

Guide to Graduate Study in English

2009-2010

University of California, Los Angeles

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PART I

PH.D. PROGRAM

ADMISSIONS INFORMATION

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

Admission to the program is based on a thorough review of your academic record. Ordinarily, if you hold the BA, you are expected to meet these minimum requirements: an undergraduate major or program that prepares you for the advanced study of literature, and grade-point averages in English courses in the junior and senior years of at least 3.5. You are also expected to have taken the Graduate Record Examination within the last five years, including the General Test and the Literature in English Subject Test. If you hold the MA, you will be expected to have a grade-point average of at least 3.7 in all graduate courses, and a correspondingly higher score on the Subject Test.

Application Components:

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

All application materials should be sent to:

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

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

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

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

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

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

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

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

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

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

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

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

FOREIGN LANGUAGE REQUIREMENTS

In practical terms the purpose of the foreign language requirement is to prepare students to read literary and critical works in languages other than English. However, departmental faculty believe that there is also an intrinsic value in linguistic study for anyone seriously interested in literature. Students in the Ph.D. program are expected to have a reading knowledge of any two foreign languages, or to demonstrate a superior proficiency in a single language. Examinations requiring translation of literary and critical passages are offered by the department each quarter in French, German, and Spanish and once a year in Italian. Other languages are acceptable as long as comparable examinations can be arranged by the student in another UCLA department.

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

Students choosing the single-language option (superior proficiency) must demonstrate a basic reading knowledge of that language during the first or second year of the program either by exam or by one

course (as described above). They may then proceed to demonstrate superior proficiency before taking the Second Qualifying Examination, in one of two ways: (1) by successful completion (grade B or higher) of three more upper-division or graduate courses in the literature (not in translation) of the foreign language (such courses must be approved by the Vice Chair, must be in areas related to the student's specialization, and must not have been completed more than two years before entrance into the Ph.D. program); or (2) by passing an examination administered by the English Department. Students electing the latter option are expected to demonstrate a knowledge of the foreign language (and literature) comparable to that which might be obtained by taking the three upper-division or graduate courses.

FIRST STAGE OF THE PH.D. PROGRAM

Course Requirements:

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

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

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

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

First Stage Evaluation:

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

Advising:

The general adviser for graduate students is the Vice Chair for Graduate Studies. The Vice Chair and a second member of the Graduate Committee also serve as the personal advisers for first-year students. These two advisers meet with entering students, approve their plans for study each quarter of their first year, counsel them as the need arises, and evaluate their academic progress periodically. Among the factors considered in the evaluations are course grades, written evaluations of performance in seminars and other courses, and progress toward the satisfaction of degree requirements.

By the end of the first year (and no later than the beginning of the second year), students select from among the departmental faculty a three-person advisory committee, whose membership will be approved by the Vice Chair. These personal advisers meet with students to discuss their programs and more

general issues of intellectual and professional concern. They also supervise the student's preparation of reading lists for the First Qualifying Examination. As the student's interests evolve and gain focus, it may be appropriate to change the membership of this committee. There is no requirement that all members of the committee administer the student's First Qualifying Examination, but it is normal for some, if not all, to do so. In composing this committee, students should bear in mind that not all faculty teach graduate courses each year (some even less often) but that such faculty may well be the most appropriate committee members.

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

The Part I Exam:

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

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

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

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

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

Students in the Ph.D. program may receive the MA after they have satisfied the 14-course requirement, completed one foreign language requirement and passed the First Qualifying Examination.

II. SECOND STAGE OF THE PH.D. PROGRAM

As soon as possible after successful completion of the First Qualifying Examination, students select a dissertation director and begin to prepare the dissertation prospectus. Once students advance to this stage, they may take up to 12 units of English 597, either under an individual professor or the Vice Chair, so that they can concentrate on the prospectus. Students are also encouraged to take any seminars that might prove useful.

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

The Part II Exam:

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

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

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

III. THIRD STAGE OF THE PH.D. PROGRAM

When students pass the second qualifying examination, they advance to candidacy and receive the Candidate in Philosophy (C.Phil.) degree. Students proceed with preparing the dissertation and enroll each quarter in English 599 to reflect this ongoing research and writing. Students are encouraged to enroll in seminars in their field whenever they are offered. All course requirements (oral reports and term papers) may be satisfied through work connected with the dissertation.

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

Time to Ph.D. Degree:

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

Time-To-Degree Schedule

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

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

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

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

CRITERIA FOR APPOINTMENT

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

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

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

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

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

PETITIONS

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

LEAVE OF ABSENCE

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

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

INCOMPLETES

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

ACADEMIC DISQUALIFICATION AND APPEAL OF DISQUALIFICATION

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

GRADUATION

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

STUDENT MAILBOXES

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

CREATIVE WRITING

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

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

THE ENGLISH GRADUATE UNION

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

The officers for 2008-2009 are Jeremy Schmidt, Justine Pizzo, Donal Harris, and Tim Danner. As you enter or move through the stages of the UCLA English program, we encourage you to contact any of the students listed in the EGU's website (<http://www.english.ucla.edu/graduate/egu>) who have volunteered to act as resources in their literary field.

