeare fit a new generic space—from theater to film—or of simply making him our contemporary, of making him popular. Rather, this seminar, serving as an intensive critical introduction to Shakespeare and film, sets out to study the theoretical, aesthetic, and ideological engagements carried out between these films and their Shakespearean texts, and how such engagements participate in our institutional conversations about Shakespeare's plays. One of the issues we will discuss, for example, is how in some instances filmed Shakespeare becomes a medium for enunciating, if not indeed, popularly flaunting, the shift from an old English empire-marked by the sustainability even into our own times of an early modern English theater-to a new Postwar American one, driven by the cultural imperialism of popular American cinema in our contemporary global market space. In terms of some of the specifics, students should leave this seminar with a deeper critical familiarity with the plays and films we study and a more general knowledge of the critical apparatus of film. Beginning with an examination of, arguably, the three founding fathers of popular Shakespearean film—Olivier, Welles, and Branagh—our seminar will engage both faithful and loose adaptations, especially the latter. By the end of the seminar participants will be expected to move with some expertise through at least the broad strokes of the rapidly growing and exciting body of Shakespearean film criticism.

Some of the likely Shakespearean candidates for our course include the Henry IV (1 and 2), Henry V, Richard III, Hamlet, Macbeth, Othello, and Romeo and Juliet. A very truncated list of the films seminarians will encounter in our course includes the following: Chimes at Midnight (Welles, 1966), Henry V (Olivier, 1944), Henry V (Branagh, 1989), Richard III (Loncraine, 1995), Looking for Richard (Pacino, 1996), My Own Private Idaho (Van Sant, 1991), Hamlet (Zeffirelli, 1991), Hamlet (Branagh, 1996), Last Action Hero (Thomas and Moranis, 1983), The Lion King (Allers and Minkoff, 1994), Macbeth (Polanski, 1972), Scotland, PA (Morissette, 2001), Othello (Burge with Olivier, 1965), O (Nelson, 2001), Romeo and Juliet (Zeffirelli, 1968), Tromeo and Juliet (Kaufman, 1996), and Shakespeare in Love (Madden, 1998). During the term, seminarians will present a short position paper and offer an impromptu response to one such paper, and, at the end of term, submit a final essay.

English 251: ***Politics and British Women's Writing in the 1790's*** Ms. Mellor

Confining ourselves to the revolutionary decade of the 1790's, this seminar will analyse the varied ways in which women novelists responded to the burning political and social issues of the day: the French Revolution, the demand for universal human rights (including the rights of women), the slave-trade and abolitionist campaign, and the growing impact of global commerce on British national identity. In conjunction with the "Politicising Jane Austen" Conference to be held at the Clark Library in March, 2005, we will pay particular attention to the novels Austen wrote in the 1790's (Love and Freindship [sic], Northanger Abbey, Sense and Sensibility, and Pride and Prejudice), looking at the ways in which Austen responded both thematically and generically to these social movements. We will place Austen's work in the context of the women writers of her day, most notably Mary Wollstonecraft and Hannah More. We will read novels closely associated with Wollstonecraft's politics, such as Mary Hays' The Victim of Prejudice, Mary Robinson's Walsingham, and Charlotte Smith's The Old Manor House, as well as novels that resist Wollstonecraft's radical arguments, such as Elizabeth Hamilton's Translation of the Letters of a Hindoo Rajah and/or Modern Philosophers, More's Village Politics and Cheap Repository Tracts, Amelia Opie's Adeline Mowbray and Ann Radcliffe's The Italian.

English 252: ***Victorian Travelers*** Mr. Behdad

This seminar addresses the complex relation between Victorian travel writing and British Imperialism. We will explore various forms of travel writing--e.g., exploratory, touristic, literary, etc.--by way of unpacking the "productive" role of travel in Victorian culture and British imperialism. As we read these narratives contrapuntally against related critical/theoretical works, we will pose a broad range of questions: What is the relation between discourses of travel and British imperialism? How do Victorian travelogues construct the exotic? What kind of rhetorical and narrative techniques do they employ? How do fictional and non-fictional accounts of travel participate in the production of Euro-imperialist subjectivity? What are the political and aesthetic implications of British representations of other worlds and other races in defining a national identity? What is the connection between anthropology and travel writing and between early anthropology and colonialism? How do voyages of discovery resemble and/or differ from tourism? What role does gender play in cultural representations of otherness?

