

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Department of English

**GRADUATE
HANDBOOK**

2008-2009

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TABLE OF CONTENTS

<u>Section</u>		<u>Page</u>
1	THE ENGLISH FACULTY	1
2	GRADUATE STUDY IN ENGLISH AT UCSB	5
3	THE M.A./PH.D. PROGRAM	6
3.1	Course Requirements	
3.2	Distribution Requirement	
3.3	Normal Progress for M.A./Ph.D. Program	
3.4	Incomplete Courses	
3.5	Normative Time	
3.6	PhD Classification	
4	THE PH.D. PROGRAM	9
4.1	Course Requirements	
4.2	Distribution Requirement	
4.3	Normal Progress for Ph.D. Program	
4.4	Incomplete Courses	
4.5	Normative Time	
4.6	PhD Classification	
5	INDEPENDENT STUDIES, COLLOQUIA, SPECIAL COURSES	11
5.1	English 297 – Graduate Tutorial	
5.2	English 500 – Directed Teaching	
5.3	English 591 – Doctoral Colloquium	
5.3.1	English 592 – LCM Colloquium	
5.3.2	English 593 – Graduate Technology Colloquium	
5.3.3	English 594 – ACC Colloquium	
5.3.4	English 595 – EMC Colloquium	
5.4	English 596 – Directed Reading and Research1	
5.5	English 597 – Study for Examination	
5.6	English 599 – Dissertation Research	
6	COURSEWORK IN OTHER DEPARTMENTS	14
7	FOREIGN LANGUAGE REQUIREMENT	15
7.1	Method 1	
7.1.1	Preparing for the Language Examination	
7.2	Method 2	
8	THE FIRST QUALIFYING EXAMINATION	17
8.1	Concept of Exam	
8.2	Scheduling of Exam	
8.3	Format of Exam	
8.4	Preparing for the Exam	
8.5	Evaluation of the Exam	
8.6	Invitation to Continue on to the PhD	
9	THE SECOND QUALIFYING EXAMINATION	20
9.1	The Examination, Prospectus, Reading List, and First Chapter Conference	
9.2	Steps Leading Up to the Exam	

10	ADVANCEMENT TO CANDIDACY	22
10.1	Doctoral Candidacy Fee Offset	
11	THE DISSERTATION	23
11.1	Filing the Dissertation	
12	REGISTRATION	24
12.1	Schedule Adjustment	
13	LEAVES OF ABSENCE	25
14	DEADLINES	26
15	THE JOB SEARCH AND JOB PLACEMENT COMMITTEE	27
15.1	Counseling and Career Services	
16	FINANCIAL SUPPORT	28
16.1	Out of State Tuition	
16.2	Departmental Fellowships	
16.3	Graduate Division Fellowships	
16.4	Other UCSB Fellowships	
16.5	Tutorships	
16.6	Teaching Assistantships	
16.6.1	Teaching Assistant Duties and Workload	
16.6.2	Terms of Employment and Length of Service	
16.6.3	Selection of Teaching Assistants	
16.6.4	Teaching Assistantships in other departments on campus	
16.7	Summer Associateships	
16.8	Employment on Faculty Grants	
17	ADMINISTRATION OF THE GRADUATE PROGRAM	35
17.1	The Graduate Council	
17.2	The Graduate Division	
17.3	The Graduate Advisor	
17.4	The Graduate Committee	
17.5	Individual Faculty Advisors	
17.6	Problems and Dispute Resolution	
18	DEPARTMENTAL OFFICE STAFF	38
19	READING LISTS FOR THE FIRST QUALIFYING EXAM	40
	Medieval Literature	41
	Renaissance Literature	45
	Restoration and Eighteenth Century Literature	48
	Romantic and Victorian Literature	51
	American Literature to 1865	56
	American Literature from 1865	59
	Twentieth Century Anglophone Literature	62
	American Race and Ethnic Studies	66
	General Theory	68
	Theories of Genders and Sexualities	71
	Literature and Theory of Technology	73
	Theories of Literature and the Environment	78

1. THE ENGLISH FACULTY

STEVEN ALLABACK, *PhD, University of Washington, 1966*

Novel; American literature; writing of fiction.

STEPHANIE BATISTE, *PhD, George Washington University, 2003*

African American studies; race and gender; performance theory and film; national identities and culture; transnationalism and diaspora; cultural theory; culture and imperialism.

SHERIDAN BLAU, *PhD, Brandeis University, 1967*

Seventeenth-century literature; rhetoric and composition; English education.

HEATHER BLURTON, *PhD, Columbia University, 2003*

Literature of the High Middle Ages; literary responses to the Norman Conquest; the intersections of romance, hagiography, and historiography; medieval antisemitisms.

MAURIZIA BOSCAGLI, *PhD, Brown University, 1990*

Gender studies and feminist theory; the body; theories of subjectivity; British and European Modernism; fin-de-siècle literature; critical and cultural theory; theories of mass culture.

JANIS CALDWELL, *PhD, University of Washington, 1996*

Victorian novel; non-fiction prose and poetry; history and philosophy of science; medicine, body and mind; literature and ethics.

JULIE CARLSON, *PhD, University of Chicago, 1985*

British Romanticism; feminist and queer theories; early nineteenth-century British theater.

ELIZABETH HECKENDORN COOK, *PhD, Comparative Literature, Stanford University, 1990*
Eighteenth-century British and French literature and cultural studies.

ENDA DUFFY *PhD, Harvard University, 1990*

Post-colonial literatures and cultures; modernism and postmodernism; Irish literature; cultural studies; Joyce.

ROBERT A. ERICKSON, *PhD, Yale University, 1966*

Seventeenth- and eighteenth-century English literature, especially fiction, satire, and drama; literature and religion; literature and medicine.

L. ARANYE FRADENBURG, *PhD, University of Virginia, 1982*

Medieval English and Scottish literature; critical and historical theory.

PATRICIA FUMERTON, *PhD, Stanford University, 1981*

Sixteenth- and seventeenth-century culture and literature; high and popular culture; vagrancy and lower-order mobility; broadside ballads; subjectivity; postmodernism.

BISHNUPRIYA GHOSH, *PhD, Northwestern University, 1994*

Postcolonial theory, literature, and film; gender and sexuality studies; 20th century novel; globalization and culture studies.

GILES B. GUNN, *PhD, University of Chicago, 1967*

American literature; literary theory and criticism; American cultural and religious studies; global literature and culture; literature and religion; literature and philosophy. Professor of English and of Global and International Studies.

CARL GUTIÉRREZ-JONES, *PhD, Cornell University, 1990*

American studies, Chicano studies; contemporary fiction; Pan-American studies; critical race studies.

KEN HILTNER, *PhD Harvard University, 2006.*

Renaissance literature; Milton and the metaphysical poets; ecological criticism; literary theory.

YUNTE HUANG, *PhD, State University of New York, Buffalo, 1999*

American Modernism, Asian American literature; 20th Century American Poetry.

JAMES KEARNEY, *PhD, University of Pennsylvania, 2001*

Early modern drama, poetry, and prose; Reformation theology and hermeneutics; history of the book; colonial texts and postcolonial theory; bibliography and textual studies.

STEPHANIE LEMENAGER, *PhD, Harvard University, 1999*

Nineteenth and twentieth century American literature and cultural studies; imaginary geographies, space and setting, literature of the Old West, travel narrative, ethnographic fictions.

SHIRLEY GEOK-LIN LIM, *PhD, Brandeis University, 1973*

Asian American literature; post-colonial literature; ethnic and feminist writing.

ALAN LIU, *PhD, Stanford University, 1980*

English Romanticism; literature and technology; cultural studies; literary theory. Chair, Department of English

DAVID MARSHALL, *PhD, Johns Hopkins University, 1979*

Eighteenth-century fiction and aesthetics; narrative theory; Shakespeare; lyric poetry; autobiography; philosophy and literature. Dean, College of Letters and Science.

MARK MASLAN, *PhD, U.C. Berkeley, 1990*

American literature; literary theory and theories of genders and sexualities.

CHRISTOPHER NEWFIELD, *PhD, Cornell University, 1988*

Nineteenth- and twentieth-century American literature; literary and social theory; business culture, California culture, gender, sexuality, and race.

MICHAEL O'CONNELL, *PhD, Yale University, 1971*

Renaissance literature (Spenser, Shakespeare, Milton); medieval and Renaissance drama.

CAROL BRAUN PASTERNAK, *PhD, U.C. Los Angeles, 1983*

Old and Middle English literature; history of the English language; oral and textual theory; gender in the Middle Ages.

RITA RALEY, *PhD, U.C. Santa Barbara, 1998*

Literature and new media, especially hypertext fiction and digital art; globalization and global culture; language theory and history; institutional criticism, especially university culture.

MARK ROSE, *PhD, Harvard University, 1967*

Renaissance literature, dramatic and non-dramatic; Spenser; Shakespeare; Elizabethan-Jacobean drama; legal and literary history in the early modern period.

RUSSELL SAMOLSKY, *PhD, University of Colorado, Boulder, 2003*

Postcolonial discourse; South African literature; modernism; Jewish studies.

TERESA SHEWRY, *PhD, Duke University, 2008*

Ecocriticism and environmental studies; Pacific and Asia Pacific literatures; indigenous literatures; theories of hope, possibility, and utopia.

CANDACE WAID, *PhD, Yale University, 1986*

American literature and culture; gender studies; African-American literature; southern literature; regional literature.

WILLIAM B. WARNER, *PhD, Johns Hopkins University, 1977*

Eighteenth century; the novel; literary and cultural theory; media studies; law and literature (free speech and censorship).

KAY YOUNG, *PhD, Harvard University, 1992*

Victorian studies; the novel; Hollywood films of the 1930s and '40s; comedy; narrative theory (relations of narrative to philosophy, architecture, dance).

Affiliated Faculty

These faculty members from other departments are affiliated with the English Department. They occasionally teach courses of interest to English students as well as sit on their examination and dissertation committees.

SUSAN DERWIN, Germanic, Slavic and Semitic Studies Dept.

PhD, Johns Hopkins University, 1988

Nineteenth- and twentieth-century European and American novel; holocaust studies; critical theory, film studies.

JODY ENDERS, Dept. of Theater and Dance

PhD, University of Pennsylvania, 1986

Medieval literature; theater history; history of rhetoric; performance theory; interpretations of law and literature.

JAMES LEE, Asian American Studies

PhD, University of California, Los Angeles, 2000

Asian American literature and literary studies; comparative race studies; interdisciplinary approaches to Asian American Studies; modern social movements.

GEORGE LIPSITZ, Dept. of Black Studies

PhD, University of Wisconsin, 1987

Social movements; urban culture; inequality.

CONSTANCE PENLEY, Film Studies Dept.

PhD, U.C. Berkeley, 1983

Feminism; film theory; psychoanalytic theory; cultural studies; science and technology studies.

CHELA SANDOVAL, Chicano Studies Dept.

PhD, History of Consciousness, U.C. Santa Cruz, 1993

Critical and cultural theory; CyberCinema and semiotics; techno-science studies; the methodology of the oppressed: queer, feminist, ethnic, and post-colonial studies; women of color.

BARBARA TOMLINSON, Dept. of Feminist Studies

PhD, University of California, Riverside, 1980

Feminist theory; rhetoric and feminist politics, cultural studies.

2. **GRADUATE STUDY IN ENGLISH AT UCSB**

The Department of English offers two closely related graduate programs: an MA/PhD program for students who have completed the BA and a PhD program for those who come to UCSB with an MA. Both programs include extensive coursework in English, American, and Anglophone literature, a language examination, two qualifying examinations, and a doctoral dissertation. Both the MA/PhD and the PhD are designed as five-year programs. Fellowship support is available for particularly strong candidates in their first and/or last years of graduate study. Additional support comes from teaching assistantships. Most students become teaching assistants, whether as section leaders in advanced literature courses or as instructors in the Writing Program, by their second year in the program, if not earlier.

Students entering either the MA/PhD or the PhD program should be aware that they are undertaking not only to deepen their enjoyment and understanding of literary texts, modes, and movements but also to explore their potential as interpreters, scholars, and, in most cases, teachers of literature and language. They are embarking on a systematic course of study designed to ensure an understanding of literary history in both its canonical and non-canonical aspects and to make them fully participating members of a community of scholars and critics.

3. THE MA/PhD PROGRAM

3.1. Course Requirements

The MA/PhD program requires 48 units of graduate coursework (12 courses at 4 units per course), all of which must be taken for a letter grade, and all of which must be completed in the student's first two years before taking the first qualifying exam, which also serves as the Master's examination for students in this program. It is university policy that graduate students enroll for at least 12 units per quarter. Since students in the MA/PhD program normally take only two courses per quarter to fulfill program requirements, additional units of Engl. 597, or 599, which require no formal work, must be added to bring units to 12 (see Sections. 5.6, 5.7). Students should enroll in Engl. 597 until they have passed the second qualifying exam. Once advanced to candidacy, students should enroll in Engl. 599. Students are, of course, welcome and encouraged to take more than the required twelve courses, whether for a letter grade or pass/no pass.

3.2. Distribution Requirement

Students in the MA/PhD program are required to take one course in each of Areas I through V in their first two years (courses must be taken for a letter grade and may be chosen from either of the fields in each Area).

Areas	Fields
I	1. Medieval Literature 2. Renaissance Literature
II	3. Restoration and Eighteenth-Century Literature 4. Romantic and Victorian Literature
III	5. American Literature to 1865 6. American Literature from 1865
IV	7. Twentieth-Century Anglophone 8. American Race and Ethnic Studies
V	9. General Theory 10. Theories of Genders and Sexualities 11. Literature and Theory of Technology/Media/Information 12. Theories of Literature and the Environment

3.3. Normal Progress for the MA/PhD Program

The MA/PhD normally takes five years. Students in this program must take the first qualifying examination no later than their **sixth** quarter of residence and the second qualifying examination no later than their **tenth** quarter. University policy mandates that all graduate students advance to candidacy by the close of their fourth year (see section 3.5 for more information). However, normal progress in the English program requires

advancement at the beginning of the fourth year. In addition, students must satisfy the foreign language requirement as set forth in Section 7. It is the responsibility of students to ensure that they continue making normal progress in the program—i.e., to complete courses, satisfy language requirements, and pass the first and second qualifying exams in timely fashion. Students should realize that satisfactory progress toward the degree is usually a precondition of assignment to teaching assistantships.

3.4. Incomplete Courses

Filing for an incomplete requires the signature of the course instructor on an Incomplete Petition, the return of the petition to the Registrar, and the deposit of a copy of the form with the Staff Graduate Advisor. Students can carry no more than eight units of “Incomplete” courses at a time. In keeping with the policy of Graduate Division to block further TA assignments when this number is exceeded, students carrying more than eight units of incompletes will lose their TAship until the quarter after they catch up. For reasons of fairness, students with more than eight units of incompletes who are on fellowship rather than TAship should expect to lose a commensurate amount of TAship in the future. In addition, Incompletes taken prior to the first qualifying exam must be completed by the end of the quarter following passing the first qualifying examination. Failure to meet this condition will incur the same loss of TA assignment noted above. Beyond these absolute rules governing incompletes, it should be pointed out that students who technically stay within the bounds of the eight-unit-incomplete rule but let their incompletes lag on more than a year or who regularly carry the maximum number of incompletes will in times of funding exigency—as an unavoidable circumstance of practice rather than of policy—have a lower priority for uninterrupted TAship support than students making normal progress (see statement on “normal progress in the program” in Section 3.3 above). Students in such straits may thus want to avail themselves of the strategy of asking their instructor to change the grade-status of an incomplete course from letter-grade to “S/U” (assuming that work performed in the course prior to the final paper was “satisfactory”). The advantage of such a strategy is that courses could be “completed” based on work already done; the disadvantage is that such courses would not count for credit toward the degree (see Section 3.1). In addition, of course, students with legitimate academic, personal, or medical reasons may petition the Graduate Committee for an exception to the rules.

Note: in general, the program has two reasons for linking incompletes to funding--neither of which is punitive. First, the program’s primary responsibility is to students as students rather than as teaching assistants; where it is evident that a student is unable to complete a significant number of courses, the program is compelled to relieve the student of extra teaching work until coursework is back on track. Second, while the program tries to make its funding go as far as possible to as many students as possible, in a scarce-resources universe there must be some criteria for prioritizing funding; and the most ethical and rational criterion--as well as the one that gives students the most self-determination--is “normal progress.” The timely completion of coursework is a crucial factor in making normal progress in the program.

3.5 Normative Time

Normative time is the number of quarters considered to be reasonable by the faculty of an individual department for completion of a doctorate by a full-time student in that program. Normative time (set by Graduate Division) should not be confused with Normal Progress (set by the English Department). The Graduate Division has set our normative time to degree as 21 quarters for the MA/PhD program and 18 quarters for the PhD program. Furthermore, students are required to advance to candidacy within 12 quarters (MA/PhD students) or 9 quarters (PhD students) of entering the program. Only Fall, Winter & Spring count toward your quarter total; Summer does not. Students beyond normative time lose priority for central and departmental funding, and can be denied funding and/or student employment (TAships) at the university.

When students must deal with emergencies that prevent them from pursuing their graduate studies for an extended period of time, they may usually extend their normative time by petitioning for a leave of absence. When students take an approved leave of absence for medical, family emergency, military service, or pregnancy/parenting reasons, Graduate Division will extend the student's normative period by one quarter at a time up to a maximum of three quarters of leave. More leaves or periods of withdrawal from classes will not stop the normative time clock; the deadline stands. Quarters of Research Leave and the Filing Fee Quarter of Leave count toward expiration of a student's normative time clock.

3.6 PhD Classification

Graduate students are classified by the registrar's office in three categories based on their level of advancement and/or time in the program. This classification is independent of departmental or university normative time. Most students are either P1- graduate student (not ABD) or P2- graduate student advanced to candidacy. Once you advance to candidacy, you have three years (9 quarters) to complete your degree. If you do not file your dissertation at the end of the 9th quarter, you are converted to P3 status. Students in P3 status are not eligible to apply for central funding, and students who will enter P3 in the middle of an academic year are not eligible to apply for yearlong central funding.

PhD Classification:

- P1 Status (Not advanced):
 - Assigned by Registrar
 - Eligible to apply for central funding
 - Eligible to apply for extramural funding
 - Eligible to apply for employment (e.g., TAship)
- P2 Status (Advanced):
 - Assigned by Registrar
 - Begins the quarter after advancement to candidacy
 - Eligible to apply for central funding
 - Eligible to apply for extramural funding
 - Eligible to apply for employment (e.g., TAship)
- P3 Status:
 - Assigned by Registrar
 - Begins 10 *registered* quarters after advancement to candidacy
 - *Not* eligible to apply for central funding
 - Eligible to apply for extramural funding
 - Eligible to apply for employment (e.g., TAship)

4. THE PHD PROGRAM

4.1. Course Requirements

The PhD program, which is only for students who enter UCSB with an MA in English or a closely related field from another institution, requires 36 units of graduate coursework (9 courses at 4 units per course), all of which must be taken for a letter grade. No credit for graduate courses can be transferred from other institutions (though courses taken elsewhere may count toward the distribution requirement [see below]). Students in the PhD program will take their first qualifying exam at the end of their sixth quarter in the program (the end of year 2), and must have completed the 36 required units of graduate coursework before the exam. It is university policy that graduate students enroll for at least 12 units per quarter. Additional units of Engl. 597 or 599, which require no formal work, may be added to bring total units up to 12 (see Sections. 5.5, 5.6). Students are, of course, welcome to take more than the required six courses, whether for a letter grade or pass/no pass.