GRADUATE STUDY GROUPS

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

- **19TH-CENTURY GROUP**

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

- **THE AMERICANIST RESEARCH COLLOQUIUM**

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

- **ASIAN AMERICAN STUDY GROUP**

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

- **CELTIC COLLOQUIUM**

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

- **FEMINIST STUDIES READING GROUP**

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

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

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

- **MEDIEVAL SYMPOSIUM**

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

- **THE NEO-AREOPAGUS SOCIETY**

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

- **THE ROMANTIC GROUP**

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

THE FRIENDS OF ENGLISH

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

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

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

PART II

RESOURCES FOR SCHOLARSHIP IN BRITISH AND AMERICAN LITERATURE AT UCLA

English Reading Room

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

Charles E. Young Research Library

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

The William Andrews Clark Memorial Library

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

UCLA Library Department of Special Collections

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

RESEARCH CENTERS AT UCLA

American Indian Studies Center

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

Asian American Studies Center

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

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

Center for Medieval and Renaissance Studies

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

Center for Modern and Contemporary Studies

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

Center for Seventeenth- and Eighteenth-Century Studies

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

Center for the Study of Women

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

Chicano Studies Research Center

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

Electronic Literature Organization

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

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

Ralph J. Bunche Center for African American Studies

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

HAMMER MUSEUM

UCLA Hammer Poetry Readings

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

Grunwald Center for the Graphic Arts

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

RESEARCH IN THE LOS ANGELES AREA

The Huntington Library, Art Collections, and Botanical Gardens

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

J. Paul Getty Center

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

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

PART III

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PART IV

LIST OF ENGLISH GRADUATE COURSES FOR 2009 – 2010

FALL 2009

250	Restoration and 18 th -Century Literature	Ms. Deutsch
251	Romantic Writers	Mr. Makdisi
253	Contemporary British Literature	Mr. North
255	Contemporary American Literature	Mr. Seltzer
256	Studies in Drama	Ms. Shuger
257	Studies in Poetry	Mr. Stefans
M262	Studies in Afro-American Literature	Ms. Streeter
M270	Seminar: Literary Theory	Mr. Cammy

WINTER 2010

211	Old English	Ms. Minkova
246	Renaissance Literature	Ms. McEachern
250	Restoration and 18 th -Century Literature	Ms. Nussbaum
251	Romantic Writers	Ms. Mellor
254	American Literature to 1900	Mr. Colacurcio
255	Contemporary American Literature	Mr. Yenser
259	Studies in Criticism	Mr. McGurl
259	Studies in Criticism***	Mr. Reinhard
261	Studies in Chicana/Chicano Literature	Mr. Perez-Torres

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

SPRING 2010

244	Old and Medieval English Literature	Mr. Jager
247	Shakespeare	Mr. Watson
252	Victorian Literature	Mr. Grossman
254	American Literature to 1900	Mr. Looby
255	Contemporary American Literature	Mr. Sundquist
259	Studies in Criticism***	Mr. Reinhard
M260A	Topics in Asian American Literature	Ms. Lee
M262	Studies in Afro-American Literature	Ms. Mullen

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

FALL 2009 SEMINAR DESCRIPTIONS

English 250

***Eighteenth-Century Lyric Form:
History, Embodiment, Encounter***
Restoration and 18th-Century Literature

Ms. Deutsch

In this course we will explore the long eighteenth century's contribution to the history of lyric poetry, a genre for which this era has never been celebrated. Building on Daniel Tiffany's work in *Toy Medium*, which argues for lyric's formative role in the imagination, indeed the construction of a materiality rendered at once omnipresent and elusive as atoms and void by the new science and the Epicurean revival, we will begin (as Tiffany does) in the seventeenth century with metaphysical lyric and move on to Restoration poets (Dryden, Rochester, Behn). We'll then consider the multiple forms of lyric—occasional, epistolary, didactic, in other words not recognizable to readers of Romantic poetry—of the eighteenth century with poems by Finch, Swift, Pope, Montagu, Leapor, and others (we might get as far as Cowper, but we may stop mid-century, given how far back we are going). In addition to Tiffany, we'll be reading theorists/critics of lyric such as Susan Stewart, Allan Grossman, Heather Dubrow and others. Throughout we will be balancing careful close reading with our efforts to conceptualize the work of lyric poetry during this period, with the goal of re-imagining what these poems contribute to ideas of lyric form, lyric audience and what Susan Stewart has termed "lyric history." Toward this end, students will be encouraged to bring in poems from earlier or later periods that contribute to the conversation. Requirements: several short reader-response papers, one oral presentation, final 15-20 page paper.

English 251

***Race, Class and Nation in the
"Long" Romantic Period, 1648-1848***
Romantic Writers

Mr. Makdisi

This seminar will explore the changing (and interrelated) conceptions of race, class and national identity in England, in the period from the middle of the seventeenth century to the middle of the nineteenth, in literature and art as well as politics and the beginnings of political economy, with a major emphasis on the Romantic period. Readings will draw on primary texts (Malthus, Southey, Wordsworth, Hannah More, Dickens and others) as well as secondary scholarship (Karl Polanyi, Gerald Newman, Catherine Hall, John Barrell, Ann Stoler, David Theo Goldberg and others).

English 253

Fiction and the 20th Century Condition of England
Contemporary British Literature

Mr. North

When Carlyle made "the condition of England" a catchphrase the threat he had in mind was mostly internal. By the beginning of the 20th century, fears of internal disorder were matched by anxiety about foreign threats and the possible implosion of the Empire. By the end of that century, the very notion of England as a distinct and unified cultural entity had been questioned. The purpose of this class will be to investigate the role of fiction in this process of national self-investigation. We will consider the ambiguous situation of modernist writers such as Conrad, Forster, Lawrence, and Woolf, whose work seems to attack cultural continuity and simultaneously regret the loss of it. We will compare their situation to that in the post-colonial period, in which writers such as Rushdie and Ishiguro question the cultural authority of English institutions while amassing considerable cultural authority of their own. In general, we will want to see how contentions about the nature, form, and social role of fiction have been connected to similar questions about the present and future of England itself.

