

# Guide to Graduate Study in English

## 2015-2016

University of California, Los Angeles

# TABLE OF CONTENTS

	Page
<b><u>PART I</u></b>	
Ph.D. Program .....	1
Items of Special Interest .....	7
<b><u>PART II</u></b>	
Resources for Scholarship in British and American Literature at UCLA .....	14
<b><u>PART III</u></b>	
Faculty .....	19
<b><u>PART IV</u></b>	
List of English Graduate Courses, 2008-2009.....	21
<b><u>PART V</u></b>	
Currently Enrolled Students.....	33
<b><u>PART VI</u></b>	
Current Dissertation Research .....	37
<b><u>PART VII</u></b>	
Placements .....	40
Recent Books by Graduates.....	48

## PART I

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### PH.D. PROGRAM

#### ADMISSIONS INFORMATION

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

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

Application Components:

1. UCLA online graduate application - available via the "Apply for Admission" link at <https://grad.ucla.edu/admissions/steps-to-apply/>. Submission fee required.
2. Three letters of recommendation attesting to your ability to succeed in graduate study. Letters are submitted via the online application system.
3. A writing sample – The sample should be about the length of a seminar paper (15 to 25 pages). However, excerpts of longer works can be submitted, and should demonstrate the applicant's interest, competence, and experience in the chosen field of specialization. Writing samples are uploaded using the online application system.
4. A statement of purpose – Uploaded directly into the online application system. There is no minimum or maximum length, although two to three double-spaced pages (500-1000 words) are recommended. *Care should be taken with the statement of purpose and the writing sample, as the quality of thought and argument these exhibit, as well as their style, weigh significantly in admissions decisions.*
5. Official transcripts - An official transcript of all undergraduate and graduate work must be sent directly to the English department (see address below), in addition to copies of these transcripts which must be uploaded into the online application system. NOTE: Transcripts from community colleges and short-term study abroad programs are not necessary, as the coursework will be reflected on your undergraduate transcript.
6. GRE general and subject test scores (and TOEFL scores for international students whose first language is not English) - In order for your application to be complete, the Department must receive score reports for the GRE general test and the GRE Literature in English Subject Test (and TOEFL, if applicable), taken within the last five years. Applicants must request score reports using department code 2501 (English Language and Literature) or 2504 (English Literature) and institution code 4837 (UCLA). If you do not provide ETS with both a department code and institution code, your application may not be processed.

The mailing address for transcripts is:

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

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

**For the Fall 2016 admission, the submission deadline for all application materials is Tuesday, December 1, 2015.**

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

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

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

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

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

## **FOREIGN LANGUAGE REQUIREMENTS**

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In practical terms the purpose of the foreign language requirement is to prepare students to read literary and critical works in languages other than English. However, departmental faculty believe that there is also an intrinsic value in linguistic study for anyone seriously interested in literature. Students in the Ph.D. program are expected to 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 the special reading course for graduate students offered by various language departments, e.g. Italian 1G, German 1G or French 1G; (3) by passing with a letter grade of B or higher the elementary language course offered by various language departments, e.g. Spanish 3, Japanese 3, Persian 1C, or by passing a higher level language course which requires an elementary course as a prerequisite; (4) by passing with a letter grade of B or higher the summer intensive language course offered by various language departments, e.g., Arabic 8, French 8 or Latin 16; (5) by passing with a letter grade of B or higher English 211, Old English; (6) by passing with a letter grade of B or higher an upper-division or graduate level course in the literature (not in translation) of the language. Students may

petition to have prior coursework counted as fulfillment of the requirement, but work done more than two years before entering the program is not ordinarily accepted.

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

## **FIRST STAGE OF THE PH.D. PROGRAM**

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### **COURSE REQUIREMENTS:**

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

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

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

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

### **FIRST STAGE EVALUATION:**

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

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

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

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

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

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

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

After students pass the second language requirement, and once they and their dissertation directors conclude students are sufficiently prepared (but no later than three quarters after they pass the First Qualifying Examination), they take the second qualifying examination, also known as the University Oral Qualifying Examination. This examination is administered by the student's doctoral committee, which must be formally nominated and approved in accordance with Graduate Division 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

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

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

#### TIME TO PH.D. DEGREE:

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

#### Time-To-Degree Schedule

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

## ITEMS OF SPECIAL INTEREST

### FUNDING

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

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

Be particularly aware of deadlines and special requirements, since applications are due at widely varying times of the year, and many grants and scholarships serve only certain populations. The deadlines for most UCLA departmental and university-wide scholarships, assistantships, etc., fall in 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.

UCLA Graduate Student Health Insurance Plan (GSHIP) coverage is included in the fee award portion of department fellowships and the fee remission benefit of Teaching Assistantships. (TA positions must be at least 25% of full time for fee remission benefits to apply.)

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.

### TEACHING ASSISTANTSHIPS

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

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

- All appointments are for one year or less. Requests for reappointment for additional one-year terms (not to exceed four years except by petition) will be considered during the annual review and assessment of all applicants competing for the positions available. It is University policy that graduate students may not be employed for more than 18 academic quarters of TA appointments at 25% of full time or higher. In order to exceed 12 quarters of such appointments, students must

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

- Students must notify Nora Elias in the English Department Main Office, 149 Humanities, when requirements for Teaching Associate and Teaching Fellow titles have been met. Students should also consult with the Graduate Counselor about category changes.

## CRITERIA FOR APPOINTMENT

- **Initial appointment:** Once students have either passed English 495A-Supervised Teacher Preparation, or documented their previous teaching experience, they are appointed to apprentice teaching titles on the basis of their accomplishment in course work, qualifying examinations, progress toward the doctorate, and their prior experience and training in composition teaching. The committees rarely appoint students without some graduate work to a Teaching Assistantship. During the first quarter of appointment, the student must enroll in English 495B. Teaching Assistants enroll in English 375 (4 units for a 50% appointment) with the instructor of record for each quarter of their appointment. In addition, during each summer TA's must remove all Incomplete accumulated through the end of Winter quarter. Students with GPA's below 3.0 are ineligible for appointment.
- **Reappointment:** In addition to scholarship and progress toward the doctorate, applicants for reappointment are judged on their teaching effectiveness. Teaching effectiveness and excellence will be judged by reports of advisers appointed for the academic year, teaching evaluations, and the report of the Vice Chair.

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

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

(N.B. TA salaries are governed by the union contract between the University of California and the UAW for the Academic Student Employee Unit.)

Students working as Readers, Research Assistants, Teaching Assistants, and Tutors are members of the Academic Student Employees Unit and are subject to union rules and regulations. For more information, please go to the Academic Student Employees section of the Graduate Division website at <https://grad.ucla.edu/funding/working-at-ucla/academic-student-employees-appointments-union-contract/>.

## **LEAVE OF ABSENCE**

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

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

## **REGISTRATION IN ABSENTIA**

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

## **INCOMPLETES**

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Instructors may assign an Incomplete (I) grade when a student's work is of passing quality but is incomplete for a good cause (such as illness or other serious problem). Students are strongly advised to avoid Incomplete grades. Although Incompletes are not immediately computed in grade-point averages, they do automatically become F's if not made up the quarter following that in which the Incomplete was received. F's, of course, seriously damage grade-point averages, and no credit can be received for a course graded F. Taking an Incomplete grade that must be made up the following quarter causes undue pressure which can lead to additional Incompletes in subsequent quarters. Students who find it necessary to take an Incomplete due to good cause be sure to request one from the professor before the end of the quarter and make arrangements for completing the work as soon as possible. Upon completion of the work, the Graduate Counselor should be informed so that the Incomplete can be lifted and the new grade recorded in the student's official record. A fee is charged to the student for the service by the Registrar. Teaching Assistants must remove all Incompletes accumulated through the end of the previous Winter quarter by August 31st in order to be eligible to begin their TA appointments in fall.