English 255: ***American Literature of the Holocaust*** Mr. Sundquist

The course will focus on reactions to, and transformations in the understanding of, the Holocaust in American culture and literature in its aftermath. The emphasis will be on Jewish American writers, although some others may be included as well. We will look at initial literary explorations in the immediate postwar decades, while examining at the same time the purported "silence" about the Holocaust prior to the early 1960s when, by most accounts, there was a sudden upsurge in consciousness and analysis. Political and demographic changes over the next decades, as well as the evolution of Israeli history, altered the position of Jews within American society, consequently transforming accounts of the event by survivors, their children, and others. A continuing reevaluation of the "uniqueness" of the Holocaust, accompanied by political and literary debates about the meaning of "genocide" and "holocaust," reparations, the heritage of guilt and responsibility, and related philosophical problems, further complicated problems of representation in a culture where the Holocaust did not occur and year by year began to recede from view. Examples of texts include: Frank, The Diary of Anne Frank; Wiesel, Night;

Kosinski, [The Painted Bird](#); Roth, [The Ghost Writer](#); Ozick, [The Shawl](#); Epstein, [King of the Jews](#); Levin, [The Boys from Brazil](#); Rosenbaum, [The Golems of Gotham](#); Shapiro, [Picturing the Wreck](#); Foer, [Everything Is Illuminated](#). More details on readings and contextual materials will be available in fall quarter.

English 258: ***Time and Narrative: the American 1890s*** Ms. Fleissner

This class considers a wide range of texts from a pivotal era in American literary history as a way into a broader set of questions about narrative temporality, history (specifically the issue of "modernity"), and genre. Hence, it is intended as a twofold introduction, both to an important literary period and to some theoretical considerations relevant to anyone intending to study the novel as a form.

We will examine the way various turn-of-the-century novels and stories engage both formally and thematically with time (both historical and otherwise), and in particular with the modes of temporality associated in the period with both modernity and reactions against it. Examples of likely pairings along these lines: Edith Wharton and evolutionary discourse; Charles Chesnutt, the Gothic, race, and repetition; Sarah Orne Jewett and nostalgia; Frank Norris and the moment; Gertrude Stein, rhythm, and problems of attention; Kate Chopin, Nietzsche, and Romantic antimodernism.

At the same time, we will engage in a reflection on literary criticism's own forms of temporally situating the texts that it reads, considering such issues as periodization, historicism, genre criticism, and alternate forms of understanding time derived from such approaches as psychoanalysis. We'll ask after what happens when a literary work is "relocated" on a different timeline: for example, when Henry James's "In the Cage" becomes a piece of queer history; when Stephen Crane and Paul Laurence Dunbar are read together as "naturalists"; or when Pauline Hopkins is read through her novels' future context as much as their present one. Requirements will most likely include a 15-pp. final paper and an in-class presentation.

English 260: ***Literature and Photography*** Mr. Goodwin

The seminar will engage questions of intertextuality, realism, representation, referentiality, visual rhetoric, and narration vs. description in the two media. The primary course texts in literature and photography are André Breton, [Najda](#) (1928), Walker Evans and James Agee, [Let Us Now Praise Famous Men](#) (1941), Diane Arbus, [Diane Arbus](#) (1973), John Berger and Jean Mohr, [Another Way of Telling](#) (1982), and W. G. Sebald, [Vertigo](#) (1990). In addition to Roland Barthes, [Camera Lucida](#) (1980) and Susan Sontag, [On Photography](#) (1977) and [Regarding the Pain of Others](#) (2003), readings in criticism and theory will include essays by Charles Baudelaire, André Bazin, Walter Benjamin, John Berger, E. H. Gombrich, Siegfried Kracauer, Georg Lukács, Maurice Merleau-Ponty, W. J. T. Mitchell, and Allan Sekula.

English M262: ***The Literature and Criticism of Toni Morrison*** Ms. Streeter

In this seminar we consider Toni Morrison as a fiction writer, literary critic, cultural critic, and, particularly in the decade of the 1990s, as a prominent figure in U.S. popular culture. We will read selected novels and critical essays by Morrison, including the three novels that she intends to be considered as a trilogy: [Beloved](#) (1987), [Jazz](#) (1992) and [Love](#) (2003). We will also examine Morrison's multiple cultural roles, including Nobel Laureate, public intellectual and Oprah Winfrey Book Club author.

