



Graduate Student Handbook

M.A. Program in English

Loyola Marymount University

(Updated Summer 2006)



Books, books, books!
I had found the secret of a garret-room
Piled high with cases in my father's name,
Piled high, packed large, -- where, creeping in
 And out
Among the giant fossils of my past,
Like some small nimble mouse between
 the ribs
Of a mastodon, I nibbled here and there
At this or that box, pulling through the gap,
In heats of terror, haste, victorious joy,
The first book first. And how I felt it beat
Under my pillow, in the morning's dark,
An hour before the sun would let me read!
My books!

Elizabeth Barrett Browning,
Aurora Leigh



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A message from the Director of English Graduate Studies

Welcome to Loyola Marymount's graduate program in English! I hope that you will find your time spent here to be a period of academic growth and enrichment. This handbook is meant to serve as a preliminary orientation to the program and an introduction to the school's facilities. Please feel free to visit me with any questions you might have.

Best wishes for a successful program of study,

Dr. Paul Harris
Director of English Graduate Studies

Phone: (310) 338-4452
Email: pharris@lmu.edu

I. The Program

Program Sequence for Full and Part-Time Literature and Writing Emphasis Students

--Estimated Completion Time for Full-Time Students: Two Years

--Estimated Completion Time for Part-Time Students: Four Years

Students who choose the **Literature Emphasis** must successfully complete ten courses (30 semester hours), four of which must be 600-level graduate seminars, and pass the Comprehensive Examination (0 semester hours). Curriculum requirements for the Literature Emphasis are as follows:

Contemporary Critical Theory (1)

Major Writer (1)

Literature and Theory Electives (5-7)

Creative Writing Seminar (0-2)

Critical Methodology (1) *

Comprehensive Examination

**The Critical Methodology course requirement only applies to students who enrolled Fall '06 or later. Those students who began their course work prior Fall '06 are not required to take Critical Methodology and can take a Literature or Theory Elective in its place. See further notes on this course under Course Selection Guidelines.*

Students who choose the **Creative Writing Emphasis** must successfully complete ten courses (30 semester hours), four of which must be 600-level graduate seminars, complete a creative thesis, and pass the Comprehensive Examination (0 semester hours). Curriculum requirements for the Creative Writing Emphasis are as follows:

Contemporary Critical Theory (1)

Major Writer (1)

Creative Writing Seminar (3-4)

Literature and Theory Electives (2-3)

Creative Thesis (1)

Critical Methodology (1)*

Comprehensive Examination

** The Critical Methodology course requirement only applies to students who enrolled Fall '06 or later. Those students who began their course work prior Fall '06 are not required to take Critical Methodology and can take a Literature or Theory Elective in its place. See further notes on this course under Course Selection Guidelines.*

Students who choose the **Writing Rhetoric and Composition** must successfully complete ten courses (30 semester hours), four of which must be 600-level graduate seminars, complete a creative thesis, and pass the Comprehensive Examination (0 semester hours). Curriculum requirements for the Rhetoric Emphasis are as follows:

- Contemporary Critical Theory (1)
- Major Writer (1)
- Literature and Theory Electives (2)
- Rhetoric and Composition Theory and Practice (4)
- Linguistics or Reading Theory (1)
- Critical Methodology (1)*
- Comprehensive Examination

** The Critical Methodology course requirement only applies to students who enrolled Fall '06 or later. Those students who began their course work prior Fall '06 are not required to take Critical Methodology and can take a Literature or Theory Elective in its place. See further notes on this course under Course Selection Guidelines.*

Those students who wish to complete the program in two years, but who want to avoid the heavy course load in the Fall semester, have the option of taking Literature and Theory Electives during the Summer sessions. 600-level courses are frequently offered in the Summer; students should meet with the graduate advisor for scheduling suggestions.

Thinking About the Future and Planning Your Curriculum

When planning your curriculum, it is wise to consider your post-graduation plans. The Graduate Program in English at Loyola Marymount University offers a wealth of opportunities for students who wish to prepare for the world beyond school.

1. If you are considering continuing your graduate education beyond the MA, keep in mind that almost all doctoral programs require proficiency in at least one foreign language. There are many economical options for sharpening your foreign language skills including language programs through the LMU Continuing Education Program and UCLA Extension's language programs. (Former students preparing for doctoral studies have found UCLA Extension's intensive summer program in a language particularly helpful.) The LMU Continuing Education Program can be contacted at (310) 338-1971, and is located in University Hall Room 1840. UCLA's Extension office can be reached by calling (310) 825-9971.
2. If you are planning to pursue a Ph.D., it is wise to consider your research interests early and to plan your curriculum accordingly, as most programs are attracted to focused individuals with a specific scholarly agenda. Should you need letters of recommendation, approach those professors who are familiar with your work and are aware of your research interests. Allow your recommenders at least two months to write the recommendation and be sure to include mailing information and addressed, stamped envelopes, etc..
3. Consider an internship in your field of interest. In an increasingly competitive job market, employers are interested in actual work experience in addition to academic achievement. Internships are available for course credit (via independent studies) in a variety of professional areas. Interested students should contact Dr. Linda Bannister at University Hall Room 3875 or by phone at (310) 338-2854.
4. LMU's Job Placement and Development Services (located in University Hall Room 1300) provide information and listings for hundreds of off-campus jobs in a range of fields. They also offer career counseling and resume/interview workshops. They can be reached at (310) 338-2871.
5. If you are considering teaching as a profession, the Learning Resource is a great place to gather experience (and get paid for it). The LRC (located on the Second floor of the Daum Hall) is always interested in hiring graduate students from the English Department to tutor undergraduates on their writing skills. For more information, contact Dr. Marcia Albert at (310) 338-7702 or by e-mail at malbert@lmu.edu.
6. For more information about LMU's Graduate Programs go to <http://www.lmu.edu/pages/163.asp>.

Graduate Advisor

The department's graduate student advisor is Dr. Paul Harris, the Director of English Graduate Studies. Please meet with your advisor regularly to confirm that you are fulfilling the requirements for your program of study and are aware of all pertinent deadlines. The graduate advisor can aid you in selecting a curriculum appropriate to your plans for the future. The graduate advisor can also direct you to important departmental resources such as the file of Ph.D. program information booklets.

Dr. Harris' contact information:

Phone: (310) 338-4452

Email: pharris@lmu.edu

Course Selection Guidelines

Before you select a schedule of classes you should meet with your advisor, the Director of English Graduate Studies. You can confirm that you are fulfilling the requirements for graduation and are molding your curriculum to your post-graduation plans by consulting with your advisor on a regular basis.

Here are some additional suggestions:

1. Critical Methodology is required to be taken in the first semester of attendance. This course serves as a foundation for graduate studies in the Department of English and introduces students to advanced reading, writing, and researching methods. Only students coming in Fall '06 or later are required to take the course. Students that began their coursework prior to Fall '06 or have had similar prior coursework or experience may replace this course with a Literature or Theory Elective.
2. Begin taking 600-level courses early in your program. You must complete at least four 600-level courses in order to graduate and, as 600-level courses require additional research and writing, it is wise to consider other time commitments that you might have over the duration of your program.
3. All students must successfully complete Contemporary Critical Theory with a grade of C or better. It is suggested that this course requirement be fulfilled in the first semester of the program, so that students have a solid critical foundation for the rest of their course work.
4. Consider the scope of your program. The department strongly suggests that students take courses in as many of the following areas as possible:
 - Old English, Middle English, or Renaissance literature
 - Restoration or 18th-Century literature
 - 19th-Century or Modern English literature
 - American literature
 - A literary genre

The acquisition of a view of literary history, with all of its shifts in style and content, will be an invaluable tool as you leave the program. Also, a scholarly perspective of literature encompassing as many eras and genres as possible will prove invaluable for the Comprehensive Examination, when the ability to make connections between works and authors is key.