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

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

## **GRADUATION**

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

## **STUDENT MAILBOXES**

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

## **CREATIVE WRITING**

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

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

## **THE ENGLISH GRADUATE UNION**

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

The officers for 2015-2016 are Kirsten Lew, Caitlin Benson, Michael Vignola and Andrew Wagner.

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

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

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

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

a lively in-depth exchange. Recent speakers have included Harriet Guest (York), Carole Fabricant (UC-Riverside), and Joseph Roach (Yale). For further information, please contact graduate student co-ordinators Katie Charles, [katiegcharles@gmail.com](mailto:katiegcharles@gmail.com) or Taylor Walle, [twalle@ucla.edu](mailto:twalle@ucla.edu).

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

**CULTURES OF AESTHETICISM BEFORE AND AFTER OSCAR WILDE** is a year-long program (2010-11) directed by Professor Joseph Bristow at the William Andrews Clark Memorial Library (UCLA), which houses the largest Wilde archive in the world. The Clark Library, which is located in the Adams District of Los Angeles, was bequeathed to the University of California in the 1930s. During weeks 3, 5, 7, and 9 of each quarter, the "Cultures of Aestheticism" program will host a reading group for students and faculty members interested in engaging in fresh research on the art for art's sake movement, which exerted considerable influence over Wilde. The core of the reading group comprises three postdoctoral fellows--Elisha Cohn, Renée Fox, and Neil Hultgren--who are affiliated with the program. The initial meeting will take place in the North Reading Room at the Clark at 2.00pm on Wednesday, October 6, when attendees will decide on the readings they wish to pursue. For information about the Clark Library visit <http://www.humnet.ucla.edu/humnet/clarklib/>. Details about the "Cultures of Aestheticism" program can be accessed at <http://www.c1718cs.ucla.edu/cultures-of-aestheticism/>. For information about the reading group, contact Professor Bristow, [jbristow@humnet.ucla.edu](mailto:jbristow@humnet.ucla.edu).

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

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

#### **FEMINIST STUDIES READING GROUP**

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

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

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

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

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

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

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

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

**THE POSTCOLONIAL LITERATURE AND THEORY COLLOQUIUM** meets on a monthly basis to workshop faculty and graduate student essays, to discuss recent scholarship in the field, and to host lectures and events on campus. Recent sponsored events include lectures from Peter Hulme (Essex) and Nabil Matar (Minnesota), a conference on "Globalized Islands", a film

screening by Anne Keala Kelly, and a book launch of recent Chamorro writing. For more details, and to subscribe to our email list, see the PLTC website: <http://postcolonial.english.ucla.edu/>.

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

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

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

## PART II

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### RESOURCES FOR SCHOLARSHIP IN BRITISH AND AMERICAN LITERATURE AT UCLA

#### **English Reading Room**

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

#### **Charles E. Young Research Library**

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

#### **The William Andrews Clark Memorial Library**

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

#### **UCLA Library Department of Special Collections**

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

### RESEARCH CENTERS AT UCLA

#### **American Indian Studies Center**

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

#### **Asian American Studies Center**

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

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

### **Center for Medieval and Renaissance Studies**

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

### **Center for Modern and Contemporary Studies**

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

### **Center for Seventeenth- and Eighteenth-Century Studies**

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

### **Center for the Study of Women**

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

### **Chicano Studies Research Center**

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

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

The UCLA Ralph J. Bunche Center for African American Studies Library and Media Center was established in 1969 to provide specialized reference and information services on the experiences of people of African descent. The most notable holdings in the library include: the sixteen-volume Black

Women in the United States History collection, The Marcus Garvey and the Universal Negro Improvement Association Papers, selected volumes of The Schomburg Library Nineteenth-Century Black Women Writers sixteen-volume bibliography, Crisis magazine (1916-present), the sixty-volume UCLA Oral History Program collection, the Journal of Negro History (1916-present), and the Bibliographic Guide to Black Studies (1975-present). The library also has an extensive vertical file based on the Lexicon of African American Subject Headings, audiocassette tapes of campus and regional lectures, special web-based Bunche Center library-generated pathfinders and bibliographies, and the only regional print collection of major national African American newspapers

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

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

## **HAMMER MUSEUM**

### **UCLA Hammer Poetry Readings**

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

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

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

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

### **Beyond Baroque**

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

### **California African American Museum**

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

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

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

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

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

### **Japanese American National Museum**

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

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

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

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

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

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

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

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

### **The Museum of Tolerance**

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

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

### **The Southern California Library**

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

## PART III

### FACULTY

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## PART IV

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### LIST OF ENGLISH GRADUATE COURSES FOR 2015 – 2016 [updated 3-15-16]

#### FALL 2015

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200	Approaches to Literary Research	Prof. Sharpe
201C	Developments and Issues in Modern Critical Thought	Prof. Seltzer
248	Earlier 17th-Century Literature	Prof. Watson
250	Restoration and 18th-Century Literature	Prof. Nussbaum
254	American Literature to 1900	Prof. Looby
255	Contemporary American Literature	Prof. Carruth
259	Studies in Criticism	Prof. Fisher
260	Studies in Literature and Its Relationship to Arts and Sciences	Prof. Makdisi
M262	Studies in Afro-American Literature	Prof. Streeter

#### WINTER 2016

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244	Old and Medieval English Literature	Prof. Chism
246	Renaissance Literature	Prof. Shuger
252	Victorian Literature	Prof. Bristow
254	American Literature to 1900	Prof. Colacurcio
259	Studies in Criticism	Prof. Kareem
M260A	Topics in Asian American Literature	Prof. Ling
M262	Studies in Afro-American Literature	Prof. Mullen
M270	Seminar: Literary Theory	Prof. Heise
	Seminar in Experimental Critical Theory*	Prof. Reinhard

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

#### SPRING 2016

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246	Renaissance Literature	Prof. Fuchs
252	Victorian Literature	Prof. Grossman
254	American Literature to 1900	Prof. Hyde
257.1	Studies in Poetry (CANCELLED)	Prof. Stefans
257.2	Studies in Poetry	Prof. Minkova
258	Studies in the Novel	Prof. North
260	Studies in Literature and Its Relationship to Arts and Sciences	Prof. Hornby
M261	Studies in Chicana/Chicano Literature	Prof. Perez-Torres
265	Postcolonial Literatures (CANCELLED)	Prof. DeLoughrey

## FALL 2015 SEMINAR DESCRIPTIONS

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English 200

**Graduate Proseminar:  
Introduction to Theory and Critical Approaches**  
Approaches to Literary Research

Prof. Sharpe

Mondays, 9-11:50am

The goal of this proseminar is to introduce entering Ph.D. students to basic approaches to the study of literature in English, as well as to some of the major areas of faculty research represented at UCLA. Through a series of conversations with guest faculty members, we will also pay special attention to the question of theory, how to do it, what it means, and how it relates to what we do as literary scholars.