Spring 2005 Seminar Descriptions

English 244: **TBA** Mr. Baswell

English 248: **Surveying Seventeenth-Century Poetry** Mr. Post

Given that the seminar is almost a year in the future, this description is really more an announcement of an intention, which is to offer a survey of the major, and some of the minor, poets from Donne to Rochester, in the context of the ongoing critical evaluation of this extraordinarily rich period of verse. Particular emphases will depend, to some degree, on wishes of the participant, so please feel free to email your suggestions.

Requirements: oral reports, plus a final paper of 15-20 pages.

English 251: **TBA** Mr. Makdisi

English 252: **British Aestheticism and Decadent Culture, 1866-1911** Mr. Bristow

In this seminar, students will concentrate on the emergence of British aestheticism (the promotion of art for art's sake) in relation to the critical controversies generated by Algernon Charles Swinburne's Poems and Ballads (1866) and Dante Gabriel Rossetti's Poems (1870). Both Swinburne and Rossetti produced poems whose emphasis on sensual experience defied cultural imperatives that demanded that art should result in moral teaching. In this regard, Swinburne proved highly responsive to Charles Baudelaire's analysis of Edgar Allan Poe's "The Poetic Principle." In the late 1860s, Walter Pater's journalism began provide a new circle of aesthetes with a highly developed understanding of why artistic experience involves "never acquiescing in a facile orthodoxy," since such experience must always engage with "new sensations." The seminar will look closely at Pater's highly influential Studies in the History of the Renaissance (1873), especially the polemical "Conclusion" to that volume-which became something of a manifesto for a younger generation that included such notable figure as Oscar Wilde. In the mid-1880s, Wilde started work on the ground-breaking critical writings on art for art's sake that he would collect in Intentions (1891). In seminar, students will have the opportunity to consider how Wilde's most powerful essays-"The Decay of Lying" and "The Critic as Artist"-involve a selective interpretation of Pater's Renaissance. Further, the class will enable students to see how Pater would refine his views on aestheticism in his great scholarly novel, Marius the Epicurean (1885), which considers (among other things) how understandings of beauty underwent change during the transition from paganism to Christianity within Classical Rome. We will draw comparisons between Pater's approach to the Old Masters of the Italian Renaissance and Vernon Lee's (Violet Paget's) interest in what she would call "physiological aesthetics."

By the late 1880s and early 1890s, aestheticism had become closely associated with various types of excessive or dissident sexuality. In order to understand this development, we will explore the work of a number of "Uranian" or male homophile poets, such as John Addington Symonds and Marc-André Raffalovich, as well as the Sapphic poetry of Michael Field (the literary identity of coauthors Katharine Bradley and Edith Cooper). Moreover, the decisively heterosexual poetry of Arthur Symons-who followed a number of French Symbolistes by focusing on the sensual abandonment of the popular theater and ballet-marks an important shift toward the movement known as Decadence. Symons' poetry brought readers' attention to the sensual aspects of urban life. A number of gifted women poets-including Amy Levy and Rosamund Marriott Watson-took what might be called urban aestheticism as their subject-matter.

The seminar will draw to a conclusion by looking at a number of further developments in British aestheticism. First, the class will consider the brief impact that Symons' famous essay, "The Decadent Movement in Literature," enjoyed when it appeared in 1893. Thereafter, we will explore how and why the short-lived periodical, The Yellow Book, was frequently associated with Decadent culture. And we will see how and why Oscar Wilde was condemned as the "High Priest of the Decadents" at the time of his trials in the spring of 1895. Wilde's prison sentence, in many ways, brought aestheticism and Decadence to an

unofficial end. The class will close by exploring Zuleika Dobson (1911), the only novel by Max Beerbohm, who counts among the most significant commentators on Wilde and his circle. Beerbohm's novel provides an entertaining retrospective on the aesthetic heyday of the 1890s -a cultural moment that seemed long past in the lead-up to World War One.