5. If a course in another department is essential to your research interests, discuss curricular and credit options with your advisor.
6. Remember: In order to take the Comprehensive Examination, you must enroll in English 691 (MA Examination). Also, if you are a Writing Emphasis student, you must enroll in English 697 (Creative Writing Thesis) in order to receive course credit for your thesis.
7. Keep apprised of deadlines. Plan on visiting the Office of the Registrar the semester before you intend to graduate in order to fill out the necessary paperwork and file for graduation. The Degree Application Form is available online at <http://www.lmu.edu/pages/1262.asp>.
8. As graduate students, you must receive a B or better in all 500-level courses and a C or better in all 600-level courses in order to receive credit towards your degree. In addition, failure to maintain a B average will result in academic probation and might lead to disqualification from the program. See the Graduate Bulletin for more information.
9. Try to decide early in the semester if you wish to drop a course. Usually students have one week after the semester begins to drop a course without financial penalty. After the no-penalty drop date, students have approximately four weeks to drop the course from their schedule. **If you drop a course after the no-penalty drop date, you will not get your money back for the course and a "W" (withdraw) will appear on your transcript.** Always double check these deadlines with the Graduate Bulletin schedule.
10. For more information visit the LMU English Department's Web site at <http://bellarmine.lmu.edu/english/lmu-engl-index.html>

Registering for Classes

Class offerings for the following semester and summer sessions are published in LMU's *Schedule of Classes Bulletin*. Hard copies of the *Bulletin* are available in the Registrar's office or online at <http://www.lmu.edu/pages/1269.asp>. Continuing LMU students should register using the ROAR or PROWL systems. New and visiting students must complete and return the Registration Form in the *Schedule of Classes Bulletin*. For more information about registering for classes, contact the Office of the Registrar:

Phone: 310.338.2740

Fax: 310.338.4466

E-Mail: registrar@lmu.edu

Location: St. Robert's Hall

or go to <http://www.lmu.edu/pages/1250.asp>.

ROAR (Remote On-Line Access)

The Lion's ROAR is LMU's telephone Remote On-Line Access Information service. You can use the Lion's ROAR to add or drop classes. Here are some helpful hints:

1. Be prepared. Complete the worksheet in the Schedule of Classes bulletin. Have your pin number ready. You will be disconnected from the Lion's ROAR if there is a significant delay in your selections.
2. Call as close to your designated registration date as possible. Graduate students are allowed to register before undergraduates and, as many classes fill up quickly, early registration might be an important factor in getting the classes you want.
3. Remember to wait for confirmation after you have made your selections. After you have completed a registration request, the Lion's ROAR will ask you to hold while it verifies your enrollment in the course. Do not hang up until you have received official confirmation.
4. In order to assure accuracy, use the Lion's ROAR and select the option which allows you to hear your confirmed schedule. If you have any questions or problems, call the ROAR Help Line, Monday through Friday, 8am-5pm, at (310) 338-2740.

The ROAR number is (310) 338-7769.
Call between the hours of 7am and 7pm.

PROWL (Personal Records Online Web Link)

Prowl is LMU's online system for adding/dropping classes and for viewing your academic records, financial information, and the schedule of classes. Prowl can also be accessed via Manegate: <http://manegate.lmu.edu/cp/home/loginf>

1. Before you begin, complete the Web Registration Worksheet located at <http://registrar.lmu.edu/prowl/webregws.htm>. This page also contains valuable registration information.
2. Access PROWL on the login page located at <http://www.lmu.edu/pages/1267.asp>. It can
3. You will need two things to log in: Your Student ID number and your 6-digit PIN (usually the Student ID is your social security number and the password is your date of birth, MMDDYY). Your PIN is set by the Registrar's Office and is the same one that is used to access the ROAR system. Do not give your PIN to anyone! If you need a PIN or have forgotten it, you can have it issued or reset by presenting valid identification at the Office of the Registrar in St. Robert's 107.
4. Click on the **Student Services and Financial Information** link. Access **Registration and Schedule → Add/Drop Classes → Select Term → Submit**.
5. Select your classes. Be sure to log out when you are finished.

Possible Schedules by Emphasis

Following this section is a series of charts outlining various scheduling possibilities. Note that there are many ways of completing the program and that these charts are meant to serve as a general guide, not as a solidified plan. Consult with your advisor to decide upon a sequence which best meets your particular needs.

Possible Full-Time Schedule (without Summer sessions) Possible Schedules by Emphasis

Following this section is a series of charts outlining various scheduling possibilities. Note that there are many ways of completing the program and that these charts are meant to serve as a general guide, not as a solidified plan. Consult with your advisor to decide upon a sequence which best meets your particular needs.

Possible Full-Time Schedule (including Summer sessions) for a Student with an Emphasis in Literature

<u>YEAR 1</u>		
<u>FALL</u>	<u>SPRING</u>	<u>SUMMER</u>
1. Critical Methodology* (3 units) 2. Creative Writing Seminar or Literature and Theory Electives (3 units)	1. Major Writer (3 units) 2. Contemporary Critical Theory (3 units)	1. Literature and Theory Electives (3 units) 2. Literature and Theory Electives (3 units)
<u>Units for Fall:</u> 6	<u>Units for Spring:</u> 6	<u>Units for Summer:</u> 6
		<u>Total Units for Year 1:</u> 18
<u>YEAR 2</u>		
1. Creative Writing Seminar or Literature and Theory Electives (3 Units) 2. Literature and Theory Electives (3 units)	1. Literature and Theory Electives (3 units) 2. Literature and Theory Electives (3 units) 3. Comprehensive Examination (0 units)	
<u>Units for Fall:</u> 6	<u>Units for Spring:</u> 6	<u>Total Units for Year 2:</u> 12
		<u>Total Units for Program:</u> 30

Possible Full-Time Schedule (without Summer sessions) for a Student with an Emphasis in Literature

<u>YEAR 1</u>		
<u>FALL</u>	<u>SPRING</u>	
1. Critical Methodology* (3 units) 2. Literature and Theory Electives (3 units) 3. Literature and Theory Electives (3 units)	1. Creative Writing Seminar or Literature and Theory Electives (3 units) 2. Contemporary Critical Theory (3 units)	
<u>Units for Fall:</u> 9	<u>Units for Spring:</u> 6	<u>Total Units for Year 1:</u> 15
<u>YEAR 2</u>		
1. Major Writer Seminar (3 units) 2. Literature and Theory Electives (3 units) 3. Literature and Theory Electives (3 units)	1. Creative Writing Seminar or Literature and Theory Electives (3 units) 2. Literature and Theory Electives (3 units) 3. Comprehensive Examination (0 units)	
<u>Units for Fall:</u> 9	<u>Units for Spring:</u> 6	<u>Total Units for Year 2:</u> 15
		<u>Total Units for Program:</u> 30

