

Guide to Graduate Study in English
2006-2007

University of California, Los Angeles

TABLE OF CONTENTS

| | Page |
|--|------|
| <u>PART I</u> | |
| Ph.D. Program | 2 |
| Items of Special Interest | 7 |
| <u>PART II</u> | |
| Resources for Scholarship in British and American Literature at UCLA | 14 |
| <u>PART III</u> | |
| Faculty | 18 |
| <u>PART IV</u> | |
| List of English Graduate Courses, 2006-2007..... | 20 |
| <u>PART V</u> | |
| Currently Enrolled Students..... | 35 |
| <u>PART VI</u> | |
| Placements | 42 |
| Recent Books by Graduates (since 1990)..... | 50 |

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 (and no more than 25 pages), though excerpts of longer works can be submitted, and should demonstrate the applicant's interest, competence, and experience in the chosen field of specialization. Care should be taken with the statement of purpose and with the writing sample, since the quality of thought and argument these exhibit, as well as their style, weigh significantly in admissions decisions.

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

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, 149 Humanities, when requirements for Teaching Associate and Teaching Fellow titles have been met. Students should also consult with the Graduate Counselor about category changes.

CRITERIA FOR APPOINTMENT

- **Initial appointment:** Once students have either passed English 495A-Supervised Teacher Preparation, or documented their previous teaching experience, they are appointed to apprentice teaching titles 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 162 Humanities, 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, 162 Humanities.

LEAVE OF ABSENCE

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

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

INCOMPLETES

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

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

ACADEMIC DISQUALIFICATION AND APPEAL OF DISQUALIFICATION

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

GRADUATION

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

STUDENT MAILBOXES

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

CREATIVE WRITING

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

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

THE ENGLISH GRADUATE UNION

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

The officers for 2006-2007 are Dustin Friedman, Vivian Davis, Betsy Donaldson, and Maureen Shay.

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

GRADUATE STUDY GROUPS

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

- **19TH-CENTURY GROUP**

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

- **THE AMERICANIST RESEARCH COLLOQUIUM**

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

- **ASIAN AMERICAN STUDY GROUP**

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

- **CELTIC COLLOQUIUM**

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

- **FEMINIST STUDIES READING GROUP**

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

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

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

- **MEDIEVAL SYMPOSIUM**

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

- **THE NEO-AREOPAGUS SOCIETY**

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

- **THE ROMANTIC GROUP**

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

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.

Charles E. Young Research Library

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

The William Andrews Clark Memorial Library

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

UCLA Library Department of Special Collections

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

RESEARCH CENTERS AT UCLA

American Indian Studies Center

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

Asian American Studies Center

The Reading Room/Library houses the most extensive archive on Asians and Pacific Islanders in the nation. With its holding of over 5,000 books and monographs, 30 Asian Pacific ethnic and regional newspapers, over 300 community and campus newsletters, and 5,000 pamphlets, it serves as a valuable resource for scholars and students seeking information on Asian Pacific Americans. In support of the Asian American Studies research and teaching program at UCLA, the library also develops indexed bibliographies, electronic reference aids, and other valuable reference guides. In collaboration with UCLA's University Research Library, the Center has established special collections that will preserve and provide access to rare, hard-to-find materials donated by members of the Asian Pacific community in

Southern California. The Asian American Movement Archive Collection, Japanese American Research Project, the Chinese American Archives, and the Korean American Research Project Archives are examples of the valuable materials donated by and available to the community.

Center for Medieval and Renaissance Studies

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

Center for Modern and Contemporary Studies

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

Center for Seventeenth- and Eighteenth-Century Studies

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

Center for the Study of Women

The UCLA Center for the Study of Women (CSW) is a nationally recognized center for research on women and gender. Established in 1984, it is the only unit of its kind in the University of California system, and it draws on the energies of 245 faculty from 10 UCLA professional schools and 34 departments. By bringing together scholars with similar interests, CSW has played an important role in the intellectual life of UCLA. Through its conferences, seminars and administration of grants, CSW has enabled feminist scholars to exchange ideas and secure funding. CSW works in conjunction with the UCLA Women's Studies Program to develop curriculum and promote feminist learning among both undergraduate and graduate students. Together, the Center for the Study of Women and the Women's Studies Program constitute an important platform for women's concerns in Southern California. The UCLA Center for the Study of Women contributes to the advancement of women by expanding and sharing knowledge.

Chicano Studies Research Center

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

Electronic Literature Organization

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

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

Ralph J. Bunche Center for African American Studies

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

HAMMER MUSEUM

UCLA Hammer Poetry Readings

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

Grunwald Center for the Graphic Arts

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

RESEARCH IN THE LOS ANGELES AREA

The Huntington Library, Art Collections, and Botanical Gardens

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

J. Paul Getty Center

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

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

PART III

FACULTY

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

LIST OF ENGLISH GRADUATE COURSES FOR 2006 - 2007

FALL 2006

| | | |
|-------|--|--------------|
| M205A | Study of Oral Tradition: History and Methods | Mr. Nagy |
| 210 | History of the English Language | Ms. Minkova |
| 247 | Shakespeare | Mr. Watson |
| 250 | Restoration and 18 th -Century Literature | Ms. Nussbaum |
| 251 | Romantic Writers | Ms. Mellor |
| 254 | American Literature to 1900 | Ms. Rowe |
| 255 | Contemporary American Literature | Mr. Seltzer |
| M260A | Topics in Asian American Literature | Mr. Ling |
| M270 | Seminar: Literary Theory | Ms. McHugh |

WINTER 2007

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|------|---|------------------|
| 201A | Criticism & Interpretation from Classical Era to the Renaissance | Mr. Reinhard |
| 246 | Renaissance Literature | Mr. Gallagher |
| 252 | Victorian Literature | Mr. Grossman |
| 253 | Contemporary British Literature | Mr. North |
| 254 | American Literature to 1900 | Ms. Packer |
| 255 | Contemporary American Literature | Mr. Allmendinger |
| 258 | Studies in the Novel | Mr. Little |
| 260 | Studies in Literature and its Relationship to the Arts and Sciences | Mr. Makdisi |
| 261 | Studies in Chicana/Chicano Literature | Mr. Perez-Torres |
| M262 | Studies in Afro-American Literature | Mr. Yarborough |

SPRING 2007

| | | |
|------|--|----------------|
| M215 | Paleography of Latin and Vernacular Manuscripts, 900 to 1500 | Mr. Baswell |
| 244 | Old and Medieval English Literature | Mr. Jager |
| 249 | Milton | Ms. McEachern |
| 250 | Restoration and 18 th -Century Literature | Ms. Deutsch |
| 252 | Victorian Literature | Mr. Bristow |
| 254 | American Literature to 1900 | Mr. Colacurcio |
| 255 | Contemporary American Literature | Mr. Yenser |
| 265 | Postcolonial Literatures | Ms. Sharpe |

zone that functions as a source for slaves rather than as a threat to the polity of England and France, while the Islamic world, perceived as a potent empire even in decline, offers a menacing eschatology. Yet the abolitionist movement and Orientalism or more generally, imperialism--are frequently yoked as two roughly contemporaneous signs of modernity. We will discuss these ideas in works selected from the following: the Arabian Nights, Behn's *Oroonoko*, Defoe's *Robinson Crusoe* and *Captain Singleton*, Swift's *Gulliver's Travels*, Johnson's *Rasselas*, Equiano's *Narrative*, Gibbes' *Hartly House, Calcutta*. Readings from relevant theoretical/critical approaches will include Gilroy, Said, Bhabha, Stuart Hall, Ros Ballaster, S. Aravamudan, Kathleen Wilson. Students are welcome to consult with me regarding the course.