4.2. Distribution Requirement

Students in the PhD program have two years to fulfill an individually tailored version of the MA/PhD distribution requirement described in Section 3.2. Courses taken for a grade at the student's MA institution count toward the distribution requirement (but not toward the 30 units needed to complete the program) if the following arrangement is made: in an individual meeting with the Graduate Advisor during orientation week, students in the PhD program use their MA transcript to negotiate a "contract" for fulfilling the distribution requirement. For example, a student who earned grades in graduate-level "Shakespeare" and "Wordsworth" courses at their MA institution could be excused from having to take courses in Areas I and II. Such a student would then need to elect only three courses to complete the distribution requirement, one each in Areas III, IV, and V. (However, all students must take a course from our faculty in Area V, even if they have taken theory previously. It is advisable to take at least one such course as early as possible).

4.3. Normal Progress for the PhD Program

The PhD program is designed to take five years, though it may only take four years for some students. Students in this program will take the first qualifying examination at the end of their sixth quarter of residence. The second qualifying examination must then be taken no later than their tenth quarter. University policy mandates that all PhD students advance to candidacy by the close of their third year (see section 3.5 for more information). However, normal progress in the English program requires advancement at the beginning of the fourth year for students entering with the MA. In addition, students must satisfy the foreign language requirement as set forth in Section 7. It is the responsibility of students to ensure that they continue making normal progress in the program—i.e. to complete courses, fulfill language requirements, and pass the first and

second qualifying exams in timely fashion. Students should realize that satisfactory progress toward the degree is usually a precondition of assignment to teaching assistantships, and that summer research stipends and summer teaching priority may be offered to students who have remained on schedule..

4.4. Incomplete Courses

(See Section 3.4 above.)

4.5 Normative Time

(See Section 3.5 above.)

4.6 PhD Classification

(See Section 3.6 above.)

5. INDEPENDENT STUDIES, COLLOQUIA, SPECIAL COURSES

Independent studies courses are designed to give students greater flexibility in planning their programs of study. At the beginning of each quarter, petitions for these courses may be obtained from the Staff Graduate Advisor. After the instructor's approval has been obtained for the proposed course and a written description of the project has been approved by the student's advisor, students may enroll in the class by following the prescribed registration procedures.

5.1 297 -- Graduate Tutorial with Required Attendance at an Undergraduate Course (4 units)

Undergraduate courses taken for degree credit by graduate students must be taken under the number 297 and will include such modifications as thought suitable by the instructor to satisfy graduate requirements. Students in the MA/PhD program may take no more than 4 units of English 297, usually before the first qualifying examination. English 297 is not available to students in the PhD program. All students may audit undergraduate courses with the instructor's permission.

5.2 500 -- Directed Teaching (4 units)

Continuing instruction in the teaching of literature courses. Teaching Assistants must register for this course and will receive an S/U grade. The instructor is the TA Supervisor. Units earned in English 500 do not count toward degree requirements.

5.3 591 -- Doctoral Colloquium (1 unit per quarter)

A year-long course taught every other week, the Doctoral Colloquium provides support for graduate students in the crucial period after they have completed the first qualifying exam and are developing their dissertation ideas. The colloquium, which all students take in their third year of the program, focuses step-by-step on familiarizing students with the nature and structure of dissertations, the dissertation prospectus, the second qualifying exam ("PhD orals"), and the dissertation-writing process—all within a broad framework of professionalization that also considers the relation between the dissertation and the book, publication, the nature of an academic career, etc. At the end of the year, students will have in hand a draft of a dissertation prospectus and reading list that has been discussed with the colloquium instructor and other colloquium members (together with students' individual faculty advisors). The colloquium is taken following the first qualifying exam. Units earned do not count toward degree requirements.

5.3.1 English 592 -- LCM Colloquium (1 unit)

The Literature and Culture of Media Colloquium gives students 1) an overview of central issues, questions, and debates in the fields of media studies and the digital humanities; 2) an introduction to the hardware and software used in advanced Web-building projects; 3)

assistance with colloquia and conference organization. Content and structure varies by term. Units earned do not count toward degree requirements.

5.3.2 English 593 – Graduate Technology Colloquium (1 unit)

Course provides guidance, training, a forum, and a common center for the various technical research endeavors engaged in by student assistants.

5.3.3 English 594 – ACGC Colloquium (1 unit)

Course explores connections between theorizations of the nature and history of globalization and recent reconceptualizations of American literary and cultural studies with an eye to exploring issues for future research into potentially productive intersections.

5.3.4 English 595 – EMC Colloquium (1 unit)

The EMC Colloquium is an ongoing resource for graduate students and faculty with early modern interests, where they present work in progress, such as dissertation chapters and conference papers, as well as workshop field lists, prospectuses, job letters and talks, and so forth.

5.4 596 -- Directed Reading and Research (4 units)

Students wishing to work on an independent studies project under the supervision of a faculty member should meet with the instructor and work out a reading list for the quarter. A written proposal must be approved by the Graduate Advisor prior to enrollment. Courses must be taken for a letter grade and are usually restricted to the interval between the first and second qualifying exams. 596 courses should be directed toward helping to define the dissertation area. Students may take no more than 8 units of 596.

5.5 597 -- Individual Study for Examination (1-12 units)

Students may take up to 12 units per quarter of 597. A 597 course must be taken S/U and does not count toward a degree. The instructor should be the student's advisor.

5.6 599 -- Dissertation Research and Preparation (1-12 units)

Only students who have passed the second qualifying examination and been advanced to candidacy can register for a 599 course. During the time students are in the Doctoral Candidacy Fee Offset Program (see 10.1 below) they must continue to remain registered for 12 units -- those who are TAs in 500 and 599; students who are not teaching in 12 units of 599. The grading option is S/U and the instructor is the dissertation chair.

6. **COURSEWORK IN OTHER DEPARTMENTS**

With the approval of their faculty advisor and the Graduate Committee, students may count some graduate work done in other departments toward their degrees in English. However, at least 40 units out of the required 48 units for the MA/PhD program (that is, 10 out of the required 12 courses) and at least 28 units out of the required 36 units for the PhD program (7 out of the required 9 courses) must be taken in the English Department.

Work completed outside the department should have a significant relation to the student's major interests in English. A student of English Renaissance literature might, for example, take a graduate course in sixteenth-century English history or in sixteenth-century French literature or in Renaissance art history. Such interdisciplinary work may be done at any time in a student's graduate career. In connection with coursework in other departments, note that, by petition to the Graduate Committee/Graduate Division and after consultation with the committee chair, a faculty member from another department may serve as the third member on the examining committee for the second qualifying exam and/or the dissertation committee.

7. FOREIGN LANGUAGE REQUIREMENT

Before taking the first qualifying exam at the end of the second year in the program, all students must demonstrate their working competence in one of the following foreign languages: French, German, Italian, Spanish, or Latin. Students are advised to select from this list a language having particular relevance to their individual areas of concentration. Other languages than these five may be substituted by petition in cases where the language has a clear relevance to the student's intended program of study and where the department can find an appropriate examiner.

The department urges students to give early consideration to the language requirement and to confer with their advisor about the appropriateness of particular languages to their research and teaching interests. Depending on their particular field of study, students are advised that additional language training may be helpful to their scholarly work and may even be expected by colleagues in their field. The language requirement for the PhD in English at UCSB should thus be considered as a bare minimum rather than as an indication of all the foreign language training that any particular student may need.

The requirement may be fulfilled in one of two ways:

- 1) by passing a written translation exam or
- 2) by passing with a grade of B+ or better either one graduate literature course or one upper-division literature course taught in the foreign language.

7.1. Method 1: Translation Exam

Language examinations are held twice per year, early in the fall and spring quarters. Students will translate into English foreign-language passages of the kind of material they will encounter in their professional lives. This means the translation of two passages: one of non-fictional prose dealing with a literary topic, the other drawn directly from a literary work (or in the case of Latin, two passages from different authors). The passages together will normally have a combined total of about 600-700 words. Both passages must be translated in full within the two-hour exam time. A high degree of accuracy will be required. The use of one dictionary is allowed. Candidates wishing to take the examination must notify the Staff Graduate Advisor at least three weeks in advance of the posted date (since arrangements must often be made with faculty in other departments to create and grade exams in particular languages).

7.1.1 Preparing for the Language Exam

For students who wish to begin a language or review former language skills, the university sometimes offers introductory courses as well as accelerated sequences designed for graduate students. French 11A and B and German 1G and 2G are directed toward the acquisition of reading knowledge, and enrollment is restricted to graduate students. No graduate credit is given for these courses, nor do they satisfy the coursework option of the English Department's foreign language requirement. The following texts have proved useful to students reviewing for examinations on their own:

French for Reading (Sandberg and Tatham)
German for Reading Knowledge (Jannach)
Italian for You (Lennie and Grego)

The Staff Graduate Advisor keeps sample language exams.

7.2. Method 2: Coursework

Candidates must pass, with a grade of B+ or better, either one graduate literature course or one upper-division literature course taught in the foreign language. Students choosing this option are required to submit a course syllabus, in advance of taking the course, to the graduate committee. Foreign literature courses taught at another university and/or taken prior to entry into our program may be accepted at the graduate committee's discretion, with the reservation that no course taken more than two years prior to entry will be accepted.

8. THE FIRST QUALIFYING EXAMINATION

8.1. Concept of the Exam

The first qualifying exam is designed to test the student's familiarity with a range of literature at once various enough to encourage breadth of learning and focused enough to allow for the demonstration of intellectual grasp. Students are expected to complement their knowledge of individual works with a sense of broader historical, cultural, and intellectual contexts as well as with the ability to apply the kinds of critical tools used by professional scholars today. For the purposes of the exam, the spectrum of literature written in English is broken up into twelve fields as specified in Section 3.2. Each field has its own reading list, and is supervised by its own faculty group in consultation with student representatives (chosen from veterans of the exam). Students choose three of these twelve fields on which to be tested, and prepare for the exam by studying the appropriate reading lists along with supplementary historical, critical, or theoretical materials. It should be emphasized that students will be expected not only to be familiar with the significant details of the works but also to be able to think critically and coherently about them. The presumption of the department is that any student accepted into its graduate program should be able, with necessary preparation, to pass the first qualifying exam satisfactorily and move ahead to advanced stages of graduate study.

8.2. Scheduling of the Exam

The first qualifying exam is administered once a year during the spring quarter exam period. Students in both the MA/PhD and the PhD programs must take the exam no later than the end of their sixth quarter after fulfilling course, distribution, and language requirements as specified in Sections 3.1 to 3.3 and 4.1 to 4.3. By the end of the quarter before the exam (winter quarter of the second year), students must register with the Staff Graduate Advisor the three fields on which they wish to be examined. No switches in fields will then be allowed.

8.3. Format of the Exam

The first qualifying examination is an oral exam two hours in length (followed by post-exam consultation with faculty of 20-30 minutes). Students will be examined in three fields of their choice. Each field will be represented by one faculty member affiliated with that field. Each field is addressed for 40 minutes during the exam. The type of questioning will vary between questions designed to elicit a brief response and those inviting a longer discussion; the proportion is to be left to each committee's discretion, on the understanding that departmental policy mandates a combination of both for each field examiner. Fields will usually be examined sequentially, but the exam order should be decided between the student and the faculty examiner the student has designated as "Chair" of his or her exam.

8.4. Preparing for the Exam

Candidates should be advised that the first qualifying examination is not simply the culmination of coursework but a separate challenge. Graduate seminars will help to prepare students for the exam by developing their literary sophistication and their detailed knowledge of particular subjects, but seminars alone are unlikely to provide the necessary amplitude of coverage; nor should the student choose seminars simply with coverage in mind. The process of independent reading for the first qualifying exam should be started as early as possible in a candidate's career.

Exam preparation should include:

1. Study of the works on the appropriate reading lists.
2. A systematic survey of literary history and relevant aspects of intellectual, cultural, and social history with focus on the student's intended exam fields but also with some attention to periods before, between, and after those fields (e.g., a review of the introductory sections of the *Norton Anthology of English Literature* and the *Norton Anthology of American Literature*).
3. Considerable exposure to critical theory and practice of the last decades (e.g., perusal of *20th Century Literary Criticism*, ed. David Lodge; *Contemporary Literary Criticism: Literary and Cultural Studies*, 2nd edition, ed. Robert Con Davis and Ronald Schleifer) as well as to major critical developments within the student's intended fields (e.g., perusal of *Redrawing the Boundaries: The Transformation of English and American Literary Studies*, ed. Stephen Greenblatt and Giles Gunn).
4. Frequent consultation of reference works (e.g., the latest editions of *A Glossary of Literary Terms* by M.H. Abrams, the *Princeton Encyclopedia of Poetry and Poetics*, and *A Handbook of Literature* by Holman, Thrall, and Hibbard).
5. Students electing one or more of the non- or trans-period fields (8, 9, 10, 11, and 12) should be sure to pay some attention to the historical development(s) of the field as a whole in relation to other literary, intellectual, and cultural developments.
6. Questions about particular field-exams or field reading lists may be directed to the examiner of the relevant field group. Appropriate questions, for example, might have to do with finding texts, clarifying ambiguities in the assigned readings, seeking advice on supplementary readings, etc. (Of course, students are always free to consult individual faculty members about more substantive, intellectual matters.) Inappropriate questions would be those that place faculty members in the position of predicting what materials or kinds of questions will be emphasized in that year's exam.
7. In addition to the above steps, many students in the past have found it useful to form reading groups among themselves.

8.5. Evaluation of the Exam

Immediately following the two hours of examination, the examiners will confer together (without the student) and assign a grade for the examination: Pass, Fail or Fail one or two out of three parts of the exam. The student will then return and the exam committee will inform the student of the outcome. A paragraph of evaluation commenting on the student's performance, including comments on specific strengths and weakness of the exam, will be composed by the examination chair and forwarded to the Graduate Committee. This paragraph will be made available to the student (usually within a week or two) as part of a letter from the Graduate Advisor.

8.6. Invitation to Continue on to the PhD

The Graduate Committee will consider the seminar record together with the oral examination evaluation and decide whether the student will continue to the PhD, re-prepare one or more fields for re-examination, or be asked to leave the program (with or without the MA).

If a student is deemed to have failed the exam, he or she will have the opportunity to be re-examined on all or part of the material. This may, but need not, be delayed until the next exam period. The full examining committee will be convened for the retake.

Results of the exam and, where appropriate, an invitation to move on to the doctorate are reported to the student in a confidential letter from the Graduate Advisor. Students who have questions about the results of their exam are welcome to consult the examining committee members and/or the Graduate Advisor.

9. THE SECOND QUALIFYING EXAMINATION

9.1. The Examination, Prospectus, Reading List, and First-Chapter Conference

At the appropriate time in their careers here—that is, no later than the tenth quarter—students will sit down with their dissertation committee for a ninety-minute conference on the dissertation project based on a four-to-five-page prospectus and a bibliography of at least fifty works to be constructed by the candidate in consultation with her/his committee and pre-approved by the Graduate Committee (see 9.2). The prospectus should define the dissertation topic, its initial critical questions, and its relationship to existing scholarship and may also describe likely chapter divisions. The readings lists will include works most immediately germane to the dissertation but will also represent the wider professional area within which the dissertation is likely to be received or in which it seeks to make an intervention. Depending on the nature of the project, this wider area may take the form of a literary period or genre (including, in both cases, secondary criticism), theoretical field, or other construct that reflects an existing or emergent professional field. Whatever field the student chooses for the wider area, it should not simply be a list of works she or he would be reading anyway for the dissertation. Rather, it should be a list of works that constitute a larger and distinct field within which the dissertation might be placed and interpreted. (To facilitate review by both the examination committee and the Graduate Committee, students should identify with separate section headings the various parts of the bibliography – e.g., "primary works related directly to the dissertation," "secondary works related directly to the dissertation," "the wider area") The bulk of the dissertation conference will consist of a conversation about the dissertation in which faculty help the student to think through the concept of the project, probe problems with its structure or materials, and understand its relation to other issues and methods of current professional interest. The reading lists will be designed to help with this conversation. Rather than pose questions designed to test "coverage" of the bibliography, faculty will use a portion of the conference to ask students to think about their dissertation topic or approach in relation to adjacent or contrasting works in their field.

The dissertation conference will not be primarily an event that a student "passes" or "fails," though its completion will mark official advancement to candidacy. Instead, it will figure most importantly as the beginning of an ongoing process of supervising the development of the dissertation. In some cases, the conversation at the conference will lead to suggestions for a revised prospectus or additional readings that are significant enough to warrant a second dissertation conference sometime later. Whether there is a follow-up conference or not, all students will subsequently be expected to meet for a "first-chapter" conference with their dissertation committee. This is a conference that will occur after a first chapter (any chapter) in the dissertation is written. The purpose of the "first-chapter" conference is to provide a means for the faculty and student to focus on how the project is actually taking shape and any difficulties that have emerged.

9.2. Steps Leading Up to the Exam

1. After the first qualifying exam, students should enroll in Engl. 591, the Doctoral Colloquium (see 5.3), and begin thinking about their dissertation topic and the areas of specialization appropriate to it. Early in the quarter after passing the first qualifying exam the student should meet with his or her advisor to discuss these plans, what courses would facilitate defining more precisely the dissertation topic, and what professors might offer most helpful guidance as chair and committee members of the student's second qualifying examination. Students might look over the department's library of representative past prospectuses and bibliographies before preparing their own materials. In consultation with the Graduate Advisor, the student chooses the three members (including chair) of the examining committee, who are selected on the basis of the student's areas of specialization. (A fourth member may be added when beneficial). The orals committee usually serves as the subsequent dissertation committee, which requires at least three faculty members, though changes can be made as the dissertation evolves.

At the student's request, the committee may include one faculty member from another UCSB department or from another UC campus, though not as chair. If the third committee member is from outside the UC system, attach a short request memo to the PhD Form I. The memo should be addressed to the Chair of the Graduate Council and include the Graduate Advisor's endorsement. Affiliated faculty are considered to be in the department. A faculty person from outside the UC system may be included without petition on the dissertation committee as an extra, fourth member. Arrangements for a non-UCSB faculty member's attendance at the oral exam are the student's responsibility.

2. The dissertation prospectus and reading list must first be approved by the examining committee, and then be submitted to the Graduate Committee for approval. Under normal circumstances, prospectuses will not be read during very late spring or summer. The prospectus and bibliography must be accompanied by an approval form bearing the signatures of the examining committee. These materials should be transmitted to the Graduate Committee via the Staff Graduate Advisor, and they should be submitted by the end of ninth quarter (third year) in the program.
3. Consideration of the prospectus and bibliography by the Graduate Committee usually takes one to two weeks. The primary function of the Graduate Committee in this circumstance is to ensure that a student's prospectus and list fall within certain, flexible norms making them at once intellectually sound and generally comparable to those of other students. Besides asking for any required revisions, the Committee may also suggest other elaborations in a non-binding way. The Graduate Advisor will communicate the Committee's decision and suggestions to the student as soon as possible and the student may request a meeting with the Advisor for further discussion.
4. Exam times are made public. (According to University policies, interested faculty not on the examining committee may attend but normally will not question.) Students are advised to consult in advance with the members of their examining committee to gain a feel for the nature and structure of a PhD oral exam.

