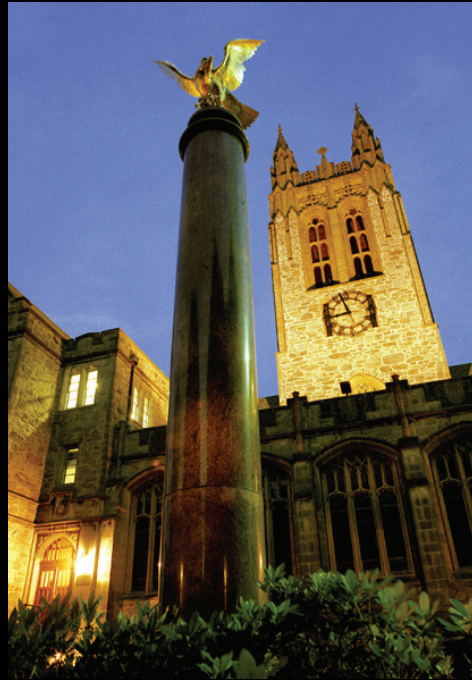


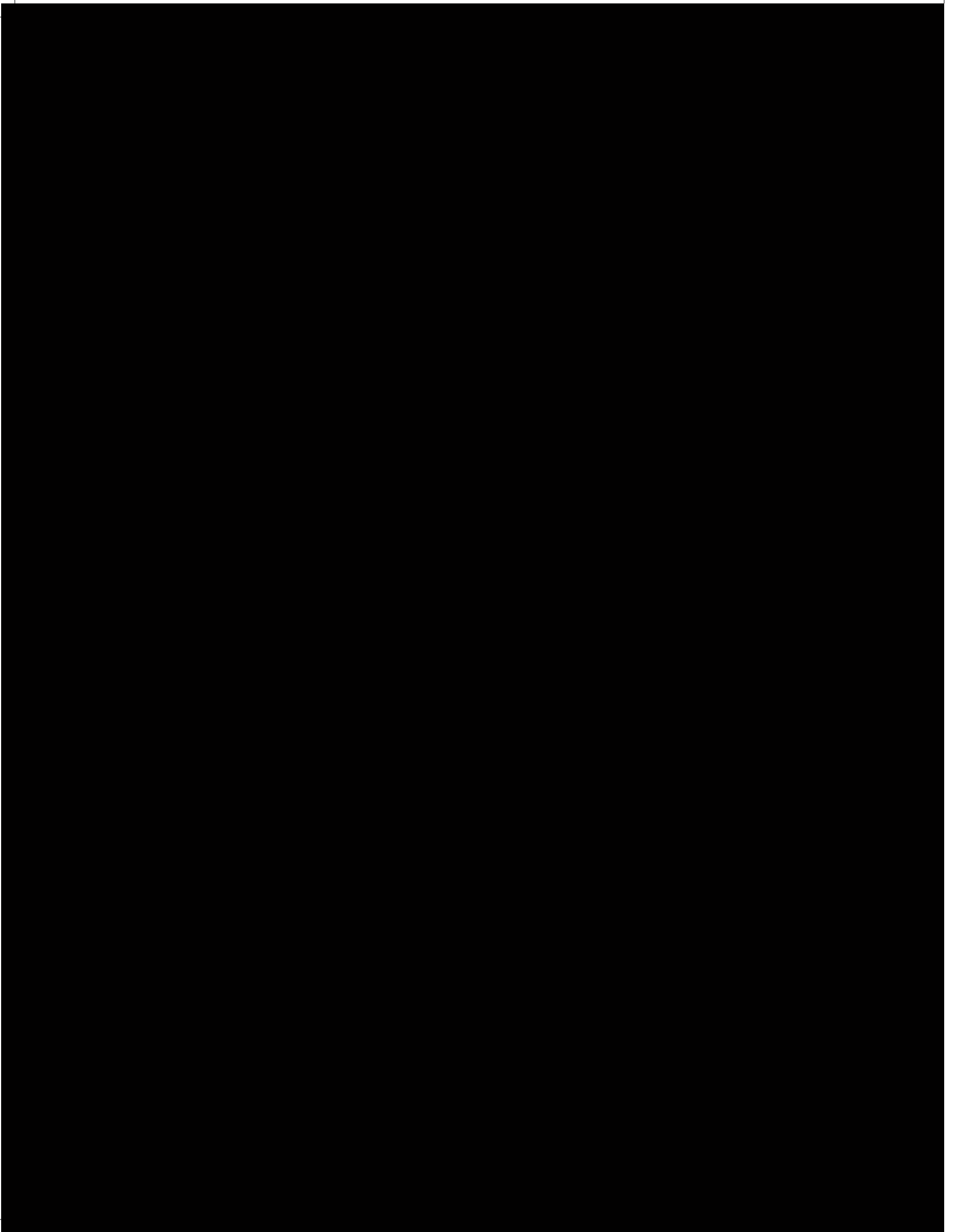
BOSTON COLLEGE

GRADUATE SCHOOL OF ARTS AND SCIENCES



GRADUATE PROGRAM

ENGLISH



GRADUATE PROGRAMS

Boston College offers three graduate degrees in English: the M.A., the M.A.T. and the Ph.D. The M.A. program offers a separate concentration in Irish Literature and Culture.