English 251

Regency Romanticism
Romantic Writers

Ms. Mellor

This seminar will explore the literary transition in Britain from the utopian Romanticism of the 1790s to the pragmatic reforms of the early Victorian era. We will focus on the Regency period (the Prince of Wales became Regent in 1811, then ruled as King 1820-1830) and the "second generation" of literary Romanticism. This literary culture was marked by an increasing philosophical, political and linguistic skepticism; by an explosion of print and visual culture that for the first time produced the author-as-celebrity and an international "Regency style"; and by a turn away from both aristocratic license and rural nature to suburban sociability, domesticity, and capitalist consumption. To help us understand the ramifications of this cultural transformation, we will employ a variety of theoretical approaches garnered from the new historicism; from feminist, race, and queer theory; and from post-colonialist theory. We will read the following authors and texts: Percy Shelley, "Mont Blanc," *Prometheus Unbound*, *Defense of Poetry*; Lord Byron, *Childe Harold* 3 and 4, *Manfred*, *Don Juan*; Mary Shelley, *Frankenstein*; Jane Austen, *Emma*; Catherine Gore, *The Hamiltons*; Piers Egan, *Tom and Jerry*; Felicia Hemans, *Records of Women* and selected poems; Letitia Landon, selected poems; Leigh Hunt, selected poems; William Hazlitt, selected essays; and John Keats, major poems.

English 254

Origins of the American Novel: Captivity and Courtship
American Literature to 1900

Ms. Rowe

Did the novel spring full-blown from the imagination of Foster, Rowson, and Brown? Was the novel a British import, brought to the newly independent United States during the early years of the New Republic? Was it a product of enlightenment rationalism devoid of the strains of Puritan religiosity so prevalent in pre-Revolutionary America? Or was the American novel a creation *sui generis*, consumed with the issues of democratic individualism, the "family" romance of American politics, and the new passion for sentiment and the cult of sensibility? The answer might be "yes" to all of these questions--and more, given that the origins of the American novel reside in multiple strains of influence and prior narrative forms both trans-Atlantic and domestic. This seminar will examine two originating sources of ideological and narrative conventions that shade into and inform the construction of the late eighteenth- and early nineteenth-century novel in America, with particular emphasis on the gender relations that identify the earliest American novels with the sub-genre of romance--gothic, sentimental, domestic, historical, and national.

How, we might ask, do the early and persistent fascinations with "captivity narratives," dating back to Mary Rowlandson's *A Narrative of the Captivity* and Aphra Behn's *Oroonoko*, or the eighteenth-century captivity accounts of Kinnan and Bleecker, set the stage for American novels that place women at the nexus of national debates about the wilderness, unleashed passions, dangerous miscegenation, virtue threatened and redeemed, the unreliability of human desire, and the emerging myth of manifest destiny? Such questions flood into the national consciousness through the magazine culture and popularized retellings of captivity sagas or through novels, such as Rowson's *Reuben and Rachel* (1798), Catharine Maria Sedgwick's *Hope Leslie* (1827) and Lydia Maria Child's *Hobomok* (1824) or "Joanna the Slave Girl" as well as *Cooper's Last of the Mohicans* (1826), in which the romance of captivity and the captivity of romance suffuse the narratives. Set also against the backdrop of the American Revolution, the "captivation" with sensibility and with love itself that takes shape in the earliest epistolary romances is

foreshadowed by the personal letters, such as those between Abigail and John Adams or those which recount the wooing of Anne Miller by Robert Bolling, that set the stage for public discourses. Predated also by the British novels of seduction and betrayal and by serialized fictions in magazines, the American fascination with romance both depends upon and derives from great awakening and enlightenment revisionings of the primacy of emotion, feeling, sensibility (and their attribution to both men and women), in which masculinity as well as femininity, gender roles, and courtship undergo social and literary redefinition. Whether drawn from the conduct book traditions or the governess manuals penned by Rowson, as in Mentoria, or The Young Lady's Friend (1794) or Foster, as in The Boarding School; or, Lessons of a Preceptress to Her Pupils (1798), or from the burgeoning popularity of romance fictions, such as William Hill Brown's The Power of Sympathy (1789), Rowson's Charlotte Temple (1791), Foster's The Coquette (1797), or Murray's "The Story of Margaretta" (1798), the American novel of sensibility and courtship takes form coincidentally with the revolutionary and federalist agendas to construct a democratic nation state in and around the republican family. In the writings of Charles Brockden Brown and Catharine Sedgwick (The Linwoods), the tensions around nation-building and family/gender destabilization become metaphorically intertwined.

This seminar invites broad-based, student-initiated explorations and experimentation in reconceptualizing the origins of American fiction, including its trans-Atlantic links with British eighteenth-century traditions and its later descendents in the novels written by nineteenth-century authors. We will also bring into play the secondary theoretical/critical analyses by such scholars as Nancy Armstrong, Cathy Davidson, Philip Gould, Shirley Samuels, William Spengemann. In addition to a class presentation and leadership of at least one discussion and a short prospectus with annotated bibliography for your research/critical paper, students will write a twenty to twenty-five page original paper.

English 255

World Views: Surveillance, Observation, Witnessing
Contemporary American Literature

Mr. Seltzer

It has been said that the modern individual is one who observes his or her own observing. What does this intensification of observation look like in modern society--and in its cultural forms of self-reflection, particularly, for our purposes, the (more or less) modern novel? How does it enter into the forms of seeing, screening, and witnessing in modern media, print and otherwise? Names of novelists may include Emile Zola, Henry James, Patricia Highsmith, Juan Jose Saer; names of social and media historians and theorists may include Michel Foucault, Niklas Luhmann, Friedrich Kittler.

English M260A

Asian American Experimental Writings
Topics in Asian American Literature

Mr. Ling

This seminar examines a type of Asian American literary writings characterized by their formal and epistemological experimentalism. That is, their unconventional use of temporal and spatial categories, their avant-garde promotion of aesthetic alterity, and their politics of self-reflexivity and pespectivism. The purpose of our investigation is to make sense of these innovative Asian American works within their relevant rhetorical traditions and to assess the nature of their revision and redeployment of such traditions in addressing Asian American concerns. The first half of this seminar will be devoted to reading secondary materials on aspects of Euroamerican modernist/postmodernist traditions and problematics; the second to interpreting five Asian American experimental works by Chuang Hua, Myung Mi Kim, Monique Truong, Zamora Linmark, and Sesshu Foster respectively in light of our exploration of the strengths and weaknesses of experimental aesthetics and politics. Course requirements will include a weekly journal, a take-home midterm examination, and a seminar paper of 12 to 15 pages. The syllabus of this course will be available on the website in mid-June.