English 254: **American Embodiments** Mr. Looby

This course will examine a variety of texts, pertaining to various moments in American literary history from the early national onwards, in which questions of embodiment, disembodiment, and re-embodiment figure in compelling and disturbing ways. Among the possible readings: Deborah Sampson's narrative of her transvestite Revolutionary War adventures, The Female Review (as told to Herman Mann, 1797); writings from the yellow fever epidemics of the 1790s; early American antislavery writings; Mary Jemison's account of her transformation into a Seneca Indian woman in her Narrative (as told to James E. Seaver, 1824); Robert Montgomery Bird's 1836 novel, Sheppard Lee, which features a strange series of metempsychoses that change the narrator successively into (among other persons) a Philadelphia fop, a rich moneylender, a Quaker philanthropist, a Virginia slave, and a plantation valetudinarian; Whitman's Leaves of Grass with its multiple professions of imaginary identification ("I am the hounded slave," etc.). We will contextualize such readings with reference both to historical sources (medical, sexual, and civic discourses, for instance) and modern theories of embodiment and self-abstraction.

English 255: **Big Books** Ms. Hayles

In the later twentieth century, the encyclopedic novel has been associated with narrative experimentation, in part because the attempt to catalogue an increasingly complex world arguably requires a departure from straightforward linear narration. To explore the continuing evolution of the "big book," this seminar will compare and contrast two encyclopedic novels written in the 1960's and 1970's with two contemporary novels written at the dawn of the 21st century. Paired will be Vladimir Nabokov's Pale Fire with Mark Danelewski's House of Leaves, both texts that play with footnoted commentaries as vehicles running out of control away from the putative "main" narrative. The second pair matches Thomas Pynchon's Gravity's Rainbow with David Foster Wallace's Infinite Jest, texts aligned through their narrative fragmentation, emphasis on drugs and hallucinogenic experiences, bizarre characterizations and deep critique of global capitalism. Critical issues include exploration of narrative strategies, emergent patterns that are facilitated by extreme fragmentation, hypertextual inclinations toward multiple reading paths, and changing productions of narrative "voice" in relation to the reader's decoding of the text. Participants will be asked to make an oral presentation, participate in listserv discussions, and write a final seminar paper suitable for potential publication.

Required texts:

David Foster Wallace, Infinite Jest
Thomas Pynchon, Gravity's Rainbow
Mark Danelewski, House of Leaves
Vladimir Nabokov, Pale Fire

English 256: **Early Modern English Drama and Regime Change** Mr. Braunmuller

We will examine a variety of plays, perhaps some Shakespearean, first performed c. 1597-1606, i.e. the very end of Elizabeth's and the very beginning of James's reign. The overarching question, probably unanswerable but fruitful, will be the relation of court culture and theatre, national and international issues and theatre, and the entire social/cultural formation and theatre. An absurdly broad agenda, but one that welcomes many approaches and many interests. One possibility is to inquire how the repertoires of different companies responded to the same public issue or event; another way to slice the material (a microtome image) would be by author or group of authors.

English 259: ***Secularization and Secular Criticism*** Mr. Pecora

Secular criticism and secularization would seem intimately related, but the nature of their kinship is far from clear. Does the former depend upon the latter, either implicitly or explicitly? Or do they follow quite independent logical and historical paths? If the relationship is one of dependence, is the process of secularization-or Enlightenment-ever complete, and if not, how should secular criticism acknowledge the remainders of religious tradition? By contrast, if the terms are quite independent, what is it that we mean by "Enlightenment" in the first place? What is the actual relationship between these terms and "the West"? The way we respond to such questions has broad implications for what has been called the "legitimacy" of modernity, a legitimacy that has come to be questioned now not only by post-modern theory but also by political practice in response to new forms of globalization. The course will examine the ideal of secular criticism in relation to the idea of secularization. Readings will include texts by Edward Said, Talal Asad, Jürgen Habermas, Karl Löwith, Hans Blumenberg, Carl Schmitt, Walter Benjamin, Emile Durkheim, and Max Weber.

English M262: ***The Harlem Renaissance*** Mr. Yarborough

In this seminar, we will focus on the fiction published during what has come to be termed "The Harlem Renaissance," the unprecedented explosion of African American cultural production that marked the period following World War I. We will read novels and short stories by Jean Toomer, Jessie Fauset, Claude McKay, Nella Larsen, George Schuyler, Wallace Thurman, and Zora Neale Hurston. Topics to be engaged include gender and sexuality, primitivism, class and color stratification, modernism, and contemporaneous constructions of blackness. In addition, we will use essays by W. E. B. Du Bois, Alain Locke, Zora Neale Hurston, George Schuyler, and Langston Hughes to open up a consideration of the debates centering on the role of black literary art at the time.