General Information

Boston College is located six miles west of the center of Boston, easily accessible by public transportation from both Boston and Cambridge. The university is part of one of the richest intellectual and cultural environments in the country, with unparalleled local resources in libraries, archives, museums, public readings and lectures. Boston College is part of a consortium of universities which shares library privileges (including Wellesley, Tufts, Brandeis, M.I.T., University of Massachusetts and Boston University). B.C. also participates in the Graduate Consortium in Women's Studies at Radcliffe College and the Harvard-based Center for Literary and Cultural Studies. Among the university's amenities is its library system, with a rare books collection offering significant holdings in Irish culture, literature and history, British Catholic authors and ethnic studies of Africana and Caribbeana. The University is also fortunate in the collections housed in Boston College's McMullen Museum of Art. Research holdings in the area include the Boston Public Library, the John F. Kennedy Library, the Houghton Library at Harvard University and the Schlesinger Library on the History of Women in America at Radcliffe College.

COLLOQUIA

The English Department at Boston College runs a thriving Graduate Colloquium, which features papers and panels by graduate students and visiting scholars. Students receiving fellowships at both the M.A. and Ph.D. levels teach in the undergraduate classroom, and a Graduate School of Arts and Sciences program offers funds for travel to conferences for students giving professional papers.

FURTHER INFORMATION

For detailed descriptions of courses as well as further information on graduate programs in English at Boston College, visit our website at: <http://www.bc.edu/english>.

The Doctoral Program

Admission to the doctoral program in English is normally restricted to four or five students each year. Candidates are assured of full tuition scholarships and stipends for five years and may apply competitively for one further year. The small size of the program enables unusual faculty-student ratios and flexibility in designing individualized programs. Four doctoral seminars, an Advanced Research Colloquium, and a pedagogy course are required; the rest of the candidate's work is built around graduate courses, tutorials and guided research. Each student shapes his or her own program to prepare for (1) a minor field examination by the end of the second year, (2) a subsequent major field examination, (3) a dissertation field examination, and (4) a doctoral thesis. In the second year, a doctoral student serves as a Teaching Assistant to a professor in the department. In the third and fourth years of the program, candidates teach four courses of their own design: at least one semester of freshman English, an upper-level course in a field or subject of choice, and two more courses selected to provide the best possible range of teaching experience for each individual student.

COURSES

While students' programs are planned to meet their own needs and interests, the following descriptions suggest what a characteristic outline of study might look like. In the first and second years of the program, the student takes a Ph.D. seminar each semester (recent topics have included Shakespearean Appropriations, Topics in American Literature and Culture, Stuart Literature, Bodies and Borders, and What Is Performance?). In addition, the student might take graduate electives open to M.A. and Ph.D. students, or possibly a reading course directed by a faculty member for one or more doctoral students preparing an examination (topics such as feminist theory, African-American literature and James Joyce have been offered recently). During the third and fourth years, a student will often enroll in a graduate course or reading group to help in preparing for an examination. Following the major field examination, ideally by the start of the fourth year, the student uses a dissertation field exam to explore the groundwork for his or her thesis. Then, a prospectus is written and approved, and the dissertation follows.

EXAMINATIONS

Candidates should design their examinations in order to prepare them to work in a variety of periods, genres and literary approaches. Students must take their minor field exam by the end of their second year, and should then work continually on their exams into the fourth year.

Exams can take a variety of forms, focusing on pedagogy, theory, mastery of a specific period, a genre or a group of authors. Some recent minor field exams are Masculinities in the 19th century British novel; Early Modern women writers; William Butler Yeats; Studies in U.S. imperialism. Some recent major field exams are Romantic English Literature; 19th century British poetry; 16th century literature; Anglo-American modernism. Once a student passes his or her major field examination, he or she begins work on a final dissertation field exam that explores a topical area in which the student's dissertation is likely to take place. Customarily, the board for this third exam becomes the advisory board for the dissertation itself, and submission of the dissertation includes an oral defense.

LANGUAGE REQUIREMENT

Students must demonstrate reading ability in two foreign languages or apply their working knowledge of one foreign language and its literature to a critical paper or translation project.