English 201C

**Aesthetics of Interdisciplinarity: The Case of Realism**  
Developments and Issues in Modern Critical Thought

Prof. Seltzer

Tuesdays, 12-2:50pm

Given that interdisciplinarity determines the situation of the humanities today, this situation merits a description. One way to take stock of it is to look at the staging of the interdisciplinary in art and literature. A prime staging area is the genre of realism, and its mutation toward the natural sciences in the form of naturalism, from the later nineteenth century to the present. The course will look at the cross-field character of these genres of reality and nature, realism and naturalism: from, for example, the experimental novels of Zola and Dreiser to the contemporary experiments of, say, Tom McCarthy, Karl Ove Knausgaard, and W. G. Sebald, among others. Realist/naturalist fiction responds to the call of the Great Outdoors—the Great Outside--and so to the call for the Great Report on it. Such practices respond in part to the splitting of knowledge, with the advent of “the scientific revolution,” into what C.P. Snow (in 1959) called the “two cultures.” The division of labor on socio-economic fronts has its counterpart in the differentiation of work on the intellectual-aesthetic fronts. So if aesthetics is the science of the a prioris of perception and mood, what might an aesthetics of interdisciplinarity look like? How might realisms-- literary or speculative, scientific or scientological—set that out? The congregation of these premises may tell us something worth knowing, and serve as an introduction of sorts to the discipline and practice of literary studies today. In short, a consideration of forms of interdisciplinarity by way of some prescient novels and films, along with a range of social and science studies, systems theory, and media-technical studies. Course requirements will include either a term paper (15-20 pages) or two shorter papers, or field reports.

English 248

**English Poetry and Religious, Sexual, and  
Environmental Politics, 1588-1688**  
Earlier 17th-Century Literature

Prof. Watson

Tuesdays, 9-11:50am

Understanding the poetry of this socially turbulent, intellectually generative century – from the Spanish Armada to the Glorious Revolution – requires exploring how political, philosophical, theological, sexual, economic, and scientific practices were evolving. We will therefore study a range of brief poems in conjunction with a glimpses into subjects from Alchemy to Zoology, with emphasis on religious schisms, the English Civil War, and contested areas of gender and eroticism. We will also focus on changing attitudes toward nature provoked by forces such as early colonialism, empirical science, and a changing economy. Instead of reducing literature to a series of instances of a theme, this course will allow literature to open windows onto a multi-faceted Early Modern world.

(continued)

## FALL 2015 SEMINAR DESCRIPTIONS

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Through careful reading and open, energetic discussion, we will attempt to comprehend not only what these poems say -- often no small task -- but also their place in the configurations of a rapidly transforming society. What tensions and changes in that culture, as well as in the lives of the authors, might these works have helped to negotiate? How and why did the Metaphysical and Cavalier modes emerge in a period of intense struggle, and what is the interplay of form, content, and meaning within those modes? What evidence do these poems offer about (for example) the personal psychology, gender politics, and status competitions of the period and its poets – especially Donne, Herbert, Jonson, Carew, and Marvell? What kind of work were the poems doing? How, and how well, were they doing it? And, what kinds of work should we do on them now?

English 250

***The Literature of Race and Slavery  
in the Global Eighteenth Century***  
Restoration and 18th-Century Literature

Prof. Nussbaum

Thursdays, 9-11:50am

This course will examine fictions of race and slavery on both sides of the Atlantic, India, North Africa, and elsewhere in the eighteenth-century world. How are race and slavery conceptualized in this early period? The course will likely begin with Aphra Behn's play *Abdelazer* (1676) and novella *Oroonoko* (1688); and it will conclude with the anonymous tale, *The Woman of Colour* (1808). Additional readings may include Thomas Southerne's dramatic revision of *Oroonoko* (1696); selections from *The Arabian Nights*; Daniel Defoe's *Captain Singleton* (1720); Sarah Scott's ameliorist *The History of Sir George Ellison* (1766); Unca Eliza Winkfield, *The Female American* (1767); and William Earle, *Obi* (1800). Readings will include critical and theoretical approaches to the topics. A presentation or two and a final seminar paper will be required. Students are welcome to consult with me regarding the class and to make further suggestions for reading.

English 254

***Literature and the U.S. Civil War***  
American Literature to 1900

Prof. Looby

Wednesdays, 9-11:50am

"The real war will never get in the books," Walt Whitman famously wrote. "Its interior history will not only never be written ... perhaps must not and should not be." The "seething hell" of the Civil War, as Whitman called it, may indeed exceed the possibility of literary representation; he was certainly not the only writer to deploy the trope of inexpressibility. But many others—Louisa May Alcott, Mary Chesnut, Thomas Wentworth Higginson, Herman Melville, Silas Weir Mitchell, and Whitman among them—attempted to capture at least some aspects of its "interior history." What difference did the Civil War (1861-65) make for American literary expression? This course will examine the effect of the war on American literature—and the effect of literature on the war and on its memory. Among the readings: Whitman's *Memoranda During the War* (1862-65), Louisa May Alcott's *Hospital Sketches* (1863), Sarah Emma Edmond's cross-dressing narrative *Memoirs of a Soldier, Nurse and Spy* (1865), John W. De Forest's great novel *Miss Ravenel's Conversion from Secession to Loyalty* (1867), Elizabeth Keckley's scandalous *Behind the Scenes; or, Thirty Years a Slave, and Four Years in the White House* (1868), and Stephen Crane's *The Red Badge of Courage* (1895), along with a selection of short stories and poems.

## FALL 2015 SEMINAR DESCRIPTIONS

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English 255

***Environmental Narratives in Digital Times***  
Contemporary American Literature

Prof. Carruth

Thursdays, 3-5:50pm

How do contemporary American writers and artists tell stories of local ecosystems and global environmental crises in the era of cyberspace, new media and big data? How do environmental narratives of the late 20th and early 21st centuries negotiate between the rhetoric of innovation that Silicon Valley (among other high-tech centers) has advanced and the perceived risks of technological interventions—from transgenic seeds to fracking—that are themselves underwritten by the infrastructure and logic of "digital times"? This seminar pursues these questions by examining postmodern, realist and speculative fiction along with memoir, documentary and new media art. Literary texts include works by Octavia Butler, Don DeLillo, Jennifer Egan, Elizabeth Kolbert, Ruth Ozeki, Thomas Pynchon, Nathaniel Rich, and Karen Tei Yamashita. Films and new media projects will include *Chasing Ice*, *Cape Farewell*, and bioart works such as Natalie Jeremijenko's Cross-Species Adventure Club. Secondary readings will be drawn from the fields of narrative theory, science and technology studies (STS) and ecocriticism.

English 259

***From the Archive to the Edition in the Digital Age:  
21st-Century Textual Criticism***  
Studies in Criticism

Prof. Fisher

Tuesdays, 3-5:50pm

This seminar sets out to explore the tensions between textual criticism, the recent so-called "material turn," and the digital transformations of both archives and editions. The last few generations of literary scholars have sometimes seen editing as a low-prestige activity, yet recent trends in scholarship have made the archival skills that are the foundation of editing newly necessary. The economic and cultural pressures on the humanities have challenged the printed critical edition's de facto superiority over the digital. The tools used to render the objects of literary study visible and legible are changing rapidly. Nonetheless, the specific challenges of doing archival research remain, as do the transformative decisions that are necessary to produce transcriptions and editions, whether physical or digital. Rather than answer Stanley Fish's "Is there a text in this class?" we will ask the question that should come first: "what is this text, and how did it get here?" The seminar will be both theoretical and practical. In addition to reading widely in textual criticism and editorial theory, each student will also edit something from UCLA's Special Collections. We will address strategies for identifying and locating inedited materials in the archive. The class will also consider common digital tools and standards for editing, curating, and presenting text. Requirements: oral presentation, weekly discussion posts, and a final paper and edition of original materials.