** Students who began coursework prior to Fall '06 are not required to take Critical Methodology, also incoming students may be exempt if they have prior coursework or experience that make taking this class unnecessary, see the graduate advisor if you have questions.*

Possible Part-Time Schedule for a Student with an Emphasis in Literature

<u>YEAR 1</u>		
<u>FALL</u>	<u>SPRING</u>	
1. Critical Methodology* (3 units)	1. Contemporary Critical Theory or Literature and Theory Electives (3 units)	
<u>ONE ADDITIONAL SUMMER SESSION CLASS</u>		
1. Literature and Theory Electives (3 units)		
<u>Units for Fall:</u> 3	<u>Units for Spring:</u> 3	<u>Units for Summer:</u> 3
		<u>Total Units for Year 1:</u> 9
<u>YEAR 2</u>		
1. Literature and Theory Electives (3 units)	1. Literature and Theory Electives (3 units)	
<u>Units for Fall:</u> 3	<u>Units for Spring:</u> 3	<u>Total Units for Year 2:</u> 6
<u>YEAR 3</u>		
1. Major Writer Seminar (3 units)	1. Literature and Theory Electives (3 units)	
<u>ONE ADDITIONAL SUMMER SESSION CLASS</u>		
1. Literature and Theory Electives (3 units)		
<u>Units for Fall:</u> 3	<u>Units for Spring:</u> 3	<u>Units for Summer:</u> 3
		<u>Total Units for Year 3:</u> 9
<u>YEAR 4</u>		
1. Creative Writing Seminar or Literature and Theory Electives (3 units)	1. Literature and Theory Electives (3 units) 2. Comprehensive Examination (0 units)	
<u>Units for Fall:</u> 3	<u>Units for Spring:</u> 3	<u>Total Units for Year 4:</u> 6

Total Units for Program: 30

** Students who began coursework prior to Fall '06 are not required to take Critical Methodology, also incoming students may be exempt if they have prior coursework or experience that make taking this class unnecessary, see the graduate advisor if you have questions.*

Possible Full-Time Schedule (including Summer sessions) for a Student with an Emphasis in Creative Writing

<u>YEAR 1</u>		
<u>FALL</u> 1. Critical Methodology* (3 units) 2. Creative Writing Seminar (3 units) <u>Units for Fall:</u> 6	<u>SPRING</u> 1. Major Writer Seminar (3 units) 2. Contemporary Critical Theory (3 units) <u>Units for Spring:</u> 6	<u>SUMMER</u> 1. Literature and Theory Electives (3 units) 2. Literature and Theory Electives (3 units) <u>Units for Summer:</u> 6 <u>Total Units for Year 1:</u> 18
<u>YEAR 2</u>		
1. Creative Writing Seminar (3 units) 2. Literature and Theory Electives or Creative Writing Seminar (3 units) <u>Units for Fall:</u> 6	1. Creative Writing Seminar (3 units) 2. Creative Thesis (3 units) 3. Comprehensive Examination (0 units) <u>Units for Spring:</u> 6	<u>Total Units for Year 2:</u> 12 <u>Total Units for Program:</u> 30

Possible Full-Time Schedule (without Summer sessions) for a Student with an Emphasis in Creative Writing

<u>YEAR 1</u>		
<u>FALL</u> 1. Critical Methodology* (3 units) 2. Creative Writing Seminar (3 units) 3. Major Writer Seminar (3 units) <u>Units for Fall:</u> 9	<u>SPRING</u> 1. Creative Writing Seminar (3 units) 2. Contemporary Critical Theory (3 units) <u>Units for Spring:</u> 6 <u>Total Units for Year 1:</u> 15	
<u>YEAR 2</u>		
1. Literature and Theory Electives (3 units) 2. Creative Writing Seminar (3 units) 3. Creative Writing Seminar or Literature and Theory Electives (3 units) <u>Units for Fall:</u> 9	1. Creative Thesis (3 units) 2. Literature and Theory Electives or Creative Writing Seminar (3 units) 3. Comprehensive Examination (0 units) <u>Units for Spring:</u> 6	<u>Total Units for Year 2:</u> 15 <u>Total Units for Program:</u> 30

** Students who began coursework prior to Fall '06 are not required to take Critical Methodology, also incoming students may be exempt if they have prior coursework or experience that make taking this class unnecessary, see the graduate advisor if you have questions.*

Possible Part-Time Schedule for a Student with an Emphasis in Creative Writing

<u>YEAR 1</u>		
<u>FALL</u>	<u>SPRING</u>	
1. Critical Methodology* (3 units)	1. Contemporary Critical Theory (3 units)	
<u>ONE ADDITIONAL SUMMER SESSION CLASS</u>		
1. Literature and Theory Electives (3 units)		
<u>Units for Fall:</u> 3	<u>Units for Spring:</u> 3	<u>Units for Summer:</u> 3
<u>Total Units for Year 1:</u> 9		
<u>YEAR 2</u>		
1. Major Writer Seminar (3 units)	1. Creative Writing Seminar (3 units)	
<u>Units for Fall:</u> 3	<u>Units for Spring:</u> 3	<u>Total Units for Year 2:</u> 6
<u>YEAR 3</u>		
1. Creative Writing Seminar (3 units)	1. Creative Writing Seminar or Literature and Theory Electives (3 units)	
<u>ONE ADDITIONAL SUMMER SESSION CLASS</u>		
1. Literature and Theory Electives (3 units)		
<u>Units for Fall:</u> 3	<u>Units for Spring:</u> 3	<u>Units for Summer :</u> 3
<u>Total Units for Year 3:</u> 9		
<u>YEAR 4</u>		
1. Creative Writing Seminar or Literature and Theory Electives (3 units)	1. Creative Thesis (3 units) 2. Comprehensive Examination (0 units)	
<u>Units for Fall:</u> 3	<u>Units for Spring:</u> 3	<u>Total Units for Year 4:</u> 6
<u>Total Units for Program:</u> 30		

** Students who began coursework prior to Fall '06 are not required to take Critical Methodology, also incoming students may be exempt if they have prior coursework or experience that make taking this class unnecessary, see the graduate advisor if you have questions.*

Possible Full-Time Schedule (including Summer sessions) for a Student with an Emphasis in Rhetoric and Composition

<u>YEAR 1</u>		
<u>FALL</u>	<u>SPRING</u>	<u>SUMMER</u>
1. Critical Methodology* (3 units) 2. Rhetoric and Composition or Literature and Theory Electives (3 units)	1. Contemporary Critical Theory (3 Units) 2. Rhetoric and Composition Electives (3 Units)	1. Rhetoric and Composition Electives (3 units) 2. Major Writer (3 units)
<u>Units for Fall:</u> 6	<u>Units for Spring:</u> 6	<u>Units for Summer:</u> 6
		<u>Total Units for Year 1:</u> 18
<u>YEAR 2</u>		
1. Rhetoric and Composition or Literature and Theory Electives (3 Units) 2. Literature and Theory Electives (3 units)	1. Rhetoric and Composition (3 units) 2. Linguistics or Reading Theory (3 units) 3. Comprehensive Examination (0 units)	
<u>Units for Fall:</u> 6	<u>Units for Spring:</u> 6	<u>Total Units for Year 2:</u> 12
		<u>Total Units for Program:</u> 30