PLACEMENT

Given the department's excellent faculty-student ratio, each doctoral candidate can be guided individually through the processes of developing papers into conference talks and articles for publication, planning and completing a dissertation and negotiating the job market. An Advanced Research Colloquium offered every other year to third- and fourth-year students provides additional support for these tasks. Strong placements for candidates in the last several years testify to the advantages of such individual guidance, which allows students to develop their own interests independently. Our graduates have found tenure-track positions at state universities and private liberal arts colleges.

ADMISSION TO THE PH.D. PROGRAM

Inquiries for admission information should be sent to the Graduate School of Arts and Sciences Admissions Office e-mail address, gsasinfo@bc.edu. Applications may be submitted online at www.bc.edu/gsas. Application materials include the application forms, official transcripts of previous

academic work, a statement of purpose detailing past and future research interests, a critical essay of no more than 20 pages, three letters of recommendation from teachers who know the applicant's work, and GRE scores for both general and subject sections. International applicants must also submit official TOEFL exam score report. The doctoral application deadline is January 2nd.

FINANCIAL AID

Full tuition remission and an annual stipend are offered to all doctoral candidates for five years, including two years of supervised teaching designed in relation to research; there is also a competitive dissertation fellowship for students who are completing their dissertation. In addition, first-year students may compete for a paid research assistantship to assist a faculty member with their research.

The M.A. Program

We have designed the Master of Arts in English degree to serve the goals and needs of a variety of students: those who wish to extend and consolidate their knowledge of the field before moving on to work at the Ph.D. level, and those oriented toward careers in secondary education, publishing or related fields who desire a challenging, rigorous, and up-to-date academic program. We provide solid grounding in both the traditional and expanding canons of literatures written in English, as well as introductory and advanced work in more recently developed interdisciplinary fields. In addition to a wide range of seminars in which students are trained in rigorous scholarly methods and cutting-edge theoretical approaches, we offer several specially designed courses in pedagogy and in the theory, practice and teaching of composition.

FINANCIAL AID

Unlike many M.A. programs, we can offer financial aid to qualified applicants. Twelve first-year M.A. students are given 15-credit scholarships (covering a full year's average tuition). All second-year students are eligible to compete for 24 Teaching Fellowships. Our Teaching Fellow program is one of the best currently available, involving course work and hands-on workshop training before the teaching begins, in addition to ongoing staff workshops and support. For information about other kinds of funding opportunities, please contact the Office of Student Services / Lyons Hall / Boston College / Chestnut Hill, MA 02467 or www.bc.edu/offices/stserv.

COURSE REQUIREMENTS

Candidates pursuing the M.A. degree will be expected to complete courses granting at least 30 credits (that is, 10 courses at three credits each). Three credits must be in a theory course (ordinarily thought of as a course primarily concerned with the study of texts in literary and/or cultural theory) from among the department's regular offerings; and three must be in the "Introduction to Advanced Research" course. We are able to offer a wide variety of courses to M.A. students (ordinarily at least 12 per semester) and limit most courses to 20 students or fewer. Students may devote up to six of the required 30 credits to independent work under the supervision of department faculty, resulting in one or more longer papers. Students wishing to pursue this option should consult with the program director early in their graduate careers.

COMPREHENSIVE EXAMINATIONS

Every student must pass a three-part comprehensive examination which measures his or her mastery of skills integral to advanced literary studies: Textual analysis (Part I), historical placement (Part II), and a theory exam (Part III). The examinations are offered in December and May. Students typically take Part I in their first year and Part III at the end of the semester in which they take their required theory course. Students may not take more than two exams in one semester, and it is not recommended to save more than one exam until May of their final year. Students should consult with the M.A. program director and other faculty to plan an appropriate course of study in anticipation of the examinations and in keeping with their academic goals.

LANGUAGE REQUIREMENT

The language exam is offered at the same time as the comprehensive examinations, and may be taken at any point in the student's program. A wide range of languages will be accommodated for this requirement, and it may be waived if 1) the candidate supplies an undergraduate transcript showing two courses beyond beginning level in a foreign language with grades of B or above (taken within three years of entering the M.A. program), or 2) the candidate successfully completes a 12-week intensive language course administered by the Graduate School of Arts and Sciences at Boston College, or its equivalent.

M.A. IN IRISH LITERATURE AND CULTURE

Candidates seeking the degree in Irish Literature and Culture are required to complete 30 credits of course work. At least 12 of these must be in Irish Studies courses within the English department, and 3 in Irish Studies courses offered by other departments such as History (which has a graduate program in Irish History), Music, and Fine Arts. In addition, students take 9 credits in other electives--commonly, interdisciplinary, cultural studies, or theory courses; and 6 credits of course work in the Irish language. At the end of the entire course of study, candidates take an interdisciplinary oral examination, focusing on a specific period, genre or theme they have chosen through consultation with the Irish Studies faculty. Irish Literature and Culture MA students are eligible for all English Department fellowships.