PART V

CURRENTLY ENROLLED STUDENTS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Noah Comet. British Romanticism. First Stage.

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

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

Denise Cruz. Contemporary American Literature. Second Stage.

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

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

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

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

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

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

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

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

Rebecca Fach. Victorian Literature. First Stage.

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

Kathryn Falzareno. Renaissance Literature. First Stage.

Lana Finley. Early American Literature. First Stage.

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

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

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

Dustin Friedman. Victorian Literature. First Stage

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

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

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

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

Elizabeth Goodhue. Enlightenment and Romantic Literature. First Stage.

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

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

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

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

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

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

Georgina Guzman. Renaissance Literature. First Stage.

Malcolm Harris. Medieval Literature. First Stage.

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

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

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

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

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

Dissertation chair: Banta.

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

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

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

Darren Howard. British Romanticism. Third Stage.

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

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

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

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

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

Dorothy Kim. Medieval Literature. Second Stage.

Julian Knox. Romantic Literature. First Stage.

Margaret Lamont. Medieval Literature. Second Stage.

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

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

Rebecca Leeper. Medieval Literature. Third Stage.

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

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

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

David Long. Renaissance Literature. Third Stage.

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

John David Lopez. British Romanticism. Second Stage.

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

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

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

James Masland. Romanticism and Literary Theory. Second Stage.

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

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

Keidra Morris. African American Literature. Second Stage.

Anne Myers. Renaissance Literature. Second Stage.

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

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

Cristina Nehring. Third Stage.

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

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

Thomas O'Donnell. Medieval Literature. First Stage.

Derek Pacheco. American Literature to 1900. Third Stage.

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

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

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

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

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

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

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

Erica Powe. Early American Literature. First Stage

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

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

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

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

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

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

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

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

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

Thomas Sant. Third Stage.

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

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

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

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

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

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

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

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

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

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

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

Anne Stiles. Victorian Literature. Second Stage.

Charles Russell Stone. Medieval Literature. First Stage.

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

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

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

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

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

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

Joanne Tong. Literary Theory, Romanticism. Second Stage.

Jennifer Tran. Medieval Literature. First Stage.

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

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

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

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

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

Adam Wasson. Third Stage.

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

Leslie E. Wingard. African American Literature. Third Stage

Dissertation co-chairs: Smith and Yarborough

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

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

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

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

Grace Yeh. American Literature. Second Stage.

PART VI

PLACEMENTS 1994-2004

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Associate Professor at Brigham Young University, Hawaii
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20th-Century American Literature, Chicana/o Literature and Culture

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Creative Writing (poetry); American Literature 1865-1925; James, Wharton, and Cather; Modernism; Epistemology; Sexology

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Modernism and Romanticism

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Jewish-American Literature and Culture

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*Middle English Literature, Women's Textual Traditions, Hagiography and Religious Narrative, 15th-
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Renaissance Literature

PART VI

RECENT BOOKS BY GRADUATES (SINCE 1990)