English 260

***London from Modern to Postmodern***  
Studies in Literature and Its Relationship to Arts and Sciences

Prof. Makdisi

Wednesdays, 12-2:50

This seminar will explore literary and cultural representations of London from the nineteenth century to the present—from the age of empire to the age of post-imperial and post-industrial decline and redevelopment, in which different metropolitan spaces and territories have been claimed, reclaimed, emptied, reinvented and resettled. We will draw on a wide range of materials, including poetry, fiction, ethnography, memoirs and graphic novels, including the work of Mary Robinson, Charles Lamb, Henry Mayhew, Joseph Conrad, JG Ballard, Iain Sinclair, Alan Moore and Laura Oldfield Ford.

## FALL 2015 SEMINAR DESCRIPTIONS

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English M262

***Toni Morrison's Literary Trilogy***  
Studies in Afro-American Literature

Prof. Streeter

Mondays, 3-5:50

This seminar focuses on Nobel Laureate Toni Morrison's novels *Beloved* (1987) *Jazz* (1992) and *Paradise* (1998.) These works, while identified by Morrison as a trilogy, are rarely studied as such. We consider how Morrison recasts American culture through a Black female subjective lens, one distinguished by three critical moments in the African American experience: the transition from slavery to freedom (*Beloved*) the Great Migration and the Jazz Age (*Jazz*) and the post-Civil Rights era (*Paradise*). We shall also examine the larger arc of Morrison's fiction by reading her first novel *The Bluest Eye* (1970) and her most recent, *God Bless the Child* (2015.) The syllabus includes critical theory and adaptations of Morrison's work in film and theater.

## WINTER 2016 SEMINAR DESCRIPTIONS

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English 244

***Gender, Genre and Miscegenation in Medieval Literature***  
Old and Medieval English Literature

Prof. Chism

This class studies miscegenating texts – which means both texts that are generically mixed, and texts that stage miscegenations between ethnicities, reliquiosities, languages, literary forms, and regional affiliations. Textual miscegenation puts into overdrive the insight that competing literary genres carry conflicting ideological baggage, as they determine the agencies of characters by configuring the world in interested ways. This class explores the workings of ethnicity, gender, and sexuality in three central medieval literary genres that mix particularly productively: history, romance, and hagiography. Beginning with a pair of texts that contrast the rise and fall of British history against the shaping of an individual life, the class will explore how mixed texts test the ideological affiliations of their genres, and pursue new opportunities and determinants both for the characters and for literary production itself. Texts may include: Geoffrey of Monmouth's *History of the Kings of Britain* and *Vita Merlini*, Chretien de Troyes' *Yvain, Amis and Amiloun*, *Aucassin and Nicolette*, *Sir Gawain and the Green Knight*, several of the cycle drama plays and the Digby *Mary Magdalene*, and a good chunk of Malory's *Morte d'Arthur*. Requirements: Seminar paper or two conference length papers (50%), Weekly response papers (30%), a class presentation (20%), and lively class discussion.

English 246

***Varieties of English Renaissance Drama***  
Renaissance Literature

Prof. Shuger

The aim of this course is three-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*, 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." 3)Since some of these plays have no modern edition, we're going to have to create one, which means learning something about editing Tudor-Stuart drama.

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 ([https://archive.org/stream/ralphroisterdois00udaluoft/ralphroisterdois00udaluoft\\_djvu.txt](https://archive.org/stream/ralphroisterdois00udaluoft/ralphroisterdois00udaluoft_djvu.txt))] and Gascoigne's *Supposes* (1566) [online edition with notes by John Cunliffe (<https://archive.org/details/supposesjocasta00gasc>)].

English 252

***Victorian Sexual Scandals***  
Victorian Literature

Prof. Bristow

This class focuses on the investigation and reporting of several of the best-known Victorian sexual scandals. The course begins with the much-publicized case of cross-dressers and theatrical performers Ernest Boulton and Frederick Park, who—in their roles as Stella and Fanny—were arrested in 1870 for intending to commit unnatural offenses. The class proceeds to the "New Journalism" of Evangelical editor W.T. Stead, who exposed the extent of child prostitution in his series of articles titled "The Maiden Tribute of Modern Babylon" (*Pall Mall Gazette*, July 1885). The readings proceed to the Whitechapel murders (later known as the "Jack the Ripper" killings) in the East End of London in 1888. The next controversy we will analyze is the Cleveland Street affair, which in 1889-1890 involved the discovery of several telegraph messenger boys providing sexual services to wealthy men, including an equerry to the Prince of Wales. The class concludes with a detailed discussion of the connections between the uproar that greeted Oscar Wilde's *Picture of Dorian Gray* (1890, revised 1891) and the series of trials that resulted in Wilde's imprisonment in 1895 for committing acts of "gross indecency." Most of the readings, which will include the development of London's queer literary subculture, will be available through an online archive of original sources. The course covers aspects of theatre history, popular journalism, legal procedure, aestheticism and decadence, and sex work.

## WINTER 2016 SEMINAR DESCRIPTIONS

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English 254

**Melville**  
American Literature to 1900

Prof. Colacurcio

Realizing that it's hard to know what an "author" is, but aware of the fact that writers have careers, we'll follow Melville's dramatic thinking from the troubled anthropology of the South Sea narratives, through the Manichean blasphemies of *Moby-Dick*, to the unsolved epistemic riddle of *The Confidence Man*. How much of Melville's relentless critique is "politics"—problems we can and ought to fix—and how much is some ambiguous "mystery if iniquity"? We may not get to *Billy Budd*—way off in the 1880's—but we will take a long, hard look at the radically under-appreciated *Battle Pieces*, which dares to wonder if War is not almost as bad as Slavery. What are Melville's politics? And are they ruined or redeemed by the sense of "something somehow like original sin"? Answer: yes.

English 259

**The Wake of Critique**  
Studies in Criticism

Prof. Kareem

What is literary "critique"? Or what was it? Is it dead? And if so, what happened next? This class will introduce students to key texts associated with literary critique, and also to the various conversations that have emerged in recent years analyzing, mourning, or challenging the notion of critique's demise. Readings will include works by Fredric Jameson, Eve Sedgwick, Marjorie Levinson, John Guillory, Franco Moretti, Bruno Latour, Rita Felski, Steven Best and Sharon Marcus, Mitchum Huehls, and many others. We will also read selected works of fiction in order to think about how, in practice, critical and post-critical theory asks us to read literary texts.

English M260A

**Asian American Fiction and the Question of Referent**  
Topics in Asian American Literature

Prof. Ling

Location: Humanities A56  
Time: 12:00 – 2:50, Thursday  
Office Hours: 10:00-11:00, Thursday; Humanities 216  
Email: [jliling@humnet.ucla.edu](mailto:jliling@humnet.ucla.edu)

### Course Description:

This seminar reads several Asian American works of fiction on the basis of a critical survey of how the theory and practice of literary representation evolve over time, and in recognition of the epistemological challenges posed by post-humanist perspectives on conceptualizing literature's social function in contemporary criticism. Issues to be explored include the realism debate of the 1930s and its residual problematic in postmodern/poststructuralist conceptions of the real, as well as the tendency in cultural studies to revive old-fashioned historicism through its penchant to textualize the social as a basic strategy for re-historicizing art. We will devote the first half of the seminar to grasping relevant theoretical positions and the second half to making sense of selected Asian American literary texts in light of our theoretical explorations. Grades will be based on the following: 1) an in-class oral presentation (10%); 2) an annotated bibliography on the assigned theoretical work (30%); and 3) a 16- to 18-page course paper that analyzes an Asian American fictional text by paying particular attention to its mediated relationship to history or experience (60%). A fully developed course syllabus will be available in mid-November.

### Required Texts (on order at the UCLA Bookstore):

Bulosan, Carlos. *America Is in the Heart*. Seattle: U of Washington Press, 1946/1973.  
Cha, Theresa Hak Kyung. *Dictee*. Berkeley: Third Woman Press, 1982.  
Ozeki, Ruth L. *My Year of Meats*. New York: Penguin, 1999.  
Yamashita, Karen Tei. *Tropic of Orange*. Minneapolis: Coffee House, 1996.