Required Texts (To be ordered at UCLA bookstore):

Bradbury, Malcolm and James McFarlane. eds. Modernism: A Guide to European

Literature, 1890-1930 (Penguin)
Foster, Sesshu. City Terrace Field Manual (Kaya)
Hua, Chuang. Crossings (Northeastern)
Kim, Myung Mi. The Bounty (Chax)
Linmark, R. Zamora. Rolling the R's (Kaya)
Truong, Monique. The Book of Salt (Houghton Mifflin)
Course Reader (selected essays by Georg Lukasc, Raymond Williams, Gilles Deleuze,
John McGowan, Steven Best and Douglaus Kellner, E. San Juan, Jr., and Russell
Berman)

English M270

Thinking through Autobiography
Seminar: Literary Theory

Ms. McHugh

In 1976, Adrienne Rich noted in the foreword to her book, Of Woman Born: Motherhood as Experience and Institution, that: "It seemed to me impossible from the first to write a book of this kind without being often autobiographical." At this same time, Roland Barthes's investigation of photographic meaning also turned to autobiography (and motherhood) in Barthes by Barthes (1975) and Camera Lucida (1980). In both cases, the challenges posed by each scholar's object of study – the varied institutions, technologies, and experiences of reproduction – led them to think through these challenges in an autobiographical mode. In the ensuing decades, critical concerns with self-reflexivity, representation, and the body (or technological and biological reproduction and their political, social, and theoretical ramifications) have favored the integration of theory and autobiography in the work of many Euro-American writers and filmmakers. Further, though the foundational work of Euro-American feminist and U.S. ethnic autobiographical theorists has often been intellectually segregated from that of theorists such as Roland Barthes and Jacques Derrida, their contemporaneous autobiographical productions and similar subject matter (mothers, loss, trauma, representation, memory and media, sexuality, difference) invites a comparative survey. This seminar will therefore explore thinking through autobiography in the work of theorist/autobiographers (writing in prose, film, or new media) that may include Roland Barthes, Carol Parrot Blue, Theresa Hak Kyung Cha, Rachel DuPlessis, Jacques Derrida, Su Friedrich, Mary Kelly, Cherrie Moraga, Yvonne Rainer, Marlon Riggs, Carolyn Steedman, Rea Tajiri, and Agnes Varda.

WINTER 2006 SEMINAR DESCRIPTIONS

English 201A

***The History of Aesthetic and Critical Theory
(From the Pre-Socratics to Descartes)***
Criticism & Interpretation from Classical Era to the Renaissance

Mr. Reinhard

This course is meant to serve a dual purpose: on the one hand, it will trace a selective path through the history of literary criticism and theory by reading texts from the Pre-Socratics and Plato up to the Enlightenment, following the vicissitudes of the concept of the literary through the overlapping fields and competing claims of politics, aesthetics, philosophy, rhetoric, and ethics. On the other hand, and simultaneously, it is meant to provide some of the conceptual background necessary for productive reading of contemporary (that is, recent) critical theory, on the assumption that we cannot evaluate our current situation without understanding its history. Hence, not all of the texts we read will be, strictly speaking, on literature or even art, but all will be understood as having crucial consequences for the history of critical and aesthetic theory. Our reading and discussion will trace two intersecting genealogies: the classical or philosophical-rhetorical account of imitation and persuasion, and the biblical and religious understanding of interpretation and meaning. Readings will include texts by Plato, Aristotle, Horace, Longinus, Jewish and Christian biblical exegesis (i.e., Torah, Midrash, Talmud, Gospels, St. Paul, Augustine, Aquinas) Dante, Descartes, and Rousseau.

English 246

Arcadian Imaginaries
Renaissance Literature

Mr. Gallagher

The seminar will read a representative sample of early modern prose romances: Sidney's *Arcadia* (the 1593 composite version in particular); Mary Wroth's *Urania* (1621; Book 1); and selections from John Barclay's *Argenis* (in the 2004 bilingual edition using Barclay's 1622 Neo-Latin text and Kingsmill Long's 1625 English translation). Generically derived from the procedures of Greek pastoral romance and rehearsing the cultural shibboleth of Arcadian fantasy, these "novels before the novel" were immensely popular in their day but pose special challenges for modern readers (and scholars). To a large degree the challenges concern matters of form and aesthetic sensibility. Using insights from early modern theories of mimesis and twentieth-century theories of narrative, the seminar's first task will be to grasp the implicit narrative rules governing the rhizomic growth habit and preciousness of the genre. Each of the primary texts on the syllabus deploys the grammar of romance to specific ends – these will occupy most of our attention and, collectively, will help account for the works' cultural cachet in the early modern period. The seminar's program will be guided by the following partial list of topics.

Sidney's Arcadia: Sidney's use of rhetorical commonplaces, courtly *sprezzatura*, and an emergent baroque aesthetic to conduct an immanent critique of the eroticized political regime surrounding Elizabeth I; strategic uses of homoeroticism and transvestitism in political allegory; the interrogation of theologically driven notions of sovereignty.

Wroth's Urania: the art of collaboration in the Sidney circle (Wroth's hand in the production of the mythos of Sir Philip Sidney); literary cannibalism (Wroth's consumption and transmutation of Sidney's *Arcadia* in *Urania*); Wroth's tactics for writing as a woman; the relation between memory and geography in *Urania*.

Barclay's Argenis: the relation between romance, international diplomacy, espionage, and apostasy; nomadic subjectivity; Barclay's mapping of the confessional divide (pro-Catholic, anti-Catholic).

Seminar members will contribute very short position papers at regular intervals, one oral presentation, and will submit either one long critical essay or two short essays derived from position papers.

English 252

Dickens, Transport & Communication Systems, Time
Victorian Literature

Mr. Grossman

The railways dominate our image of the Victorian period; they seem almost an index to the age's modernity. Yet for Dickens, the railways were one part of a much larger revolution in transport and communication systems that he saw unfolding even before the awe-inspiring appearance of the locomotive. With this in mind, this course will begin by thinking critically about Dickens's most famous 'railway' novel, *Dombey and Son*. We will then turn to a later novel, *Our Mutual Friend*, which is set on that major Victorian commuter highway, the Thames. In reading these two Dickens novels, we will be open to all kinds of questions. How did an accelerating transport and communication system reshape perceptions of time and space? Can we see effects arising from the way mobility is gendered and classed? What formal narrative devices come into view when we read for movement?

Course requirements will include a weekly 1-page contribution to an electronic class discussion of the week's reading, at least one individual meeting about your writing, and a final paper on a topic of your choice (and not necessarily within the bounds of nineteenth-century British). Suggestions for our accompanying theoretical readings welcome.

English 253

Joyce/Woolf/Beckett
Contemporary British Literature

Mr. North

A consideration of three major modern novelists, with particular attention given to the formal innovations in their work. We will monitor the various different ways in which prior narrative certainties were undermined in this period, and we will try to define with some specificity the new narrative strategies put in their place. Works to include *A Portrait of the Artist as a Young Man*, *Ulysses*, *Mrs Dalloway*, *To the Lighthouse*, *The Waves*, *Watt*, *Molloy*, and *The Unnamable*. Students not intending to specialize in the modern period may negotiate an alternative to the traditional seminar paper.

English 254

19th-Century American Literature
American Literature to 1900

Ms. Packer

The purpose of the seminar will be to read 19th century American literary texts relating to four areas: Indians, religion, nature, and slavery. We will pay close attention to the actual form of publication or the circumstances of first delivery, but we will also try to understand how ideas are accepted, revised, and transmitted across decades.

Course requirements: Three 8-page papers delivered in class and revised for submission at the end of the quarter.