FALL 2009 SEMINAR DESCRIPTIONS

English 255

The Official World
Contemporary American Literature

Mr. Seltzer

Given that the new forms of recording, storing, and reference that take off in the later nineteenth century—files, index cards, the post card, the ring binder and so on—are seen by some to rank with the plow and the stirrup as epoch-making cultural techniques, these media objects perhaps merit some description in literary studies. And not least in the fiction of the period—in that these working objects are tried out in novels, before being field-tested with more serious consequences. What are we to make of the cascade of control-technologies that proliferate with what is alternately described as the second industrial revolution, the control revolution, or the information society? How do these things make up a world— or, at the least, an official one? This course will look at series of novels (mostly American)—from (for example) Melville, Henry James and William Dean Howells to Patricia Highsmith, Agatha Christie, James M. Cain, Philip K. Dick to see what sort of world these techniques map, or install. The novels will be read along with samplings in literary-theoretical, social, and media studies—for example, the work of Erving Goffman and Michel Foucault, Norbert Wiener and Bruno Latour, Friedrich Kittler and Niklas Luhmann.

English 256

Varieties of English Renaissance Drama
Studies in Drama

Ms. Shuger

The aim of this course is two-fold. 1) To get some sense of the diversity of English Renaissance drama: university plays, humanist school plays, plays for the boys' companies, court masques, history plays, city comedies, pastorals, tragi-comedy, revenge tragedy, Turk plays, Protestant saints plays, closet drama, humors comedies, and Chapman. 2) To explore outside the box: we're not going to read much (if any) Shakespeare; for Jonson, we'll probably do *Every Man Out of His Humor* and *The New Inn*, but not *Volpone*; for Marlowe, it will probably be *Massacre at Paris*, not *Faustus*, etc. Even for those who intend to work in Shakespeare (and perhaps especially for them), some greater familiarity with the range of contemporary drama than much Shakespeare scholarship evinces would be "perhaps/ a thing not undesirable."

For the first week, it would be helpful to have read Nicholas Udall's *Ralph Roister Doister* (1553) [online edition with notes by Clarence Griffin Child] and Gascoigne's *Supposes* (1566) [online edition with notes by John Cunliffe].

English 257

Poetry in the Age of New Media
Studies in Poetry

Mr. Stefans

"Poetry," for the purposes of this course, stands for two things: the "poems" themselves, and the social environment of poets, critics, readers, editors, publishers and academics that make up the world of "poetry" today.

Much of the course focuses on the array of new forms and practices that have arisen since the rise of the internet as a cultural force: visual and interactive poetry that utilizes technologies such as Flash and Java; constraint-based poetry that, in the tradition of the French group the Oulipo, executes bizarrely complicated literary forms; "conceptual" poetry that, in the tradition of Duchamp and Warhol, dramatically re-situates language in relationship to "originality" and the author function; poetry in a late-Romantic tradition that seeks to marry lyrical subjectivity with a poetics of process; and an array of poetry forms that work with the content of the internet itself, such as the playful collage poetry of Flarf. Specific artists and writers to be covered include the Canadian poet Christian Bok, the Korean artist collective Young-Hae Chang Heavy Industries, the conceptual writer Kenneth Goldsmith, the "elliptical" lyricist Susan Wheeler, and the otherwise popular non-fiction science writer William Poundstone.

FALL 2009 SEMINAR DESCRIPTIONS

However, not all of the focus will be on the avant-garde tradition; in fact, much of the “experiment” of poetry in the age of new media has been in the work of critics and publishers who are otherwise not interested in formal poetic experiment. To this end, we will look at online archives – audio, visual, bibliographical – of earlier poetries, poetry blogs that regularly feature criticism (such as “Silliman’s Blog”), the migration of bastions of the poetry world (such as *Poetry Chicago*) to the web, sites from other countries that have made an impact on American poetry culture (such as *Jacket*, published out of Sydney), and other evidence of the transformation of how poets are situated in relation to the world at large, and to each other, as a result of digital communications. A side narrative will involve the recent resurgence of the tradition of fine book making by poetry publishers (such as Ugly Duckling Presse) that can be seen as a reaction to digitally-based publishing such as print-on-demand.

This course, while tightly structured thematically in terms of assigned reading, will be quite free-ranging, driven by the students’ interests. Students will be expected, early in the quarter, to decide upon a strand of research they wish to pursue and to create a blog (or other sort of website) on which they will organize their research in the form of links and short blog entries. They will be expected to provide updates to the class periodically. Students can then either decide to write a final term paper or to revise their blog into something that could be “published” as a useful as a resource to researchers in the future.

English M262

Black Popular Culture
Studies in Afro-American Literature

Ms. Streeter

Among the most significant phenomena of the late 20th century has been the assimilation of African American expressive culture in mainstream American life. From the cross-ethnic use of the greeting “Hey girl,” to the ubiquitous presence of rap music in product marketing, the United States has incorporated black cultural forms to an extent not seen since the Jazz Age. In this seminar, we will examine a variety of literary and visual texts, from best-selling novels such as “Waiting to Exhale” (Terry McMillan) to critical studies such as “Cultural Moves” (Herman Gray) to consider the impact, and the implications, of this shift in American social and cultural life.

English M270

The Holocaust in Yiddish
Seminar: Literary Theory

Mr. Cammy

Readings from war-time journals, reportages, poetry, short stories, and song, with particular attention to the role of Yiddish in providing a record of daily life in the ghettos and a vocabulary of national destruction. In what ways did Yiddish texts rework preexisting responses to Jewish catastrophe, and how did groups of historians, journalists, and writers such as Warsaw’s secret “Oyneg Shabes” organization, Vilna’s underground “Paper Brigade,” and Lodz’s “The Archive” blend testimony and creative writing into a form of cultural resistance? Do texts written in a Jewish language differ from the more familiar library of Holocaust literature composed in non-Jewish, European languages? How did the surviving remnant of post-war Yiddish writers memorialize not only this lost civilization, but this murdered language? All readings in English translation.