Possible Full-Time Schedule (without Summer sessions) for a Student with an Emphasis in Rhetoric and Composition

<u>YEAR 1</u>		
<u>FALL</u>	<u>SPRING</u>	
1. Critical Methodology* (3 units) 2. Rhetoric and Composition (3 units) 3. Major Writer Seminar (3 units)	1. Rhetoric and Composition (3 units) 2. Contemporary Critical Theory (3 units)	
<u>Units for Fall:</u> 9	<u>Units for Spring:</u> 6	<u>Total Units for Year 1:</u> 15
<u>YEAR 2</u>		
1. Literature and Theory Electives (3 units) 2. Rhetoric and Composition (3 units) 3. Rhetoric and Composition or Literature and Theory Electives (3 units)	1. Linguistics and Reading Theory (3 units) 2. Literature and Theory Electives or Rhetoric and Composition (3 units) 3. Comprehensive Examination (0 units)	
<u>Units for Fall:</u> 9	<u>Units for Spring:</u> 6	<u>Total Units for Year 2:</u> 15
		<u>Total Units for Program:</u> 30

** Students who began coursework prior to Fall '06 are not required to take Critical Methodology, also incoming students may be exempt if they have prior coursework or experience that make taking this class unnecessary, see the graduate advisor if you have questions.*

Possible Part-Time Schedule for a Student with an Emphasis in Rhetoric and Composition

<u>YEAR 1</u>		
<u>FALL</u>		<u>SPRING</u>
1. Critical Methodology* (3 units)		1. Contemporary Critical Theory (3 units)
<u>ONE ADDITIONAL SUMMER SESSION CLASS</u>		
1. Rhetoric and Composition (3 units)		
<u>Units for Fall:</u> 3	<u>Units for Spring:</u> 3	<u>Units for Summer:</u> 3
		<u>Total Units for Year 1:</u> 9
<u>YEAR 2</u>		
1. Rhetoric and Composition Electives (3 units)		1. Rhetoric and Composition (3 units)
<u>Units for Fall:</u> 3	<u>Units for Spring:</u> 3	<u>Total Units for Year 2:</u> 6
<u>YEAR 3</u>		
1. Major Writer Seminar (3 units)		1. Literature and Theory Electives (3 units)
<u>ONE ADDITIONAL SUMMER SESSION CLASS</u>		
1. Rhetoric and Composition (3 units)		
<u>Units for Fall:</u> 3	<u>Units for Spring:</u> 3	<u>Units for Summer:</u> 3
		<u>Total Units for Year 3:</u> 9
<u>YEAR 4</u>		
1. Rhetoric and Composition or Literature and Theory Electives (3 units)		1. Linguistics or Reading Theory (3 units) 2. Comprehensive Examination (0 units)
<u>Units for Fall:</u> 3	<u>Units for Spring:</u> 3	<u>Total Units for Year 4:</u> 6
		Total Units for Program: 30

** Students who began coursework prior to Fall '06 are not required to take Critical Methodology, also incoming students may be exempt if they have prior coursework or experience that make taking this class unnecessary, see the graduate advisor if you have questions.*

Opportunities, Publications, Awards, and Societies Available to English Graduate Students

Department Organizations

All English graduate students at LMU are automatic members of EGSO, the **English Graduate Student Organization**. Throughout the year, EGSO organizes events (past events have included Ph.D. and Career Information night and creative and/or scholarly student readings) and publishes newsletters with information pertinent to the English graduate student community. Announcements of EGSO events are posted on the graduate student bulletin board.

Sigma Tau Delta, the International English Honors Society, nominates qualified undergraduate and graduate students for membership and inducts them in a ceremony each Spring. The society invites students with a 3.2 GPA and who are in the top one-third of their class to apply. If you are interested check out their website at: www.english.org.

Department Publications

Discuss exact submission deadlines and criteria with the faculty member in charge of the publication in which you are interested.

LA Miscellany is the department's journal of poetry and prose. Dr. Chuck Rosenthal, (310) 338-7667, (UH 3871) is the faculty advisor. Submissions are usually accepted up through mid-march and publication is in early May.

Criterion is the department's journal of critical essays. Fr. Robert Caro, S. J., (310) 338-2987, is the faculty advisor. Submissions of essays no longer than 20 double-spaced pages are accepted through the end of January. Publication is in late April.

University Annual Writing Awards

Graduate students are eligible to compete for cash prizes in each of the following categories: best graduate student essay, best graduate student short story, best graduate student play, and best graduate student poem. Dr. Juan Mah y Busch, (310) 338-4453 (UH 3826), is the faculty advisor. Submissions are accepted through mid-March, and the awards are presented in late April.

SynThink

SynThink provides an outlet for critical, artistic, scientific and spiritual investigations at Loyola Marymount University. Since its inception in Spring 1999, SynThink has begun to stimulate a synergetic exchange of ideas, theories, and practices, and encourage speculative thought and experimental intellectual expression. SynThink places particular emphasis on combining creative and critical work, and presenting work by scholars, artists, and students alike.

Each semester, an interdisciplinary SynThink course is offered on a specific theme and a conference is held in conjunction with the theme. The SynThink conference is followed by a reception-party with live music, food and beverages. Past SynThink course/conference themes include Nothing, Chaos, Light, Writing, and Fakes and

Forgeries. Past SynThink presenters include Stan Brakhage, Wolfgang Iser, Brian Rotman, Raymond Federman, Marcel Benabou, Katherine Hayles, and Kamau Daaood. For more information, contact Dr. Harris, the Founder/Director of SynThink, and see the SynThink website <http://myweb.lmu.edu/pharris/synthink.htm>.

Department Scholarships, Grants, and Fellowships

Note: In order to be considered for the University's funds you must complete the **Free Application for Federal Student Aid (FAFSA)** form, available at the Office of Financial Aid (second floor of St. Robert's) or on-line at www.fafsa.edu.gov.

Each fall the Department accepts applications for the **Marian Kretschmar Scholarship**, a merit based cash award. The amount of the scholarship varies. Contact your graduate advisor for details.

University Department Grants are available on a competitive basis to continuing students who have completed at least one semester of their program. Your graduate advisor can provide you with the necessary information.

Rains Fellowships provide qualified students with the opportunity to assist faculty members with their research needs. Rains fellows complete a maximum of 120 work hours for the academic school year (simultaneous Rains assistantships are not allowed), and receive \$10 an hour. Interested students should discuss research possibilities with their graduate advisor.

A limited number of **Teaching Fellowships** are available through the Department. Teaching Fellows generally teach two sections of College Writing in the spring and a combination of English 112 and Introduction to Fiction, Poetry, or Drama in the spring. They also attend weekly meetings with the Director of Freshman Composition, participate in a week-long orientation seminar during the summer, and must complete the course, Composition Theory and Pedagogy, either previous to or during the course of their employment. Teaching Fellows receive a tuition remission and a monthly stipend. Competition for these positions is keen, and applications are accepted during the spring semester.

Belonging to the Academic Community

We encourage graduate students to view themselves as active members of the academic community. Participating in professional organizations, conferences, and departmental events can significantly enrich your experience while in school and will encourage prospective or Ph.D. programs to view you as a well-rounded individual.