The Indian:

Washington Irving, from *The History of Diedrich Knickerbocker*; from *The Sketch Book*: "Traits of Indian Character," "Philip of Pokanoket"

William Apess, *A Son of the Forest; Eulogy on King Philip*

J.A. Stone, *Metamora, or the Last of the Wampanoags*

Lydia Maria Child, *Hobomok*

Fitz-Greene Halleck, "Connecticut," "Red-Jacket"

William Cullen Bryant, "The Prairies"

Longfellow, *Hiawatha*

John Rollin Ridge, "Cherokee Love Song," "The Rainy Season in California," "Mt. Shasta"

Henry David Thoreau, from *The Maine Woods*: "The Allegash and East Branch"

Helen Hunt Jackson, *A Century of Dishonor*

Indian poetry and chant, collected by Henry Rowe Schoolcraft, John Wesley Powell, Stephen Powers.
Albert S. Gatschet, Charles Godfrey Leland, Washington Matthews, Franz Boaz, Alice C.
Fletcher, and Matilda Coxe Stevenson.

Religion:

William Ellery Channing, "Likeness to God," "The Moral Argument Against Calvinism"
Ralph Waldo Emerson, Sermon 162 ("The Lord's Supper"); "Holiness"; The Divinity School Address
George Ripley, "Schleiermacher as a Theologian"
Bronson Alcott, *Conversations with Children on the Gospels*
Andrews Norton, "The New School in Literature and Religion"; *A Discourse on the Latest form of Infidelity*
Theodore Parker, *A Discourse of the Transient and Permanent in Christianity*
Herman Melville, from *Moby-Dick*: Chapters 8 ("The Pulpit") and 9 ("The Sermon")
Selected poems by Jones Very and Emily Dickinson

Nature:

William Cullen Bryant, "Thanatopsis," "To a Waterfowl," "Green River," "Summer Wind," "To the Fringed
Gentian," "The Painted Cup"
Ralph Waldo Emerson, *Nature*
Henry David Thoreau, "The Natural History of Massachusetts"; from *Walden*: "Sounds," "Solitude," "The
Ponds," "Brute Neighbors," and "Winter Animals"; "Autumnal Tints"
Edgar Allan Poe, *Eureka*
Herman Melville, from *Moby-Dick*: Chapter 35 ("The Mast-Head"), Chapter 58 ("Brit"), Chapter 59
("Squid"), Chapter 66 ("The Shark Massacre"), Chapter 86 ("The Tail"), and Chapter 87 ("The
Grand Armada")
Selected Poems by Emily Dickinson

Slavery:

David Walker, *Walker's Appeal...to the Colored Citizens of the World*
Lydia Maria Child, *An Appeal in Favor of that Class of Americans called Africans*
John Greenleaf Whittier, *Justice and Expediency*
Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave*
Thomas Stringfellow, *Scriptural and Statistical Views in Favor of Slavery*
Henry David Thoreau, *Resistance to Civil Government*: "Slavery in Massachusetts"
Ralph Waldo Emerson, "Address to the Citizens of Concord on the Fugitive Slave Law" (1851); "The
Fugitive Slave Law" (1854)
Selected antislavery poems by Whittier, Pierpont, Longfellow, and Francis Ellen Watkins Harper
Henry Timrod, "Ethnogenesis"
James Ryder Randall, "Maryland"

English 255

Transformations of the West in the Twentieth Century
Contemporary American Literature

Mr. Allmendinger

In 1893 Frederick Jackson Turner declared that the US frontier was "closed." This course will explore what has happened to the West in the twentieth century. The enormous population growth, cultural diversification, and environmental changes that have occurred over the course of the last one hundred years are reflected by many writers in western American literature. We will consider the importance of history, imagination, and memory in modern reconstructions of the early frontier (*My Ántonia*, *Little House on the Prairie*, *Angle of Repose*); the impact of technology on nature (*The Good Earth*, *The Grapes of Wrath*); the stories of gays and lesbians living in rural isolation (*Brokeback Mountain*, *The Laramie Project*); the experience of racial and ethnic minorities living in large western cities, and the related theme of urban unrest (the 1921 Tulsa Riot, the 1965 Watts Riot, and the 1992 LA Uprising). In addition, we will

read selected criticism, and essays by Joan Didion, Richard Rodriguez, and several Native American writers.

English 258

Canon-Making Epic Fictions in Gay Male Literature
Studies in the Novel

Mr. Little

The first word of this seminar's title may seem both felicitous and facetious when it's pointed out that the word *canon* originates from the Greek word *kanōn*, originally meaning a ruler or measuring stick: perhaps size does matter—literarily speaking, of course. This seminar argues that gay male writers have invested in canon formation with a fair bit of urgency (which is not, necessarily, to say consciousness); one way gay male writers have accelerated the process of canon-making is through the production of “big” books, epic ones. Size (though relative) is no incidental matter for these writers; epics are generically associated with size. And our seminar will be especially interested in how the queer texts we're studying imitate and confront canons of epic literature and bring attention to the literary and ideological thickness of epic as an identifiable category. While we may think of epic in terms of size (number of pages or words), our seminar is really investigating some of the myriad ways queer male texts construct their epic reach: this will demand our giving attention to some of the ways classical epics exploit time, geography, underworlds (subcultures), travel, and apotheosis, just to name some possibilities. Furthermore, we will elaborate on how this persistent turn to epic, to the big book is potentially shaped by the socio-political unrest climaxing in the Stonewall Riots in 1969, and then (most poignantly for our later texts) the eras of AIDS and “Post”-AIDS. Possible texts for our seminar include James Baldwin's *Another Country* (1962), John Rechy's *City of Night*, Larry Kramer's *Faggots* (1978), Tony Kushner's *Angels in America* (1990-1993), Samuel Delany's *Mad Man* (1994), Jaime O'Neill's *At Swim Two Boys* (2001), Ethan Mordden's *How Long Has This Been Going On?* (1997), and Alan Hollingshurst's *Line of Beauty* (2004).

English 260

Afterlives of Radicalism
Studies in Literature and its Relationship to the Arts and Sciences

Mr. Makdisi

This course will trace the nineteenth century consequences and afterlives of the great surge of radical cultural, political and aesthetic experimentation of the 1790s. We will explore the various directions taken by (formerly) radical thought after the revolutionary energies of the 1790s seemed to have dissipated, including new forms of poetry, novel writing, economics and imperialism. Reading will draw on the work of a range of writers, including Wordsworth, Austen, Blake, Shelley, Malthus, Ricardo, Southey, Macaulay, Edgeworth, Carlyle, Charlotte Bronte, and Karl Marx.

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
The Mixquiahuala Letters by: Ana Castillo
My Father was a Toltec and Selected Poems by Ana Castillo
My Wicked, Wicked Ways by Sandra Cisneros
Hunger of Memory by Richard Rodriguez
Mother Tongue by Demetria Martínez
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 Rodríguez
And the Shadows Took Him by Daniel Chacón

English M262

African American Fiction in the 1960s
Studies in Afro-American Literature

Mr. Yarborough

The 1960s constituted an era of tremendous upheaval in race relations in the United States, and the artistic productions by African Americans in the decade played a crucial role in provoking a reconsideration of the place of blacks in American society and, indeed, of the very meaning of blackness itself. Not only was there a heightened interest in African American culture on the part of non-blacks at the time, but many black authors placed a new emphasis on directing their work toward a specifically African American audience and on pressing the question of the political responsibilities of the artist in a moment of struggle. In this seminar, we will read selected fiction published during the Sixties by James Baldwin, Alice Walker, John A. Williams, Ishmael Reed, Paule Marshall, and J. J. Phillips, among others. In attending to the remarkable diversity of texts by these African American writers, we will examine such issues as black cultural nationalism, the explosion of women's literature toward the end of the decade, and the impact of postmodernism on African American fiction.