WINTER 2010 SEMINAR DESCRIPTIONS

English 211

Old English Part One, Language
Old English

Ms. Minkova

The course is intended as the first part of a two-course sequence on the Anglo-Saxon linguistic and literary heritage. We will start with a philological introduction to Old English with particular emphasis on the structural differences between the older language and Modern English. Students with no previous exposure to the earlier stages of the language will get training in pronunciation, grammar, and scansion in preparation for part two of the sequence. Class time will be split evenly between description of the various features of Old English (Instructor's job) and reading and translation of Old English texts (students' job). Two sessions will be dedicated to the structure of Old English meter. The choice of texts for the two courses will be coordinated for maximum overlap with Part Two of the course, offered in Spring 2010. A preliminary list includes King Alfred's *Boethius*, *The Story of Cædmon*, *Ælfric's Life of St. Æthelthryth*, Wulfstan's *Sermo Lupi ad Anglos*, *The Battle of Maldon*, *Beowulf*, *The Wanderer*, *The Dream of the Rood*, *The Wife's Lament*, *Wulf and Eadwacer*. Ideally, the two courses will be taken in tandem, although each course can also be taken independently.

English 246

Humanism
Renaissance Literature

Ms. McEachern

This course will undertake to explore the texts of (mostly) English humanism of the (roughly) 16th century. Likely authors are Erasmus, More, Vives, Machiavelli, Castiglione, Elyot, Smith, Ascham, Montaigne, Sidney, Bacon. "Literary" texts will make appearances among the intellectual history candidates. We will also do some secondary reading concerning the period's educational curricula (what were humanists supposed to read, and how were they to read it?) and explore the connections between humanism then and the humanities now.

English 250

***Johnson, Garrick, and the Blues:
Sociability and Theatricality, 1740-1780***
Restoration and 18th-Century Literature

Ms. Nussbaum

This course will focus on the literary representation of sociability and theatricality in the second half of the eighteenth century. We will trace networks of informal friendship, literary circulation, and performance. The emphasis will be on interconnections among several sociable groups – the Johnson circle, the Bluestockings, and Garrick's theatrical connections. Beginning with Shaftesbury's dialectic of retirement and sociability, we will then read some of the following: Samuel Johnson's *Life of Johnson* and *Lives of the Poets*, Boswell's *London Journal*; Hester Thrale's *Anecdotes of Dr. Johnson*; Elizabeth Montagu's *Essay on Shakespeare* and *Bluestocking letters*, Sarah Scott's *Millenium Hall*; Charlotte Lennox's *Sophia*, Frances Brooke's *The Excursion*; plays by David Garrick, Frances Burney, and Hannah More. Is theatricality disruptive of sociability? Does sociability forward politics in an age of Enlightenment and empire? How does celebrity function in these contexts? What genres arise on the boundaries between solitude and sociability?

Recommended reading will include theoretical, critical, and historical works. Requirements will include a couple of tiny papers (1-2 pages), an oral presentation to be submitted in written form (7-8 pages), and a final seminar paper that builds on the previous papers. Prospective students are welcome to consult with me regarding the course.

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English 251

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

Ms. Mellor

This seminar will focus on the intersection of race / ethnicity and gender in major works by British women in the Romantic era. We will look specifically at how these writers responded to the major political events of the late 18th and early 19th century: the French Revolution and the war with England, the public

debates concerning the rights of women, the movement to abolish the slave-trade, and the East India Company's imperial project in India. Using approaches garnered from the New Historicism, feminist, race and post-colonialist theory, especially recent studies of cosmopolitanism, we will study the impact of public revolutionary discourses on the literary construction of female subjectivities, sexualities, communities and concepts of nationalism in women's writing across all genres. Did women respond to the

French Revolution differently from the male writers of the period? Did they develop a different concept of personal and national identity from their male peers? Were women writers more "cosmopolitan"? How do the political positions on both affairs of the state and affairs of the heart differ from one woman writer to another?

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

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

English 254

Puritanism and American Literature
American Literature to 1900

Mr. Colacurcio

Nineteenth-century American literature enjoys as many contexts or analogues as you please: Romantic, if you think Coleridge a necessary aid to American reflection; Victorian, if you value dedication without full conviction; proto-post-modern, if you declare The Confidence Man an epitome. Less imaginatively, it is post-revolutionary, for a while, until it finishes with the Sepulchers of the Fathers; Jacksonian for a nano-second, until you learn it's more about Indian Removal than Democracy, at which time it becomes furiously ante-bellum; and then—with, well, fewer competing concepts—an age of realism and cynical suspicion. But is it not also, very much of it, post-Puritan? Somewhere between the pious hope that Enlightenment will everywhere trump Awakening and the disturbing claim that everything ever written in America is somehow a Jeremiad, there must be, if not a continuous story of theme and form, at least a set of revealing instances: the uncanny echoes of Edwards in Poe; Timothy Dwight's pre-writing of Hawthorne's "Celestial Rail-road," Hawthorne's own inability, ever, to get over the seventeenth-century Ancestors; Melville's recognition of and contribution to this thematics of depravity; Stowe's determination to live down the neo-Edwardsian theology of Samuel Hopkins; DeForest's using the Civil War to teach a Puritanic Yankee that the Presbyterian conscience is less than a universal endowment; Oliver Wendell Holmes' re-writing of "Rappaccini's Daughter" into an explicit parable about Calvinism; the resistant, "reprobate" psychology in much of Emily Dickinson; the theological gloom that in the end overcame the

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will to comedy in Twain. Not to mention the fact that Perry Miller thought Emerson looked more like a Puritan Antinomian—or like Edwards—than like Swedenborg. And what if there's just a touch of what they used to call "weaned affections" in James' famous cases of "resignation"? More than enough, in any case. Enough that a fair knowledge of Puritanism "itself" will be presumed: English 170A or its equivalent. (Hint: there is no equivalent.)