- Take advantage of student membership rates for the **Modern Language Association** (MLA — 10 Astor Place, New York, NY 10003-6981) and the **Associated Writers and Writing Programs** organization (AWP — Tallwood House, Mail Stop 1E3, George Mason University, Fairfax, VA 22030). For a minimal annual fee (e.g., the student rate for the MLA and the AWP is \$20 per year each), you will receive newsletters and/or journals, professional updates, discounts on scholarly works, information regarding national "call for papers" and conventions, and invitations to annual events such as the MLA Conference (held in January each year). Check out their websites at www.MLA.org and www.AWPWriter.org.

- Remember to participate in the **LMU English Graduate Student Organization**. Through events such as public readings, you will have the invaluable opportunity to deliver a scholarly paper or to read a creative work to a supportive audience of faculty members and peers.
- The English Department at LMU may sometimes provide financial assistance to offset travel expenses for **graduate students delivering papers at conferences**. See your graduate advisor for details.
- Take the opportunity to try to **publish your work**. In addition to the three departmental publications, there are many scholarly journals that accept graduate student abstracts. We will post all incoming notices on the graduate student bulletin board. In addition to the undeniable satisfaction gained from seeing your name in print, most employers and Ph.D. programs will be interested in your publication history.
- **Talk to your professors**. You will find the professors at LMU eager to meet with you to discuss your work or academic interests. If their office hours are inconvenient, most are willing to schedule an appointment. Building a network of contacts in the academic community is important for gathering information about academic professions, developing research ideas, etc..
- **Los Angeles** is a dynamic cultural center, holding many wonderful opportunities for graduate students. Take advantage of the student discount at places such as the Los Angeles County Museum of Art, The Huntington Botanical Gardens and Library, and the L. A. Opera. Attend Lannan Foundation readings at reduced rates or visit the new Getty Center. Find out about lectures and events at neighboring research institutions such as U.C.L.A., U.C. Irvine, and U.S.C.. **GET INVOLVED!**

Documentation Format

The English Department employs the Modern Language Association (MLA) documentation format. If you take a course in another department, check with the instructor to see which format is preferred.

Consult the [LMU Style Manual](#) for instruction on proper format and usage of the MLA parenthetical citation and works cited documentation style. The style manual also contains guidelines for the use of non-sexist language and provides examples of formats for resumes, business letters, and memos. Copies of the current style manual are for sale in the LMU bookstore. For the latest MLA information online, go to <http://www.mla.org/style>.

Basic Manuscript Form

The LMU Style Manual recommends the following manuscript directions when preparing papers for submission.

1. Use 8 1/2 x 11 inch opaque white paper (never use onion skin paper). Clean photocopies are usually acceptable for submission. **Keep one copy for yourself.** Double space the text, and use one side of the page only.
2. Leave an adequate margin — an inch and a half — at the top, bottom, and sides. If you use a word processor, you will need to convert these measurements to lines per inch vertically (usually 6 lines / inch), and characters per inch horizontally (10 characters / inch for elite, and 12 characters / per inch for pica).
3. Number the pages consecutively, using Arabic numerals in the upper right-hand corner of each page. Do not number the first page. If you have a word processor, you can automatically number pages with a heading subprogram; remember **not** to put the number centered at the bottom of each page.
4. Put your name, course number, school, instructor's name, and date in the upper left-hand corner of the first page. It is a good idea to put your last name only in the upper left corner of each following page so that your essay can be easily reassembled. Again, if you have a word processor, it is simple to do this using your heading subprogram.
5. Center the title of your essay an inch (6 lines) below the last line of information in the upper left-hand corner of page 1. Begin the first word of the title with a capital, and capitalize each subsequent word except articles, conjunctions, and prepositions, thus:

Orwell's Use of Metaphor in 1984

6. Begin the text an inch below the title. **Do not include a separate title page unless your instructor requests it.** Title pages are most appropriate for long, formal papers.
7. Your extensive revisions should have been made in your drafts, but minor last-minute revisions may be made on the finished copy. Proofreading may catch some typographical errors. Additions should be made above the line, with a caret (^) placed below the line at the appropriate place. Indicate deletions by drawing a horizontal line through the word or words you wish to delete, or use white-out. Use a vertical line to delete a single letter, or to separate words that should not have been run together. If you have a word processor with a program to check spelling or punctuation, remember that it won't catch **all** your mistakes, and you should still proofread your work.

FOR STUDENTS WHO ENTERED THE PROGRAM FALL 2006 OR LATER

The following is a list of works on which the MA Comprehensive Examination will be based. Students are encouraged to make connections wherever possible among the various titles and authors on the list. Following the successful completion of the written portion of the exam, students will take an oral exam covering the material on this list.

Medieval

Chaucer, *The Canterbury Tales*: Prologue; Miller, Wife of Bath, Clerk and Knight's Tales; Retraction
Sir Gawain and the Green Knight

Renaissance

Wyatt, "They Flee from Me"
 Sidney, *Astrophil and Stella*: Sonnets 1, 3, 6, 7, 45
 Shakespeare, Sonnets 1, 3, 18, 19, 20; 130; 135; *King Lear*, *The Tempest*, *MacBeth*
 Marvell, "To His Coy Mistress"
 Milton, *Paradise Lost*

Restoration to 18th c. Lit

Donne, "Flea"; "A Valediction: Forbidding Mourning"; "Death Be Not Proud", "Batter My Heart"
 Swift, "A Modest Proposal"
 Pope, *Rape of the Lock*
 Sterne, *The Life and Opinions of Tristram Shandy*

British Romantic

Wordsworth, "The World is Too Much With Us", Preface to Lyrical Ballads, "Intimations to Immortality, Ode #5", "I Wandered Lonely as a Cloud"
 Coleridge, "Kubla Khan"
 Keats, "Ode on a Grecian Urn", "Ode on a Nightgale"
 Shelley, "Ode to the West Wind"
 Shelley, *Frankenstein*

Victorian

Browning, "My Last Duchess", "Fra Lippo Lippi"
 Hopkins, "The Windhover", "Carrion Comfort"
 Bronte, *Jane Eyre*
 Arnold, "Dover Beach"
 Dickens, *Great Expectations*
 Wilde, *The Importance of Being Earnest*

20th Century American

Emerson, *Nature*
 Thoreau, "Economy" chapter of *Walden*

Douglass, *Narrative of the Life of Frederick Douglass, An American Slave*
 Dickinson, "Because I Could Not Stop for Death", "There's a Certain Slant of Light", "I Cannot Live with You", "Wild Nights"
 Poe, "The Purloined Letter"
 Melville, "Bartleby the Scrivener"
 Whitman, "Song of Myself"
 Perkins Gilman, "The Yellow Wall-Paper"
 Chopin, *The Awakening*

20th Century British

Conrad, *Heart of Darkness*
 Woolf, *Mrs Dalloway*
 Yeats, "Easter 1916", "Sailing to Byzantium", "Leda and the Swan", "The Second Coming"
 Eliot, "The Wasteland", "The Love Song of J. Alfred Prufrock"
 Joyce, *Ulysses*, selections: Editor's Preface; Nestor; Hades; The Wandering Rocks; The Sirens; Penelope
 Beckett, *Waiting for Godot*
 Pinter, *The Homecoming*
 Rhys, *Wide Sargasso Sea*
 Walcott, "The Schooner *Flight*"