10. ADVANCEMENT TO CANDIDACY

After the student has passed the second qualifying examination, an advancement to candidacy fee must be paid to the cashier. The receipt, when recorded at the Graduate Division, entitles the student to faculty privileges at the library and makes the student eligible for the Doctoral Candidacy Fee Offset for the following quarter.

10.1. Doctoral Candidacy Fee Offset (DCFO)

The status of the Doctoral Candidacy Fee Offset is at present uncertain. In the past, Graduate Division offset the quarterly educational fee for students who had advanced to candidacy and who had been in the program no more than six years. After normative time expired, fees reverted to the full amount. The Doctoral Candidacy Fee Offset is no longer an entitlement, though the Graduate Division has to date partially funded the program on a year-to-year basis. Students who have advanced to doctoral candidacy or expect to advance the subsequent quarter may apply for the DCFO by submitting the same application used for Graduate Student Fee Fellowships (see Section 16.2).

11. THE DISSERTATION

The dissertation should be an original contribution to criticism or scholarship. Dissertations in English are usually between 200 and 300 pages long. Copies of all dissertations written at UCSB may be seen in The Special Collections Department of the library. Students may also wish to check Dissertation Abstracts in the Reference Department.

11.1. Filing the Dissertation

For information on filing and the precise format for the dissertation (paper, margins, pagination, footnotes, etc.) consult the booklet “Guide to Filing Theses and Dissertations at UCSB” available from the English Department Staff Graduate Advisor or from the Graduate Division, or online at <http://www.graddiv.ucsb.edu/pubs/filingguide.shtml>. Students should submit a Doctoral Degree Form III-a: Waiver of Final Examinations for the Degree for the Degree of Doctor of Philosophy approved by the student’s dissertation committee and the Department Chair to the Graduate Division. When filing the dissertation, students must also submit two approval pages (or signature sheets) and include original faculty signatures on both in permanent black or blue ink. The signatures must correspond to the names of committee members listed on the title page. The committee chair and the Department Chair sign on the bottom line.

CONGRATULATIONS!

12. REGISTRATION

Every graduate student must enroll each quarter in a minimum of 12.0 units, according to deadlines published in the Schedule of Classes. The enrollment process includes telephone (RBT) or online (via GOLD) registration for courses and payment of fees and all other outstanding financial obligations. Each step must be completed at a specific time or a \$50 to \$100 late fee will be assessed. Complete details of registration procedures are included in the registration packet. Before registering each quarter, continuing students should fill out progress reports, including their schedules for the next quarter, and meet with their advisors to discuss progress to date and future plans, and to obtain their advisor's approval. These reports go to the Staff Graduate Advisor.

12.1. Schedule Adjustment

After enrollment, students may adjust class schedules, up to certain deadlines, by adding and/or dropping classes and changing grading options. Changes are made through Registration by Telephone (RBT) or Gaucho On-Line Data (GOLD). During the first week of classes, students are allowed to adjust their schedule without paying a fee. After this week, \$3 is charged for each change.

13. LEAVES OF ABSENCE

Continuous registration is expected of all graduate students. Under special circumstances, leaves of absence may be requested from the Dean of the Graduate Division. Petitions for leaves of absence may be obtained from the Graduate Division or the Staff Graduate Advisor and must be signed by the Faculty Graduate Advisor and the Graduate Division. A \$20 fee is charged for leave petitions.

14. **DEADLINES**

The Schedule of Classes includes the official calendar for each quarter. Consult it for the exact dates of all quarterly deadlines. Consult the Calendar of Graduate Program Events prepared by the Staff Graduate Advisor for other departmental events and important deadlines such as exam sign-up dates:

Changing grading option: Last day of instruction

Dropping a course: Last day of instruction

Fee payment: \$50 fee assessed if fees are not paid on time.

Incomplete petitions (or extensions of incompletes): Last day of exams

Leaves of Absence: Petition must be filed before the quarter begins.

Registration: Must be completed during RBT appointment times on or before the deadline published in the Schedule of Classes or a \$50 late fee will be assessed.

At the end of the first week of classes, a student who hasn't registered lapses status.

15. THE JOB SEARCH and JOB PLACEMENT COMMITTEE

Each year, faculty members appointed to the department's Job Placement Committee assist students with the current academic job search. Each student seeking a job is assigned to an individual placement supervisor from the committee who will oversee the student's search.

Early in the fall quarter of each year, before the Modern Language Association job list is published with its announcement of academic openings for the following year, and again in the spring quarter, the Placement Committee will call a meeting of all interested students, those completing the PhD as well as those looking ahead to the time when they will be entering the scholarly marketplace. Subjects for discussion will include the drafting of a curriculum vitae and cover letter (what to include? what to stress?), the preparation of a dossier (when to begin? from whom to seek letters of recommendation?), strategies for job interviews (what questions to expect? common pitfalls?), how to determine what samples of work to send upon request (dissertation chapter? published offprint?), and how to make use of possible faculty contacts at other universities. Advice about the preparation and circulation of manuscripts will be shared at these meetings as well as advice about the submission of papers to be read at scholarly conferences.

In the spring quarter, students expecting to be on the job market in the following year should begin soliciting letters of recommendation from faculty in the English Department and the Writing Program. Also, a class visit by the student's thesis supervisor (or another person in their field) should be arranged, so that the supervisor can write a detailed account about the student's ability to teach material as close to his/her area of specialization as possible. The dossier should include three or more letters from specialists in their academic discipline and one or more letters discussing the applicant's pedagogy and teaching experience

Several meetings are held in the fall quarter to cover application materials and interview techniques; students also have the opportunity to participate in a mock interview with faculty prior to the MLA convention.

15.1. Counseling and Career Services

Enrolled graduate students at UCSB are eligible for a wide variety of personal and career-related services at the Counseling and Career Services Center (Bldg. 599). Personal appointments may be scheduled with counselors at the Center to discuss topics such as vita writing, interviewing, job search strategies, and alternative careers for PhD's. Graduate students may also establish an "educational reference file" or placement file at the Center or stop by to review the job vacancy listings, employer directories and career literature available in the Resources Room.

16. FINANCIAL SUPPORT

As suggested below, financial support comes in many forms. In whatever form, support is linked to a student's progress toward the completion of the program in which he or she is enrolled. Normally, departmental support will not be continued beyond the fifth year for students in both the MA/PhD program and the PhD program.

For up-to-date, extra-departmental financial support information, consult the Graduate Division's Web site for financial support, www.graddiv.ucsb.edu/financial. Here you can find links to national fellowship competition announcements, campus competitions and deadlines, links to funding sources and databases, access to the IRIS database, including search capability.

16.1. Out of State Tuition

Some campus fellowships pay out-of-state tuition during a student's entering year, and the English department can also occasionally fund a very limited number of partial tuition fellowships for first-year students. Incoming students are expected to take immediate steps to establish residency so that they will not be required to pay tuition after the first year. New residency laws stipulate not only continuous residence in California for a period of one year, but also financial independence from parents. Students wishing to establish residency are urged to see the Campus Residency Deputy in the Registrar's Office as soon as possible.

16.2. Departmental Fellowships

Because departmental funds for fellowships are extremely limited, awards tend to be offered to incoming students of unusual promise. Applications for fellowships are reviewed by the Graduate Committee, whose recommendations are then sent to the Department Chair for final acceptance. Fellowship applications are evaluated on the basis of the student's past academic record, Graduate Record Examination results, the writing sample, letters of support, and professional promise. In addition to fellowships awarded by the department, a number of other fellowships administered centrally by Graduate Division are available to incoming students on a competitive basis and on the nomination of the department. These include the Chancellor's Fellowship; Humanities Special Fellowship, the Regents Special Fellowship, Doctoral Scholars Fellowship, Eugene Cota-Robles Fellowship, and Graduate Opportunity Fellowships. The last three named are diversity fellowships. All applicants for admission are automatically reviewed as possible candidates for these awards; no special application is required.

• Graduate Student Fee Fellowship

This fellowship is awarded to continuing students based on both merit and financial need, and provides up to three quarters of fee payment in an academic year for eligible students. International students may also apply for this fellowship (for in-state fees only).

A special financial need determination form is required of international students who

apply for this fellowship. Apply in spring of the previous year for a three-quarter fellowship. The English Department administers these fellowships.

16.3 UCSB Graduate Division Fellowships for Continuing Students

Graduate Division fellowships are only available to those within what the Graduate Division defines as normative time—6 years for those who entered the English Department with the MA, and 7 years for those who entered with the BA. For more details and application forms for the following fellowships, please regularly monitor the Graduate Division web site for funding, www.graddiv.ucsb.edu/financial. Applications for the majority of the following fellowships are due to Graduate Division in late March or early April of the previous year; the GOF and Dean's Fellowship are applied for through the English Department.

• Graduate Opportunity Fellowships

These fellowships are awarded to new and continuing underrepresented doctoral students following departmental nomination of candidates to Graduate Division. Students must submit a letter of application and CV to the department, and may receive this award, an annual stipend (\$16,000 in 2008) and payment of fees and health insurance, twice during their graduate careers.

• Dean's Fellowship

This fellowship is also awarded to continuing doctoral students following department nomination of candidates to Graduate Division; like the GOF, the Dean's Fellowship must be applied for through the department by submitting a letter of interest and CV. Students may receive this award twice during their graduate career. Annual stipend of approximately \$16,000, plus payment of fees and health insurance for all awardees. The call for applications is issued in the winter of the previous year.

• President's Dissertation Year Fellowship

This one-year diversity fellowship pays approximately \$16,000 as well as in-state fees and health insurance for students in their dissertation year. In addition, the fellowship provides research support funds in the amount of \$500. President's Fellows must also present their research at another campus of the University of California.

• Humanities Research Assistantship

This fellowship provides one-year research grants for domestic doctoral students in the humanities. Students may receive this award twice during their graduate career. The award provides a \$16,000 stipend plus in-state fees and health insurance for one year.

• Graduate Research Mentorship Program (GRMP)

This diversity fellowship provides one-year research grants of \$16,000 plus in-state fees and health insurance for doctoral candidates for one year. Students may receive this award twice during their graduate career.

- **Graduate Division Dissertation Fellowship**

Awarded to advanced graduate students in final stages of writing the dissertation, this quarter-long fellowship pays in-state fees plus \$6,000.

- **Humanities/Social Science Research Grant Program**

This grant provides funds of up to \$2,000 for research-related expenses, and may be used in conjunction with other graduate student support. MA and PhD students in the humanities and social sciences are eligible, as are international students. To apply, students propose an original research project and list direct expenses that will require funding.

- **General Affiliates Dissertation Fellowships**

These \$3,000 awards are given to doctoral candidates to support final stages of dissertation preparation, and defray travel, printing, photocopying or living expenses. Merit will be assessed in terms of quality of the proposed topic and the candidate's academic credentials. Fees and insurance are not covered by this award.

- **Kline Fund for International Studies Award**

This award is granted for a project or program of study which promotes international understanding and world peace. This UC-wide competition provides an award between \$500 and \$3,000. Matching funds are provided by Graduate Division.

- **Graduate Council Travel Grants**

These awards provide travel funds for doctoral graduate students (advanced to candidacy) who have been invited to present papers at a prestigious national meeting or to give performances. International students may apply for this grant. Only registered graduate students who have advanced to candidacy or are about to advance to candidacy (or candidates on approved leave of absence) are eligible to apply. Money is available for transportation only (no lodging or per diem). Maximum funding is as follows: \$350 California; \$685 All other U.S. locations, Mexico, and Canada; \$1,030 Puerto Rico and Europe; \$1,200 Central or South America; \$1,400 Asia, Africa, Middle East, and South Pacific. An abstract of the paper, a copy of the formal invitation to participate (or other verification of participation), and a letter of support or endorsement from the thesis advisor must accompany the application. The application, which is submitted to the Graduate Division, must be signed by the applicant, the Graduate Advisor, and the Department Chair. See <http://graddiv.ucsb.edu/pubs/#fn> for applications.

- **Brython Davis Endowment Graduate Fellowship**

Recipients of this award must be children of regular members of the U.S. Navy or Marine Corps. The fellowship provides a \$6,000 stipend and fee support for doctoral research.

16.4 Other UCSB Fellowships

- **College of Letters and Science Pre-ABD Research Grant**

This grant provides support for travel, archival work and other research needs that lead to the formulation of a dissertation topic. Students must be at the prospectus stage and have excellent records. Applications will consist of a three-page research plan and separate budget, with letter from the academic advisor attesting to the applicant's general academic potential, the appropriateness of the specific research proposed, the quality of the proposed dissertation topic. Dates of application will be announced each year.

- **The Dean's Prize Teaching Fellowship**

This fellowship is designed to reward excellence in teaching and to encourage curricular design. Award recipients develop and teach a one-quarter seminar as a Teaching Associate and are paid a \$2,000 stipend and a \$500 research account in addition to their usual TA salary.

- **The Consortium in Literature, Theory and Culture Dissertation Stipends**

These awards, between \$5,000 and \$15,000, are intended to help doctoral students in the humanities make substantial progress toward completing their dissertations. Nominees for the Dissertation Stipend should be advanced to candidacy, and working on a dissertation topic compatible with the Consortium's goal of advancing collaborative research in literary studies and encouraging interdisciplinary and theoretical reflections on literature and culture. The stipends are intended to provide support for advanced graduate students working on their dissertations, and may also be used for purposes such as travel and research expenses.

- **Interdisciplinary Humanities Center Pre-Doctoral Fellowship**

This is a single-quarter, \$4,500 award plus payment of fees and health insurance, to promote research projects with an interdisciplinary focus. For students advanced to candidacy for the doctorate in an arts or humanities field or advanced MFA students. The call for applications comes in early fall and spring quarters.

- **Pacific Rim Research Program**

Pacific Rim Research Program promotes the study of the Pacific Rim as a distinctive region. For the purposes of this Program, the term: "Pacific Rim" encompasses all states and nations that border the Pacific Ocean, including all of Southeast Asia. Recognizing that the interaction of peoples and states in the region has generated new issues of common concern, the Program places priority on research that is new, specific to the region, and collaborative-reaching across national boundaries and bridging academic disciplines. Web: <http://www.ucop.edu/research/pacrim/> Applications may be obtained on campus from Carla Whitacre, Research Development, Office of Research, 805/893-3925, and the annual deadline is usually early in January of the previous year.

16.5. Tutorships

The Campus Learning Assistance Services (CLAS) offers positions as tutors of writing and other skills whenever possible. The position of tutor requires a commitment of 4 to 10 hours per week to assist composition instructors in writing workshops and provide one-to-one tutorial assistance for students needing supplementary instruction. Unless stated otherwise, tutorships are awarded with the expectation that the appointment will continue for the entire academic year, but appointees may be dismissed with appropriate notice at any time for poor tutorial performance or unsatisfactory academic progress. Students wishing to apply for a tutorship should submit an application to CLAS.

16.6. Teaching Assistantships

A Teaching Assistantship is the most common form of financial aid for graduate students. TA appointments may involve teaching literature courses or courses in the Writing Program and include a required program of training in the teaching of composition and literature. The position of Teaching Assistant is crucial to the English Department, representing the place where graduate training, the undergraduate curriculum, and faculty teaching responsibilities intersect.

16.6.1 Teaching Assistant Duties and Workload

A TAship at the University of California is usually a half-time position. The University's contract with the ASE/UAW defines this as meaning a workload of up to 220 hours per quarter. The contract further specifies: "Workload is not measured strictly by actual hours worked. Rather, it is measured by how many hours the University could reasonably expect it to take a TA to satisfactorily complete the work assigned." Actual tasks may vary among courses, depending on whether they are upper- or lower-division and on the pedagogical decisions of the individual supervising faculty, but in no case may the number of hours and the distribution of those hours exceed the limits laid out in the contract, which can be found online at http://atyourservice.ucop.edu/employees/policies/systemwide_contracts/uaw/index.html. TAs in the English Department are assigned to large lecture courses. Duties include preparing for and attending all lectures for the course, leading two discussion sections per week of twenty-five students each, doing the required grading for the students in those sections, holding weekly office hours, and meeting regularly with the faculty instructor and other TAs. TAs may also be asked to participate in formulating exam and paper topics, give plenary lectures or contribute in other ways to lectures, conduct review sections, or support the course in other ways. If questions arise that can't be resolved by consultation with the supervising faculty member, TAs should consult the departmental TA Advisor.

Specific duties of TAs appointed by the Writing Program are determined by that program.

16.6.2. Terms of Employment and Length of Service

Teaching Assistantships may be made for one, two, or three quarters per academic year. The total length of service will usually not exceed four years for entering BAs, three years for entering MAs. In order to hold a TAship, a student must be regularly enrolled and maintain a 3.0 GPA, and have no more than 8 units of Incomplete coursework. The University of California sets a limit of 50% time on graduate student employment. TAs will not ordinarily be exempted from this limit. In some cases, however, it may be acceptable for a TA, in addition to the teaching assignment, to take on a relatively minor secondary assignment as a research assistant or grader or to perform some other limited function. In such cases, the Graduate Advisor may, in consultation with members of the Graduate Committee, recommend to the Department Chair that an exception to the 50% rule be granted. Such exceptions will only be recommended when it is evident that the additional work will not jeopardize the student's timely progress toward the degree. Exemptions will not be granted for students to undertake teaching duties in addition to their English Department TAships. A student who wishes to accept such an additional teaching assignment will have to resign the English Department TAship in order to do so.

16.6.3. Selection of Teaching Assistantships

Potential openings for Teaching Assistant positions for the subsequent academic year will be posted in late winter or spring.

Initial TA appointments are based on the applicant's academic record and letters of recommendation. Added consideration is given to students with previous teaching and graduate school experience. Reappointment depends on satisfactory progress toward the degree (see Sections 3 and 4) and evaluations by the graduate faculty, teaching supervisors, and students. Graduate students with incomplete grades may be disadvantaged in the competition for TAships (see 3.4). Students interested in a TAship should file an application with the Staff Graduate Advisor. In all cases, after considering applications, the Graduate Committee sends recommendations to the Department Chair, who makes the appointments. If a vacancy occurs during the academic year, the files of all eligible students will be considered in filling the position.

16.6.4 Teaching Assistantships in Other Departments on Campus

There are teaching assistant opportunities in other departments on campus. They can be found in departments or programs that don't have a graduate program or graduate students such as Asian-American Studies, Black Studies, Chicano Studies, the Law and Society Program, and the Global Studies Program. These departments and programs usually put out a call each quarter for teaching assistants to teach in their large lecture courses and more information can be found on the departmental websites or through a call to the departmental Business Officer.

16.7 Summer Associateships

Applications are filed during fall quarter of the previous year; deadlines will be posted each year.