- Bauerlein, Mark. Whitman and the American Idiom. Baton Rouge: Louisiana State University Press, 1991.
- Beiderwell, Bruce. Power and Punishment in Scott's Novels. Athens: University of Georgia Press, 1992.
- Blackmer, Corinne E., and Patricia Juliana Smith. Editors. En Travesti: Women, Gender Subversion, Opera. New York: Columbia University Press, 1995.
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- Carson, Luke. Consumption and Depression in Gertrude Stein, Ezra Pound, and Louis Zukosky. London: Macmillan, 1999.
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- Eberle, Roxanne. Chastity and Transgression in Women's Writing, 1792-1897: Interpreting the Harlot's Progress. New York: London: Palgrave Publishers, 2002.
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- Ferens, Dominika. Edith and Winnefred Eaton: Chinatown Missions and Japanese Romances. Champaign: University of Illinois Press, 2002.
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- Harpham, Geoffrey Galt. Getting It Right: Language, Literature, and Ethics. Chicago: University of Chicago Press, 1992.
- . Language Alone: The Critical Fetish of Modernity. New York: Routledge, 2002.
- . One of Us: The Mastery of Joseph Conrad. Chicago: University of Chicago Press, 1997.
- . Shadows of Ethics: Criticism and the Just Society. Durham: Duke University Press, 1999.
- Ioppolo, Grace. Revising Shakespeare. Cambridge: Harvard University Press, 1992.
- Irace, Kathleen O. The First Quarto of "Hamlet." Cambridge: Cambridge University Press, 1998.
- . Reforming the "Bad" Quartos: Performance and Provenance of Six Shakespearean First Editions. Delaware: University of Delaware Press, 1994.
- Jackson, Tony. The Subject of Modernism: Narrative Alterations in the Fiction of Eliot, Conrad, Woolf and Joyce. Ann Arbor: University of Michigan Press, 1994.
- Jaurrette, Colleen. The Sensual Philosophy: Joyce and the Aesthetics of Mysticism. Madison: University of Wisconsin Press, 1997.
- Kingsley, Margery A.. Transforming the Word: Prophecy, Politics and Poetics, 1650-1742. Newark: University of Delaware Press, 2000.
- Kroll, Richard. Editor. The English Novel: 1700 to Fielding. Boston: Addison-Wesley Publishing Company, 1998.
- . The Material World: Literate Culture in the Restoration and Early Eighteenth Century. Baltimore: Johns Hopkins University Press, 1991.
- Kronick, Joseph, and Bainard Cowan*. Editors. Theorizing American Literature: Hegel, the Sign, and History. Baton Rouge: Louisiana State University Press, 1991.
- Lee, Rachel. The Americas of Asian American Literature: Gendered Fictions of Nation and Transnation. Princeton: Princeton University Press, 1999.
- Lisle, Bonnie; Gary Columbo, and Robert Cullen. Editors. Rereading America: Cultural Contexts for Critical Thinking and Writing, 4th ed. New York: Bedford Books, 1998.
- ., Gary Colombo, and Sandra Mano. Editors. Frame Work: Culture, Storytelling, and College Writing. New York: Bedford Books, 1997.
- MacComb, Debra A. Tales of Liberation, Strategies of Containment. Divorce and the Representation of Womanhood in American Fiction, 1880-1920. New York: Garland, 2000.
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- Murphy, Timothy S. Wising up the Marks: The Amodern William Burroughs. Berkeley: University of California Press, 1997.
- Niranjana, Tejaswini. Siting Translation: History, Post-Structuralism, and the Colonial Context. Berkeley: University of California Press, 1992.
- Novak, Estelle Gershoren. The Flesh of Their Dreams: Poems. Santa Barbara: Fithian Press, 2002.
- . Poets of the Non-Existent City: Los Angeles in the McCarthy Era. University of New Mexico Press, 2002.
- . The Shape of a Pear: Poems. Santa Barbara: Fithian Press, 1996.
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- , and Anne Mellor. Editors. Passionate Encounters in a Time of Sensibility. Newark: University of Delaware Press, 2000.
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- See, Carolyn. Dreaming: Hard Luck and Good Times in America. New York: Random House, 1995.
- . Golden Days. Berkeley: University of California Press, 1996.
- . The Handyman. New York: Random House, 1999.
- . Making a Literary Life: Lessons on Writing and Living. New York: Random House, 2002.
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- , and John Espey. Two Schools of Thought: Some Tales of Learning and Romance. Santa Barbara: Daniel & Daniel Publishing, 1991.
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- , and Robert Lecker. Editors. Robinson Crusoe: Island Myths and the Novel. New York: Twayne Publishing, 1991.
- Selinger, Eric. What Is It Then Between Us: Traditions of Love in American Poetry. Ithaca: Cornell University Press, 1998.
- Shute, Jenefer. Life Size. New York: Avon Books, 1993.
- . Sex Crimes. New York: Doubleday Books, 1996.

Smith, Patricia Julian; and Corinne E. Blackmer. Editors. En Travesti. New York: Columbia University Press, 1995.

--. Lesbian Panic: Homoeroticism in Modern British Women's Fiction. New York: Columbia University Press, 1997.

--. Editor. The Book of Gay & Lesbian Quotations. Three Rivers: Three Rivers Press, 1999.

--. Editor. The Queer Sixties. New York: Routledge, 1997.

Tinkle, Theresa. Medieval Venuses and Cupids: Sexuality, Hermeneutics, and English Poetry. Stanford: Stanford University Press, 1996