20th Century American

Faulkner, *As I Lay Dying*
 Hemingway, "Clean Well-Lighted Place", "Hills Like White Elephants"
 Fitzgerald, "Babylon Revisited"
 Pound, "In A Station of the Metro"
 Hurston, *Their Eyes Were Watching God*
 Stevens, "Thirteen Ways of Looking at a Blackbird", "The Idea of Order at Key West"
 Moore, "Poetry", "Critics and Connoisseurs"
 Bishop, "The Fish", "The Monument", "In the Waiting Room", "One Art"
 W.C. Williams, "Red Wheelbarrow", "This is Just to Say"
 Miller, *Death of a Salesman*
 Morrison, *Beloved*
 Silko, *Ceremony*

Literary Theory

Plato, *Republic*, Book X
 Freud, "The Poet [Creative Writers] and Daydreaming"
 Lacan, "The Mirror Stage", "The Agency of the Letter in the Unconscious"
 Derrida "The Purveyor of Truth", "Differance"
 Iser, "The Reading Process: A Phenomenological Approach"
 Cixous, "The Laugh of the Medusa"
 Schweickart, "Reading Ourselves: Toward a Feminist Theory of Reading"
 Said, *Culture and Imperialism*, Introduction and Chapter 1
 Gates, "The 'Blackness of Blackness': A Critique of the Sign and the Signifying Monkey"

Greenblatt, "The Politics of Culture"

FOR STUDENTS WHO ENTERED THE PROGRAM Prior FALL 2006

The following is a list of works on which the MA Comprehensive Examination will be based. Students are encouraged to make connections wherever possible among the various titles and authors on the list. Following the successful completion of the written portion of the exam, students will take an oral exam covering the material on this list.

Author	Titles
Plato	<u>Republic</u> , Book IX; <u>Ion</u>
Aristotle	<u>Poetics</u>
Chaucer	"Prologue"; Miller, Wife of Bath, Clerk and Knight's Tales; Retraction, <u>Sir Gawain and the Green Knight</u>
Sidney	<u>Astrophel and Stella</u>
Shakespeare	Sonnets; <u>Hamlet</u> , <u>The Tempest</u> , <u>Othello</u>
Milton	<u>Paradise Lost</u>
Donne	"The Good Morrow"; "Flea"; "A Valediction: Forbidding Mourning"
Jonson	"On My First Daughter"; "On My First Son"; "Song: To Celia"
Herbert	"Easter"; "Easter Wings"; "Virtue"; "The Collar"
Swift	<u>Gulliver's Travels</u>
Pope	<u>Rape of the Lock</u>
Fielding	<u>Tom Jones</u>
Wordsworth	"Tintern Abbey"; "The World is Too Much With Us"; Preface to <u>Lyrical Ballads</u> , "Ode; Intimations to Immortality"
Coleridge	"Kubla Khan"; "The Eolian Harp"
Keats	Odes: Melancholy, Grecian Urn, Nightingale; "Chapman's Homer"; "Elgin Marbles"
Shelley	"Ode to the West Wind"; "Ozymandias"
Browning	"My Last Duchess"; "Fra Lippo Lippi"; "Andrea del Sarto"
Hopkins	"The Windhover"; "As Kingfishers Catch Fire"; "Carriion Comfort"; "Thou Art Indeed Just, Lord"
Bronte	<u>Jane Eyre</u>
Austen	<u>Pride and Prejudice</u>
Hawthorne	<u>The Scarlet Letter</u>
Thoreau	<u>Walden</u> ; "Civil Disobedience"
Emerson	<u>Nature</u> (1836)
Poe	"Purloined Letter"
Eliot	<u>Middlemarch</u>

Author	Titles
Douglass	<u>Narrative of the Life of F.D.</u>
Dickinson	"Because I Could Not Stop for Death"; "Wild Nights," "There's a Certain Slant of Light"; "I Cannot Live with You"
Melville	<u>Moby-Dick</u>
Whitman	<u>Song of Myself</u>
Tennyson	"Lady of Shalott"; "Ulysses"
Arnold	"Dover Beach"; "The Function of Criticism"
Dickens	<u>Bleak House</u>
Twain	<u>Huck Finn</u>
Woolf	<u>To the Lighthouse</u>
Yeats	"Easter 1916"; "The Lake Isle of Innisfree"; "Sailing to Byzantium"; "Leda and the Swan"; "The Second Coming"
Eliot	<u>The Wasteland</u> , Prufrock"
Crane	"The Blue Hotel"
Hemingway	"Clean Well-Lighted Place"; "Hills Like White Elephants"; "A Very Short Story"
Fitzgerald	<u>Great Gatsby</u>
Joyce	<u>Portrait of the Artist</u>
Faulkner	<u>Light in August</u>
Hurston	<u>Their Eyes Were Watching God</u>
Stevens	"Thirteen Ways of Looking at a Blackbird"; "Sunday Morning"; "The Idea of Order at Ky West"
Moore	"The Fish"; "Poetry"; "Critics and Connoisseurs"
Bishop	"The Fish"; "The Monument"; "For the Waiting Room"; "One Art"
W.C. Williams	"Red Wheelbarrow"; "These"; "Queen Anne's Lace"
Auden	"Funeral Blues"; "Musee des Beaux Arts"; "Elegy in Memory of W.B. Yeats"
Beckett	<u>Waiting for Godot</u>
Rhys	<u>Wide Sargasso Sea</u>
Morrison	<u>Jazz</u>
Gass	"In the Heart of the Heart of the Country"
Erdrich	<u>Tracks</u>

20th Century Theory

Author	Titles
Freud	"The Uncanny"
Lukacs	"The Ideology of Modernism"
Benjamin	"The Work of Art in the Age of Mechanical Reproduction"
Lacan	"Seminar on the Purloined Letter"
Derrida	"The Purveyor of Truth"
Iser	"The Reading Process: A Phenomenological Approach"
Cixous	"The Laugh of the Medusa"
Kolodny	"Dancing Through the Minefield"
Foucault	"What is an Author?"
Said	"The World, The Text, and The Critic"
Greenblatt	"Shakespeare and the Exorcists"
Gates	"The 'Blackness of Blackness': A Critique of the Sign and the Signifying Monkey"

Guidelines for the Masters Degree Comprehensive Examination

Exam Schedule

The M.A. Comprehensive Examination is administered on the Saturday of the final week of classes every Fall and Spring semester. An Exam is also offered at the end of the summer, on a date to be determined each Spring.

Exam Definition & Procedures

The M.A. Exam consists of a three-hour written exam and one-hour oral exam, covering works on the M.A. Reading List. The two parts of the exam are assessed as a whole, meaning that if you do not pass any portion of the exam, you must retake the entire exam.

The written exam is offered in a computer lab on campus. Students may choose to type (in Microsoft Word) or hand-write (in pencil or ink, on paper the student supplies) the exam.

The written exam consists of three questions. These questions generally ensure broad coverage of the literary periods represented on the Reading List. At least one question involves literary theory from the Reading List.

Upon completion of the written exam, students are notified of the two faculty members who will comprise their Exam Committee. (Students do not find out their Exam Committees earlier, because these committees are not finalized until the morning of the Exam; often the numbers taking the exam do not correspond to those signed up.) Students are given a copy of the written exam to keep for preparation for the oral exam.