## WINTER 2016 SEMINAR DESCRIPTIONS

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English M262

***Freedom Time: Innovative Poetry and Poetics in  
Contemporary African American Literature***  
Studies in Afro-American Literature

Prof. Mullen

In this graduate seminar we will read three required texts: an anthology of poetry compiled by Aldon Nielsen and Lauri Ramey, and two collections of critical essays by Carter Mathes and Anthony Reed. Together, these texts represent important trends in African American poetry following the Black Arts Movement of the 1960s-70s, such as a shift from defining a prescriptive "Black Aesthetic" to a more expansive exploration of aesthetics, poetics, and identity (including "blackness" among other "identity markers"), along with a continuing interest in experimental, innovative, or avant-garde writing. We will ask how poets and critics define and practice innovative and idiosyncratic poetry and poetics in order to expand possibilities for reading and writing poetry by African Americans.

Three required texts:

Carter Mathes, *Imagine the Sound: Experimental African American Literature after Civil Rights*

Aldon L. Nielsen and Lauri Ramey, editors, *What I Say: Innovative Poetry by Black Writers in America*

Anthony Reed, *Freedom Time: The Poetics and Politics of Black Experimental Writing*

Recommended texts, available in campus libraries:

Aldon L. Nielsen and Lauri Ramey, editors, *Every Goodbye Ain't Gone: An Anthology of Innovative Poetry by African Americans*

Aldon L. Nielsen, *Integral Music: Languages of African-American Innovation*

Evie Shockley, *Renegade Poetics: Black Aesthetics and Formal Innovation in African American Poetry*

Gordon E. Thompson, *Black Music, Black Poetry: Blues and Jazz's Impact on African American Versification*

English M270

***BioCities: Urban Ecology and the Cultural Imagination***  
Seminar: Literary Theory

Prof. Heise

In 2008, humanity crossed a historical boundary: more than 50% of the global population now lives in cities, and future population growth will occur or end up in urban areas, with important ecological as well as social and cultural consequences. This course aims to introduce students to the study of nature in the modern city with the help of materials from environmental history, ecocriticism, cultural geography, urban studies (including urban planning), and architecture.

The BioCities seminar aims to explore the realities and the cultural imagination of the BioCity over time and around the globe through stories, maps, models, blueprints, and a variety of images. It aims to revisit key modernist and postmodernist texts whose ecological dimensions have not to date been explored, and to reinterpret them in the context of urban planning and design. Conversely, the insights of cultural geography, media theory, and historical investigation on recent ideas about urban architecture, design, and planning. The seminar will aim to provide students with a global horizon in terms of how the city is imagined and represented in literature, film, and other media over the course of the twentieth century, and it will also seek to develop a particular focus on Los Angeles.

We will explore topics such as urban political ecology; urban biodiversity and cultural diversity; green, blue, and grey spaces; the city and the imagination of disaster; climate urbanism; and urban utopias and dystopias. Readings each week will include a literary work; a nonfictional text; a planning, architectural, or geographical document; and a work in another medium (photography, film, map, website, database).

## WINTER 2016 SEMINAR DESCRIPTIONS

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Com Lit 290

*Seminar in Experimental Critical Theory*

Prof. Reinhard

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

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

## SPRING 2016 SEMINAR DESCRIPTIONS

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English 246

***England/Beyond England***  
Renaissance Literature

Prof. Fuchs

How is the early modern English canon constructed in relation to other languages and other literatures? How does the sense of England's distinctiveness then and now determine the boundaries of English literature? What is the connection between literary *imitatio* and broader forms of cultural imitation or imperial emulation? Focusing on problems of vernacularity, translation, and empire, this course examines early modern English texts in a series of overlapping contexts, and considers how models for literary study beyond the nation (oceanic, archipelagic, transnational) serve the early modern period. Readings in More, Spenser, Shakespeare, Beaumont, Fletcher, Crashaw and others.

English 252

***Introduction to the Nineteenth-Century Novel***  
Victorian Literature

Prof. Grossman

This course surveys what we mean when we say that the realist novel became the ascendant literary form of the Victorian period. We will begin early with one of Walter Scott's breakthrough historical bestsellers, then read carefully a serialized Dickens tale, one of Elizabeth Gaskell's industrial fictions, and a masterpiece of plotting by Wilkie Collins. Along the way we will pay particular attention to the material conditions of the novel's publication, questions of temporality and narrative form, race and gender, and the international context in which these novels laid claim to instituting English culture. We will pay special attention to the novel's formal properties, including free indirect discourse, multiplots, fictionality, and omniscient narration. Our secondary readings will likely include Georg Lukacs, Raymond Williams, Benedict Anderson, and Catherine Gallagher. I am also open to configuring this class's reading around students' wishes; please contact me by email ([jhg@ucla.edu](mailto:jhg@ucla.edu)) to express your thoughts. In this class, we may have occasion to discuss issues of professionalization and writing both generally and in relation to working on the nineteenth century. Course requirements include participation in a final class conference and a 17-page final paper.

English 254  
Hyde

***The Art of Politics***  
American Literature to 1900

Prof.

This seminar explores the politics of fiction and the art of politics. It asks how the alternate worlds envisioned in fiction change the way readers relate to the political realities around them. What is the relationship between readerly identification and political allegiance? How do novelistic feelings—sympathy, pity, disregard, etc.—influence reform? What does it mean to say that language is political? And, to what degree can laws be understood as governmental “fictions”? Drawing on the fiction, political philosophy, and criticism written in and about the Americas in the long-nineteenth century, this seminar will examine how narrative perspective, character development, and historical counterfactuals suspend and transform cultural assumptions about who is part of a community and what it means to belong. We will read literature—by Robert Montgomery Bird, Nathaniel Hawthorne, Frederick Douglass, Henry David Thoreau, Herman Melville, Harriet Beecher Stowe, William Wells Brown, Edward Everett Hale, and Henry James—alongside works of political philosophy, legal history, and literary criticism.

English 257.1

***Three American Avant-Gardes:***  
***The New York School, The Black Arts Movement and Language Poetry***  
Studies in Poetry

Prof. Stefans

**CANCELLED**

## SPRING 2016 SEMINAR DESCRIPTIONS

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This class traces the progression of formal experimentation in American poetry in relation to aesthetic, social and political concerns from the immediate postwar period to the 1990s. The primary representatives of the first generation of New York School poets, John Ashbery and Frank O'Hara, were immersed in the art world of New York which included several members of the European avant-gardes (Breton and Duchamp among them), transforming and, in some views, sublimating the radical and utopian aspirations that motivated these movements in favor of a Whitman-inspired idea of liberal "democracy" that came define the New York School in later years. The Black Arts movement, whose most prominent poet was Amiri Baraka, adopted many of the techniques of the New York School (as well as of their contemporaries, the Beat and Projective poets) while emphasizing the relationship of the individual, subjective artist to a collective will, that of the African diaspora, much like their French-language contemporaries the Negritude poets (Aimé Césaire from Martinique and Léopold Senghor from Senegal among others) and Anglophone Caribbean poets such as Edward Kamau Brathwaite, not to mention radical political figures such as Malcom X. Language Poets who emerged in the 1970s such as Charles Bernstein, Bruce Andrews and Lyn Hejinian can be seen as an attempt to realign the formal experimentation of the New York School poets — with their interest in indeterminacy, collage, camp, surrealism, "estranged" language and an attempt to unify the arts in a synaesthetic union (a "poetry of all the senses" in Rimbaud's phrase) — with radical political thinking that critiqued cultural hegemony and sought to transform social relations. This, of course, is the neat, cartoon version of this progression, if, indeed, there is one; loose ends and aporias abound. Many topics will be considered, such as: can formal experimentation of the sorts investigated by these poets really have transformative effects on society; how is race accounted for in "experimental" poetry that seeks to critique the idea of the "subject," created by a bourgeois elite and inherited from Romanticism, while many citizens are being denied their right to this very same subjectivity; what new forms of poetry were introduced during this period (in the way that the sonnet was introduced to English by Sir Thomas Wyatt) and are they reproducible on the level of techne; and how have these various formal/political gestures played out, given recent controversies in the poetry world around race and formal practices, in contemporary times?