Requirements

attendance and class participation
a class presentation
a short paper
a prospectus + annotated bibliography
a final term paper

Spring 2006 Seminar Descriptions

English 215

Paleography of Latin and Vernacular Manuscripts, 900 to 1500

Mr. Baswell

COURSE:

English 215 (which is also History 218) is a one-quarter course, team-taught by Professor Baswell and Professor Richard Rouse, designed to introduce graduate students to the paleography of the Latin and the vernacular English manuscripts written during the period 850-1500.

The purpose of the course, for both Latin and vernacular manuscripts, is threefold: (1) to train students to make informed judgments with regard to the place and date of origin, (2) to provide a training in the accurate reading and transcription of later medieval scripts, and (3) to examine the manuscript book as a product of the changing society that produced it and, thus, as a primary source for the study of that society. We want in specific to focus on the relationship between the Latin manuscripts and the vernacular manuscripts with regard to their respective presentations of written texts.

In order to localize manuscripts in time and place it is necessary to examine aspects of the written page besides the script, such as the material on which it is written, its layout and ruling, the decoration and illustration of the text, the provenance and binding. It is also necessary to examine the process of manuscript production itself, whether institutional, commercial, or personal. The history of book production and of decoration and illumination are thus considered part of the study of paleography, as is the history of patronage and that of libraries; the German term *Handschriftenkunde* well describes the subject. Manuscripts are among the most numerous and most reliable witnesses to medieval social and intellectual change, and will be examined as such.

To become proficient in the study of manuscripts it is necessary to look at manuscripts, as well as to read about them. The more time you are able to spend looking at manuscripts critically in the manuals and in Special Collections the greater will be your first-hand experience and hence your reliable knowledge.

PROCEDURE:

The Latin and the vernacular paleography sections will meet together for the first of two weekly meetings. Vernacular manuscripts initially began with the procedures employed by monasteries and eventually by cathedral schools for the making of Latin manuscripts; and most authors of vernacular works or scribes of vernacular manuscripts were, until sometime in the fourteenth century, clerics, male or female, monastics or schoolmen, simply applying their literacy or *clergie* to composing for patrons in the vernacular. Therefore, the first meeting each week will be devoted to the Latin manuscripts of two regions in a given century, and will deal with the factors which may account for changes in these manuscripts, with the specific features of the manuscript page, script and decoration by which one can estimate place and date of origin, and with a general codicological feature of manuscript production.

For the second meeting of each week, the students of Latin manuscripts will meet with Professor Rouse and the students of vernacular manuscripts (Anglo-Saxon, Anglo-Norman, and Middle English) will meet with Professor Baswell. Baswell will present, for English vernacular manuscripts of a given time period, the same categories of information presented for Latin manuscripts at the Monday joint meeting; the remaining time will be devoted to reading from assigned plates in the manuals. A series of readings will also introduce vernacular students to major developments in insular manuscript culture, scripts, and decoration.

PROJECT:

As you study each weekly unit you will prepare for yourselves a Study Guide, in which you present systematically the features both paleographical and codicological on which to base a judgment regarding place and date of origin. The Latin paleography students will do this for European Latin manuscripts and the vernacular English paleography students will do this for English vernacular manuscripts. In each case, the features should be drawn from your reading, your own examination of the assigned plates, and the presentations in class. You should draw these features yourself and describe each one of them. What you develop should be prepared on a computer, though you will need to reproduce graphic forms by hand. You may wish to purchase an italic-nib pen; Osmiroid and Platignum are serviceable. It is important that you organize your features carefully. You may want to develop a form or set of topics on your computer for these worksheets to help organize the information (script, general features, specific letters, abbreviations, codicology, decoration, etc.). Two copies, one for each faculty member, of this study guide are to be handed in each week at the first meeting of the class. You are to keep and use the original. Examples are available from previous classes. This will represent what you take with you from this course - prepare it with interest and with care. Do not allow yourselves to fall behind in the weekly preparation of these guides. They are the key to an organized and useful knowledge of paleography.

A final examination will allow you to test your skills in dating manuscripts and describing their hands and functions.

COURSE GRADE:

The course grade will be based on the quality of the study guide, the final examination (nomenclature, localization, date, and transcription), and class participation.

English 244 ***Adam, Eve, and the Serpent: From the Early Middle Ages to Milton*** Mr. Jager
Old and Medieval English Literature

In this seminar we will examine a minor episode in biblical history that assumed a key place in Christian tradition, with far-reaching consequences for medieval culture, as reflected in a wide array of literature. Texts include Augustine, patristic poets, Old English literature, scholastic (Latin) exegesis, the vernacular religious drama, courtesy books for women, late-medieval apocryphal writings (e.g., *Vita Adae et Evae*), and Milton. Primary and critical readings; reports; a final research essay.

English 249 ***Milton: His Life and Times*** Ms. McEachern
Milton

An introduction to Paradise Lost and recent critical treatments of a historicist bent (c. Fish and ff), with some attention to seventeenth-century cultural formations.

Paradise Lost is a foundational text of our culture and discipline: it enshrines notions of liberty and tyranny, of innocence and experience, male and female, launches still vital models of authority and rebellion, and coins many of our religious and domestic identities, for students of American literature no less than British. Such omnipresence notwithstanding, it is often hard to grasp the poem's relationship to the seventeenth-century world. While critics often nod to Milton's commitment to revolutionary ideals, for instance, they are less sure what to make of his ambivalent portrait of a revolution. The result for Milton scholarship has been a vision of multiple poets, not all of them on speaking terms with each other: Milton the Christian humanist, Milton the revolutionary, Milton the heretic; Milton the misogynist, and so on. It may not be possible (or even desirable) to elaborate a single vision of the cultural work of Paradise Lost (it may be that only Milton's God can apprehend such things in their totality). But we can hope for a more organic vision of the poem's practices, attentive to its persistent habits and methods, no matter what the subject of its representations. Our goal will be less to ask what are the "cultural" aspects of Paradise

Lost, but how have they been constructed in and by criticism: how have we imagined the elements of his own world –politics, theology, science, sex, gardening...-- that went into his representation of The World, and how does the poem continue to shape our own.

Requirements: oral presentation and seminar paper. No prior early modern expertise presumed.

English 250

Epistolarities
Restoration and 18th-Century Literature

Ms. Deutsch

This course will explore what we might call the meta-genre of epistolarity across a variety of literary genres and over the course of the long eighteenth century. We will consider verse epistles (both Horatian and Ovidian) by (to give a few possible examples), Behn, Rochester, Finch, Pope, and Leapor; epistolary novels (the most critically well-trodden of epistolary literature) by (possibly) Behn, Haywood, and Richardson; and "real" collections of published letters by (perhaps) Pope, Montagu, Carter, and others. We will also look at a variety of theoretical and literary-critical meditations on the nature of the letter by writers such as Derrida, Lacan, Janet Altman, Gillian Beer, Terry Castle, and others. Throughout we will be especially interested in the difference gender makes in epistolary writing, the relation of the epistle to performance and print culture, the materiality of the letter and its special relation to embodiment, the philosophical dimension of eighteenth-century epistolary tradition, and the questions epistolary writing raises about personal and collective identities (especially in relation to friendship). Requirements: frequent short papers, an oral presentation, 15-20 page final paper.