ADMISSION TO THE M.A. PROGRAM

Normally, students are accepted for the fall semester only. The application deadline for the regular M.A. program, the M.A. in Irish Literature and Culture, and the M.A.T. program is February 1. For the regular M.A. program both the general (verbal and analytical) and the subject Graduate Record Examinations are required.

Application forms should be accompanied by a 1-2 page statement of purpose describing the student's academic training and intellectual goals, an academic writing sample of no more than 20 pages, GRE scores, official transcripts and three letters of application from teachers who know the applicant's work. International applicants must also submit official TOEFL exam scores. Application materials can be obtained online from: www.bc.edu/gsas.

COURSES OFFERED 2011-2012

FALL 2011

EN703	Melville and His Era	Wallace
EN726	Seminar: Exile	Shrayer
EN732	Contemporary Irish Fiction	Smith
EN746	The City in American Literature and Culture	Rotella
EN748	Early American Fiction and Nonfiction	Lewis
EN763	Modern British Fiction	Restuccia
EN771	Victorian Novel	McAleavey
EN789	18th Century Comedies	Chibka
EN804	Beckett on Stage and Screen	Sofer
EN808	Queer Literary Traditions	Ohi
EN830	Wallace Stevens and High Modernism	Mariani
EN835	Race, Nation and the Terrorist Subject	Young
EN858	Debates and Issues in Postcolonial Studies	Seshadri
EN873	Shakespeare	Bicks
EN887	Introduction to Advanced Research	Najarian
EN917	PhD Seminar: Issues and Methods in American Studies	Klein

SPRING 2012

EN741	Bodies/Borders	Tanner
EN752	Contemporary Literary and Cultural Theory	Restuccia
EN780	Readings in Theory	Newmark
EN784	Studies in Early Modern Poetry	Haskin
EN790	Fashioning the Nation: 18th Century Studies	Wallace
EN802	Joyce's Ulysses	Howes
EN819	British Romanticism and Imperial Culture	Richardson
EN825	Composition Theory and the Teaching of Writing	Tobin
EN840	Contemporary American Fiction	Song
EN857	American Nature Writing	Kern
EN887	Introduction Advanced Research	Stanton
EN888	Interim Study	Lydenberg
EN893	Contemporary Irish Drama	O'Leary
EN901	PhD Seminar: Shakespearean Appropriations	Crane

FACULTY

CAROLINE BICKS

Ph.D., Stanford University

Teaches English Renaissance literature and culture, especially Shakespeare, women, and the production of gender and the body in medical discourse. She is the author of *Midwiving Subjects in Shakespeare's England* and is currently working on a study of girlhood in the English Renaissance.

ROSEMARIE BODENHEIMER

Ph.D., Boston College

Teaches the Victorian and Modern novel, Victorian studies, and autobiographical narrative. She is the author of *The Politics of Story in Victorian Social Fiction*, *The Real Life of Mary Ann Evans: George Eliot, Her Letters and Fiction*, and *Knowing Dickens*.

AMY BOESKY

Ph.D., Harvard University

Teaches English Renaissance literature and culture. She is the author of *Founding Fictions: Utopias in Early Modern England* and articles on various topics in seventeenth-century literature and culture. She is currently writing on desire and time in early modern England.

ROBERT CHIBKA

Ph.D., Cornell University

Teaches courses on eighteenth-century British novels, prose fiction, and fiction-writing. He has published articles about works by Sterne, Fielding, Behn, Borges, Hawthorne, and Edward Young; a novel, *A Slight Lapse*; and shorter fiction.

MARY CRANE

Ph.D., Harvard University

Teaches English Renaissance literature and culture, 1500-1660, and is the author of *Framing Authority: Sayings, Self and Society in Sixteenth Century England*, and *Shakespeare's Brain: Reading with Cognitive Theory*.

PAUL DOHERTY

Ph.D., University of Missouri

Teaches composition and James Joyce. He is particularly interested in the entwined academic history of composition and literature.

RHONDA FREDERICK

Ph.D., University of Pennsylvania

Teaches literatures of the African diaspora, especially of Afro-Caribbean and African American. She is interested in theories of post-coloniality, the impact of migration on identity formation, gender and sexuality in American literature, and in detective and science fiction/fantasy novels. She is currently examining post-colonial subjectivity in nineteenth-century Caribbean women's autobiography and is beginning a project on Caribbean writers in the Harlem Renaissance. Her book, *Colón Man a Come: Mythographies of Panamá Canal Migration*, is forthcoming.