English 257.2

***Early English Verse***  
Language and Literature

Prof. Minkova

The seminar will survey the changing modes and principles of poetic composition in English examined in relation to linguistic history and structure. We will start with a survey of the phonological structure of English. After covering the main differences between the stress patterns of Modern English and Old and Middle English, we will move on to the universal features of verse, addressing the properties of verse compared to ordinary spoken language and literary prose. We will try to understand (1) the metrical structure of *Beowulf* and other Old English alliterative compositions, including Ælfric's "rhythmical prose", (2) the alliterative innovations and constraints in Middle English, (3) the emergence and the evolution of rhyme and syllable-counting in English prior to Chaucer, and (4) the iambic pentameter: metrical rules and violations in Chaucer, Wyatt, Milton, Shakespeare. Interest in the general principles of verse composition, speech rhythm, the semiotics of verse structure, and the inherent pedagogical value of the material for teaching undergraduates about versification, should make this class a worthwhile experience.

English 258

***Anatomy of the Novel***  
Studies in the Novel

Prof. North

This will be a practical course in formal analysis of the novel. Thus we will read some of the important authorities on the topic: Genette, Barthes, Bal, etc. and a number of novels. The selection of these will be slanted somewhat toward the modern period, but there will also be examples from the 18th and 19th centuries. Our purpose will be to acquire a command of the basic categories in the analysis of the novel, but also to subject these to some critical pressure. For example, why is the apparently basic distinction between story and discourse so hard to describe and why are the names given to these two so variable? Is it appropriate to divide novelistic narration along the linguistic line between first and third person? What

## SPRING 2016 SEMINAR DESCRIPTIONS

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are the limitations to omniscient narration and how does the acknowledgement of limitations undermine the very concept? Is the term "psychological realism" an oxymoron? Requirements include a short oral report and either a) two scholarly book reviews, or b) a seminar paper.

English 260

***Modernism, Film, and Photography***  
Studies in Literature and Its Relationship to Arts and Sciences

Prof. Hornby

In 1934, Gertrude Stein claimed that in her writing she was “doing what the cinema was doing,” taking as a given the historical coincidence of her particular stripe of experimental writing and the invention of film. But her claim speaks more to her desire for absolute currency than it does to the givenness of the link between modernist writing and its contemporary visual technologies. This course will explore the visual culture of modernism by thinking through the various relationships between literature, film, and photography in the early part of the 20<sup>th</sup> century. In addition to screening a number of early films, we will read works by Joyce, Woolf, and Proust, and engage with a diverse corpus of critical writing on photography, literary criticism, and film theory. Of particular interest will be how visual technologies and literature participate in a modernist understanding of time and perspective. In addition, we will address questions of interdisciplinary methodology, the relationship between photography and film, and theories of word and image.

English M261

***Movements in Chicana/o Literature***  
Studies in Chicana/Chicano Literature

Prof. Perez-Torres

Our class will trace an arc that captures different significant moments in the unfolding of Chicana/o literature. Our focus will be on mostly well-known authors and texts: mainly prose but also some poetry. The readings will mainly be clustered around major literary, critical and theoretical movements (floricanto poetry, Quinto Sol prized novels, feminista consciousness, borderlands consciousness, hemispheric indigenismo, transnacional cultural production) in order to establish a familiarity with the field. More centrally, we will consider the points of contact between earlier iterations of Chicanismo and more recent articulations of Chicana/o or Latina/o or Hispana/o or Hispanic identity. Most centrally, our analysis will seek out lines of continuity as well as important points of rupture between earlier and more recent theorizations of the Chicana/o.

English 265

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

Prof. DeLoughrey

### **CANCELLED**

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

## PART V

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### CURRENTLY ENROLLED STUDENTS

<b>Name</b>	<b>Field</b>	<b>Stage</b>
Adler, Gillian	Medieval Literature	Stage Three
Amit, Oriah	20th- and 21st-Century American Literature	Stage One
Azubuko, Uдах	Comfort Postcolonial, 20th- and 21st-Century Lit	Stage One
Barrios, Jacqueline	19th c British, 19th c American, Character/Affect Theories, Urbanism	Stage One
Beck, Benjamin	American Lit, Print Culture	Stage Two
Benson, Caitlin	18th-Century British Literature	Stage One
Bonnici, Kate	Early Modern English literature	Stage One
Burdorff, Sara	Renaissance, Early Modern Literature	Stage Three
Cai, Kathryn	Ecocriticism	Stage One
Calder, Kimberly	Modernist Poetry, Critical Theory	Stage Two
Callander, Julia	18th Century / Romanticism	Stage Three
Cardon, Kristen	20th- and 21st-Century British Lit	Stage One
Caughey, John	The Novel, Early 20th-Century British and American Literature	Stage Three
Charles, Katherine	Eighteenth- and Nineteenth-Century Transatlantic Literature.	Stage Three
Chon, Sharon	Asian-American Literature	Stage Two
Clark, William	19th C American	Stage Three
Cook Jessica	Ecocriticism, gender studies, food studies, animal studies within 19th c British & Anglophone texts	Stage One
Couch, Daniel	19th C American Lit	Stage Three
Crawford, Elizabeth	Late Modernist British Literature, 20th-Century Transatlantic Studies	Stage One
Del Balzo, Angelina	Renaissance and 18th C Lit	Stage Two
Delchamps, Vivian	American Lit through 1900	Stage One
Dembowitz, Lauren	Gender Studies / Postcolonial Lit. & Theory	Stage One
Donig, Deborah	Gender Studies / Postcolonial Lit. & Theory	Stage Three

<b>Name</b>	<b>Field</b>	<b>Stage</b>
Emery, Paula	Contemporary American Literature, New Media	Stage Three
Encinas, Abraham	Modernism, Anglophone Global Novel	Stage One
Febo, Vanessa	Race and Class Conflict in 19th- and 20th-Century American Literature	Stage One
Fosbury, Timothy	Transnational Lit	Stage One
Francis, Kersti	Medieval Lit	Stage One
Gallagher, Mark	19th Century American Literature	Stage Two
George, Leigh-Michil	18th C Lit, The Novel	Stage Three
Gottlieb, Christine	Renaissance Literature, Gender and Sexuality Studies	Stage Three
Hall, Shawn Cailey	18th- and 19th-Century Transatlantic Gothic Literature	Stage Two
Harris, Malcolm	Medieval Literature	Stage Three
Hedlin, Kimberly	Early Modern Literature	Stage Two
Hegel, Allison	Digital Humanities	Stage One
Hill, Rebecca	Medieval Literature	Stage Two
Horvath, Jessica	Race and Ethnic Studies	Stage Three
Hudson, Renee	20th Century American Literature and Literary Theory	Stage Three
Ishikawa, Misho	Medieval literature	Stage One
Jin, Jay	20th- Century American Poetry, Science and Literature	Stage Three
Johnsen, Bethany	18th-Century Novel	Stage One
Kern, Chelsea	20th- and 21st-Century British Literature, Postcolonial Literature	Stage One
Kim, Boram	18th C British Lit	Stage Three
Kincade, Jonathan	Critical Theory	Stage One
King, Lauren	Medieval Literature, Gender Studies	Stage One
Lang, Jacob	19th-21st century American literature, Elizabethan-Jacobean drama, critical reading and writing instruction.	Stage Three
Lee, Ji Eun	African American/Transnational Literature	Stage One
Lee, Yangjung	Victorian novel, Postcolonialism, Transatlantic, Caribbean	Stage One
Lopez, Efrén	19th Century American Literature	Stage One