For students who have received the MA and passed the first qualifying exam, a limited number of summer Associateships are sometimes available. Appointments are recommended to the Summer Sessions administration by the Department Chair, in consultation with the Graduate Committee. Writing Program assignments are made by that department. The following factors will be considered in the selection process: quality of the candidate's teaching record, area of programmatic need, progress toward the degree, seniority, and fairness.

16.8 Employment on Faculty or Project Grants

Faculty members or the department's various centers and projects who have grants may employ students as research or clerical assistants. Students who are interested should give their names to the department's Financial Assistant and the Staff Graduate Advisor.

17. ADMINISTRATION OF THE GRADUATE PROGRAM

17.1. The Graduate Council

The Graduate Council is an Academic Senate committee with jurisdiction over graduate education. It is composed of ten faculty members, the Graduate Dean (ex officio), and two members of the Graduate Student Association. Among other duties, the Graduate Council has responsibility for setting admissions criteria, approving and administering interdisciplinary degrees, reviewing requests for new graduate programs, approving graduate courses, and setting standards for graduate students who wish to be TAs, Teaching Fellows, or recipients of university fellowships. Petitions requesting waivers of requirements, leaves of absence, and extensions of time for degrees must be reviewed by the Council.

17.2. The Graduate Division

Supervised by the Graduate Dean, the Graduate Division carries out the directives of the Graduate Council. The Graduate Division is divided into three sections that serve graduate students:

- Graduate Outreach, Admission and Retention answers inquiries from prospective students, assists departments in screening applicants, evaluates foreign transcripts, and maintains statistics.
- Graduate Financial Support administers fellowships, grants, and fee waivers; handles on-campus employment forms for graduate students; and counsels students on preparation of grant applications and sources of extramural funds.
- Academic Services maintains active student files, processes petitions, conducts degree checks, and interprets academic requirements and policies.

17.3. The Graduate Advisor

The Faculty Graduate Advisor is an official deputy of the Graduate Dean in matters affecting graduate students or graduate programs in the department. The Graduate Advisor's signature is the only departmental signature, other than that of the Chair, recognized as official on Graduate Division petitions presented by graduate students. For 2008-2009, the English Department Graduate Advisor is Associate Professor Ken Hiltner.

17.4. The Graduate Committee

The Graduate Advisor chairs a committee composed of faculty members appointed by the Department Chair, plus two elected graduate student representatives who participate in policy discussions not related to personnel cases. The committee meets regularly to review all matters concerned with the admission, financial support, teaching assignments, and academic progress of graduate students, as well as to consider any policy issues of

concern to the department faculty, the student body, or the Graduate Division. The Graduate Committee is advisory to the Department Chair and to the English faculty as a whole on curricular matters. The committee reviews student reading lists and petitions concerning language requirements, course credits, examinations, and other such matters.

17.5. Individual Faculty Advisors

1. The selection of advisors. Incoming students will be assigned advisors whose interests appear to match theirs. Both students and advisors may request a change of assignment at any time. This advisor remains in place as a source of advice until the student has found a chair for the second qualifying exam and the dissertation committee. No faculty member should be expected to serve as an advisor to more than five students (including those whose dissertations he or she directs). Advisors on leave for more than one quarter should make arrangements for a temporary substitute.
2. The functions of advisors. Advisors must approve their advisees' course schedules each quarter and must also approve any later modifications (drop/add or grading option change). Advisors should also be consulted about plans for satisfying the language requirements, for selecting a dissertation area and possible committee members, and for scheduling first and second qualifying exams. At the beginning of the fall and spring quarters, students will submit a progress report signed by their individual advisors. This report will be based on a review of the student's file, on a conference with him or her, and, should both the student and the advisor wish, on a statement of progress written by the student. In any event, the advisor's report will be made available to the student along with additional comments (if any) by the Graduate Committee. Whether authored by one or more than one person, the report should not exceed one page (a single paragraph will normally be sufficient).

17.6 Problems and Dispute Resolution

Some problems students face can be addressed outside of the English Department. There are numerous campus organizations that can be of help. These are listed in the Graduate Division's "Helping Hands" section of the Student Life and Services web page: <http://www.graddiv.ucsb.edu/gradlife/essentials/>.

Sometimes students experience real problems in their academic work or in academic appointments. Resolutions to these problems should first be sought within the department by using the resources of the Faculty Graduate Advisor, Staff Graduate Advisor and the Department Chair.

The Graduate Division also stands willing to help mediate disputes that cannot be resolved at the departmental level. Call (805) 893-2277 for assistance. There is an established Student Grievance Procedure that can be followed in cases where resolutions are otherwise not possible. These procedures can be found at the Kiosk website: <http://kiosk.ucsb.edu/StudentGrievances/Index.asp?page=studentgrievances>.

Disputes with the Dissertation Committee

From time to time disagreements about decisions, deadlines, policies, procedures, and issues of academic judgment may arise between a student and members of their dissertation committee. As in all such disputes, involved parties should, in the spirit of collegiality, attempt to resolve these issues internally.

A student should, therefore, first meet with the chair of the committee (usually her or his advisor) in an effort to resolve the dispute. If the student feels that she or he is unable to do this or if areas of disagreement still remain after this meeting, a written appeal describing the situation and requesting involvement should be addressed within 14 days to the Department Chair. If the Chair is a member of the committee, appeal should be made to the Graduate Advisor, or, if a conflict of interest is also present there, to the department's Graduate Committee as a whole.

The department will act to resolve the issue, or declare it irresolvable, and inform the student in writing within 30 days. If the dispute cannot be resolved within the department, or if the student finds the department's resolution unacceptable, the student may appeal to the Graduate Dean, who will attempt further resolution. This appeal must be made in writing within 14 days of the department's decision.

If the Graduate Dean is unable to resolve the dispute to the parties' satisfaction within 30 days, the graduate student has 14 days to submit a written appeal to the Graduate Council. The Graduate Council must inform the student of its decision within 30 days. In this area, decisions of the Graduate Council are final.

18. DEPARTMENTAL OFFICE STAFF

Business Officer

Joni Schwartz

893-3237

Manages all areas in the department, including instructional and research support. Responsible for management of fiscal resources, equipment and space resources, and academic and staff personnel actions. Provides management support for the centers, research units, projects, and grants located in the Department. With the Chair, develops strategic plans for department resources, including staffing, financial resources and physical space.

Academic Personnel Coordinator

Lisa Engelbrekton

x 3479

Works closely with the Business Officer to coordinate all functions of the Office of the Chair. Maintains a working relationship with the departmental Graduate and Undergraduate programs. Academic personnel advisor for department's faculty, visiting faculty and lecturers.

Staff Graduate Advisor

Chelsea Houdyshell

x 2639

Responsible for the operation and management of the English Department graduate program, including recruitment and outreach efforts. Monitors academic progress of all English graduate students, interpreting and applying system wide and campus policies in matters concerning their academic, professional and personal welfare in the program. Serves as academic administrator in overseeing the assignments of course TA's, graduate student employment, including management of annual TA allocation, graduate recruitment funds and department controlled graduate fellowship funds. Responsible for assuring compliance with relevant collective bargaining unit contracts pertaining to graduate students.

Staff Undergraduate Advisor

Anne Wainwright

x 4710

Responsible for coordinating all aspects of the undergraduate program for the Department of English. This includes advising students and faculty on all matters concerning undergraduate affairs. Serves as staff liaison to the department's faculty undergraduate committee and works collaboratively with faculty and other campus representatives on all matters concerning English undergraduate courses and policies. Provides undergraduates with progress checks and graduation information, oversees the English Minor; and manages undergraduate departmental honors, research assistantships and independent studies. Handles grade disputes and course questions.

Advising Specialist

x 4710

In conjunction with the Undergraduate and Graduate Advisors, and the Instructional Program Assistant, answers questions and provides general advice to students, faculty and the general public on the department's policies, courses, and major and minor requirements. Provides referrals to faculty, staff, and other campus units as necessary. Provides general administrative support for office maintenance of equipment, back-up for supply order and inventory, and mail distribution. Responsible for key distribution and

inventory maintenance, and for distributing, collecting, and tallying course evaluations. Maintains evaluation files and data. Coordinates and oversees department student related events such as Transfer Student advising, Spring Insight, various forums (Graduate School Planning, Career Planning, Careers in Teaching, etc.). Offers support for Transfer Student and EAP advising. Plans events related to the English Club and Alumni Speakers, new student Orientations, Summer Session, Step Fair, Major Fair, etc.

Instructional Program Assistant

Shayna Ingram

x 8711

Acts as department instructional program assistant, independently answering questions from students and the public regarding English Department programs, policies and courses. Serves as initial contact and provides information to students and faculty regarding the operation of the department and its policies and makes appropriate referrals to other department staff and university offices. Primary contact for faculty for their day-to-day needs, such as copying, supplies, mail, and messages. Backs up the Graduate and Undergraduate Advisors on a daily basis. Maintains the English Department web site and responds to or refers all web site inquiries.

Computer Systems Specialist

Brian Reynolds

x 4135

Serves as the network and systems administrator for the department and its related instructional and research initiatives. Determines and implements technical solutions to the department's goals and expanding IT needs. The English Department has a sophisticated web presence based on SQL, Access, and Filemaker database-driven websites. Responsible for the security and integrity of the web server as well as the various databases architectures. Manages the ongoing integration of these architectures into one unified (SQL) database architecture. Responsible for helpdesk functions in support of all users of the Department network. Responsible for software license compliance and software/hardware purchasing. Manages part-time assistants in network administration, helpdesk functions, and/or web application development.

Financial Assistant

Raphaëlla Nau

x 8711

Responsible for all departmental financial services and monitoring all department accounts. Designs and updates department financial systems for research, student aid, instructional and donation accounts. Assists in preparation of grant submission for English Faculty. Responsible for arrangements of all financial aspects of conferences.

19. READING LISTS FOR THE FIRST QUALIFYING EXAMINATION

The reading lists for the first qualifying examination will change in minor ways from year to year in response to changes in what is being taught and discussed in the profession at large. The lists printed here are in force for the academic year 2008-2009. Each student is encouraged to pursue his or her own further reading program. Material not specified on the reading list can be used, where appropriate, in responding to examination questions.

1. MEDIEVAL LITERATURE READING LIST

Faculty Committee: Heather Blurton, L. Aranye Fradenburg, Carol Pasternack, Michael O'Connell

N.B. ALL WORKS IN ENGLISH, WHETHER OLD OR MIDDLE, MUST BE READ IN THE ORIGINAL, UNLESS AN EXCEPTION IS GRANTED BY PERMISSION. Works in other languages, indicated by an asterisk below, may be read in translation. Old English works are indicated by the # sign. The + sign means that a booklet will be available for reproduction at the graduate desk. The % sign means that for the entry so marked, we expect you to make your own selections according to the topics you wish to develop in preparing for the exam; we will not expect you to know every medieval lyric, for example, but we will expect you to be broadly familiar with the lyric's forms and concerns, and will also expect you to be able to discuss some examples of it in detail. As is true in other fields, the texts below function in relation to a much larger matrix of texts, many of which are quite formidable in size and are in Latin and French. For the purposes of this exam, we think you can get a fairly ready sense of this network through *Chaucer: Sources and Backgrounds*, ed. Robert P. Miller, available in paperback and at the UCSB library. Finally, we have suggested editions for a number of works not readily available in paperback; all are in the UCSB library.

1. * Boethius. *The Consolation of Philosophy*
2. * Christine de Pisan. *Book of the City of Ladies*
3. * Froissart. *Chronicles*
4. * Guillaume de Lorris & Jean de Meun. *Romance of the Rose*
5. * John of Salisbury. *Policraticus*, ed. Cary J. Nederman; also see Joseph B. Pike's edition
6. * *Mabinogion*, ed. Gwyn Jones and Thomas Jones
7. * Marie de France. *Lais*, trans. Robert Hanning and Joan Ferrante
8. %* Gower. *Vox Clamantis*, in *The Major Latin Works of John Gower*, trans. E. W. Stockton
9. # Aelfric. *Lives of Saints*, ed. Skeat (EETS 76, 82, 94, 114; PR 1119 A2 no. 76 and 82, no. 94 and 114). In vol. 1 read Eugenia and Aetheldryda; in vol. 2, read Swythun, Oswald, Edmund, and Eufrasia.
10. # *Anglo-Saxon Chronicle: A Collaborative Edition*, eds. Dumville and Keynes, vols. 3 and 4. [In vol. 3, the beginning and annals 755-871, 911-924, 933-946. In vol. 4 compare 911-19 (the *Mercian Chronicle*). Also read around in vols. 3 and 4 for a general sense of the *Chronicle*.]
11. #* Bede. *Ecclesiastical History of the English People*. Use the Colgrave and Minors authoritative facing translation (library copy) or a handy paperback such as Penguin's.
12. # *Beowulf*
13. # Old English Short Poems: +*Wulf and Eadwacer*, ed. Baker, *OE Newsletter*; Wanderer, *Seafarer*, *Dream of the Rood*, *Wife's Lament* (any teaching edition)
14. # *Judith*, ed. B. J. Timmer
15. *Book of Margery Kempe*, eds. S. B. Meech and H. E. Allen (EETS 212, PR 1119 A2 no. 212) or ed. Lynn Staley, TEAMS Middle English Texts Series (Kalamazoo, MI: Medieval Institute Publications, Western Michigan U, 1996) (a reasonably priced paperback).

16. Chaucer. *Book of the Duchess*,
17. Chaucer, *Parlement of Fowles*,
18. Chaucer, *Legend of Good Women*
19. Chaucer. *Canterbury Tales*
20. Chaucer. *Troilus and Criseyde*
21. Dunbar, ed. Kinsley or Bawcutt: “Hale sterne superne”; “Quhen Merche wes with variand windis past” (“The Thrissill and the Rois”); “Blyth Aberdeane”; “The Goldyn Targe”; “Lang heff I maed of ladyes quhytt” (“Ane Blak Moir”); “The Tretis of the tua mariit Wemen and the Wedo”; “Off Februar the fyiftene nycht” (“The Dance of the sevin deidly synnis”); “I that in heill wes and gladnes” (“Lament for the Makaris”); “Quhy will ye marchantis of renoun”; “The Flyting of Dunbar and Kennedie”; “Sir Jhon Sinclair begowthe to dance” (“Of a Dance in the Quenis Chalmer”); “Schir, ye have mony servitouris”; “We that ar heir in hevins glory” (“Dirige to the king”)
22. Henryson. *Testament of Cresseid*, ed. Denton Fox
23. Julian of Norwich. *Book of Showings*, ed. E. Colledge and J. Walsh (read longer version)
24. Katherine Group. *Seinte Katerine*, ed. d’Ardenne and Dobson; *Seinte Margaret*, ed. Millett & Wogan-Browne; *Hali Meidenhad*, ed. F. J. Furnivall.
25. % Lyrics and short poems. Consult Robert D. Stevick, ed. *One Hundred Middle English Lyrics*; the Norton edition of Middle English lyrics; R. H. Robbins, ed. *Historical Poems of the XIVth and XVth centuries* (PR 1203 R58) and *Secular Lyrics of the XIVth and XVth centuries*
26. Malory. Vinaver edition: *The Tale of King Arthur, Sankgreal, Sir Launcelot and Queen Guinevere, The Most Piteous Tale of the Morte Arthur saunz Guerdon*.
27. Mandeville. *Travels*
28. *Mankind*, ed. D. Bevington in *Medieval Drama*
29. *Pearl*
30. *Piers Plowman* B Text.
31. Romances. Donald B. Sands, ed. *Middle English Verse Romances* (Horn, Havelok, Athelstan, Orfeo, Launfal, The Wedding of Sir Gawain and Dame Ragnell)
32. *Sir Gawain and the Green Knight*
33. % *South English Legendary*
34. *York Mystery Plays: A Selection in Modern Spelling*, ed. Richard Beadle and Pamela King; also “The Second Shepherds’ Play” from the *Wakefield* aka *Towneley Cycle* (available in the *Norton Anthology of English Literature* and the *Longman Anthology of British Literature*)
35. *English Wycliffite Writings*, ed. Anne Hudson (BX4900 S44)

LIST OF TOPICS TO THINK ABOUT

We’ve organized the readings on the exam list into topic groups to help you think about how to approach these works. You will want to think about your own ways of approaching them; but

the topics we list or describe below will suggest some ways you could begin to organize your thinking. If you have questions about secondary bibliography, please consult with Professors Fradenburg and Pasternack.

LANGUAGE, GENRES, STYLES

These issues are relevant to each work on the list. We'd like you to think about the significance, cultural and otherwise, of medieval shapings of the English language. This would include:

verse

forms (for example, alliterative verse and its use in political poetry; aureate verse and the function of splendor in Dunbar's poetry and the lyrics to the Virgin); the use of continental forms (Chaucer's "imports," for example); vernacular patriotism and nationalism; prose styles (e.g. Malory); lyric and other "voices" (for example, in connection with questions of subjectivity); rhetorics of affect (for example, the discourses of passion and contentment in mystical writing).

HISTORIES AND BIOGRAPHIES.

Bede. *Ecclesiastical History of the English People*

Froissart. *Chronicle*

John of Salisbury. *Policraticus*

Wakefield Cycle

Judith

Aelfric. *Lives of Saints*

South English Legendary

Christine de Pisan. *Book of the City of Ladies*

Chaucer. *Legend of Good Women*

RELIGION AND COMMUNITY.

Wanderer, Seafarer, Dream of the Rood, Andreas

Aelfric. *Lives of Saints*

Bede. *Ecclesiastical History*

Wycliffite writings (English)

Book of Margery Kempe

Julian of Norwich. *Book of Showings*

Katherine, Margaret, Holy Maidenhood, selections from *South English Legendary*

Piers Plowman

Pearl

Wakefield Cycle

Mankind

Religious lyrics

COURT CULTURE

A. General Court Culture

Beowulf

Bede. *Ecclesiastical History*

Gawain

Malory

Dunbar

Henryson. *Testament of Cresseid*

Mabinogion

Policatricus
Romance of the Rose
Lais, Marie de France.
City of Ladies.

- B. Court Culture in Richard II and Henry IV.
Chaucer selections
Piers Plowman
Gower. *Vox Clamantis*
Froissart
Wycliffite (English)

BORDERS. [Political, material, formal, psychological/ spiritual]

Beowulf
Anglo-Saxon Chronicles
Dream of the Rood
Mabinogion
Sir Orfeo
Gawain
Malory
Pearl
The Book of Margery Kempe
Mandeville. *Travels*
Henryson
Dunbar
John of Salisbury

GENDERS AND SEXUALITIES

Beowulf
Wulf and Eadwacer, Wife's Lament
Judith
Romance of the Rose
Christine de Pisan. *Book of the City of Ladies.*
Julian of Norwich. *Showings*
The Book of Margery Kempe
Saints' Lives (Anglo Saxon and Middle English)
Chaucer
Henryson
Marie de France
ME Lyrics
Romances

Revised 6/99

2. RENAISSANCE LITERATURE READING LIST

Faculty Committee: Patricia Fumerton, Ken Hiltner, James Kearney, Michael O'Connell, Mark Rose

It is assumed that students taking the first qualifying examination in the Renaissance will be familiar not only with the following primary texts but also with the principal critical and interpretive issues concerning these texts and the period at large. Students are thus encouraged to read widely in the relevant secondary literature. Selections marked by an asterisk (*) can be found in the seventh edition of the Norton Anthology of English Literature (Volume 1). Those marked with a cross (+) can be found in a booklet available for purchase at the graduate desk. Questions concerning this list may be directed to any of the faculty members who work in the area.