ELIZABETH GRAVER

M.F.A., Washington University

Teaches creative writing workshops, as well as courses on twentieth-century fiction and Women's Studies. She is the author of a collection of short stories, *Have You Seen Me?*, and three novels, *Unravelling*, *The Honey Thief*, and *Awake*.

DAYTON HASKIN

Ph.D., Yale University

Teaches sixteenth- and seventeenth-century literature and comparative literature. He is the author of *Milton's Burden of Interpretation* and of *John Donne in the Nineteenth Century* and is a member of the Advisory Board for *The Variorum Edition of the Poetry of John Donne*. His current project frequently takes him, and his students, into the archives of various colleges, to work on reconstructing the early history of teaching English literature, especially Shakespeare.

MARJORIE HOWES

Ph.D., Princeton University

Teaches nineteenth and twentieth-century Irish literature, late Victorian literature, Anglo-American Modernism, Feminist Studies, and Postcolonial Studies. She is the author of *Yeats's Nations: Gender, Class, and Irishness*, and *Colonial Crossings: Figures in Irish Literary History*, the Co-editor of *Semicolonial Joyce* and *The Cambridge Companion to W.B. Yeats*, the editor of *Bram Stoker's Dracula*, and a contributing editor of *The Field Day Anthology of Irish Writing, Volume 4*.

ROBERT KERN

Ph.D., Harvard University

Teaches a variety of courses in nineteenth and twentieth-century American poetry and American nature writing. He is the author of *Orientalism, Modernism, and the American Poem*, and of articles on Keats, Frost, Robert Creeley, and Gary Snyder, among others. He is currently working and writing in the field of ecocriticism, investigating the representation of nature in literature and the various ways in which texts and the environment intersect.

CHRISTINA KLEIN

Ph.D., Yale University

Academic specializations: transnational American studies, Asian cinema, the literature and culture of America's encounters with Asia. Prof. Klein is the author of *Cold War Orientalism: Asia in the Middlebrow Imagination, 1945-1961* and is currently writing a book about the globalization of U.S. and Asian film industries. Her work has been published in *Cinema Journal*, *Comparative American Studies*, *Western Historical Quarterly*, *Journal of Chinese Cinemas*, and the Los Angeles Times.

PAUL LEWIS

Ph.D., University of New Hampshire

The author of two books—*Cracking Up: American Humor in a Time of Conflict* and *Comic Effects: Interdisciplinary Approaches to Humor in Literature*—and of articles on humor, gothic fiction, and American literature and culture: 1790-1860. Lewis is also a freelance writer, a member of the editorial board of *HUMOR: International Journal of Humor Research* and a columnist for *Tikkun* magazine.

ROBIN LYDENBERG

Ph.D., Cornell University

Teaches literary theory, psychoanalysis, visual culture and the historical avant-gardes. She is the author of *Word Cultures: Radical Theory and Practice in William Burroughs' Experimental Fiction*; co-editor of *William Burroughs at the Front: Critical Reception 1959-89*, and co-editor of *Feminist Approaches to Theory and Methodology: An Interdisciplinary Reader*. Her recent publications have focused on the theory and practice of site-specific art.

PAUL MARIANI

Ph.D., Graduate Center of the City University of New York

Paul Mariani holds a Chair in English Literature. He specializes in American and British Poetry (1870—Present), biography, religion and literature, and creative writing. He has published over 200 essays, introductions, chapters in anthologies and scholarly encyclopedias, and reviews and is the author of 16 books. These include five biographies—*William Carlos Williams: A New World Naked*; *Dream Song: The Life of John Berryman*; *Lost Puritan: A Life of Robert Lowell*; *The Broken Tower: A Life of Hart Crane*; and *The Havoc & the Glory: A Life of Gerard Manley Hopkins*. In addition, he has published six volumes of poetry: *Timing Devices*, *Crossing Cocytus*, *Prime Mover*, *Salvage Operations* *New and Selected Poems*, *The Great Wheel*, and *Deaths & Transfigurations*, as well as four critical studies: *A Commentary on the Complete Poems of Gerard Manley Hopkins*; *William Carlos Williams: The Poet & His Critics: A Usable Past: Essays on Modern & Contemporary Poetry*; and *God & the Imagination: On Poets, Poetry, and the Ineffable*. He is also the author of a spiritual memoir, *Thirty Days: On Retreat with the Exercises of St. Ignatius*. His awards include a Guggenheim Fellowship and several National Endowment for the Arts and National Endowment for the Humanities Fellowships, and was a Finalist for the NBA in biography. He has taught poetry workshops, read his poetry, and lectured across the nation and abroad. He is working on a new book of poems and a critical biography of the poet, Wallace Stevens.