<b>Name</b>	<b>Field</b>	<b>Stage</b>
Macgregor, Jennifer	Postcolonial Lit, Feminist Studies	Stage One
Medrano, Maria	Latin American and Chicana Lit., Identity Theory, Women of Color Lit.	Stage Three
Mehlman, Gabriel	19th-C. American	Stage Two
Mendoza, Robert	20th-Century American Literature	Stage One
Messner, Craig	19th C American Lit, Critical Theory	Stage Two
Miller, Sydney	20th-C. Literature	Stage Three
Milsom, Alexandra	19th Century British Literature	Stage Three
Miranda, Joseph	Romanticism, Identity Theory	Stage One
Morphew, Jason	English Renaissance literature and contemporary American poetry	Stage Three
Morse, Samantha	Long 19thC British Literature, Gothic Lit, Gender Studies	Stage One
Moyer, Holly	Medieval and Renaissance Literature	Stage Three
Nahm, Hannah	19th- and 20th-Century American Literature	Stage Three
Nance, Sarah	Modernism and Poetics	Stage Three
Newman, Eric	20th-C. American Literature	Stage Three
Nicholson, Michael	Romanticism, 18th Century British Literature, Poetry	Stage Three
O'Sullivan, Conor	20th Century American Poetry, Renaissance Poetry	Stage Three
Ocher, Medaya	20th-C. Fiction, Theory	Stage Two
O'Kelly, Brendan	The Unseen in the Modern Image World	Stage Three
Onugha, Erica	19th-Century American and African American Literature	Stage Three
Pierson, Laura	20th Century American Literature	Stage Three
Pledger, Jené	19th C American Lit	Stage One
Rainwater, Crescent	Victorian Lit	Stage Two
Ravid, Taly	Contemporary American and Jewish American Literature	Stage Three
Reeves, James	18th C British Literature	Stage Three
Rosson, Grant	19th-Century American Literature	Stage Two
Schmidt, Jeremy	20th-Century British and American Poetry, Science and Literature	Stage Three
Shaub, Kiel	Medieval Lit	Stage Two

<b>Name</b>	<b>Field</b>	<b>Stage</b>
Shih, Alethia	Children's Literature, 19th-Century British Literature	Stage Three
Shin, Stacey	Postcolonial Literature, Gender Studies	Stage Two
Smith, Megan	Renaissance Lit	Stage Three
Smith, Robert	19th C British Literature	Stage Two
Sommers, Samantha	Early African American Literature and 19th-Century American Literature	Stage Two
Soni, Samir	Restoration and 18th Century Literature	Stage Three
Spies, Emma	Nineteenth century British literature, the popular press, radical politics, and animal studies	Stage One
Tehrani, Michelle	18th- and 19th-Century British Literature	Stage One
Toy, Gregory	Asian American Lit	Stage Two
Tran, Sharon	Contemporary American Literature	Stage Three
Truxaw, Ellen	19th C British Lit, Digital Humanities	Stage One
Underwood, Brandy	African American Literature	Stage Three
Verini, Alexandra	Early Modern Lit	Stage Three
Vignola, Michael	Modernism	Stage One
Voronca, Doris	Victorian Literature, Scottish Literature	Stage Two
Wagner, Andrew	Shakespeare and Early Modern Literature	Stage One
Waldo, Amanda	Literature of the Americas, Gender Studies, Ecocriticism, Postcolonialism, and Globalization	Stage Three
Walle, Taylor	18th C British Lit	Stage Three
Warren, Joyce	African American and Pacific Literature	Stage Three
Wilhelm, Lindsay	Victorian Lit	Stage Three
Wingate, Jordan	Early American Literature	Stage Two
Youn, Sujin	Postcolonial Studies and Critical Theory	Stage Two
Zhang, Allen	Postcolonial Theory, Cultural Studies, Asian-American Literature, Digital Humanities, Chicano/a Literature	Stage Two
Zirulnik, Martin	Late 19th- and Early 20th-Century American Literature	Stage Two
Zobel, Alexandra	Renaissance Lit	Stage Three

## PART VI

### CURRENT DISSERTATION RESEARCH

Name	Dissertation Title	Chair(s)
Adler, Gillian	Seeing Time: Boethius and the Ethics of Perspective in Chaucer's Dream Visions and Troilus and Criseyde	Chism, Fisher
Burdorff, Sara	The Belly and the Beast: Obstetrics, Monstrosity, and the Heroic Legacy from Classical Myth to Shakespeare	Nagy
Callander, Julia	The Cannibal, the Sodomite, and the Plagiarist: Textual Ownership and Embodiment, 1740-1820	Deutsch
Caughey, John	How to Become an Author: The Art and Business of Literary Advice Handbooks from 1884-1940	Grossman, McGurl (Stanford)
Charles, Katherine	The Interpolated Tale in the Early Novel	Nussbaum
Clark, William	Time's Citizens: Literature and the Temporal Foundations of U.S. Civic Membership, 1885-1929	Looby, Yarborough
Couch, Daniel	The Imperfect Form: Literary Fragments and Politics in the Early Republic	Looby
Donig, Deborah	Leave Nothing to the Imagination: Global Forms of Unspeakable Atrocity After 1945	Sharpe
Emery, Paula	Driven to Succeed: Automobility in American Fiction, 1919-1945	Yarborough
George, Leigh-Michil	Sentiment and Laughter: Caricature in the Novel, 1740-1840	Grossman, Nussbaum
Gottlieb, Christine	The Past Tense of Gender on the Early Modern Stage	Braunmuller
Harris, Malcolm	Loving the Monstrous Neighbor in Medieval British Paratextual Discourse	Nagy, Chism
Horvath Williams, Jessica	Fragile Minds: Idiosyncrasy, Representation, and Psychological Disability in U.S. Literature, 1798-1899	Deutsch, Yarborough
Hudson, Renee	Revolutionary Futures: Romance and the Limits of Transnational Forms 1910-1986	Goyal
Jin, Jay	Logics of Scale in Modern and Contemporary Literature	North