English 252

Mapping London in English Fiction, 1882-1909
Victorian Literature

Mr. Bristow

This seminar looks at the ways in which differing examples of English fiction explore the cultural, political, and social makeup of a rapidly imperial metropolis. The readings include works that examine topics that preoccupied many fin-de-siècle and Edwardian commentators, including working-class poverty, sanitary reform, middle-class and Christian philanthropy, the growth of the bourgeois suburb, the development of modern advertising, socialist and feminist politics, and the rise of the New Woman.

Walter Besant, *All Sorts and Conditions of Men* (1882)
Amy Levy, *Reuben Sachs* (1888)
Margaret Harkness, *In Darkest London* (1889)
George Gissing, *The Odd Women* (1893)
Ella Hepworth Dixon, *The Story of a Modern Woman* (1894)
Mary Augusta Ward, *Marcella* (1894)
Arthur Morrison, *A Child of the Jago* (1896)
Joseph Conrad, *The Secret Agent* (1907)
H.G. Wells, *Tono-Bungay* (1909)

In his famous novel that inspired the founding of the People's Palace (which soon became Queen Mary College, University of London), Walter Besant focuses on the growing trend among philanthropists to alleviate poverty in London's slum-ridden East End. Besant, whose unusually career included a long period of service in colonial administration, was largely responsible for establishing the Society of Authors, and he engaged seriously with Henry James in the significant debate about the "art of fiction" in the 1880s. The second novel, *Reuben Sachs* by Amy Levy, adopts from within her own community a critical position on the lives of wealthy Jewish inhabitants of North London. Levy, a gifted poet and novelist who identified explicitly as an urban writer, was closely connected with socialist feminists of the day, including Eleanor Marx. The third work of fiction is *In Darkest London* by Margaret Harkness, a writer about whom scholars have little biographical knowledge. In her small but distinguished oeuvre, Harkness produced compelling narratives about working-class women's experiences of the city; she also wrote stories that feature the missionary work of the Salvation Army in the East End led by General Booth.

By comparison, George Gissing's naturalist *The Odd Women* takes a wry perspective on the plight of three middle-class sisters who are faced with the choice between unsuitable marriages, on the one hand, and newly available clerkships, on the other hand. Gissing's novel tracks his impoverished women characters' tireless progress through the metropolis in extraordinary detail. Ella Hepworth Dixon's outstanding *Story of a Modern Woman* (1894) ranks among the greatest "New Woman" novels of the era. Dixon's protagonist, Mary Erle, experiences difficulties similar to the women characters whose professional aspirations are made to look so miserable in Gissing's work. Yet Dixon's novel suggests that the newly professionalized woman will eventually be able to make the city work for her. *Marcella*, one of the greatest novels by the bestselling realist Mary Augusta Ward, looks closely at a young woman's insights into the conflicts between the property-owning classes and the East End poor. Meanwhile, Arthur Morrison's short *A Child of the Jago* concentrates on the brutal criminal world of working-class East London. Morrison was one of the first English writers who immersed himself in working-class culture in order to become a participant-observer in its codes of conduct and behavior.

The two final novels—*The Secret Agent* and *Tono-Bungay*—shift our attention to the metropolis as a location prey to the threats of conspiracies, whether in the form of anarchist spy-rings or the fraudulent marketing of patent medicines. Moreover, both of these works reveal how these conspiratorial energies will result in appalling forms of destruction.

The syllabus will be supported by secondary readings on the main topics covered in the novels, as well as well-known analyses about urban modernity by scholars such as Richard Sennett and Henri Lefebvre. There will be the possibility to discuss other important works of fiction and non-fiction about London from this period, including Henry James's longest short story, "A London Life" (1888), and Jack London's work of documentary journalism, *The People of the Abyss* (1903). In many ways, the readings present students with opportunities for tracing the decline of the "triple decker" (*Marcella* was one of the last commercially successful three-volume novels) to the growth of a recognizably Modernist fiction (of which *The Secret Agent* is a clear example).

English 254

Emerson's Career: Preacher, Thinker, Writer
American Literature to 1900

Mr. Colacurcio

After some necessary attention to the themes of his Unitarian preaching and the sources of his philosophical idealism, a steady look at Emerson's original achievement as a writer: of poems, of essays (so called), and of books. At issue is not only the familiar question of style—vocabulary, syntax, tone—but also of form—coherence, argument, unity, genre. What is the continuity of Emerson's prophetic teaching, and what kind of things, in prose and in verse, did his vision force him to invent? (The Emersonian message has authorized any number of disciples; but without the same astonishment of form, have they got it wrong?)

English 255

Nets & Works
Contemporary American Literature

Mr. Yenser

In his new book of poems, Joshua Clover observes that "the pocket philosophies often say 'everything is connected,'" which "idea . . . casts the Janus-shadows of paranoia and mysticism and still is not mistaken." We'll take that complex of concepts as lodestar and in the course of things will think about relationships among parts and wholes (or *Gestalten*) in the areas of poetics, physical systems, and metaphysics. The primary texts will be poems (especially sequences) from about 1940 to the present and will probably include T. S. Eliot's *Four Quartets*, Wallace Stevens's *Notes toward a Supreme Fiction*, John Berryman's *Homage to Mistress Bradstreet*, Sylvia Plath's *Ariel*, Galway Kinnell's *The Book of Nightmares*, Elizabeth Bishop's *Geography III*, James Merrill's *The Book of Ephraim*, Louise Glück's *Averno*, and Clover's *The Totality for Kids*. Secondary texts will likely include Albert-László Barabási's *Linked* and Steven Strogatz's *Sync: The Emerging Science of Spontaneous Order*.

Requirements will include a brief paper coupled with an oral presentation and a term paper, the eventual goal of which will be a publishable essay.

Building on Michel Foucault's proposition that the archive does not only exist in text-based records but also in practices, institutions, and architectures, postcolonial fiction extends "the archive" to bones, bodies, dreams, ghosts, and tropical terrains. The course will proceed by way of close readings of short stories and novels that seek a new language and forms of representation for narrating "the ineffable"—tales of massacre, terrorism, displacement, and dislocation. Several of the works deploy the Western-educated, returning diasporic native as a figure for interrogating traditional systems of knowledge such as history, anthropology, cartography, forensics, and ecology. While locating alternative epistemological systems in localized topographies, cosmologies, and temporalities, these works also resist defining indigenous forms of knowledge in terms of a pure, precolonial past. A tentative reading list includes works by Michelle Cliff, Jessica Hagedorn, Edwidge Danticat, Michael Ondaatje, Amitav Ghosh, Mahasweta Devi, Nuruddin Farah, and Zakes Mda. I am still working on the reading list, so I am open to suggestions for texts to consider for inclusion.

PART V

CURRENTLY ENROLLED STUDENTS

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

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

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

Katherine Bergren. Romantic Literature. First Stage.

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

Dissertation title: *Rumor and News in Early Modern English Drama*. Dissertation chair: Watson.

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

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

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

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

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

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

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. Third 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. Second Stage.

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

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

Denise Cruz. Contemporary American Literature. Third Stage.

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

Christopher Cumming. First Stage.

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

Timothy Danner. 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. British Romanticism and 18th-Century British Literature. First Stage.

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

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

Lupe Escobar. Early & 19th-Century American Literature, Chicano/Latin-American Studies, Critical Race Theory, Law and Literature. First Stage.