Sir Thomas More, *Utopia*

Other writers of the early sixteenth century

John Skelton*

Sir Thomas Wyatt the Elder*

Henry Howard, Earl of Surrey*

George Gascoigne

The Adventures of Master F.J. +

"Woodmanship"*

Other early Elizabethan writing

A Mirror for Magistrates, 1559 prefaces and tragedies of Tresilian, Mortimer,

Gloucester, Mowbray, and Richard II+

Arthur Golding, Preface to Ovid's *Metamorphoses*+

Isabella Whitney, "Will and Testament"*

Queen Elizabeth I*

Sir Philip Sidney

The Old Arcadia

An Apology for Poetry

Selected poems*

Edmund Spenser

Selections from *The Shepheardes Calender**

The Faerie Queene, Books I, II, and III, Book VI, cantos 9-12, and the letter to Raleigh

Selections from *Amoretti**

*Epithalamion**

Thomas Nashe

The Unfortunate Traveler

Selected poems and prose*

Other Elizabethan poets

Robert Southwell*
Mary (Sidney) Herbert*
Samuel Daniel*
Michael Drayton*
Thomas Campion*

Christopher Marlowe

The Jew of Malta

Doctor Faustus

"Hero and Leander"* and "The Passionate Shepherd to his Love"*

William Shakespeare

At least eight plays, including *A Midsummer Night's Dream*, *The Merchant of Venice*,
1 Henry IV, *Hamlet*, *Antony and Cleopatra*, and *The Tempest*

Selected poems*

Ben Jonson

Volpone

Bartholomew Fair

Selected poems*

Masques: *Masque of Blackness**, *Pleasure Reconciled to Virtue*+, and *Oberon*+

Other Renaissance drama

Thomas Kyd, *The Spanish Tragedy*

Anonymous, *Arden of Faversham*

Thomas Dekker, *The Shoemaker's Holiday*

John Webster, *The Duchess of Malfi*

Thomas Middleton and William Rowley, *The Changeling*

Thomas Middleton and Thomas Dekker, *The Roaring Girl*

John Donne*

George Herbert*

Henry Vaughan*

Richard Crashaw*

Robert Herrick*

Andrew Marvell*

John Milton

Comus

Paradise Lost

Selected poetry and prose*

Other seventeenth-century poets

Thomas Carew*
Sir John Suckling*
Richard Lovelace*
Edmund Waller*
Abraham Cowley*

Elizabeth Cary, *The Tragedy of Miriam*

Mary Wroth
*Pamphilia to Amphilanthus**
Book 1 of *Urania*

Aemilia Lanyer, *Salve Deus Rex Judaeorum* (including the dedicatory poems and "The Description of Cooke-ham")

Other seventeenth-century women writers

Katherine Philips*
Margaret Cavendish*
Lucy Hutchinson*
Lady Anne Halkett*
Anna Trapnel*

The Controversy about Women: *Hic Mulier* and *Haec Vir*+

Seventeenth-century prose writers

Richard Hooker*
Francis Bacon*
King James I+
Thomas Hobbes*

Revised 6/02

3. RESTORATION AND EIGHTEENTH-CENTURY LITERATURE READING LIST

Faculty Committee: Elizabeth Heckendorn Cook, Robert A. Erickson, William Warner

It is assumed that students taking the first qualifying exam in the Restoration and Eighteenth Century will be familiar not only with the following primary texts but also with the critical and interpretive issues concerning these texts and the period at large.

Required selections may be found as indicated:

BL = British Literature 1640-1789, An Anthology. 2d Edition. Ed. Robert DeMaria, Jr. Blackwell, 2001.

ECP = Eighteenth-Century Poetry, An Annotated Anthology. Eds. David Fairer and Christine Gerrard. Blackwell, 1999

AB = Oroonoko, The Rover, and Other Works. Ed. Janet Todd. Penguin, 1992.

RED = Broadview Anthology of Restoration & Early Eighteenth-Century Drama. Ed. J. Douglas Canfield. Broadview, 2001.

PC = photocopy available in the office of the Staff Graduate Adviser

Students are encouraged to read widely in the relevant secondary literature.

Drama (in RED unless noted)

John Dryden. *Marriage à la Mode* **or** *All for Love*
PC: "Preface" to *An Evening's Love*

William Wycherley. *The Country Wife*

William Congreve. *The Way of the World*

Aphra Behn. *The Rover* **or** *The Lucky Chance*

John Gay. *The Beggar's Opera*

Oliver Goldsmith. *She Stoops to Conquer*

PC: "An Essay on the Theater"

Richard Brinsley Sheridan. *The School for Scandal*

Novel

John Bunyan. *Pilgrim's Progress, Part One*

Eliza Haywood. BL: *Fantomina*

Daniel Defoe. *Robinson Crusoe* **or** *Moll Flanders*

Samuel Richardson. *Pamela* **or** *Clarissa*

Henry Fielding. *Joseph Andrews* **or** *Tom Jones*

Charlotte Lennox. *The Female Quixote*

Oliver Goldsmith. *The Vicar of Wakefield*

or Tobias Smollett. *The Expedition of Humphry Clinker*

Laurence Sterne. *Tristram Shandy*

Horace Walpole. *Castle of Otranto*

Ann Radcliffe *The Italian* **or** *Mysteries of Udolpho*

Frances Burney. *Evelina*

Jane Austen. *Sense and Sensibility*

Poetry (BL unless noted)

John Wilmot, Second Earl of Rochester. "The Imperfect Enjoyment"; "A Satyr Against Reason and Mankind"; "The Disabled Debauchee"; "Lampoon"; "Signior Dildo"; "A Satyr on Charles II"

Anne Finch. "The Introduction"; "Life's Progress"; "Adam Posed"; "The Petition for an Absolute Retreat"; "To the Nightingale"; "A Poem for ... Catharine Tufton"; "The Atheist and the Acorn"; "The Unequal Fetters"; "The Answer [to Pope's 'Impromptu']"; "The Spleen: A Pindaric Poem."

ECP: "A Nocturnal Rêverie"

Lady Mary Wortley Montagu. "The Lover"; "The Reasons that Induced Dr. S- ..."; "To the Memory of Mr. Congreve"

ECP: "Saturday. The Small-Pox"; "Epistle from Arthur Gray the Footman"; "Verses Address'd to the Imitator of Horace" (with Lord Hervey); "Verses on Self-Murder"

James Thomson. PC: "Rule, Britannia"

Stephen Duck. From "The Thresher's Labor"

Mary Collier. "The Woman's Labor"

Thomas Gray. "Sonnet [on the death of Richard West]"; "Ode on the Death of a Favourite Cat"; "An Elegy Wrote in a Country Church Yard"; "The Progress of Poesy"

ECP: "Ode on a Distant Prospect of Eton College"

William Collins. "Ode to Fear"; "Ode on the Poetical Character"; "Ode to Evening"

Oliver Goldsmith. "The Deserted Village"

William Cowper. "On a Goldfinch Starved to Death in his Cage"; "To the Immortal Memory of the Halibut ..."; "The Negro's Complaint"; "On a Spaniel Called Beau"; "Beau's Reply"; "On the Ice Islands"; "The Castaway"

Prose writers (BL unless noted)

Thomas Hobbes. *Leviathan*, Ch XIII: "Of the Natural Condition of Mankind ..."

John Locke. *An Essay concerning ... Civil Government*, excerpts from Chs. 1, 2, 4, 5

Mary Astell. From *A Serious Proposal to the Ladies*

Daniel Defoe. "An Academy for Women"; "The Shortest-Way with the Dissenters"; "A True Relation of the Apparition of one Mrs. Veal"

Addison and Steele. *Spectators* 1, 2, 10, 11 (BL), 62, 112, 122, 287, 411-414 (PC)

David Hume. "Of the Liberty of the Press"; "My Own Life"

Edmund Burke. *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful*, Part 2, Sections 1-5, 13-16

Edward Gibbon. *The Decline and Fall of the Roman Empire*, from Vol. II, Ch. 23

Bernard Mandeville. From *A Modest Defence of Public Stews ...*

Edward Young. *Conjectures on Original Composition* (PC)

James Boswell. From *The Life of Johnson* (BL); from the *Journal* (PC)

Olaudah Equiano. From *The Interesting Narrative of the Life of Olaudah Equiano ...*

John Dryden (BL unless noted)

Absalom and Achitophel

"Song for St. Cecilia's Day"

"Mac Flecknoe"

PC: "Essay of Dramatic Poesy"

Aphra Behn (AB unless noted)

Oroonoko; "Love Armed"; "Epilogue to *Sir Patient Fancy*"; "The Disappointment"; "To Mr. Creech ...on his Excellent Translation of Lucretius"; "A Letter to Mr. Creech at Oxford"; "Song: On her Loving Two Equally"; "To the fair Clarinda ..."; "On Desire"; "A Pindaric Poem to the Reverend Doctor Burnet"

BL: "A Letter to a Brother of the Pen in Tribulation"

Jonathan Swift (BL unless noted)

A Tale of a Tub

Gulliver's Travels

"A Modest Proposal"

"The Lady's Dressing Room"; "A Beautiful Young Nymph Going to Bed"

ECP: "Verses on the Death of Dr. Swift"; "Stella's Birthday 1727"

PC: "To Stella Visiting Me in My Sickness"; "An Argument Against the Abolishing of Christianity in England"

Alexander Pope (ECP unless noted)

The Dunciad, Bk I (1743); "Eloisa to Abelard"; "Windsor-Forest"; "An Epistle to a Lady. Of the Characters of Women"; "To Richard Boyle, Earl of Burlington. Of the Use of Riches"; "Epistle to Dr. Arbuthnot"

BL: *The Rape of the Lock*

PC: *An Essay on Criticism*; *An Essay on Man* and "The Design"

Samuel Johnson (BL unless noted)

Rasselas

From the Preface to *The Plays of William Shakespeare*

From the Preface to *The Dictionary of the English Language*

"The Vanity of Human Wishes"

PC: Rambler, No. 4; from *Lives of the Poets*: "Milton"; "Dryden"; "Pope"

Revised 08/03

4. ROMANTIC AND VICTORIAN LITERATURE READING LIST

Faculty Committee: Janis Caldwell, Julie Carlson, Alan Liu, Kay Young

It is assumed that students taking the first qualifying examination in the Romantics and Victorian field will be familiar not only with the following primary texts but also with the principal critical and interpretive issues concerning these texts and the period at large. Students are thus encouraged to read widely in the relevant secondary literature. Selections marked by an asterisk (*) must be read in the sixth edition of the *Norton Anthology of English Literature*. Those marked with a cross (+) can be found in a booklet available for purchase at the desk of the Staff Graduate Adviser.

A. ROMANTIC

ROMANTIC POETS AND DRAMATISTS

William Blake

Songs of Innocence and of Experience

America, a Prophecy or Europe, a Prophecy

Note: While it is appropriate to concentrate on the texts of Blake's poems, some familiarity with the "illuminated" or illustrated versions is necessary

Samuel Taylor Coleridge

"Eolian Harp," "Fears in Solitude," "France: An Ode," "Frost at Midnight," "This Lime-Tree Bower My Prison," "Rime of the Ancient Mariner," "Kubla Khan," "Christabel," "Dejection: An Ode," "Ne Plus Ultra"

Biographia Literaria, chaps. 1-4; 13-19

William Wordsworth

from *Lyrical Ballads*: "Simon Lee," "We Are Seven," "The Thorn," "The Last of the Flock," "The Idiot Boy," "Expostulation and Reply," "The Tables Turned," "Tintern Abbey," "The Brothers," the "Lucy" poems ("Strange Fits of Passion Have I Known," "A Slumber Did My Spirit Seal," "Song: She Dwelt Among the Untrodden Ways," "Three Years She Dwelt in Sun and Shower"), "Lucy Gray," "Poor Susan" "The Two April Mornings," "Nutting," "The Old Cumberland Beggar," "Michael"

Preface to *Lyrical Ballads* (1802 version)

"Resolution and Independence," "Composed Upon Westminster Bridge," "Immortality Ode," "The Solitary Reaper," "Ode to Duty" "Elegiac Stanzas," "Surprized By Joy"

The Prelude (1805 version)

Dorothy Wordsworth

From *The Grasmere Journal* (+)

Percy Bysshe Shelley

“Mont Blanc,” “Hymn to Intellectual Beauty”
“Stanzas written in Dejection--December 1818, Near Naples,”
“Ode to the West Wind”
“Lift Not the Painted Veil”
“Adonais”
“The Triumph of Life”
A Defence of Poetry
The Cenci

John Keats

“On First Looking Into Chapman’s Homer,” “Sleep and Poetry,” “Eve of St. Agnes,” “La Belle Dame sans Merci,” “Ode to Psyche,” “Ode to a Nightingale,” “Ode on a Grecian Urn,” “Ode on Melancholy,” “Ode on Indolence,” “Lamia,” “To Autumn,” *The Fall of Hyperion*
Selected letters in *Norton Anthology* (*)

George Gordon, Lord Byron

“She Walks in Beauty”
“Oh! Snatch’d Away in Beauty’s Bloom”
Don Juan

Felicia Hemans

“The Lady of the Castle,” “The Graves of a Household,” “To the Poet Wordsworth,” “The Homes of England,” “Stanzas to the Memory of the Late King” (reader)(+)

Joanna Baillie

De Montfort

Charlotte Turner Smith

Sonnet I (“The partial Muse has from my earliest hours”), Sonnet XLIV (“Written in the churchyard at Middleton in Susses”), Sonnet XLVII (“To fancy”), Sonnet LVII (“To dependence”), Sonnet LIX (“Written September 1791, during a remarkable thunder storm, in which the moon was perfectly clear, while the tempest gathered in various directions near the earth”) (+)

Letitia Elizabeth Landon

“Sappho’s Song,” “The Proud Ladye,” “Love’s Last Lesson,” “The Lost Pleiad” (+)

John Clare

Poems in *Norton Anthology*(*) (“Mouse’s Nest,” “I Am,” “Clock a Clay,” “Song [I Peeled Bits of Straw],” “Song [Secret Love],” “An Invite to Eternity,” “A Vision”); plus “To the Snipe,” “Remembrances,” “Autumn,” “The Peasant Poet” (reader) (+)

ROMANTIC NOVELISTS

Mary Shelley
Frankenstein

Jane Austen
Emma

Sir Walter Scott
Waverley

ROMANTIC PROSE

Mary Wollstonecraft
Vindication of the Rights of Woman, Introduction and Chaps. 1-4, 9, 12-13

William Hazlitt
“Character of Mr. Burke,” “Self-Love and Benevolence,” “My First Acquaintance with Poets,” “On Gusto,” “On Poetry in General,” “Characters of Shakespeare’s Plays,”
“*Macbeth*,” “*Othello*,” “*Coriolanus*”

Edmund Burke
Reflections on the Revolution in France (+)

B. VICTORIAN

NOVELS

William Makepeace Thackeray, *Vanity Fair*

Emily Brontë, *Wuthering Heights*

Charlotte Brontë, *Jane Eyre*

Charles Dickens, *Bleak House*

Elizabeth Gaskell, *Mary Barton*

George Eliot, *Middlemarch*

Oscar Wilde, *The Picture of Dorian Gray*

Thomas Hardy, *Jude the Obscure*

Joseph Conrad, “Preface” to *The Nigger of the ‘Narcissus’*, *Heart of Darkness*

Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde*

Olive Schreiner, *Story of an African Farm*

POETS

Alfred Tennyson

In Memoriam A.H.H.

“The Lady of Shalott”

“The Lotus-Eaters”

“Ulysses”
“Tithonus”
“The Passing of Arthur” from *Idylls of the King*
“Locksley Hall”
“The Charge of the Light Brigade”

Robert Browning

“My Last Duchess”
“The Bishop Orders His Tomb at Saint Praxed’s Church”
“Childe Roland to the Dark Tower Came”
“Fra Lippo Lippi”
“Porphyria’s Lover”
“Youth and Art”
“Caliban upon Setebos”

Matthew Arnold

“In Harmony with Nature”
“The Forsaken Merman”
“The Buried Life”
“Philomela”
“The Scholar Gypsy”
“Dover Beach”
“Stanzas from the Grand Chartreuse”
“Thyrsis”

George Meredith

Modern Love

Emily Brontë

“I’m happiest When Most Away”
“The Night Wind”
“The Prisoner. A Fragment”
“No Coward Soul is Mine”
“Remembrance”
“Stars”

Dante Gabriel Rossetti

“The Blessed Damozel”
“The Sonnet,” “Lovesight,” and “The One Hope” from *The House of Life*

Christina Rossetti

“After Death”
“A Triad”
“In an Artist’s Studio”
“Goblin Market”
“Winter: My Secret”
“Cardinal Newman”
“Sleeping at Last”

Elisabeth Barrett Browning
Aurora Leigh, selections (*)

William Morris
“The Defense of Guenevere”

Algernon Charles Swinburne
“I Will Go Back to the Great Sweet Mother”
“Hymn to Proserpine”

Gerard Manley Hopkins
“God’s Grandeur”
“The Windhover”
“Pied Beauty”
“Spring and Fall”
“Felix Randal”
“Carrion Comfort”
“Thou Art Indeed Just, Lord”
Wreck of the Deutschland

VICTORIAN PROSE

Harriet Martineau, *Autobiography*
George Eliot, “Margaret Fuller and Mary Wollstonecraft”
Thomas Carlyle, “Characteristics”(*); from *Past and Present*: “Democracy”(*) and
“Captains of Industry”(*)
John Henry Cardinal Newman, *The Idea of a University* (*) and *Apologia Pro Vita Sua* (*)
John Stuart Mill, “What is Poetry?”, *On Liberty* (from Chap. 3)(*), *The Subjection of
Women* (from Chap. 1)(*), *Autobiography* (from Chap. 5)(*)
John Ruskin, “The Storm-Cloud of the Nineteenth Century”
Eliza Lynn Linton, “The Girl of the Period”(+)
Francis Power Cobbe, “What Shall We Do with Our Old Maids” (+)
Matthew Arnold, from “The Function of Criticism at the Present Time” (*), *Culture and
Anarchy* (from Chaps. 1, 2, 5) (*), from “The Study of Poetry” (*)
Walter Pater, from *The Renaissance* (*): Preface, “La Gioconda,” Conclusion
Charles Darwin, Selections from *The Descent of Man* and *On the Origin of Species*(+)

Revised 6/99

5. AMERICAN LITERATURE TO 1865 READING LIST

Faculty Committee: Giles Gunn, Yunte Huang, Stephanie LeMenager, Mark Maslan, Christopher Newfield

It is assumed that students taking the first qualifying examination in American Literature to 1865 will be familiar not only with the following primary texts but also with the principal critical and interpretive issues concerning these texts and the period as a whole. Students are thus encouraged to read widely in the relevant secondary literature. Figures and selections marked with an asterisk (*) indicate that the relevant material can be found in *The Heath Anthology of American Literature*, Vol. 1, (Houghton Mifflin Co., Boston, MA., 2002). Those marked with a cross (+) indicate material collected in a supplemental reader that will be available for purchase at the desk of the Staff Graduate Adviser.