English 255

Superb Poets: Elizabeth Bishop and James Merrill
Contemporary American Literature

Mr. Yenser

It is a safe bet that literary histories will regard Elizabeth Bishop and James Merrill as two of the most powerful North American poets of the second half of the twentieth century. Later in their careers, they were friends who read each other's work, traded letters, and traveled to visit each other, and there is no question that Bishop, a generation older, influenced Merrill, who wrote about her on several occasions. Both have influenced succeeding poets, and both are the subject of an ever increasing number of critical studies. We will look at their work in the context of their relationship and their relationships with other writers (both were great admirers of Herbert and Donne, both were devoted to the French Symbolists, both reacted strongly to the work of Wallace Stevens and Robert Lowell, both had effects on younger poets, and so on), and we will take account of the scholarship, while our focus will in class will be on particular poems (and some fiction) by each. Requirements will include a short paper, a class presentation, and a longer essay.

English 259

Practicing Theories
Studies in Criticism

Mr. McGurl

This seminar will serve as a highly selective introduction to several recent initiatives in literary theory and critical methodology. Each week we will examine two or more key essays from the last half-century of literary and cultural criticism, putting them in intellectual historical context, analyzing them as rhetorical constructions, and assessing their implications for contemporary scholarly practice. While the readings are bound to reflect the interests of the instructor, they will range across several major phases and schools of thought. Essays will sometimes be paired with works from the philosophical tradition from which they emerge and/or with the literary texts they interpret.

English 259

Seminar in Experimental Critical Theory: Hegel and Badiou
Studies in Criticism

Mr. Reinhard

Seminar **will meet Winter and Spring quarters** on Thursdays, 3:00-6:00 pm. This seminar is the core course of the new Program in Experimental Critical Theory administered by the Department of Comparative Literature at UCLA. Students enrolled in any participating Ph.D., M.A. or M.F.A. program at UCLA are eligible to join the program, and upon fulfillment of its requirements will be awarded the Certificate in Experimental Critical Theory. The topic of the seminar this year is **The Subject**, with Winter Quarter focusing on **Hegel and Badiou** and Spring Quarter on **Freud and Lacan**. The formalization of the notion of the subject is often located in Descartes' *cogito* and the German philosophical response to the challenge of British empiricism in the 18th century; the proclamation of the "death of the subject" is often associated with such late 20th century thinkers as Althusser, Foucault, and Lyotard. But the idea of the subject is both older than the Enlightenment (dating at least to Aristotle) and continues to persist, in one form or another – assumed, interrogated, or reinvented – in contemporary politics, aesthetics, and critical and cultural theory. Philosophy and psychoanalysis have articulated some of the most important questions concerning the idea of the subject in modernity. If Hegel represents both a culmination and a turning point in philosophical thinking on the subject, Freud marks a reinvention of the concept, a new "Copernican turn" in the idea of subjectivity that itself has had enormous implications for the philosophical and political concepts of the subject. Indeed, Jacques Lacan's development of Freud's ideas in relation to Descartes, Hegel, and other thinkers has led to a new notion of the subject, one which in turn has been

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powerfully reconceived by the contemporary philosopher Alain Badiou. Hence Winter Quarter of the seminar will be anchored by readings of Hegel's *Phenomenology of Spirit* and Badiou's *Being and Event*, and Spring Quarter will focus on sections from Freud's *Project for a Scientific Psychology* and *Interpretation of Dreams*, as well as Lacan's *Seminar XI: The Four Fundamental Concepts of Psychoanalysis*, and his essays "The Subversion of the Subject and the Dialectic of Desire" and "Science and Truth" from *Écrits*. The seminar will be lead by Professor Reinhard, with some sessions co-taught by other members of the project (including Professors Eleanor Kaufman and Jason Smith). Some sessions of the seminar will be lead by visitors including Etienne Balibar, Bruno Bosteels, Slavoj Zizek, Mladen Dolar, Graham Hammill, Jean Wyatt, and Alain Badiou.

Admission to the seminar and the program is by application. Students interested in enrolling in the seminar should write a letter of application describing their interests and experience in critical theory. The letter should include your name, email address, and the UCLA department or program in which you are enrolled. Please send applications by October 15, 2009 to:

The PECT Steering Committee
c/o Courtney Klipp
klipp@humnet.ucla.edu

English 261

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

Mr. Perez-Torres

This course will consider the relevance of some "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:

Bless Me, Ultima by Rudolfo Anaya
... y no se lo trago la tierra/...and the earth did not devour him by Tomás Rivera
The Revolt of the Cockroach People by Oscar Zeta Acosta
The Mixquiahuala Letters by Ana Castillo
My Wicked, Wicked Ways by Sandra Cisneros
My Father was a Toltec by Ana Castillo
Days of Obligation by Richard Rodriguez
Loving Pedro Infante by Denise Chavez
Caramelo by Sandra Cisneros

SPRING 2010 SEMINAR DESCRIPTIONS

English 244

Old English Literature
Old and Medieval English Literature

Mr. Jager

Selected Old English poetry and prose from key genres, including the elegy (The Wanderer, Deor, Wulf & Eadwacer), heroic lay (The Battle of Maldon), religious poetry (Caedmon's Hymn, The Dream of the Rood, Genesis B), epic (excerpts from Beowulf), saint's legend (e.g., Edmund), romance (Apollonius of Tyre), and travel accounts. At our weekly meetings we will discuss a single long text or set of shorter texts from a particular genre, exploring critical and scholarly issues. In addition, about fifty lines of verse (or prose equivalent) will be assigned each week for translation and critical discussion (a basic reading knowledge of the OE language is assumed). Final research paper (12-15 pp.), plus final mini-conference with in-class reports.