PAULA MATHIEU

Ph.D., University of Illinois at Chicago

Teaches composition and rhetoric, especially focusing on community-based writing as social action, cultural studies, and rhetorical studies of public cultures. She is co-editor of *Beyond English, Inc.: Curriculum and Discipline for the 21st Century*, with Claude Mark Hurlbert and David Downing. She has published articles on rhetoric and economics, cultural studies in composition, technology and writing, and her three years' work with homeless writers in Chicago.

SUZANNE MATSON

Ph.D., University of Washington

Chair of the Department

Teaches creative writing workshops, contemporary poetry, and a form and theory course on poetics. She has published two books of poetry, *Sea Level* and *Durable Goods*; three novels, *The Hunger Moon*, *A Trick of Nature*, and *The Tree-Sitter*; critical essays on contemporary poetry; and autobiographical essays.

MAIA McALEAVEY

Ph.D., Harvard University

Maia McAleavey enjoys teaching and discussing the history of the novel, gender and sexuality, narrative conventions and distinctions, and all aspects of nineteenth-century British literature and culture. Her courses often include texts by Jane Austen, Charlotte Bronte, Wilkie Collins, Charles Dickens, George Eliot, Thomas Hardy, and Henry James, among others.

JAMES NAJARIAN

Ph.D., Yale University

Teaches Victorian poetry and prose. He is especially interested in poetic inheritance in a post-romantic context. He has articles published or forthcoming on Matthew Arnold, Wilfred Owen and Holocaust denial, and is the author of *Victorian Keats: Manliness, Sexuality, and Desire*.

JOSEPH NUGENT

Ph.D., University of California, Berkeley

Teaches 19th and 20th century Anglo-Irish literature, the Victorian novel, and Irish language. Research interests revolve around James Joyce (esp. *Finnegans Wake*), masculinity studies, Irish religious discourse, and nationalism. Articles published or forthcoming on Joyce, Irish homiletics, and on emulation and clerical training. He is currently working on a book on manliness in representations of the Irish priesthood around the turn of the twentieth century.

KEVIN OHI

Ph.D., Cornell University

Teaching and research interests include queer theory, aestheticism and decadence, late-Victorian prose and fiction, film, deconstruction, psychoanalysis, and English and American novels of the nineteenth and twentieth centuries. He is the author of *Innocence and Rapture: The Erotic Child in Pater, Wilde, James, and Nabokov* and of articles that have appeared in journals such as *ELH*, *African American Review*, *GLQ*, *Camera Obscura*, *Cinema Journal*, *Genre*, *Victorian Literature and Culture*, and *The Henry James Review*. He has recently completed a book on Henry James and is beginning a new project on queer literary transmission.

PHILIP O'LEARY

Ph.D., Harvard University

Teaches courses in medieval and modern Irish literature. He is the author of *The Porse Literture of the Gaelic Revival, 1881-1921*; *Deirc an Dochais: Leamh ar Shaothar Phadhraic Oig Ui Chonaire*, and *Gaelic Prose in the Irish Free State, 1922-1939*. He is also the co-editor, with Margaret Kelleher, of the two-volume Cambridge History of Irish Literature.

FRANCES RESTUCCIA

Ph.D., University of California, Berkeley

Teaches contemporary literary and cultural theory and modernism (e.g., the modern European and British novel), topics in psychoanalytic theory, and film & film theory. She is the author of three books: *James Joyce and the Law of the Father*, *Melancholics in Love: Representing Women's Depression and Domestic Abuse*, and *Amorous Acts: Lacanian Ethics in Modernism, Film, and Queer Theory*. She has also published essays on authors such as Austen, Wharton, Woolf, Forster, Greene, Kundera, Sebald as well as on psychoanalysis and contemporary film. She is the editor of a series on contemporary theory for Other Press and co-chairs the "Psychoanalytic Practices" seminar at The Humanities Center at Harvard.

ALAN RICHARDSON

Ph.D., Harvard University

Teaches British Romantic literature and culture, nineteenth-century British children's literature, and gender and cultural studies. He is the author of *British Romanticism and the Science of the Mind: Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832*; and *A Mental Theater: Poetic Frama and Consciousness in the Romantic Age*. He is the editor of a collection of Romantic-era antislavery verse; an edition of Orientalist fiction; and an edition of *Early Black British Writing*. He is also co-editor of *Romanticism, Race, and Imperial Culture*.

CARLO ROTELLA

Ph.D., Yale University

Teaches American Studies, urban literatures and cultures, American literature, and creative nonfiction writing. He is the author of *Cut Time: An Education at the Fights*, *Good with Their Hands: Boxers, Bluesmen, and Other Characters from the Rust Belt*, and *October Cities: The Redevelopment of Urban Literature*. His essays and articles have appeared in *Critical Inquiry*, *The American Scholar*, *Transition*, *DoubleTake*, *Harper's*, *the New York Times Magazine*, *the Washington Post Magazine*, and *The Best American Essays*.