Native American Voices

Native American Traditions*
Native American Oral Poetry*

The Literature of Discovery

Christopher Columbus*
Álvar Núñez Cabeza de Vaca*
Samuel de Champlain*
Samuel Purchas* (Heath, 1990)

Early Settlers I

John Smith*
Thomas Morton*

Early Settlers II

John Winthrop*
William Bradford*

New England Poets

Anne Bradstreet*
“To My Dear Children”+
Michael Wigglesworth*
Edward Taylor*

Anne Hutchinson+

Mary Rowlandson*

Cotton Mather*

Southern Writers

Robert Beverley+
William Byrd*
William Bartram+

Jonathan Edwards

“A Divine and Supernatural Light”* (Heath, 1990)

“Sinners in the Hands of an Angry God”*

The Nature of True Virtue

Benjamin Franklin, *The Autobiography*

Hector St. John de Crèvecoeur, *Letters from an American Farmer*

John and Abigail Adams*

Thomas Paine*

Thomas Jefferson, *Notes on the State of Virginia*

The Federalist Papers

No. 1+ (Alexander Hamilton)

No. 10* (James Madison)

Gustavus Vassa (Olaudah Equiano), *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African. Written by Himself*

Eighteenth-Century Poets

Philip Freneau*

Phyllis Wheatley*

Joel Barlow*

Royall Tyler, *The Contrast*

Hannah Foster, *The Coquette*

Charles Brockden Brown, *Wieland*

Washington Irving, *The Sketchbook of Geoffrey Crayon*

James Fenimore Cooper, *The Pioneers*

Ralph Waldo Emerson*

Nathaniel Hawthorne, *The Scarlet Letter*

Edgar Allan Poe*

American Oratory

Abraham Lincoln*

Elizabeth Cady Stanton*
Wendell Phillips*
Sojourner Truth (“Speech at the New York City Convention” and “Address to the First
Annual Meeting of the American Equal Rights Association”)*
William Apess*
Elias Boudinot*
Chief Seattle*

Margaret Fuller, *Woman in the Nineteenth Century*

Harriet Beecher Stowe, *Uncle Tom’s Cabin*

Henry David Thoreau, *Walden*

Frederick Douglass, *Narrative of the Life of Frederick Douglass*

Walt Whitman*

Herman Melville, *Moby-Dick*

Harriet Jacobs, *Incidents in the Life of a Slave Girl*

Emily Dickinson*

Thomas Wentworth Higginson, “Letter to Mrs. Higginson on Emily Dickinson”*

6. AMERICAN LITERATURE FROM 1865 READING LIST

Faculty Committee: Stephanie Batiste, Giles Gunn, Carl Gutiérrez-Jones, Stephanie LeMenager, Mark Maslan, Christopher Newfield, Candace Waid

It is assumed that students taking the qualifying examination in American Literature from 1865 will be familiar not only with the following primary texts but also with the principle critical and interpretive issues concerning these texts and the period as a whole. Students are thus encouraged to read widely in the relevant secondary literature. Figures and selections marked with an asterisk (*) indicate that the relevant material can be found in the *Norton Anthology of American Literature*, Sixth Edition, Vol. C, D and E (New York: W.W. Norton & Company, 1989). Those marked with a cross (+) indicate material collected in a supplemental reader that will be available for purchase at the desk of the Staff Graduate Adviser.

Mark Twain, *Adventures of Huckleberry Finn*

William Dean Howells, *A Hazard of New Fortunes*

Henry Adams, *The Education of Henry Adams*

Sarah Orne Jewett, *The Country of the Pointed Firs*

Henry James, *The Portrait of a Lady*

Charles Chesnutt, *The House Behind the Cedars*

Kate Chopin, *The Awakening*

Stephen Crane, *The Red Badge of Courage*

Booker T. Washington* and W.E.B. DuBois*

Theodore Dreiser, *Sister Carrie*

Edith Wharton, *The Age of Innocence*

Willa Cather, *My Ántonia*

Modern Poetry and Poetic Prose

Gertrude Stein*

Ezra Pound*

Robert Frost*

T. S. Eliot*

Hart Crane*

William Carlos Williams*

Wallace Stevens*

Marianne Moore*

H. D.*

Harlem Renaissance

Langston Hughes*

Claude McKay*

Countee Cullen*

Jean Toomer, *Cane*

Eugene O'Neill, *Long Day's Journey Into Night*

Zora Neale Hurston, *Their Eyes Were Watching God*

F. Scott Fitzgerald, *The Great Gatsby*

Ernest Hemingway, *In Our Time*

Richard Wright, *Native Son*

Henry Roth, *Call It Sleep*

William Faulkner, *The Sound and the Fury*

Ralph Ellison, *Invisible Man*

Arthur Miller, *Death of a Salesman*

Saul Bellow, *Mr. Sammler's Planet*

Vladimir Nabokov, *Lolita*

Flannery O'Connor, *Everything That Rises Must Converge*

Norman Mailer, *Armies of the Night*

Thomas Pynchon, *The Crying of Lot 49*

Toni Morrison, *Sula*

Poetry 1945- (counts as two books)

Elizabeth Bishop*

John Berryman*

Robert Lowell*

Gwendolyn Brooks*

Robert Duncan*

James Merrill*

Robert Creeley*

Allen Ginsberg*
Frank O'Hara*
John Ashbery*
Adrienne Rich*
Sylvia Plath*
Amiri Baraka*

Leslie Marmon Silko, *Ceremony*

Sandra Cisneros, *The House on Mango Street*

Maxine Hong Kingston, *The Woman Warrior*

7. TWENTIETH CENTURY ANGLOPHONE LITERATURE READING LIST

Faculty Committee: Maurizia Boscagli, Enda Duffy, Bishnupriya Ghosh, Shirley Geok-lin Lim, Rita Raley, Russell Samolsky, Teresa Shewry.

It is assumed that students taking the first qualifying examination in the 20th-Century Anglophone field will be familiar not only with the following primary texts but also with the principal critical and interpretive issues concerning these texts and the period at large.

Because of the exponential global increase in Anglophone literature, particularly in the latter part of the century, students may limit themselves to three areas in the post-1939 period.

1.0 = equivalent of one full-length novel

L = in UCSB Library

N = in *Norton Anthology of English Literature*, seventh edition

1900 to 1939

- 1.0 One of the following: Rudyard Kipling, *Kim* or H. G. Wells, *Tono Bungay*, or Baron Corvo, *Hadrian the Seventh*, or Ford Maddox Ford, *The Good Soldier* (all L)
- 1.5 Joseph Conrad, *Heart of Darkness* and one of *Nostromo*, *The Secret Agent*, or *Under Western Eyes* (all L)
- 1.0 D. H. Lawrence, *Sons and Lovers* or *Women in Love* (both L)
- 0.25 Katherine Mansfield, "Bliss," "The Daughters of the Late Colonel," "The Stranger", "This Flower," "The Fly", and "The Garden Party" in *Collected Stories* (L)
- 1.0 Virginia Woolf, *A Room of One's Own*, "Mr. Bennett and Mr. Brown" (1924 version in *Collected Essays*) and one of *Mrs. Dalloway*, *To The Lighthouse*, or *The Waves* (all L)
- 1.5 James Joyce, *Ulysses* (L)
- 1.0 E. M. Forster, *A Passage to India* (L)
- 1.0 Aldous Huxley, *Brave New World* (L)
- 1.0 Djuna Barnes, *Nightwood* (L)
- 0.5 First World War poets (Rupert Brooke, Edward Thomas, Siegfried Sassoon, Ivor Gurney, Isaac Rosenberg, Winfred Owen, May Wedderburn Cannan, David Jones) (N) and Thomas Hardy, "Channel Firing," "Drummer Hodge," "The Man he Killed," "And There was a Great Calm" in *Complete Poems* (L)
- 0.5 Yeats, selected poems, (N)
- 1.0 Eliot, "The Love Song of J. Alfred Prufrock," "The Waste Land," "Four Quartets" in *Collected Poems: 1909-1962*, "Tradition and the Individual Talent," "Hamlet," "Metaphysical Poets" in *Essays on Poetry and Poets* (all L)
- 0.25 W. H. Auden, selected poems (N)
- 0.5 George Bernard Shaw, *Heartbreak House* (L)
- 0.5 J. M. Synge, *Playboy of the Western World* or Sean O'Casey, *Juno and the Paycock* (both L)
- 1.0 One of the following: Evelyn Waugh, *A Handful of Dust*, Elizabeth Bowen, *The Last September*, Christopher Isherwood, *Berlin Stories*, Radclyffe Hall, *The Well of Loneliness* (all L)

1939-Present: Choose at least three areas

British

- 1.0 Graham Greene, *The Honorary Consul* or *Brighton Rock* (both L)
- 1.0 Anthony Burgess, *A Clockwork Orange* (L)
- 1.0 Iris Murdoch, *A Fairly Honorable Defeat* (L)
- 0.5 Selected poems by Dylan Thomas, Philip Larkin, Thom Gunn and Ted Hughes (N)
- 0.5 Selected poems by Stevie Smith (N), Fleur Adcock, Elizabeth Jennings, Ann Stevenson, and Carol Ann Duffy in Linda France, ed., *Sixty Women Poets* (L)
- 0.5 Harold Pinter, *The Caretaker*, or Tom Stoppard, *Rosencrantz and Guildenstern are Dead* (both L)
- 0.5 Caryl Churchill, *Top Girls* or Sarah Daniels, *Ripen our Darkness* (both L)
- 2.0 Two of the following: Margaret Drabble, *The Realms of Gold*, J.G. Ballard, *Crash*, Pat Barker, *Regeneration*, Ian McEwan, *Atonement*, Angela Carter, *Nights at the Circus*, Jeanette Winterson, *Sexing the Cherry*, Alan Hollinghurst, *The Swimming Pool Library*, James Kelman, *How Late it Was, How Late* (all L)

Irish

- 1.0 Flann O'Brien, *At Swim-Two-Birds* (L)
- 1.0 Samuel Beckett, *Molloy* and *Endgame* (both L)
- 1.0 Brian Moore, *The Lonely Passion of Judith Hearne* or *Lies of Silence* (both L)
- 1.0 Edna O'Brien, *The Country Girls* or *The House of Splendid Isolation* (both L)
- 1.0 William Trevor, *The News from Ireland* or *Felicia's Journey* (both L)
- 0.25 Patrick Kavanagh, candidate's choice of poems from *Collected* or *Complete Poems* (both L)
- 0.25 Seamus Heaney, candidate's choice of poems from *Opened Ground: Selected Poems, 1966-1996* (L)
- 0.5 Candidate's choice of Selected poems by Eavan Boland, Derek Mahon, Michael Longley, Eileen ni Chuilleanain, Medbh McGuckian, Paul Muldoon from Peggy O'Brian, ed., *Wake Forest Book of Irish Women's Poetry: 1967-2000* and volume 3 of Seamus Deane, ed., *The Field Day Anthology of Irish Writing* (both L)
- 0.5 Brian Friel, *Translations* or Tom Murphy, *The Gigli Concert* (both L)
- 1.5 Two of the following: John McGahern, *Amongst Women*, John Banville, *The Book of Evidence*, Roddy Doyle, *Paddy Clark Ha Ha Ha*, Jennifer Johnston, *Shadows on Our Skin*, Patrick McCabe, *The Butcher Boy* (all L)

Caribbean

- 1.0 Jean Rhys, *Wide Sargasso Sea* (L)
- 1.0 George Lamming, *In the Castle of My Skin* (L)
- 1.0 V. S. Naipaul, *The Mimic Men* (L)
- 0.5 Sam Selvon, *Moses Ascending* (L)
- 1.0 Jamaica Kincaid, *The Autobiography of my Mother* and *A Small Place* (L)
- 1.0 Derek Walcott, *Omeros* (L)

- 0.5 Poems by John Agard, Louise Bennett, Kamau Braithwaite, Dionne Brand, Jean Binta Breeze, Linton Kwesi Johnson, Mutabaruka, Grace Nichols in *Voice Print: An Anthology of Oral and Related Poetry from the Caribbean*
- 1.5 Two of the following: Earl Lovelace, *Wine of Astonishment*, Caryl Phillips, *Cambridge*, Michelle Cliff, *No Telephone to Heaven*, Wilson Harris, *Carnival*, Garth St. Omer, *A Room on the Hill* (all L)

African

- 0.5 Amos Tutuola, *The Palm Wine Drinkard* (L)
- 1.0 Chinua Achebe, *Things Fall Apart* and "The African Writer and the English Language" in *Hopes and Impediments: Selected Essays* (both L)
- 0.5 Wole Soyinka, *Death and The King's Horseman* (L)
- 1.0 Ngugi wa Thiongo, *Petals of Blood* (L)
- 1.0 Doris Lessing, *The Grass is Singing* (L)
- 1.0 Nadine Gordimer, *The Conservationist* (L)
- 1.0 J. M. Coetzee, *Waiting for the Barbarians* (L)
- 0.5 Candidate's selection of poems in Adewale Maja-Pearce, ed., *The Heinemann Book of African Poetry in English* (L)
- 1.5 Two of the following: Bessie Head, *A Question of Power*, Buchi Emecheta, *The Joys of Motherhood*, Nuruddin Farah, *Maps*, Ben Okri, *Stars of the New Curfew*, Ken Saro-Wiwa, *Sozaboy: A Novel in Rotten English*, Ama Ata Aidoo, *Our Sister Killjoy* (L)

South Asian

- 0.5 R.K. Narayan, *Swami and Friends* (L)
- 0.5 Anita Desai, *Clear Light of Day* (L)
- 1.0 Salman Rushdie, *Shame* or *Midnight's Children* (both L)
- 1.0 Nayantara Sahgal, *Rich Like Us* or Mistry, *Such a Long Journey* (L only for *Rich Like Us*)
- 2.0 Vikram Seth, *A Suitable Boy* (L)
- 1.0 Michael Ondaatje, *Running in the Family* (L)
- 1.0 Bapsi Sidhwa, *Cracking India*
- 0.5 Mahasweta Devi, *Imaginary Maps* (L) or Sujata Bhatt, *Brunizem* (L)
- 0.5 Candidate's selections from Kaiser Haq, ed., *Contemporary Indian Poetry* (L)
- 1.0 One of the Following: Zulficar Ghose, *The Incredible Brazilian*, Amitav Ghosh, *The Circle of Reason* or *The Shadow Lines* Hanif Kureishi, *The Buddha of Suburbia*, Arundhati Roy, *The God of Small Things* (all L)

Canadian

- 1.0 Robertson Davies, *The Fifth Business* (L)
- 1.0 Modichai Richler, *St. Urbain's Horseman* (L)
- 1.0 Hugh MacLennan, *The Watch that Ends the Night* or Sheila Watson, *The Double Hook* (L)
- 1.0 Margaret Atwood, *Surfacing* (L)
- 1.0 Margaret Laurence, *The Stone Angel* (L)
- 1.0 Alice Munro, *Lives of Girls and Women* (L)

- 1.0 Timothy Findley, *The Wars or Not Wanted on the Voyage* (both L)
- 0.25 Selected poems by Earle Birney, Irving Layton, M. Ondaatje, P.K. Page, Margaret Avison, Al Purdy, Margaret Atwood in Gary Geddes, ed., *15 Canadian Poets X 3* (L)
- 0.5 Two of Sharon Pollock, *Blood Relations*, George Ryga, *The Ecstasy of Rita Joe* (all L)

Antipodean (Australia, New Zealand, and the Pacific Islands)

- 1.0 Patrick White, *Voss* (L)
- 1.0 Christina Stead, *The Man Who Loved Children* (L)
- 1.0 Janet Frame, *An Angel at My Table* (L)
- 1.0 Witi Tame Ihimaera, *Dear Miss Mansfield* (L)
- 1.0 Colin Johnson, *Dr. Wooreddy's Prescription for Enduring the Ending of the World*
- 1.0 Albert Wendt, *Pouliuli* (L)
- 1.0 Patricia Grace, *Potiki*, Keri Hulme, *The Bone People*, or Sally Morgan, *My Place* (all L)
- 1.0 Richard Flanagan, *Gould's Book of Fish* (L)
- 0.5 Selected poems by Les Murray, Gwen Harwood, Lionel Fogarty, John Kinsella, and A.D. Hope in John Tranter and Philip Mead, eds., *The Penguin [or Bloodaxe] Book of Modern Australian Poetry* (L)

Revised 2003

8. AMERICAN RACE AND ETHNIC STUDIES READING LIST

Faculty Committee: Stephanie Batiste, Carl Gutiérrez-Jones, Shirley Geok-lin Lim, Candace Waid

Selections marked with an asterisk (*) are available from the Staff Graduate Adviser in a reader that can be purchased or photocopied. A supplemental bibliography of relevant theoretical and critical selections is also available from the Staff Graduate Adviser. This supplemental bibliography is RECOMMENDED, not required reading.

Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* or *Indian Killer*
Gloria Anzaldúa, "To Live in the Borderlands Means You"*
Jimmy Santiago Baca, "For A Chicano Brother Of Mine"*
James Baldwin, *Go Tell It on the Mountain* and *Notes of a Native Son*
Amiri Baraka, poetry collected in *Norton Anthology of American Literature* (6th ed)
Gwendolyn Brooks, poetry collected in *Norton Anthology of American Literature* (6th ed)
Ana Castillo
 "In My Country"
 "Ixtacihuatl Died in Vain"
 Mixquiahuala Letters or *So Far From God*
Marilyn Chin, "We are Americans now, we live in the Tundra"*
Sandra Cisneros, *House on Mango Street* and *Woman Hollering Creek*
Theresa Cha, *Dictee*
Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave*
Ralph Ellison, *Invisible Man*
Louise Erdrich, *Love Medicine* or *Tracks*
Jessica Hagedorn, *The Dogeaters*
Garrett Hongo, "Yellow Light"*
Langston Hughes, poetry collected in *Norton Anthology of American Literature* (6th ed)
Zora Neale Hurston, *Their Eyes Were Watching God*
Rodolfo Gonzales, *Yo Soy Joaquín/I am Joaquín*
Philip Gotanda, *Yankee Dawg You Die*
Joy Harjo, "I Give You Back,"* "The Woman Hanging From the Thirteenth Floor Window," "Transformations,"* "Resurrection"
David Hwang, *M. Butterfly*
Harriet Jacobs (Linda Brent), *Incidents in the Life of a Slave Girl*
Charles Johnson, *Middle Passage*
Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* and *Tripmaster Monkey*
Li Young Lee, "The Cleaving"*
Adrian C. Louis, *Wild Indians and Other Creatures*
Audre Lorde, poetry collected in *Norton Anthology of American Literature* (6th ed)
D'Arcy McNickle, *The Surrounded*
N. Scott Momaday, *House Made of Dawn* and *Way to Rainy Mountain*
Alejandro Morales, *The Brick People* or *Rag Doll Plagues*
Toni Morrison, *Beloved*

Milton Murayama, *All I Asking for is My Body*
John Okada, *No-No Boy*
Simon Ortiz, "A Story of How A Wall Stands"*
Americo Paredes, *George Washington Gómez*
Wang Ping, "No Sense of Direction"*
John Rechy, *The Miraculous Day of Amalia Gomez or Sexual Outlaw*
Ishmael Reed, *Mumbo Jumbo*
Tomas Rivera, *Y no se lo tragó la tierra / And The Earth Did Not Part*
Ntozake Shange, *For Colored Girls Who Have Considered Suicide When the Rainbow is
Enuf* or August Wilson, *Piano Lesson*
Leslie M. Silko, *Ceremony* or *Storyteller*
Cathy Song, "The Youngest Daughter"*
Toomer, Jean, *Cane*
Luis Valdez, *Zoot Suit*, or Cherrie Moraga, *Giving Up The Ghost*
Helena Maria Viramontes, *The Moths*
James Welch, "The Man From Washington,"* and *Fools Crow*
John Edgar Wideman, *Philadelphia Fire*
Ray Young Bear, *Black Eagle Child*

Revised 09/2000

9. GENERAL THEORY READING LIST

Faculty Committee: Giles Gunn, Alan Liu, Mark Maslan, Rita Raley, Russell Samolsky, William Warner

All works from the following list (except the full-length books specified at the end and those marked with an *) are from David H. Richter, *The Critical Tradition: Classic Texts and Contemporary Trends*, 3rd ed. (Bedford, 2006). For help in creating a “cognitive map” of the history of theory, students should also consult such texts as M. H. Abrams’s *A Glossary of Literary Terms*, Raymond Williams’s *Keywords*, René Wellek’s *A History of Modern Criticism*, and other anthologies of theory such as Hazard Adams, *Critical Theory Since Plato* (2d ed.).