Kathryn Falzareno. Renaissance Literature. Second 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. 19th-Century British Literature, Gender and Sexuality Studies. Second Stage.

Edgar Fuentes. Chicano/a Literature, Queer Studies. First Stage.

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

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

Daniel Gardner. First Stage.

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

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

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

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

Georgina Guzman. Renaissance Literature. First Stage.

Donal Harris. 20th-Century British and American 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.

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

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

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

Ian Hoch. Renaissance Literature. First Stage.

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.

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

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

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

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

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

Dorothy Kim. Medieval Literature. Third Stage.

Julian Knox. Romantic Literature. Second Stage.

Margaret Lamont. Medieval Literature. Third Stage.

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

Joyce W. Lee. 20th-Century 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. 20th Century American. Second Stage.

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

David Long. Renaissance Literature. Third Stage.

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

John David Lopez. British Romanticism. Third Stage.

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

Marx, Francesca. Medieval literature. First Stage.

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

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

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

Jonathan Naito. Twentieth-Century British, Irish, and Postcolonial Literature, American Literature. Third Stage.

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

Ian Newman. First Stage.

Thomas O'Donnell. Medieval Literature. Second Stage.

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

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

Dissertation Title: *Postcolonial Blues: Gender and the Mobile Literacies of the Black Atlantic*. Dissertation chair: Sharpe.

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

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

Erica Powe. 19th-Century American and African 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.

James J. Pulizzi. Late 19th century British and American literature, 20th century American literature, literature and science in the 20th and 21st centuries, modernism (British, American, and Italian), futurism,

19th and 20th century intellectual history, history of education, history and philosophy of science, pragmatism, hypertext, 20th century Italian literature. First Stage.

Elizabeth Raisanen. British Romanticism, Romantic Women Writers. First stage.

John Reder. 20th-Century American Literature. Second Stage.

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

Josephine Richstad. First Stage.

Emily Runde. Medieval Literature. First Stage.

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

Dissertation title: *Embodied Citizenship: Disability in the National Imagination*. Dissertation chair: Deutsch and Lee.

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

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

Samuel See. 20th-century American and British Literature; Poetry; Sexuality Studies. Second Stage.

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

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

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

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

Jennifer Smith. Medieval Literature. First Stage.

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

Dissertation title: *Wandering in the Novel 1768 - 1814*. Dissertation chair: Nussbaum.

Anne Stiles. Victorian Literature. Second Stage.

Dissertation Title: *Neurological Fictions: Brain Science and Literary History, 1865-1905*. Dissertation chair: Bristow.

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: Michael North.

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

Dissertation Title: *Textual Intimacy: The Dynamics of Gender and Collaboration in Eliot, Yeats and William*. Dissertation chair: North.

Joanne Tong. Literary Theory and Romanticism. Third Stage.

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

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

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

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

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

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

Fuson Wang. British Romanticism, 18th century literature, science and literature, aesthetics, queer theory, Marxist theory, and modernism. First Stage.

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

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

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

Daniel Williford. British and American Literature, Gender and Sexuality Studies. First Stage.

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

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

Grace Yeh. American Literature. Third Stage.

Dissertation title: *Narrating Asian Icons: Visions of Another State in U.S. Minority Literature*. Dissertation chair: Lee.

PART VI

RECENT PLACEMENTS

Randal Allred

Associate Professor at Brigham Young University, Hawaii
Early American Literature

José Amaya

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

Terri Bays

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

Irene Beesemyer

Lecturer, UCLA Department of English
Restoration Literature

Corrine Blackmer

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

David Blackmore

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

Marlin Blaine

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

Stephanie Bower

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

Mary Pat Brady

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

Jessica Brantley

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

Debra Bronstein

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

Matthew Brosamer

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

Daphne Brooks

Assistant Professor (tenure-track) at Princeton University

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

Joanna Brooks

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

Matthew Brosamer

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

Jennifer Bryan

Assistant Professor at Oberlin College
Medieval Literature

Luke Carson

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

Kristen Carter-Sanborn

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

Nancy L. Christiansen

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

Louis Chude-Sokei

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

Helen Choi

Lecturer, UCLA Department of English
20th-Century American Literature

June Chung

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

Benjamin Colbert

Lecturer (tenure-track) at University of Wolverhampton
Romanticism

John Christopher Cunningham

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

Alice Daily

Visiting Assistant Professor at Ohio State University
Renaissance Literature

Theresa Delgadillo

Assistant Professor (tenure-track) and University of Notre Dame

Latino/a literary and Cultural Studies

Georgina Dodge

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

Betty Donohue

Associate Professor at Bacone College
Native American Literature

Maria-Elena Doyle

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

Roxanne Eberle

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

George Edmonson

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

Dominika Ferens

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

Christina Fitzgerald

Assistant Professor at University of Toledo
Medieval Literature, Feminist Theory

Chris Flynn

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

Laura Franey

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

Kevin Frank

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

Kristin Fresonke

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

Elisabeth Frost

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

Jill Galvan

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

Jeffrey Geiger

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

Martin Griffin

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

Curtis Gruenler

Associate Professor at Hope College
Middle English Literature

William David Halloran

Lecturer at Indiana University
Modern British and American Literature

William Handley

Associate Professor at University of Southern California
The American West

Corrine Harol

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

Victoria Hayne

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

Molly Hiro

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

Nicole Horejsi

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

Andrea Immel

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

Megan L. Isaac

Associate Professor at Youngstown State University
Renaissance Literature

Lynn Itagaki

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

Greg Jackson

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

Rhoda Janzen

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

Norman Jones

Assistant Professor (tenure-track) at Ohio State University, Mansfield
20th-Century American Literature

Jeffrey Jung

Assistant Professor (tenure-track) at El Camino College
Victorian Literature, 20th-Century British Literature

Lisa Kasmer

Assistant Professor (tenure-track) at Clark University
18th-Century and Romantic British Literature

Karen Keely

Assistant Professor (tenure-track) at Mount Saint Mary's University
19th- and 20th-Century American Literature, Cultural Criticism

Anne Kellenberger

Assistant Professor (tenure-track) at St. John's Seminary College

Margery Kingsley

Associate Professor (tenure-track) at Cameron University
18th-Century Literature

Adam Komisaruk

Assistant Professor (tenure-track) at West Virginia University
Romanticism

Brenda Kwon

Assistant Professor (tenure-track) at Honolulu Community College
Asian American Literature

Lars Larson

Visiting Assistant Professor, University of Portland
19th- and 20th-Century American Literature, Literature and Social Space, Western American Literature

Julia Lee

UC Presidential Postdoctoral Fellow, UC Irvine
20th-Century African American and Asian American Literature

Maurice Lee

Assistant Professor (tenure-track) at University of Missouri, Columbia
19th-Century American Literature

Rachel Lee

Associate Professor at UCLA Departments of English and Women's Studies
Asian American Literature, Feminist Theory, Studies of Gender and Sexuality, 20th-Century American Literature

Laura (Arnold) Liebman

Associate Professor at Reed College
Early American Literature and Culture, American Poetry, Poetics and Ethnopoetics, Native American Literature and Culture, Postcolonial Theory, Gender Theory, American Studies

Michelle Levy

Assistant Professor at Simon Fraser University
Modernism and Romanticism

Meg P. Livingston

Assistant Professor at Penn State-Altoona
16th and 17th-Century British Literature

Debra Ann MacComb

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

Emily Magruder

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

Dwight McBride

Assistant Professor (tenure-track) at University of Pittsburgh
Romantic Literature

Sarah McNamer

Assistant Professor (tenure-track) at Georgetown University
Middle English Literature, Medieval Cultural Studies, Chaucer

La'Tonya Reese Miles

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

William Modellmog

Assistant Professor at Ohio State University, Newark
American Literature

Kimberly Monda

Instructor at Santa Barbara City College
American Women Writers

Timothy S. Murphy

Assistant Professor (tenure-track) at University of Oklahoma
American Literature, Literary Theory, Science Fiction

Nova Myhill

Assistant Professor (tenure-track) at New College of the University of South Florida
Renaissance Literature

Meredith Neuman

Assistant Professor (tenure-track), Clark University
Early American Literature

Stanley D. Orr

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

Sharon B. Oster.