KALPANA RAHITA SESHADRI

Ph.D., Tufts University

Specializes in post-colonial theory and Anglophone literatures, and the history of the idea of race. Her research is located in an intersection between continental philosophy and literature, as well as Marxism and psychoanalysis. She is the author of *Desiring Whiteness: A Lacanian Analysis of Race* and is the co-editor of *The Pre-Occupation of Post-Colonial Studies*. At present, she is completing a book about language and humanness entitled *HumaAnimal: Tales of the Bio-Political*.

MAXIM SHRAYER

Ph.D. in Russian Literature, Yale University

Professor of Russian and English, Shrayer teaches courses on nineteenth and twentieth-century Russian and comparative literature, modern Jewish literature in Diaspora, and literary translation. Shrayer's books include: *The World of Nabokov's Stories* (1999), *Nabokov: Themes and Variations* (2000), *Russian Poet/Soviet Jew* (2000) and three collections of Russian-language poetry. Shrayer is the editor of the forthcoming *Selected Poems*, by Genrikh Saggir, *Jonah and Sarah: Jewish Stories of Russia and America*, by David Shrayer-Petrov and the two-volume *Anthology of Jewish-Russian Literature, 1800-2000*.

JAMES SMITH

Ph.D., Boston College

Specializes in Irish literature and culture, cultural studies, and the application of post-colonial theory to an Irish context. He teaches graduate seminars on modern and contemporary Irish fiction, and on Ireland's colonial contexts. He is the author of *Ireland's Magdalen Laundries and the Nation's Architecture of Containment* the editor of *Two Irish National Tales: Maria Edgeworth's Castle Rackrent and Sydney Owenson's (Lady Morgan's) The Wild Irish Girl*.

ANDREW SOFER

Ph.D., University of Michigan

Director of the departmental Honors Program

Teaches dramatic literature, specializing in Renaissance and modern drama. He holds a M.F.A. in Directing and is interested in performance as an aid to textual interpretation. He is author of *The Stage Life of Props* and is writing a book on theatre and invisibility. A widely published poet, he also teaches creative writing.

MIN SONG

Ph.D., Tufts University

Teaches Asian American, ethnic American, and twentieth-century American literature, with a special interest in cultural studies and literary theory. He is the author of *Strange Future: Pessimism and the 1992 Los Angeles Angeles Riots*, co-editor of *Asian American Studies: A Reader*, and has published several articles in journals and essay collections on Asian American literature and culture.

ROBERT STANTON

Ph.D., University of Toronto

Teaches Old and Middle English language and literature, medieval women's literature, translation theory, popular medievalism, research methods, and writing. He has published articles on Old English translation techniques, Anglo-Saxon homilies, and domestic violence in twelfth-century saints' lives. He is the author of *The Culture of Translation in Anglo-Saxon England*.

LAURA TANNER

Ph.D., University of Pennsylvania

Teaches twentieth-century American literature, American modernism, narrative and representation, and special-topic courses on the body in literature. She is the author of *Lost Bodies: Inhabiting the Borders of Life and Death* and *Intimate Violence: Rape and Torture in Twentieth-Century Fiction*.

LAD TOBIN

Ph.D., University of New Hampshire

Director of the First-Year Writing Program. He teaches writing, rhetoric, and composition theory and is the author of two books: *Writing Relationships* and *Reading Student Writing*. His creative nonfiction has appeared in *Fourth Genre*, *Slow Trains*, and *College English*.

BETH KOWALESKI WALLACE

Ph.D., Columbia University

Teaches eighteenth-century British literature and culture and literary and feminist theory. She is the author of *The British Slave Trade in Public Memory*, *Consuming Subjects: Women, Shopping, and Business in the 18th Century*, and *Their Fathers' Daughters: Hannah More, Maria Edgeworth, and Patriarchal Complicity*.

JAMES WALLACE

Ph.D., Columbia University

Teaches American literature before 1865, American Studies, and New Historicism. He has published articles on James Fenimore Cooper, Nathaniel Hawthorne, Herman Melville, and Louisa May Alcott and is the author of *Early Cooper and His Audience*. He is currently working on representations of race in the Early Republic (1820-1850).

CHRISTOPHER WILSON

Ph.D., Yale University

Teaches nineteenth and early twentieth-century American literature and culture, literary journalism, and cultural studies. He is the author of *The Labor of Words: Literary Professionalism in the Progressive Era*; *White Collar Fictions: Class and Social Representation in American Literature*; and *Cop Knowledge: Police Power and Cultural Narrative in 20th Century America*.