The Exam Committee reads the written exam, confers, and then assesses the written exam. The Committee has three options:

- to pass the written exam, and then contact the student to schedule the oral exam;
- to fail the written exam;
- in exceptional cases, to pass the written and waive the oral exam.

A “pass” on the written exam encompasses a range of performance, from marginally adequate to very strong. On the lower end, a “pass” indicates that the written was, at the least, competent enough to merit going on to the oral exam. The committee may have serious reservations about the written exam that are then part of the oral exam, which becomes the opportunity for the candidate to demonstrate Master’s level proficiency with List. On the higher end, students may have a strong “pass” on the written and the oral is an occasion for the candidate to affirm the strengths that he/she demonstrated on the written. When contacting

candidates to schedule the oral exam, Exam Committees may give some indication to the candidate as to the relative strength of their written exam.

The oral exam generally is conducted as a question-and-answer discussion. This discussion begins as a discussion of the written exam answers, and then branches out to include other works from the list. ALL texts on the List may be brought up by the Committee during the oral exam. Such discussion is not a rapid-fire series of questions to confirm that the student knows the list exhaustively—it is rather to encourage the student to demonstrate that she/he can discuss the works on the List at a level of sophistication appropriate to a Master's Degree candidate. However, if it becomes clear that the candidate has not prepared several works on the list, the discussion tends to become a clarification of what has been prepared or not. Students who have clearly not prepared substantial portions of the List will not pass the Exam.

At the conclusion of the oral exam, the candidate is asked to leave the room while the committee confers. The candidate is then called back, and the committee tells the candidate their assessment: the exam is a pass with distinction, a pass, or a failure. This final assessment involves both the written and oral exams together.

Some Considerations for Candidates

The M.A. Comprehensive Examination is different from a test. A test implies a summing of lessons learned, books read, and lectures delivered at the end of a class or time period. Whereas a test is meant to check your knowledge of material covered within a course, or course of study, the purpose of the MA Examination is to, as the name implies, *examine* the degree and magnitude of your knowledge of the field of English. In a certain sense, the passing of the M.A. Examination is a rite of passage that ensures that you leave the department with the confidence to discuss literature, plays, and poetry with authority.

Students who are well prepared for the M.A. Exam, and understand what is being asked of them, almost invariably do very well. In working through the Reading List, students should not simply gloss the material, but make an effort to read with a critical eye. Taking notes or themes that occur to you while reading will help you, as will discussing selected works with your peers. Forming study groups is recommended. Placing the texts on the List in broad historical perspective is also important—familiarize yourself with the canonical literary historical periods and genres. Think of this process as preparing texts for presentation in a graduate seminar—you not only know the content, but you have a critical slant or insight on the text.

From time-to-time, Faculty members hold “Exam Study Sessions,” where they discuss selections from the Reading List with students. Although I will email all of you to let you know when these events are scheduled, you should neither rely on these occasions, nor wait for them to occur. Pace yourself. Study a little each night, and begin taking those notes now.

Remember the specific tasks involved in the written and oral exams. The written exam demands three essays in three hours, each essay covering at least two or three texts! This means that you need to be succinct in argumentation, wasting no time on plot summaries. Read the question carefully, and then answer the question directly. In other words, present a clear thesis, even if it is rather broad. Students who fail the written most often either simply do not answer the question, or provide a lot of textual summary that is evidence for some unarticulated argument. The oral exam should be thought of as a chance to show what you have prepared, to have the opportunity to express your critical insights into literary texts and theories.

Grading, Grade Disputes, Incompletes, and Decorum

Each instructor will provide you with his or her grading policy at the beginning of the semester. The only acceptable reason for a grade change is a clerical error in recording or figuring the grade. Do not ask an instructor to raise your grade unless you suspect such a clerical error. The university and professional ethics prohibit instructors from changing a grade for any other reason.

A grade of "Incomplete" may be given only in extraordinary circumstances like serious illness or the death of an immediate family member. Documentation should be provided when requesting an incomplete. An incomplete grade may be assigned only if a student has completed at least 80% of the work of a course. Graduate students are generally allowed one year to complete the remaining work and remove the "I" from their academic records. Forms are available from the registrar. See the LMU catalogue for complete instructions.

Read your syllabus carefully. You are responsible for all the information in it: assignments, due dates, class procedures, attendance policies and other requirements set by your instructor. In most cases attendance is mandatory and frequent absences will have a negative impact on your grade. In English classes, contributions to discussions are essential and necessitate your attendance. If you have been ill or have a legitimate excuse for missing a class meeting, notify your instructor as soon as possible. Make arrangements to make up work you've missed, but don't expect your instructor to provide an instant replay of the class discussion or lecture. Finally, remember to conduct yourself professionally.

As a graduate student at LMU, you epitomize serious scholarship and your demeanor should reflect academic integrity

Communication in the English Department

You may communicate with faculty members by

- Leaving a message in their mailbox (faculty mailroom, third floor of University Hall)
- Visiting them during their scheduled office hours (office hours are posted on the office doors)
- Leaving a message on their voice mail; or
- Sending an email.

Faculty contact information is available online at
<http://bellarmine.lmu.edu/english/faculty/faculty-roster.html#bannister>

English Department Contact List

Name	Phone	Email
Dr. Linda Bannister (Professor and Chair)	(310) 338-2854	lbannist@lmu.edu
Dr. Mel Bertolozzi (Professor)	(310) 338-2988	mbertolo@lmu.edu
Fr. Robert Caro (Professor)	(310) 338-2987	rcaro@lmu.edu
Dr. Stuart H.D. Ching (Assistant Professor and Assistant Director of Liberal Studies)	(310) 338-3816	sching@lmu.edu
Dr. Theresia de Vroom (Associate Professor)	(310) 338-2974	tdevroom@lmu.edu
Sr. Frances Gussenhoven (Faculty Emerita)	(310) 338-3019	fgussenh@lmu.edu
Dr. Paul Harris (Assistant Professor)	(310) 338-4452	pharris@lmu.edu
Dr. David Killoran (Professor)	(310) 338-2851	dkillora@lmu.edu
Dr. Richard Kocher (Professor)	(310) 338-2850	rkocher@lmu.edu
Dr. Holli Levitsky (Associate Professor)	(310) 338-7664	hlevitsk@lmu.edu
Dr. Sharon Locy (Professor)	(310) 338-3041	slocy@lmu.edu
Dr. John Menaghan (Professor)	(310) 338-3043	jmenagha@lmu.edu
Dr. K.J. Peters (Assistant Professor and Director of Freshman English)	(310) 338-3720	kjpeters@lmu.edu
Dr. John Reilly (Associate Professor)	(310) 338-7669	jreilly@lmu.edu
Dr. Barbara Rico (Professor)	(310) 338-2844	brico@lmu.edu
Dr. Chuck Rosenthal (Professor)	(310) 338-7667	crosesth@lmu.edu
Ruben Martinez (Fletcher Jones Chair of Literature and Writing)		
Dr. Lucy Wilson (Professor)	(310) 338-2954	lwilson@lmu.edu
Dr. Gail Wronsky (Professor)	(310) 338-7668	gwronsky@lmu.edu
Dr. Kelly Younger (Assistant Professor and Assistant Director of Honors)	(310) 338-1927	kyounger@lmu.edu
Ms. Maria Jackson (Administrative Secretary)	(310) 338-3018	mjackson@lmu.edu