English 247

Shakespeare, Nature, and the Human
Shakespeare

Mr. Watson

This course will emphasize the literary interpretation of Shakespearean drama at the graduate level, with special attention to the way the plays analyze the human condition and the human relationship to the natural world. The works most likely to be discussed are:

A Midsummer Night's Dream
Romeo and Juliet
Love's Labor's Lost
Merchant of Venice
Henry V
Hamlet
As You Like It
Measure for Measure
Othello
King Lear
Macbeth
Coriolanus
The Winter's Tale
The Tempest

We will not be able to cover more than one play each week, so the list will be narrowed in consultation with the enrolled students. Students will be expected to prepare thoroughly for each meeting, not only studying the assigned material, but also taking initiatives to look further into areas of doubt or interest, and then to be active, informed, courteous participants during class.

Students will write brief (single-page) position-papers on topics of their own choice for each session, which will re-submitted at the end of the term along with a seminar paper (about fifteen pages).

Required texts:

- 1) Shakespeare's plays, editions to be determined.
- 2) *Shakespeare: An Anthology of Criticism and Theory, 1945-2000*, ed. Russ McDonald; in addition to ecocritical approaches, we are likely to discuss New Historicism, cultural poetics, psychoanalysis, gender studies, textual studies, postcolonial studies, close reading, and performance criticism.
- 3) *Ecocritical Shakespeare*, ed. Lynne Bruckner and Daniel Brayton (Ashgate, 2010)

SPRING 2010 SEMINAR DESCRIPTIONS

English 252

***Dickens and International Travelling,
Commercial and Uncommercial***
Victorian Literature

Mr. Grossman

Charles Dickens completed the serial run of *A Tale of Two Cities* at the end of 1859. The novel had appeared in his magazine *All the Year Round*. During 1860, he went on to introduce into this same magazine a series of journalistic essays. These popular pieces, since neglected by critics, ran under the unifying heading "The Uncommercial Traveller." In this seminar, we will read "The Uncommercial Traveller," and then the novel that followed it in the magazine: *Great Expectations* (December 1860-August 1861). Whether or not there is an illuminating connection between these texts will be for us to discover, and, more generally, this seminar will use them to offer both a focused study of Dickens and a means to open up the intertwined world of nineteenth-century journalism and fiction. In exploring these texts, we will also not turn a blind eye to commercial travelling and global commerce, as Pip famously does in failing to uncover the colonial source of his income. I expect the concerns of the seminar to be partly student-driven, and I am open to configuring some of the secondary readings around students' wishes. Course requirements include a final 18-page paper.

English 254

Come Again? Literariness and the History of Sexuality
American Literature to 1900

Mr. Looby

Queer studies (and lesbian and gay studies before that) has relied to a very considerable degree on literary evidence and aesthetic analysis. It is not immediately obvious why this should be so. Why should literary analysis play such a conspicuous role in investigations into the history of sexuality? This course asks, as a general question, whether literary evidence has a special importance for understanding the history of sexuality, and—if it does so—how to balance or integrate the critical appreciation of literature's referential dimension with its formal, literary, or aesthetic dimension. Readings in US literature will range from the late eighteenth to the early twentieth centuries, and will include works by Charles Brockden Brown, Nathaniel Hawthorne, Walt Whitman, Harriet Prescott Spofford, Sarah Orne Jewett, Henry James, Charles Warren Stoddard, Herman Melville, Charles Henri Ford and Parker Tyler. Secondary readings will include standard works by Foucault and Sedgwick and essays dedicated to the specific authors under study. We could also think of this course as a meditation on the relationship between literary historicism and (old or new) formalism.

English 255

American Literature of the Holocaust
Contemporary American Literature

Mr. Sundquist

The course will focus on reactions to, and transformations in our understanding of, the Holocaust in American culture and literature. In moving from the cautious responses of the initial postwar decades, when literature was one means to test the authenticity of historical accounts and memoirs, through more recent responses, where various modes of second-order witnessing have come to play a greater role in our "memory" of the events, we will consider how the United States and the English language, remote from the nations in which the Holocaust took place and the languages in which it was first recorded, nonetheless became central to its evolving meaning. More detail available next year. Readings will include of the following: Elie Wiesel, *Night*; Edward Wallant, *The Pawnbroker*; Jerzy Kosinski, *The Painted Bird*; Philip Roth, *The Plot against America*; Cynthia Ozick, *The Shawl*; Bernard Malamud, *The Fixer*; Michael Chabon, *The Yiddish Policeman's Union*; Thane Rosenbaum, *Second-Hand Smoke*; Leslie Epstein, *King of the Jews*.

SPRING 2010 SEMINAR DESCRIPTIONS

English M260A

Racial Feeling, Postracial Biopolitics
Topics in Asian American Literature

Ms. Lee

This seminar looks at the feeling and corporeality of Asian Americanness--the quintessential "intermediary racial category"--as a valuable lens into a contemporary historical moment that is simultaneously racial and postracial. We will explore the racial-postracial juncture by way of racial discourse that mutates into disease threats, risk profiles, and statistical data and by way of an allegorical narrative--conveyed in fiction, film, and cultural criticism--involving the critical investigation of these virtual transmutations of race into cell-lines and genomic codes. We will explore what these transmutations might mean for racial analysis--a pursuit of the "missing" (or more accurately molecularized) body of the racialized subject. That pursuit often takes the form of a "feeling," or an intuited sense of the moment, and much of our readings will focus on articulations of uneasy and ambivalent feelings. A major impetus for this course is the desire to think through "population" and "species being" in relation to the literature on affect, disability, and the "posthuman." Readings include works by Susan Koshy, Walter Benjamin, Michael Taussig, Rey Chow, Sara Ahmed, Eugene Thacker, Mark Hansen, N. Katherine Hayles, Jasbir Puar, Lennard Davis, Mimi Nguyen, Amitav Ghosh, and others.