JUDITH WILT

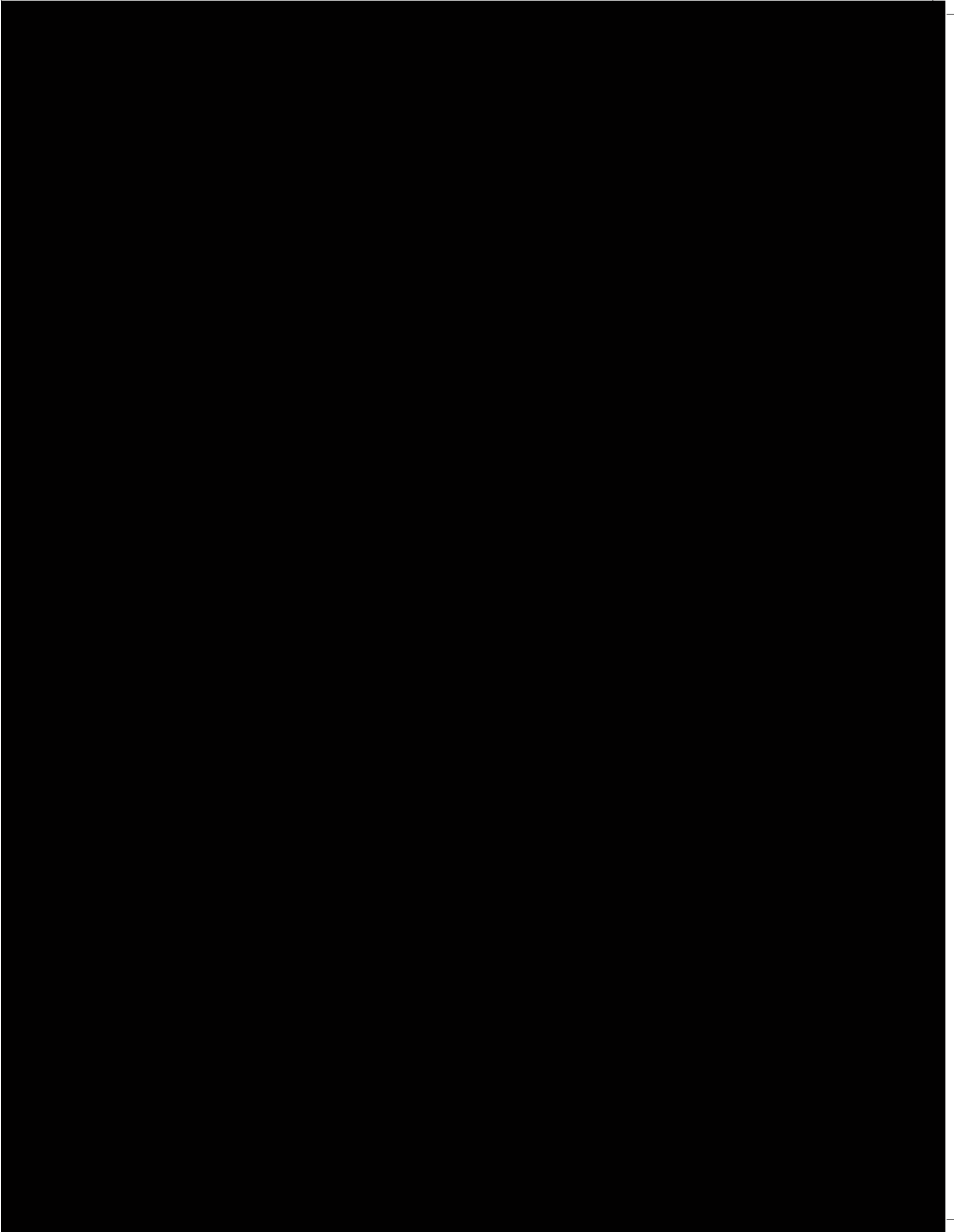
Ph.D., Indiana University

Teaches nineteenth and twentieth century British fiction, Women's Studies, religion and literature, and popular-culture genres. She has published books on George Meredith, and Walter Scott, as well as *Ghosts of the Gothic: Austen, Eliot and Lawrence, and Abortion, Choice, and Contemporary Fiction: The Armageddon of the Maternal Instinct*, and more recently *Behind Her Times: Transition England in the Novels of Mary Arnold Ward*.

CYNTHIA YOUNG

Ph.D., American Studies, Yale University

Specializes in literature and culture of the African Diaspora, U.S. popular culture, race and cultural theory, African American and U.S. Ethnic literatures. Her most recent projects are on black British and black American cultural politics and popular culture after 9/11.





BOSTON COLLEGE

GRADUATE SCHOOL OF ARTS AND SCIENCES

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