Assistant Professor (tenure track), University of Redlands

19th and 20th-Century American Literature, Jewish Studies.

Holly Crawford Pickett

Assistant Professor (tenure track), Washington and Lee University
Reformation Literature

Mark Quigley

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

Sonnet Retman

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

Karen Thomas Rose

Assistant Professor (tenure-track) at Long Beach City College
20th-Century American and Chicano/a Literature

Laurence Roth

Assistant Professor and Coordinator of the Jewish Studies Program at Susquehanna University
Jewish-American Literature and Culture

Catherine Sanok

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

Janet Sarbanes

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

Andrew Sargent

Visiting Lecturer at UCLA Department of English
19th- and 20th-Century American Literature, Film and Television, Popular Culture

Patricia Smith

Assistant Professor (tenure-track) at Hofstra University

Jan Stirm

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

Kathryn Stelmach

Lecturer, UCLA Department of English
20th-Century American Literature

Erin Templeton

Lecturer, UCLA Department of English
20th-Century American Literature

Tooktook Thongthiraj

Assistant Professor (tenure-track) at Pasadena City College
Asian American Literature

Elliot Visconsi

Assistant Professor (tenure-track) at Yale University
17th- and 18th-Century English Drama and Fiction, Law and Political Philosophy

Curtis Whitaker

Assistant Professor at Idaho State University
18th-Century British Literature

David Witzling

Visiting Assistant Professor, Cal State - Bakersfield
19th-and 20th-Century American Literature, the Novel

Beth Wightman

Assistant Professor at California State University, Northridge
20th-Century British Literature, Irish Literature, Caribbean Literature

Julian Yates

Assistant Professor (tenure-track) at University of Delaware
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.
- Bonca, Teddi Chichester. Shelley's Mirrors of Love: Narcissism, Sacrifice, and Sorority. New York: State University of New York Press, 1998.
- Carson, Luke. Consumption and Depression in Gertrude Stein, Ezra Pound, and Louis Zukosky. London: Macmillan, 1999.
- Chude-Sokei, Louis. "The Incomprehensible Rain of Stars": Black Modernisms and Black Diaspora. Durham: Duke University Press, 1995.
- Civello, Paul. American Literary Naturalism and Its Twentieth Century Transformations: Frank Norris, Ernest Hemingway, and Don DeLillo. Athens: University of Georgia Press, 1994.
- Cunningham, John Christopher. Race-ing Masculinity: Identity in Contemporary U.S. Men's Writing. New York: Routledge, 2002.
- Desens, Marliiss C. The Bed-Trick in English Renaissance Drama: Explorations in Gender, Sexuality, and Power. Cranbury: University of Delaware Press, 1994.
- Dettmar, Kevin. The Illicit Joyce of Postmodernism. Madison: University of Wisconsin Press, 1996.
- . Rereading the New: A Backward Glance at Modernism. Ann Arbor: University of Michigan Press, 1992.
- Eberle, Roxanne. Chastity and Transgression in Women's Writing, 1792-1897: Interpreting the Harlot's Progress. New York: London: Palgrave Publishers, 2002.
- Erickson, Lee. The Economy of Literary Form: English Literature and the Industrialization of Publishing, 1800-1850. Baltimore: Johns Hopkins University Press, 1996.
- Ferens, Dominika. Edith and Winnefred Eaton: Chinatown Missions and Japanese Romances. Champaign: University of Illinois Press, 2002.
- Gleason, William A. The Leisure Ethic: Work and Play in American Literature, 1840-1940. Stanford: Stanford University Press, 1999.
- Grey, Robin Sandra. The Complicity of Imagination: The American Renaissance, Contests of Authority, and Seventeenth-Century English Culture. New York: Cambridge University Press, 1996.

- Harpham, Geoffrey Galt. Getting It Right: Language, Literature, and Ethics. Chicago: University of Chicago Press, 1992.
- . Language Alone: The Critical Fetish of Modernity. New York: Routledge, 2002.
- . One of Us: The Mastery of Joseph Conrad. Chicago: University of Chicago Press, 1997.
- . Shadows of Ethics: Criticism and the Just Society. Durham: Duke University Press, 1999.
- Ioppolo, Grace. Revising Shakespeare. Cambridge: Harvard University Press, 1992.
- Irace, Kathleen O. The First Quarto of "Hamlet." Cambridge: Cambridge University Press, 1998.
- . Reforming the "Bad" Quartos: Performance and Provenance of Six Shakespearean First Editions. Delaware: University of Delaware Press, 1994.
- Jackson, Tony. The Subject of Modernism: Narrative Alterations in the Fiction of Eliot, Conrad, Woolf and Joyce. Ann Arbor: University of Michigan Press, 1994.
- 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.
- McCabe, Susan. Elizabeth Bishop: Her Poetics of Loss. Philadelphia: Pennsylvania State University Press, 1994.
- McManus, Caroline. Spenser's Faerie Queene and the Reading of Women. Newark: University of Delaware Press, 2002.
- Modellmog, William E. Reconstructing Authority: American Fiction in the Province of the Law, 1880-1920. Iowa City: University of Iowa Press, 2000.

- 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 Gershgoren. The Flesh of Their Dreams: Poems. Santa Barbara: Fithian Press, 2002.
- . Poets of the Non-Existent City: Los Angeles in the McCarthy Era. University of New Mexico Press, 2002.
- . The Shape of a Pear: Poems. Santa Barbara: Fithian Press, 1996.
- Novak, Maxmillian E. Daniel Defoe--Master of Fictions: His Life and Ideas. Oxford: Oxford University Press, 2001.
- ., and Anne Mellor. Editors. Passionate Encounters in a Time of Sensibility. Newark: University of Delaware Press, 2000.
- Richey, William. Blake's Altering Aesthetic. Columbia: University of Missouri Press, 1996.
- Richter-Bernburg, Melanie. Translator. Diplomatic Pursuits (by Joseph Von Westphalen). North Haven: Catbird Press, 1995.
- Round, Phillip. By Nature and By Custom Cursed: Transatlantic Civil Discourse and New England Cultural Production, 1620-1660. Hanover: University Press of New England, 1999.
- Scott, Grant F. The Sculpted Word: Keats, Ekphrasis, and the Visual Arts. Hanover: University Press of New England, 1994.
- 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.
- . Making History. New York: Houghton Mifflin Company, 1991.
- ., and John Espey. Two Schools of Thought: Some Tales of Learning and Romance. Santa Barbara: Daniel & Daniel Publishing, 1991.
- Seidel, Michael. James Joyce: A Short Introduction. Malden: Blackwell Publishers, 2002.
- ., 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