English M262

***"If I could forget, believe me, I would":
Memory, History, and Revision in African American Poetry***
Studies in Afro-American Literature

Ms. Mullen

This graduate seminar is cross-listed in English and African American Studies. The course focuses on modern and contemporary poetry by African Americans re-reading historical texts, re-imagining the historical experience of black people in the Americas, and writing in the blanks and silences of official histories and biographies. We will read about a dozen books by ten different poets. Whether a poet documents historical persons and events, or invents fictional characters and situations based on individual and collective experience of people of African descent, a reader understands the poem not only in relation to history but also in relation to recent and current events that may inspire the poet to find comparisons and contrasts in the past and present. In particular, we will consider how history provides inspiration for poets to explore personal concerns along with contemporary attitudes and situations.

Students will read, discuss, and write about poetry texts that recall, dramatize, and critically examine historical experience, events, and persons such as the legacy of black explorers and migrants in Canada, the revolt of captive Africans aboard the ship *La Amistad*, the role of African Americans in the Civil War, the experience of black and mixed race women as slaves in the antebellum period and as sex workers in early 20th century New Orleans, the aspirations of African Americans who were part of the "great migration" from the rural south to the urban north, the lives of blues musician Huddie William Ledbetter and 1936 Spelling Bee finalist MacNolia Cox, the murder of Emmett Till in Mississippi in 1955, and the legacy of Rosa Parks and other Civil Rights movement activists.

Required texts

Elizabeth Alexander, *American Sublime*
Wayde Compton, *49th Parallel Psalm* (We will focus on pp. 1-76)
Rita Dove, *Thomas and Beulah*
Rita Dove, *On the Bus with Rosa Parks*
C.S. Giscombe, *Giscombe Road*
Tyehimba Jess, *Leadbelly*
A. Van Jordan, *M-A-C-N-O-L-I-A*
Yusef Komunyakaa, *Taboo*
Marilyn Nelson, *A Wreath for Emmett Till*
Natasha Trethewey, *Bellocq's Ophelia*
Natasha Trethewey, *Native Guard*
Young, Kevin, *For the Confederate Dead*

PART V

CURRENTLY ENROLLED STUDENTS

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

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

Katherine Bergren. Romantic Literature. Third Stage.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Lana Finley. Early American Literature. Third Stage.

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

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

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

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

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

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

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

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

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

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

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

Georgina Guzman. Chicana/Chicano Literature. Third Stage.

Elisa Harkness. Poetry and Poetics. First Stage.

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

Malcolm Harris. Medieval Literature. First Stage.

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

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

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

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

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

Jessica Horvath. Race and Ethnic Studies. First Stage.

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

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

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

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

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

Meghan Kemp-Gee. Renaissance Literature. First Stage.

Julian Knox. Romantic Literature. Third Stage.

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

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

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

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

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

Francesca Marx. Medieval Literature. First Stage.

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

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

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

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

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

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

Holly Moyer. Medieval and Renaissance Literature. First Stage.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Emily Runde. Medieval Literature. Second Stage.

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

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

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

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

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

Valerie Shepard. Milton, Renaissance Literature, Critical Theory, Political Theory. Third Stage.

Jennifer Smith. Medieval Literature. Third Stage.

Megan Smith. Renaissance Literature. First Stage.

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

Robert Sterner. Early American Literature. Third Stage.

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

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

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

Dennis Tyler. African American Literature and Culture, 20th-Century American Literature, Disability Studies, Critical Race Studies, and Autobiography. Third Stage.

Brandy Underwood. African American Literature. First Stage.

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

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

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

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

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

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

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

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

Alexandra Zobel. Renaissance Literature. First Stage.

PART VI

CURRENT DISSERTATION RESEARCH

<u>Doctoral Candidate</u>	<u>Dissertation Title</u>	<u>Chair(s)</u>
Oliva Banner	<i>The Biocultural Imaginary: Contemporary Narratives of Human Variation and Genetics in the Sciences and the Arts</i>	Hayles
Katherine Bergren	<i>After Wordsworth: The Global Institutions of the English Poet</i>	Makdisi
Vivian Davis	<i>Tragic Laughter, Comic Tears: Genre and Affect, 1660-1760</i>	Nussbaum.
Michael Devine	<i>The Mirror Screen: Poetry, Film and the Rewriting of Modern America</i>	North
Lana Finley	<i>Occult Americans: Discourse at the Margins of Nineteenth Century Literature</i>	Looby.
Dustin Friedman	<i>Moral Sexlessness: Aesthetic Negativity and Dissident Eroticism in British Writing, 1864-1919</i>	Bristow
Elizabeth Goodhue	<i>Graveyard Plots: Menippean Afterlives and Satiric Authorship in Eighteenth-Century Britain</i>	Deutsch
Adam Gordon	<i>Cultures of Criticism in Antebellum America</i>	Colacurcio, Looby
Thomas Graham	<i>The Great American Songbooks: Listening to Literature in the Golden Age of Popular Music</i>	Sundquist
Eric Gudas	<i>"How to Live in a Trap": Eleanor Ross Taylor and Twentieth-Century American Poetry</i>	North
Georgina Guzman	<i>Immigrant Parents and the Affective Processes of (Dis)Identification in Chicana/o Literature</i>	Gaspar De Alba, Perez Torres
Laura Haupt	<i>Envisioning Backgrounds: Female Orphans of the Bildungsroman</i>	North
Allison Hills	<i>Everyday Matters: Aesthetic Perception in Transcendentalist Writing</i>	Looby
Jesse Johnson	<i>Poets, Portraits, and the New York School</i>	North
Julian Knox	<i>Self-Portrait in a Concave Mirror: Coleridge and the Art of Translation</i>	Burwick
James Landau	<i>Six Degrees of Queer: Social Network Theory, Narrative Design, and the Production of 20th-Century Gay Literature</i>	Little