* = reading available online asap

From Part One of the Richter anthology:

Plato	<i>Republic</i> , Book X
Aristotle	<i>Poetics</i>
Horace	The Art of Poetry
Longinus	<i>On the Sublime</i>
Sir Philip Sidney	An Apology for Poetry
Aphra Behn	Preface to <i>The Lucky Chance</i>
Alexander Pope	An Essay on Criticism
Samuel Johnson	from “Preface to Shakespeare”
David Hume	Of the Standard of Taste
Immanuel Kant	from <i>Critique of Judgement</i>
William Wordsworth	Preface to <i>Lyrical Ballads</i>
Samuel Taylor Coleridge	from <i>Biographia Literaria</i>
John Keats	from Letter to George and Thomas Keats
Percy Bysshe Shelley	A Defence of Poetry
G. W. F. Hegel	Introduction to the Philosophy of Art
Ralph Waldo Emerson	The Poet
Matthew Arnold	The Function of Criticism at the Present Time
Friedrich Nietzsche	from <i>The Birth of Tragedy from the Spirit of Music</i> and Part I, <i>On the Genealogy of Morals</i> (*)
Henry James	The Art of Fiction
T.S. Eliot	Tradition and the Individual Talent
W.E.B. Du Bois	from <i>The Souls of Black Folk</i>
Mikhail Bakhtin	from <i>Discourse in the Novel</i> (“Heteroglossia”)
Virginia Woolf	Shakespeare’s Sister from <i>A Room of One’s Own</i>
Martin Heidegger	The Question Concerning Technology (*)
Kenneth Burke	Literature as Equipment for Living
J.L. Austin	from <i>How to Do Things with Words</i>
Simone de Beauvoir	Myths: Of Women in Five Authors
Northrop Frye	The Archetypes of Literature
Erich Auerbach	Odysseus’ Scar

From Part Two of the Richter anthology:

1. Formalisms

Victor Shklovsky	Art as Technique
W.K. Wimsatt and Monroe C. Beardsley	The Intentional Fallacy
Cleanth Brooks	Irony as a Principle of Structure

2. Structuralism, Semiotics, and Deconstruction

Ferdinand de Saussure	Nature of the Linguistic Sign
Claude Lévi-Strauss	The Structural Study of Myth
Roland Barthes	The Death of the Author
Michel Foucault	What is an Author?
Jacques Derrida	Structure, Sign and Play in the Discourse of the Human Sciences
Paul de Man	from <i>Blindness and Insight</i> (chapter 1) and “The Resistance to Theory” (*)

3. Reader-Response Criticism

Wolfgang Iser	The Reading Process: A Phenomenological Approach
Hans Robert Jauss	The Three Stages of Interpretation

4. Psychoanalytic Theory

Sigmund Freud	“The Uncanny” (*) and “Mourning and Melancholia” (*)
Jacques Lacan	“The Mirror Stage and “The Agency of the Letter in the Unconscious or Reason since Freud”
Harold Bloom	“A Meditation upon Priority”
Laura Mulvey	“Visual Pleasure and Narrative Cinema”

5. Marxist Criticism

Walter Benjamin	“The Work of Art in the Age of Mechanical Reproduction”
Louis Althusser	from <i>Ideology and Ideological State Apparatuses</i>
Raymond Williams	from <i>Marxism and Literature</i>
Fredric Jameson	from <i>The Political Unconscious</i>

6. New Historicism and Cultural Studies

Clifford Geertz	“Deep Play: Notes on the Balinese Cockfight” (*)
Pierre Bourdieu	from <i>Distinction</i>
Stephen Greenblatt	“Invisible Bullets” (*)
John Guillory	from <i>Cultural Capital: The Problem of Literary Canon Formation</i>

7. & 8. Feminist Literary Criticism/Gender Studies and Queer Theory

Julia Kristeva	“Women’s Time”
Hélène Cixous	“The Laugh of the Medusa”
Luce Irigaray	“This Sex Which Is Not One” (*)
Eve Kosofsky Sedgwick	from <i>Epistemology of the Closet</i>

9. Postcolonialism and Ethnic Studies

Edward W. Said	from the Introduction to <i>Orientalism</i>
Gayatri Spivak	“Can the Subaltern Speak?” (*)
Henry Louis Gates, Jr.	“Writing, ‘Race,’ and the Difference It Makes”

10. Theorizing Postmodernism

Jean Baudrillard	from <i>The Precession of Simulacra</i>
Jürgen Habermas	“Modernity versus Postmodernity”
Fredric Jameson	“Postmodernism and Consumer Society”
Donna Haraway	“A Cyborg Manifesto”

Separate books:

Karl Marx	<i>Capital</i> (Part I of Vol. I)
Sigmund Freud	<i>Interpretation of Dreams</i> (Chapters II-IV, VI, VII)
Jacques Derrida	<i>Of Grammatology</i> (pp. 1-165) and <i>The Gift of Death</i> (Chapter 3)
Roland Barthes	<i>S/Z</i> (pp. 3-33, 221-54)
Michel Foucault	<i>The History of Sexuality</i> , Vol. I
Jean-Francois Lyotard	<i>The Postmodern Condition</i> (concluding essay: “Answering the Question: What is Postmodernism?”)
Gilles Deleuze and Felix Guattari	<i>A Thousand Plateaus</i> (chapters 1-2, 14)
Judith Butler	<i>Gender Trouble</i> and <i>Prekarious Life: The Power of Mourning and Violence</i> (Chapters 1-2)
Giorgio Agamben	<i>Homo Sacer: Sovereign Power and Bare Life</i> (Introduction, Part 3)

Revised 6/07

G:\Graduate\HANDBOOK\handbook0607\9 General Theory Reading List.doc

10. THEORIES OF GENDERS AND SEXUALITIES READING LIST

Faculty Committee: Maurizia Boscagli, Julie Carlson, Bishnupriya Ghosh, Elizabeth Heckendorn Cook, L. Aranye Fradenburg, Candace Waid

+ Selections available for purchase at the desk of the Staff Graduate Adviser

Precursor Texts:

Theory:

1. Simone de Beauvoir, *The Second Sex*, Book 1: Facts and Myths
2. Sigmund Freud, *Three Essays on the Theory of Sexuality*, "Female Sexuality," "Femininity"
3. Jacques Lacan, "The Mirror Stage," *Seminar XX: On Feminine Sexuality*
4. Herbert Marcuse, *Eros and Civilization*
5. Mary Wollstonecraft, *A Vindication of the Rights of Woman*

History:

6. John Boswell, *Christianity, Homosexuality, and Social Tolerance*
7. Michel Foucault, *History of Sexuality*, Volume 1
8. Thomas Laqueur, *Making Sex*
9. Carroll Smith-Rosenberg, *Disorderly Conduct*

Single-Author Books

10. Gloria Anzaldúa, *Borderlands/La Frontera*, Part 1
11. Leo Bersani, *Homos*
12. Judith Butler, *Gender Trouble*
13. Judith Butler, "Melancholy Gender / Refused Identification" and "Psychic Inceptions: Melancholy, Ambivalence, Rage," from *The Psychic Life of Power*
14. Rey Chow, chs. 1, 2, 3, 5, and 6 in *Writing Diaspora*
15. Teresa de Lauretis, *The Practice of Love*
16. Lee Edelman, "Homographesis" and "Tearooms and Sympathy" from *Homographesis*
17. Ruth Frankenberg, *White Women, Race Matters*
18. David Halperin, *100 Years of Homosexuality*
19. Rosemary Hennessy, *Materialist Feminism and the Politics of Discourse*
20. Luce Irigaray, "Any Theory of the Subject Has Always Been Appropriated by the Masculine," from *Speculum of the Other Woman*; "Women on the Market," and "This Sex Which is Not One," from *This Sex Which Is Not One*
21. Laura Kipnis, "Looks Good on Paper," and "(Male) Desire and (Female) Disgust," from *Ecstasy Unlimited*
22. Kobena Mercer, chs. 5, 6 in *Welcome to the Jungle*
23. Jacqueline Rose, *States of Fantasy*
24. Eve Kosofsky Sedgwick, *Between Men*
25. Kaja Silverman, *Threshold of the Visible World*
26. Gayatri Chakravorty Spivak, "French Feminism in an International Frame" from *In Other Worlds*; ch. 1, 2, 3, 4, 6 in *Outside in the Teaching Machine*; "Can the Subaltern Speak?" in *Marxism and the Interpretation of Culture*
27. Trinh T. Minh-ha, *Woman, Native, Other*
28. Monique Wittig, *The Straight Mind and Other Essays*

Collections

29. Bersani, "Is the Rectum a Grave"; Crimp, "AIDS: Cultural Analysis/Cultural Activism" and "How to Have Promiscuity in an Epidemic"; Treichler, "AIDS, Homophobia and Biomedical Discourse"; Watney, "The Spectacle of AIDS" in *AIDS: Cultural Analysis / Cultural Activism*, ed. Douglas Crimp
30. Julia Kristeva, "Women's Time," "Stabat Mater," "Might Universality be our Foreignness?" and "Psychoanalysis as Counterdepressant"
31. Chandra Mohanty, et. al., *Third World Women and the Politics of Feminism*

Essays (Note: A work constitutes roughly 5 essays)

- Rosi Braidotti, "Organs without Bodies," *differences* 1991
- Judith Butler, "Against Proper Objects" *differences* 1994
- Hazel Carby, "White Women Listen! Black Feminism and the Boundaries of Sisterhood," in *The Empire Strikes Back: Race and Racism in 70's Britain*
- Helene Cixous, "The Laugh of the Medusa," in *The Signs Reader*, eds. Abel and Abel or *New French Feminisms*, ed. Marks and de Courtivron
- Julia Kristeva, "Approaching Abjection"+ in *Powers of Horror*
- Shirley Geok-lin Lim, "Assaying the Gold: or, Contesting the Ground of Asian-American Literature,"+ *NHL* 24, 1
- Maria Lugones, "Playfulness, 'World-Traveling,' and Loving Perception," in *Feminist Social Thought: A Reader*, ed. Diana Tietjens-Meyer
- D. A. Miller, "Anal Rope" in *inside/out*, ed. Diana Fuss
- Tania Modelski, "A Postmortem Postfeminism" from *Feminism Without Women*
- Cherrie Moraga, "From a Long Line of Vendidas"+ from *Loving in the War Years*
- Constance Penley, "Feminism, Psychoanalysis, and the Study of Popular Culture"+ from *Cultural Studies Reader*
- Gayle Rubin, "The Traffic in Women"
- Gayle Rubin, "Thinking Sex"
- Chela Sandoval, "US Third World Feminism"
- Joan Scott, "The Evidence of Experience" in *Conflicts in Feminism*, eds. Hirsch and Fox-Keller
- Linda Singer, "Sex and the Logic of Late Capitalism" from *Erotic Welfare*
- Hortense Spillers, "Momma's Baby, Poppa's Maybe,"(+) *diacritics* 1987
- Sara Suleri, "Woman Skin Deep," *Critical Inquiry*
- Klaus Theweleit, "Floods, Bodies, History" from *Male Fantasies*, Vol. 1: *Women, Floods, Bodies, History*
- Patricia Williams, "On Being the Object of Property" from *The Alchemy of Race*

Revised 7/99

11. LITERATURE AND THEORY OF TECHNOLOGY

Faculty Committee: Alan Liu, Carol Pasternack, Rita Raley, William Warner

Part A: Works of Literature

Print Fiction/Poetry of Technology:

Anonymous. "Book Worm Riddle". Kalamazoo Riddle Group. 3 Aug. 2003
<<http://www2.kenyon.edu/AngloSaxonRiddles/Riddles/Riddle45.htm>>. ["Book Worm Riddle" in Old English with facing translation.]
Pynchon, Thomas. *The Crying of Lot 49*. New York: HarperPerennial, 1999.

Oulipo Movement (and related works):

Montfort, Nick and Noah Wardrip-Fruin, eds. *The New Media Reader*. Cambridge, Mass: MIT Press, 2003.

Excerpts Listed Below:

Berge, Claude. "For a Potential Analysis of Combinatory Literature."
Calvino, Italo. "Prose and Anticombinatorics"
Forunel, Paul. "Computer and Writer: The Centre Pompidou Experiment."
Lescure, Jean. "Brief History of the Oulipo."
Queneau, Raymond. *One Hundred Thousand Billion Poems*.
Queneau, Raymond. "Yours for the Telling."
Williams, Emmett. "Like Attracts Like." *New Media Poetry*. 4 Aug. 2003
<http://www.english.ucsb.edu/faculty/rraley/courses/eng1165/readings/EWilliams_Like_Attracts_Like.pdf>
- - -. "meditation no. 1." Course Readings - Rita Raley. 4 Aug. 2003,
<<http://transcriptions.english.ucsb.edu/MA/Williams-meditation1.gif>>
- - -. "Typewriter." Course Readings - Rita Raley. 4 Aug. 2003
<<http://transcriptions.english.ucsb.edu/MA/williams-typewriter.gif>>
cummings, e.e.. "r-p-o-p-h-e-s-s-a-g-r." *Poets.org - The Academy of American Poets*.
4 Aug. 2003 <<http://www.poets.org/viewmedia.php/prmMID/15402>>

Science Fiction Related to Contemporary Technoculture:

Shelley, Mary. *Frankenstein*. New York: Penguin Books, 1992.
Asimov, Isaac. "Liar!," "Evidence" and "The Evitable Conflict." *I, Robot*. New York: Bantam, 1994.
2001: A Space Odyssey. Dir. Stanley Kubrick. MGM, 1968.
Blade Runner [Director's Cut]. Dir. by Ridley Scott. Novel by Philip K. Dick. Adapt. Hampton Fancher. Perf. Harrison Ford, Rutger Hauer, Sean Young. Warner Brothers, 1982.
Tiptree, Jr., James. "The Girl Who Was Plugged In." *The Ultimate Cyberpunk*. Ed. Pat Cadigan. ibooks, inc., 2002.
Gibson, William. *Agrippa (A Book of the Dead)*. New York: Kevin Begos Publishing, 1992.
Course Materials - Alan Liu. 4 Aug. 2003
<<http://www.english.ucsb.edu/faculty/ayliu/unlocked/gibson/agrippa.html>>. [only available on-line.]
---. *Neuromancer*. New York: Ace Books, 1984.

Electronic Literature:

- Jackson, Shelley. *Patchwork Girl by Mary/Shelley and herself*. Hypertext fiction on CD-ROM. Watertown, MA: Eastgate Systems, 1995. [available in Transcriptions Studio].
- Memmot, Talan. *Lexia to Perplexia*. *Iowa Review Web* 7 Feb. 2002. 4 Aug. 2003
<http://www.uiowa.edu/~iareview/tirweb/hypermedia/talan_memmott/>.
- Waber, Dan. *Strings. Vispo - Langu(im)age: Experimental Visual Poetry*. 4 Aug. 2003
<<http://www.vispo.com/guests/DanWaber/>>.
- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." *Illuminations*. Trans. Harry Zohn. New York: Schocken Books: 1968. 217-252.
<<http://academic.evergreen.edu/a/arunc/compmusic/benjamin/benjamin.pdf>>
- Heidegger, Martin. "The Age of the World Picture" *The Question Concerning Technology, and Other Essays by Martin Heidegger*. Trans. William Lovitt. New York: Harper, 1982.
- . "The Question Concerning Technology." *The Question Concerning Technology, and Other Essays by Martin Heidegger*. Trans. William Lovitt. New York: Harper Collins, 1982.
- Marcuse, Herbert. "Some Social Implications of Modern Technology." Eds. Andrew Arato and Eike Gebhardt. *The Essential Frankfurt School Reader*. New York: Continuum, 1988.
- Haraway, Donna. "Cyborg Manifesto." *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge, 1991.
- Latour, Bruno. *We Have Never Been Modern*. Trans. Catherine Porter. Cambridge, Mass.: Harvard Univ. Press, 1993. (Chaps. 1-2, pg. 1-48)
- Turing, Alan. "Computing Machines and Intelligence." *The New Media Reader*. Eds. Nick Monfort and Noah Wardrip-Fruin. Cambridge, Mass: MIT Press, 2003.
- Laurel, Brenda. "Computers as Theatre." *The New Media Reader*. Eds. Nick Monfort and Noah Wardrip-Fruin. Cambridge, Mass: MIT Press, 2003.
- Douglas, J. Yellowlees. *The End of Books - Or Books Without End?* Ann Arbor, MI: U. Michigan Press, 2000. (Introduction plus pg. 89-106).
- Aarseth, Espen J.. *Cybertext: Perspectives on Ergodic Literature*. Baltimore, MD: Johns Hopkins University Press, 1997.
- Paulson, William R. *The Noise of Culture: Literary Texts in a World of Information*. Ithaca, NY: Cornell Univ. Press, 1988. ("Preface," "Chap. 3: Self-Organizing Systems: Information and Noise.")
- Kittler, Friedrich A. *Literature, Media, Information Systems: Essays by Friedrich A. Kittler*. Ed. John Hohnston. Amsterdam: G&B Arts International, 1997. ("Gramophone, Film, Typewriter"; "There Is No Software"; "Protected Mode")
- Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. Chicago: Univ. of Chicago Press, 1999. ("Prologue," "Toward Embodied Virtuality," "Virtual Bodies and Flickering Signifiers" pg 1-49).
- . *Writing Machines*. Cambridge, Mass.: MIT Press, 2002.
- Cayley, John. "The Code is Not the Text." *electronic book review* 26 May 2002. 4 Aug. 2003
<<http://www.electronicbookreview.com/thread/electropoetics/literal>>