<b>Name</b>	<b>Dissertation Title</b>	<b>Chair(s)</b>
Kim, Boram	"Except some beautiful prospect appears within sight of my way": Digression and the Eighteenth-Century Novel	Deutsch
Lang, Jacob	Reading Stevens: Elizabeth Bishop and James Merrill's Response to Wallace Stevens	Yenser
Medrano, Maria De Lourdes	Performance and Mestizaje in 20th/21st Century Literature of the Americas	Perez-Torres
Miller, Sydney	The Improbabilities: Plotting the Weather and Controlling the Climate in 20th Century Fiction	North
Milsom, Alexandra	British Travelers, Catholic Sights, and the Tourist Guidebook, 1789-1884	Behdad, Bristow
Morphew, Jason	Hamlet's Petrarchism	Deutsch, Gallagher
Moyer, Holly	To Yield or Die: The Power of the Prisoner from Chaucer to Shakespeare	Chism, Gallagher
Nahm, Hannah	Alien Love: Passing, Race, and the Ethics of the Neighbor in Post-War African American Novels (1945-1956)	Yarborough
Nance, Sarah	The Pathologies of Flesh: Temporalities of Feminine Embodiment in Contemporary Poetry	Deutsch
Newman, Eric	Queer American Modernism: Aesthetics and Politics Across the Color Line	Goyal
Nicholson, Michael	After Time: Romanticism and Anachronism	Deutsch, Mellor
O'Kelly, Brendan	The Unseen in the Modern Image World	North
Onugha, Erica	Time: Temporal Syncretism in Nineteenth-Century Life Writings by Black Women	Yarborough
Pierson, Laura	Puzzling Modernity	North
Ravid, Taly	Time Out of Joint: Counterfactuals, Alternate Histories, and Traumatic Narrative	North, Deutsch
Reeves, James Bryant	Unbelief: Atheism in the Literary Imagination, 1790-1810	Nussbaum
Schmidt, Jeremy	Actual Enumeration: Postwar Poetry and the Problems of Number	North
Shih, Alethia	Or Not Growing Up: Resizing Children's Fantasy, 1865-1952	Bristow

Name	Dissertation Title	Chair(s)
Smith, Megan	Perfect Holes: Kenotic Strategies in Early Modern Literature	Gallagher
Soni, Samir	Un/Settling Travelers: The British Novel Set in India, 1760-1820	Nussbaum
Tran, Sharon	Between Asian Girls: On Female Homosociality/Homoeroticism	Lee
Underwood, Brandy	Witnessing Violence: Affect Theory, Crowds, and African American Fiction	Yarborough
Verini, Alexandra	Female Alliance and Utopia in English Society 1401-1668	Chism, Gallagher
Waldo, Amanda	The Ethical Consumer: Narratives of Social and Environmental Change in Contemporary American Literature	Carruth
Walle, Taylor	Viva Voce: Speech and Orality in Eighteenth-Century Literature	Nussbaum
Warren, Joyce	Theorizing the Pō: Genealogy, Time, and Space in Polynesian Literature	DeLoughrey
Wilhelm, Lindsay	Evolutionary Aestheticism: Scientific Optimism and Cultural Progress, 1850-1913	Bristow
Zobel, Alexandra	Georgic Reformations of the Vita Activa : The Nature of Work in Early Modern English Literature	Watson

## PART VII

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### RECENT PLACEMENTS

**2015**

**Anthony Camara**

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

**Guadalupe Escobar**

Faculty Fellow in Human Rights, New York University  
American Literature

**Alice Henton**

Visiting Assistant Professor, Trinity College  
American Literature

**Kimberly Mack**

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

**Ian Newman**

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

**Brendan O'Kelly**

Career Instructor, University of Oregon, Eugene  
Modernist Literature

**Justine Pizzo**

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

**Elizabeth Raisanen**

Director of Undergraduate Advising  
Clark Honors College at the University of Oregon

**Shirley Tung**

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

**Fuson Wang**

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

**Amy Wong**

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

## **2014**

### **Olivia Banner**

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

### **Tara Fickle**

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

### **Daniel Gardner**

Instructor (tenure-track), Cerritos College  
English

### **Alice Henton**

Lecturer, UCLA  
19th-Century American Literature

### **Alex Hernandez**

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

### **Katherine Isokawa**

Instructor, The Bay School of San Francisco  
Writing and Literature

### **Susan Lewak**

Lecturer, UCLA  
20th C American Literature

### **Justine Pizzo**

Lecturer, UCLA  
19th-Century British Literature

### **Jennifer Smith**

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

### **Sara Torres**

Lecturer, UCLA  
Medieval and Renaissance Literature

### **Fuson Wang**

Lecturer, UCLA  
Romantic Literature

## **2013**

### **Kate Bergren**

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

**Anthony Camara**

Lecturer, UCLA  
19th C British Literature, Visual Culture

**Vivian Davis**

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

**Lana Finley**

Lecturer, UCLA  
Early American Literature

**Georgina Guzman**

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

**Donal Harris**

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

**Allison Johnson**

Lecturer, UCLA  
19th C American Literature

**Kevin Moore**

Lecturer, UC Santa Barbara  
Writing Program

**Ian Newman**

Postdoctoral Fellow, Notre Dame University

**James Pulizzi**

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

**Josephine Richstad**

Director of Curriculum, World Scholar's Cup

**David Shepard**

Lead Developer, UCLA Center for Digital Humanities

**Charles Russell Stone**

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

**Jennifer Smith**

Lecturer, Occidental College

**Allison Walker**

Research Fellow, St. Louis University  
Center for Digital Theology

**2012**

**James Caufield**

Lecturer, UCLA  
19th C English Literature

**Vivian Davis**

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

**Dustin Friedman**

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

**Adam Gordon**

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

**Austin Graham**

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

**Eric Gudas**

Lecturer, UCLA  
20th C American Literature

**James Pulizzi**

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

**Maureen Shay**

Lecturer, UCLA  
Postcolonial Literature

**David Shepard**

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

**Jennifer Smith**

Lecturer, UCLA  
Medieval Literature

**Maureen Shay**

Lecturer, UCLA  
Postcolonial Literature

**Erin Suzuki**

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

**Sara Torres**

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

**Alison Walker**

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

**2011**

**Michael Devine**

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

**Geneva Gano**

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

**Adam Gordon**

John B. Hench Postdoctoral Fellow, American Antiquarian Society

**T. Austin Graham**

ACLS New Faculty Fellow, University of Virginia

**Eric Gudas**

Lecturer, UCLA Department of English

**Julian Knox**

Lecturer, University of South Alabama

**Adam Lowenstein**

Lecturer, UCLA Department of English

**Christina Nagao**

Lecturer, UCLA Department of English

**Thomas O'Donnell**

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

**Anne Stiles**

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

**Erin Suzuki**

Lecturer, UCLA Department of English

**Dennis Tyler**

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

**2010**

**Olivia Banner**

Mellon Postdoctoral Fellow at Rice University Humanities Research Center

**Joyce Lee**

Program Officer at American Council of Learned Societies

**Jonathan Naito**

Assistant Professor (tenure-track) at St. Olaf College  
*20-Century British Literature and Anglophone Postcolonial Literature*

**John Reder**

Assistant Professor at Bucks County College  
*Early and 19th-Century American Literature*

**Joseph Rezek**

Assistant Professor (tenure-track) at Boston University  
*Early and 19th-Century American Literature*

**Charles Russell Stone**

Postdoctoral Fellow, Core Humanities at University of Nevada, Reno  
*Classical and Medieval Literature*

**Dennis Tyler**

Carter G. Woodson Post Doctoral Fellow at University of Virginia  
*African-American and African Studies*

**2009**

**Noelle Chao**

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

**Anthony Galluzzo**

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

**Geneva Gano**

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

**Linda Greenberg**

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

**Joni Jones**

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

**Joyce Lee**

Program Officer, American Council of Learned Societies

**Courtney Marshall**

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

**Kate Marshall**

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

**Thomas O'Donnell**

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

**John Reder**

Instructor at Bucks County Community College  
*Language and Literature*

**Joseph Rezek**

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

**Sam See**

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

**Sean Silver**

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

**2008**

**Dorothy Kim**

Instructor of English at Vassar College  
*Medieval Literature*

**Wendy Belcher**

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

**Nathan Brown**

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

**Noah Comet**

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

**John Alba Cutler**

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

**Margaret Lamont**

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

**John Naito**

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

**Jessica Pressman**

Assistant Professor (tenure-track) at Yale University

*Digital Literature, 20th and 21st-Century American Literature, Modernism*

## PART VI

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### RECENT BOOKS BY GRADUATES

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