Doctoral Candidate	Dissertation Title	Chair(s)
Susan Lewak	<i>Made in California: The Whole San Francisco Renaissance Revolution</i>	Hayles
Adam Lowenstein	<i>Henry James and the Art of the Serial</i>	Bristow, McGurl
Emily Morishima	<i>A Family Affair: Bearing the Burden of History in Japanese American Literature from 1945-2008</i>	Ling
Christina Nagao	<i>Cultural Mediations in Contemporary Asian American and Latina/o Migrant Fiction</i>	Cheung, Hong
Valerie Popp	<i>Breaking it New: Poetry, Prostheses, and the Art of the Modern Body</i>	North
Joseph Rezek	<i>Tales from Elsewhere: Fiction at a Proximate Distance in the Anglophone Atlantic, 1800-1850</i>	Looby
Samuel See	<i>Queer Natures: Feeling Degenerate in Literary Modernism</i>	North
David Shepard	<i>Programmerhood: Composing Code and Writing Literature</i>	Hayles
Valerie Shepard	<i>Visible Creation: Reading the Cosmos in Milton's Paradise Lost</i>	Post
Jennifer Smith	<i>Reginald Pecock and Vernacular Pedagogy in Pre-Reformation England</i>	Kelly
Robert Sterner	<i>Liberty in Love: Sex, Aesthetics, and Literature of the Early Republic</i>	Looby
Erin Suzuki	<i>Travelers: Diasporic Narratives of Pacific Literature</i>	Behdad
Sara Torres	<i>The Queen's Cross: Anglo-Iberian Literary Patronage and Cultural Exchange from Eleanor of Castile to Katherine of Aragon</i>	Gallagher
Dennis Tyler	<i>Disability of Color: Figuring the Black Body in American Law, Literature, and Culture</i>	Yarborough
Alison Walker	<i>Politics, Patronage, and Orthodoxy in Late Medieval England</i>	Baswell

PART VII

RECENT PLACEMENTS

2009

Noelle Chao

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

Anthony Galluzzo

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

Geneva Gano

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

Linda Greenberg

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

Joni Jones

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

Joyce Lee

Program Officer, American Council of Learned Societies

Courtney Marshall

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

Kate Marshall

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

Thomas O'Donnell

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

John Reder

Instructor at Bucks County Community College
Language and Literature

Joseph Rezek

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

Sam See

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

Sean Silver

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

2008**Dorothy Kim**

Instructor of English at Vassar College
Medieval Literature

Wendy Belcher

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

Nathan Brown

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

Noah Comet

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

John Alba Cutler

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

Margaret Lamont

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

John Naito

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

Jessica Pressman

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

2007**Noelle Chao**

Visiting Assistant Professor at Cornell University

Denise Cruz

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

Alison Harvey

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

Darren Howard

Visiting Assistant Professorship at Willamette University
British Romanticism

Christopher Loar

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

Samantha Pinto

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

Emily Russell

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

Melissa Sodeman

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

Kathleen Washburn

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

Grace Yeh

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

2006

Loren Blinde

Visiting Assistant Professor at Randolph Macon College
Early Modern Literature

Debra Bronstein

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

Helen Choi

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

Nicole Horejsi

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

Derek Pacheco

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

Grace Park

Five College Fellow at Mt. Holyoke College

Manushag Powell

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

Ann Stiles

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

Erin Templeton

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

Joanne Tong

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

Leslie Wingard

Assistant Professor (tenure-track) at College of Wooster
African-American Literature, Black Visual Culture, Religion and Literature, Ethnic Studies, and Women's and Gender Studies

PART VI

RECENT BOOKS BY GRADUATES (SINCE 1990)

- Bauerlein, Mark, X. J. Kennedy and Dana Gioia. Handbook of Literary Terms: Literature, Language and Theory. New York: Longman. 2005.
- , Todd Steven Burroughs and Ella Forbes . Civil Rights Chronicle: The African-American Struggle for Freedom. Publications International, Ltd., 2003
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- The Pragmatic Mind: Expirations in the Psychology of Belief. Durham: Duke University Press, 1997.
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- , and Joseph N. Riddel. Purloined Letters: Originality and Repetition in American Literature. Baton Rouge: Louisiana State University Press 1995
- Whitman and the American Idiom. Baton Rouge: Louisiana State University Press, 1991.
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- "The Incomprehensible Rain of Stars": Black Modernisms and Black Diaspora. Durham: Duke University Press, 1995.
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- Ferens, Dominika. Edith and Winnefred Eaton: Chinatown Missions and Japanese Romances. Champaign: University of Illinois Press, 2002.
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- 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.
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- . 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.
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- Irace, Kathleen O. The First Quarto of "Hamlet." Cambridge: Cambridge University Press, 1998.
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- Editor. Interrogating Modernity: Culture and Colonialism in India. Columbia: South Asia Books 1993.
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- 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.
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