Part B: Media History & Theory

Works on Orality and the Transition to Writing:

- Williamson, Craig. "Comparative Translations of the Book Worm Riddle." *A Feast of Creatures: Anglo-Saxon Riddle Songs*. Philadelphia: University of Pennsylvania Press,

1982. 51-52. *Kalamazoo Riddle Group*. Kenyon College. 3 Aug. 2003
<<http://www2.kenyon.edu/AngloSaxonRiddles/amatterpg6.htm>>.
- Lord, Albert. *The Singer of Tales*. Cambridge, MA: Harvard UP, 1960. ("Introduction," pg. 3-12; "Singers: Performance and Training," 13-29; selections from "The Formula," 30-38, 65-67; selections from "The Theme," 68-69, 78-79, 92-98; selections from "Songs and the Song," 99-102, 119-23.)
- Havelock, Eric A. *Preface to Plato*. Cambridge, MA: Harvard Univ. Press, 1963. ("The Homeric Encyclopedia," pg. 61-86; "The Homeric State of Mind," 134-44; "Psychology of the Poetic Performance," pg. 145-64; "Content and Quality of the Poeticised Statement," 165-93; "Psyche or the Separation of Knower from Known," 197-214; "The Recognition of the Known as Object," 215-33.)
- Parkes, M. B. "The Influence of the Concepts of *Ordinatio* and *Compilatio* on the Development of the Book." *Medieval Learning and Literature: Essays Presented to R. W. Hunt*. Ed. J. J. G. Alexander and M. T. Gibson. Oxford: UP Clarendon, 1976. 115-140.; (Rpt. in *Scribes, Scripts, and Readers*. London: Hambledon, 1991. 35-70.)
- Zumthor, Paul. "The Text and the Voice." *New Literary History* 16.1 (Autumn 1984): 67-92.
- Clanchy, M. T.. *From Memory to Written Record: England, 1066-1307*. 2nd ed. Oxford: Blackwell, 1993. ("Introduction," pg. 1-21; "Memories and Myths of the Norman Conquest," 25-43; "Types of Record," 81-113; "Technology of Writing," 114-44; "The Literate Mentality," 185-96; "Hearing and Seeing," 253-93; "Practical Literacy," 328-34; total of 164 pages.)
- Silko, Leslie Marmon. *Storyteller*. New York: Arcade, 1981. ("There is a tall Hopi basket," p. 1; "I always called her Aunt Susie," 3-7; "Storytelling," 94-9.)
- Eisenstein, Elizabeth L.. *The Printing Revolution in Early Modern Europe*. Cambridge: Cambridge Univ. Press, 1983.(pg 3 – 107) [abridged edition of 2-vol. *The Printing Press as an Agent of Change*, 1979.]
- Horkheimer, Max and Theodor Adorno. *The Dialectic of Enlightenment*. Trans John Cuming. New York: Continuum: 1997.
- Benjamin, Walter. "The Storyteller: Reflections on the Work of Nikolai Leskov" *Illuminations*. Trans. Harry Zohn. New York: Schocken Books: 1968. 83-110.
- Eisenstein, Sergei. "Through Theater to Cinema," "The Cinematographic Principle and the Ideogram," "A Dialectic Approach to Film Form." *Film Form* New York: Harcourt, Brace, 1949.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Feminism and Film Theory*. Ed. Constance Penley. New York: Routledge, 1988.
- Hall, Stuart. "Encoding, Decoding." *Cultural Studies Reader*. Ed. Simon During. 2nd ed. New York: Routledge, 1993. 90-103.
- McLuhan, Marshall. *The Essential McLuhan*. New York: BasicBooks, 1995. (Chaps. 1-2, 9, 12, 14, plus Annotated Contents, Books by Marshall McLuhan, Reading List; pg. 13-34, 149-79, 219-32, 270-97, 389-402).
- McLuhan, Marshall. *Understanding Media: The Extensions of Man* London: Routledge, 1994.
- Baudrillard, Jean. "Precession of Simulacra." *Simulacra and Simulation*. Trans. Sheila Faria Glaser. Ann Arbor, Mich.: Univ. of Michigan Press, 1994.
- Baudrillard, Jean. "Requiem for the Media." *For a Critique of the Political Economy of the Sign*. Trans. Charles Levin. St. Louis, MO.: Telos Press, 1981.
- Bush, Vannevar. "As We May Think." *Atlantic Monthly* July 1945: Vol. 176. No. 1, pg 101-108. 4 Aug. 2003 <<http://www.theatlantic.com/unbound/flashbks/computer/bushf.htm>>.

- Shannon, Claude E. *The Mathematical Theory of Communication*. Urbana: University of Illinois Press, 1969. 4 Aug. 2003. [Excerpt.]
 <<http://www.english.ucsb.edu/faculty/ayliu/unlocked/shannon/mathematical-theory.html>>
- Weaver, Warren. "Recent Contributions to the Mathematical Theory of Communication." Claude E. Shannon and Warren Weaver, *The Mathematical Theory of Communication*. Urbana: U. Illinois Press, 1949. "(pg. 95-109, 114-17).
- Wiener, Norbert. *Cybernetics or Control and Communication in the Animal*. 2nd edition. MIT Press, 1965. (Intro and Chaps. 1, 5, 8, 9; pg. 1-44, 116-32, 155-80).
- Manovich, Lev. *The Language of New Media*. Cambridge, Mass: MIT Press, 2001.
- Bolter, Jay David, and Richard Grusin. *Remediation: Understanding New Media*. Cambridge, Mass.: MIT Press, 1999. (pg. 3- 50)
- Kittler, Friedrich A. *Discourse Networks, 1800/1900*. Trans. Michael Metteer with Chris Cullens. Stanford: Stanford Univ. Press, 1990. (pg. xii-xviii from David Wellbury's "Foreword" and pg. 206-229 from "The Great Lalula").
- Steur, Jonathan. "Defining Virtual Reality: Dimensions Determining Telepresence." *Journal of Communication* 42(4) (1992): pg. 79-90.

Part C: Society, Culture, & Information

Primary Works or Examples of Technological/Information Culture:

- Taylor, Frederick Winslow. *The Principles of Scientific Management*. New York: Harper & Brothers, 1911. (Introduction, Chap. 1, and pg. 30-77 from Chap. 2)
- Davidow, William H. and Michael S. Malone. *The Virtual Corporation: Structuring and Revitalizing the Corporation for the 21st Century*. New York: HarperCollins, 1992. (pg. 1-19, 50-72, 184-205, 214-16.)
- Barlow, John Perry. "A Declaration of the Independence of Cyberspace." *Electronic Frontier Foundation*. 4 Aug. 2003 <<http://www.eff.org/~barlow/Declaration-Final.html>>.
- - -. "The Economy of Ideas." *Wired* Mar. 1994: Issue 2.03. 4 Aug. 2003 <http://www.wired.com/wired/archive/2.03/economy.ideas_pr.html>.
- Association for Progressive Communications (APC)*. 4 Aug. 2003 <<http://www.apc.org/en/home>>. [browse to get a sense of the organization's mission, topics, causes]
- Center for Democracy & Technology*. 4 Aug. 2003 <<http://www.cdt.org/>>. [browse to get a sense of the organization's mission, topics, causes]
- Electronic Frontier Foundation*. 4 Aug. 2003 <<http://www.eff.org/>>. [browse to get a sense of the organization's mission, topics, causes]

Readings in the Open Source Movement:

- The GNU Project and the Free Software Foundation*. 4 Aug. 2003 <<http://www.gnu.org/home.html>>. [browse to get a sense of the organization's mission, topics, causes]
- Open Source Initiative*. 4 Aug. 2003 <<http://www.opensource.org/>>. [browse to get a sense of the organization's mission, topics, causes]
- Open Sources: Voices from the Open Source Revolution*. 4 Aug. 2003 <<http://www.oreilly.com/catalog/opensources/book/stallman.html>>. [browse to get a sense of the organization's mission, topics, causes]

- Slashdot*. 4 Aug. 2003 <<http://slashdot.org/>>. [browse to get a sense of the organization's mission, topics, causes]
- Stephenson, Neal. *In the Beginning Was the Command Line*. New York: Avon Books, 1999. <<http://www.cryptonomicon.com/beginning.html>>. 4 Aug. 2003.
- Raymond, Eric S. "The Cathedral and the Bazaar." *first monday* 3.3 (1998). 4 Aug. 2003 <http://www.firstmonday.dk/issues/issue3_3/raymond/>.

Theoretical, Critical Works

- Schumpeter, Joseph A. "Creative Destruction." *Capitalism, Socialism and Democracy*. 1942. New York: Harpert, 1975. 82-85. Course Materials - Alan Liu. 4 Aug. 2003 <<http://www.english.ucsb.edu/faculty/ayliu/unlocked/schumpeter/index.html>>.
- Ehrenreich, Barbara & John. "The Professional-Managerial Class." *Between Labor and Capital: The Professional Managerial Class*. Ed. Pat Walker. Boston: South End, 1979.
- Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. Trans. Geoff Bennington and Brian Massumi. Minneapolis: Univ. of Minnesota Press, 1984.
- Castells, Manuel. *The Information Age: Economy, Society and Culture*. 3 vols. Malden, Mass.: Blackwell, 1996-97. (Vol. 1: The Rise of the Network Society, pg. 1-25, 195-200; Vol. II: The Power of Identity, pg. 1-67)
- Mattelart, Armand. *Networking the World, 1794-2000*. Trans. Liz Carey-Libbrecht and James A. Cohen. Minneapolis: Univ of Minnesota Press, 2000. (Chapters 1, 4, 7).
- Dirlik, Arif. "The Postmodernization of Production and Its Organization: Flexible Production, Work and Culture." *The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism*. Boulder, CO: Westview, 1997.
- Barbrook, Richard, and Andy Cameron. "The Californian Ideology." *La Societa' dell'Information*. Aug. 1995. 3 Aug. 2000 <<http://www.dinicola.it/socinfo/california.htm>>.
- Lessig, Lawrence. *Code and Other Laws of Cyberspace*. New York: Basic Books, 2000. (Preface and Parts I & III; pg. ix-xii, 3-62, 111-212.)
- Critical Art Ensemble. *Electronic Civil Disobedience and Other Unpopular Ideas*. Autonomedia, 1996. Also available online as .pdf files <<http://www.critical-art.net/books/index.html>>
- Critical Art Ensemble. *The Electronic Disturbance*. Autonomedia, 1994. Also available online as .pdf files <<http://www.critical-art.net/books/index.html>>
- Turkle, Sherry. *Life on the Screen: Identity in the Age of the Internet*. New York: Simon & Schuster, 1995. (pg. 9-49, 177-209).
- Dibbell, Julian. "A Rape in Cyberspace; or How an Evil Clown, a Haitian Trickster Spirit, Two Wizards, and a Cast of Dozens Turned a Database into a Society." *Reading Digital Culture*. Ed. David Trend. Malden, Mass.: Blackwell, 2001.
- Nakamura, Lisa. "Race In/For Cyberspace: Identity Tourism and Racial Passing on the Internet." *Reading Digital Culture*. Ed. David Trend. Malden, Mass.: Blackwell, 2001.

12. THEORIES OF LITERATURE AND THE ENVIRONMENT READING LIST

Faculty Committee: Ken Hiltner, Stephanie LeMenager

1. The Emergence of Environmental Thinking

Classical

1. Aristotle, from the *Physics*
2. Bible, *Genesis I-IV, Deuteronomy IV, Song of Solomon, Romans I*
3. Heraclites, from *The Cosmic Fragments*
4. Hesiod, from *Works and Days*
5. Horace, *Epode II*
6. Lecretius, *De Rerum Natura*
7. Ovid, *Metamorphoses I*
8. Plato, *Cratylus* and the central books of the *Republic*
9. Theocritus, *Idylls I & VII*
10. Varro, from *On Agriculture*
11. Virgil, *Eclogues I, IV, & V; Georgics I*

Medieval and Early Modern

12. Thomas Aquinas, from the *Summa Theologica*
13. Francis Bacon, *New Atlantis*
14. William Blake, “A Chimney Sweeper” and “Auguries of Innocence”
15. John Denham, *Cooper's Hill*
16. René Descartes, from *Meditations on First Philosophy*
17. “The Dream of the Rood”
18. John Evelyn, from *Fumifugium*
19. Oliver Goldsmith, “The Deserted Village”
20. Richard Hakluyt, from “Discovery of Guiana by Raleigh”
21. Robert Herrick, “The Hock-cart, or Harvest home”
22. Ben Jonson, “To Penshurst,” “The Praises of a Country Life,” and “To Sir Robert Wroth”
23. Immanuel Kant, from *The Third Critique* (of judgment)
24. Aemilia Lanyer, “The Description of Cooke Ham”
25. John Locke, from *An Essay Concerning Human Understanding*
26. Andrew Marvell, mower poems
27. Alexander Pope, *Windsor Forest*
28. George Puttenham, from *The Arte of English Poesie*
29. Jean Jacques Rousseau, from *A Dissertation On the Origin and Foundation of The Inequality of Mankind*
30. From *Sir Gawain and the Green Knight*
31. Edmund Spenser, from *The Faerie Queene*
32. Baruch Spinoza, from the *Ethics*

19th Century

33. John Clare, from *The Village Minstrel and Other Poems*
34. Emily Dickinson, (selections)
35. Charles Darwin, from *The Origin of Species*
36. Ralph Waldo Emerson, “Nature” (1837)

37. Friedrich Engels, from *The Conditions of the Working Class*
38. George P. Marsh, from *The Earth as Modified by Human Action*.
39. William Morris, from *News from Nowhere*
40. John Muir, from *Our National Parks*
41. John Ruskin, from *Modern Painters*
42. Percy Bysshe Shelley, "Mont Blanc"
43. Henry David Thoreau, *Walden* (complete book)
44. Walt Whitman, *Song of Myself* (1855)
45. William Wordsworth, *Michael* and *The Prelude*

Early 20th Century through the 1950s

46. Mary Austin, "The Scavengers" from *Land of Little Rain* (1903)
47. Martin Heidegger, "The Question Concerning Technology" and "Building, Dwelling, Thinking"
48. Aldo Leopold, *A Sand County Almanac* (complete book).
49. Arthur Lovejoy, "Some Meanings of 'Nature'" and "Nature as Aesthetic Norm"
50. Lewis Mumford, from *The City*

2. First-Wave Environmental Criticism

1960s and '70s

51. Hannah Arendt, "Labor, Work, Action"
52. Wendell Berry, from *The Gift of Good Land*
53. Rachel Carson, *Silent Spring* (complete book)
54. Rene Dumont, "Manifesto for an Alternative Culture"
55. Leo Marx, from *The Machine in the Garden: Technology and the Pastoral Ideal in America*
56. Carolyn Merchant, from *The Death of Nature: Women, Ecology, and the Scientific Revolution*
57. Gary Snyder, from *Turtle Island* (1975)
58. Yi-Fu Tuan, from *Topophilia* (1974)
59. Lynn White, Jr., "The Historical Roots of Our Ecological Crisis"
60. Raymond Williams, from *The Country & the City*; "Nature" and "Culture" from *Keywords*; "Ideas of Nature" from *Culture & Materialism*

1980s

61. Bill Devall and George Sessions, from *Deep Ecology: Living as if Nature Mattered*
62. Bill McKibben, from *The End of Nature*
63. Arne Naess, "The Deep Ecological Movement" and "The Deep Ecology 'Eight Points' Revisited"
64. Paul Shepard, "Ecology and Man—A Viewpoint"
65. Michael Zimmerman, "Rethinking the Heidegger-Deep Ecology Relationship"

1990s

66. Jonathan Bate, from *Romantic Ecology: Wordsworth and the Environmental Tradition*
67. Ulrich Beck, "Risk Society: Towards a New Modernity"
68. Lawrence Buell, from *The Environmental Imagination*; "Toxic Discourse"
69. Jeremy Cohen, from "*Be Fertile and Increase, Fill the Earth and Master It*"
70. William Cronon, "The Trouble with Wilderness"

71. Terry Gifford, "Three Kinds of Pastoral" from *Pastoral*
72. Cheryll Glotfelty, "Introduction: Literary Study in an Age of Environmental Crisis"
73. Donna Haraway, "A Cyborg Manifesto"
74. Robert Pogue Harrison, from *Forests: The Shadow of Civilization*
75. N. Katherine Hayles, from *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (Chapters 1, 11)
76. Ursula K. LeGuin, "The Carrier Bag Theory of Fiction"
77. Michael Pollan, from *Second Nature: A Gardener's Education*
78. Simon Schama, from *Landscape and Memory*
79. Leslie Marmon Silko, "Landscape, History, and the Pueblo Imagination"

3. Second-Wave Environmental Criticism

2000s

80. J. M. Coetzee, from *The Lives of Animals*
81. Mei Mei Evans, "'Nature' and Environmental Justice"
82. Bruce V. Foltz and Robert Frodeman, Introduction to *The Nature of Environmental Philosophy*
83. Greg Garrard, from *Ecocriticism: The New Critical Idiom*
84. Robert T. Hayashi, "Beyond Walden Pond: Asian American Literature and the Limits of Ecocriticism"
85. Ursula Heise, "The Hitchhiker's Guide to Ecocriticism" and "Local Rock and Global Plastic"
86. Michiko Ishimure, "Paradise in the Sea of Sorrow"
87. Dale Jamieson, "Justice: The Heart of Environmentalism"
88. Bruno Latour, "Why Political Ecology has to Let Go of Nature"
89. Juan Martinez-Alier, "The Environmentalism of the Poor" Chapter 1
90. Rob Nixon, "Environmentalism and Postcolonialism" in *Postcolonial Studies and Beyond*
91. Dana Philips, from *The Truth of Ecology: Nature, Culture, and Literature in America*
92. T. V. Reed, "Toward an Environmental Justice Ecocriticism"
93. Richard Watts "Contested Sources: Water as Commodity / Sign in the French Caribbean"
94. Peter Wenz, "Does Environmentalism Promote Injustice for the Poor?"
95. Jennifer Wenzel "Petro-Magic-Realism: Toward a Political Ecology of Nigerian Literature"

The Future of Environmental Criticism

96. Angus Fletcher, from *A New Theory for American Poetry: Democracy, the Environment, & the Future of Imagination*
97. David Harvey, "Spaces of Global Capitalism: Towards a Theory of Uneven Development"
98. Graham Huggan, "'Greening' Postcolonialism: Ecocritical Perspectives" in *Modern Fiction Studies*
99. Richard Kerridge, "Environmentalism and Ecocriticism"
100. Timothy Morton, *Ecology without Nature: Rethinking Environmental Aesthetics*
101. Vandana Shiva, from *Biopiracy*
102. Anna Tsing, *Friction: An Ethnography of Global Connection* (Chapters 3-5, Section II, "Knowledge")
103. Robert N. Watson, from *Back to Nature: The Green and the Real in the Late Renaissance*.