Name	Phone	Email
English Department Fax Number	(310) 338-7727	-----

Other Important LMU Phone Numbers

Name	Number
Financial Aid Counselor - Graduate students	(310) 338-1810
Graduate Admissions Coordinator	(310) 338-2721
Student Accounts/Controller's Office)	(310) 338-2711
LMU Bookstore	(310) 338-2889
Health Services	(310) 338-2881
Library	(310) 338-2788
Counseling Services	(310) 338-2868
General Information Number	(310) 338-2700

II. The University

General University information can be found on the LMU Web site at <http://www.lmu.edu>

Research Facilities

The Von der Ahe Library

Library hours during the regular school term are as follows:

Monday through Thursday: 8am to 12 midnight

Friday: 8am to 5pm

Saturday: 9am to 9pm

Sunday: 12 noon to 12 midnight

For a current Library schedule, visit <http://www.lmu.edu/pages/1671.asp>

It is a good idea to call the Reference Desk and ask for a tour (310)338-2790 to familiarize yourself with the Charles Von der Ahe library. Also feel free to ask a reference librarian to introduce you to the research databases if you are unfamiliar with them. As English graduate students, you will most frequently use the MLA database available online through the library homepage to locate periodical articles and books appropriate to your research interests and LINUS, the LMU computer catalogue which lists the library's periodical and book holdings. With practice, you will find this equipment to be extremely user-friendly and essential to course work.

Loyola's library information is available at <http://www.lmu.edu/library>

The following services are accessible online:

- **Find Books, Videos, and Other Materials:** LINUS catalog, LINK+, new titles
- **Find Articles:** Databases by: subject, name, journal list
- **Find Course Reserves:** ERes, print reserves in LINUS, copyright
- **Online request forms,** document delivery, recommend materials
- **Collections & Exhibits:** Archives, special collections, CSLA collections

Graduate students at LMU enjoy the privilege of checking out books for an entire semester. If a book that is essential to your research has been checked out, you may request a recall of the text at the Circulation Desk. Because recalling a book generally takes two weeks, it might be time-efficient to order a book online through LINK+ (3-4 business days).

Ordering Materials from Another Institution

Books

1. If LINUS reveals that the university does not hold a book that you need (or it is already check-out), you may, order that book online through LINK+. (mostly CA & NV libraries) LINK+ books arrive in about 3-4 business days and can be check out for 21 days. Overdue fines for LINK+ books are \$1 per day. Be aware that borrowing from other institutions is a special privilege, and students are asked to be extra cautious with their handling of that material.
2. If your book is not available through LINK+, graduate students may also order books through Interlibrary Loan (anywhere in the USA). Ask for a Book Request Form from the Reference Desk. Most books arrive in 5 business days. Harder-to-find books may arrive in 2-3 weeks.

Articles

1. If LINUS reveals that the university does not hold a periodical (journal, magazine, newspaper) that you need, you may, order a photocopy of your article through Document Delivery.
2. Ask for an Article Request Form from the Reference Desk. Each article costs \$3. Payment must be made at the time of the request. Most articles arrive in 5 business days.

Needless to say, it is wise to consider your research needs well in advance of the due dates of assignments so that you have adequate time to order materials unavailable in the library. If you have additional questions regarding the Interlibrary Loan/Document Delivery, contact the Reference Desk (310)338-2790 or the Library Assistant for Interlibrary Loans/Document Delivery, at (310) 338-7683.

Video material, available at the Media Reserve Desk, may not be removed from the library. Graduate students who want to access this material must utilize one of the video viewing booths on the third floor of the library.

Finally, the LMU library has a wonderful rare book collection. Please take the time to visit the collection on the first floor of the library (by the fountain) and acquaint yourself with the library's antiquarian holdings.

Area Libraries

General Operating Hours, subject to change during holidays and breaks.

University of Southern California

(Edward Doheny Memorial Library)
3550 University Park
Los Angeles, CA 90089-0182
(213) 740-2924
M-TH: 8am-12 midnight
F: 8am-5pm
Sat: 9am-5pm
Sun: 1pm-10 midnight

Santa Monica College

1900 Pico Blvd.
Santa Monica, CA 90405
(310) 434-4334
M-TH: 7:45am-9:45pm
F: 7:45am-3:45pm
Sat: 9am-2:45pm
Sun: 1pm-3:45pm

CSU, Longbeach

1250 Bellflower Blvd
Long Beach, CA 90840
(562) 985-8472
M-Th: 7:45am-12am
F: 7:45am-4pm
Sat: 10am-5pm
Sun: 12:30pm-12am

Downtown LA Public Library

630 W 5th St.
Los Angeles, CA 90071
(213) 228-7000
M-Th: 10am-8pm
F-Sat: 10am-6pm
Sun: 1pm-5pm

Westchester Public Library

7114 W. Manchester Ave.
Los Angeles, CA 90045
(310) 348-1096
MW: 10am-8pm
TTH: 12pm-8pm
F: 10am-6pm
Sa: 10am-6pm
Su: Closed

University of California at Los Angeles

(Charles E. Young Research Library)
405 Hilgard
Los Angeles, CA 90024 (parking \$5)
(310) 825-4732
M-TH: 8am-11pm
F-Sat: 8am-5pm
Sun: 1pm-10pm

Area Bookstores**Rare and Out of Print Books**

Aldine Books	4663 Hollywood Blvd., Hollywood	(323) 666-2690
Angel City Bookstore	218 Pier Ave., Santa Monica	(310) 399-8767
Bookie Joint	7246 Reseda Blvd., Reseda	(818)-343-1055
Cosmopolitan Bookshop	7017 Melrose Ave., W. Hollywood	(323) 938-7119
CM Bookshop	2388 Glendale Blvd., Silverlake	(323) 913-9677
Daily Rare Books	8216 Melrose Ave., W. Hollywood	(323) 658-8515
Heritage Book Shop	8540 Melrose Ave., W. Hollywood	(323) 659-3674
Iliad Bookshop	4820 Vineland Blvd., N. Hollywood	(818) 509-2665
Hollywood Book City	6627 Hollywood Blvd., Hollywood	(323) 466-2525
Kenneth Karmiole	509 Wilshire Blvd., Santa Monica	(310)451-4342
Krown and Spellman	3319 Cattaraugus Ave., Culver City	(310)842-9433
Michael R. Thompson	8312 W Third, Los Angeles	(323)658-1901
Portrait of a Bookstore	4360 Tujunga Ave., Studio City	(818) 769-3853
Sam Johnson's Bookshop	12310 Venice Blvd., West Hollywood	(310)391-5047

Gay and Lesbian Books

A Different Light	8853 Santa Monica, W. Hollywood	(310) 854-6601
Unicorn Bookstore	8940 Santa Monica, W. Hollywood	(310) 652-6253

Foreign Language Bookstores

Asahiya Bookstores	333 S Alameda St #108	(213) 626-5650
Books Nippan	605 W. 7th St., LA	(323) 891-9636
China Cultural Center	970 N. Broadway, LA	(213) 489-3827
European Book Co.	925 Larkin, San Francisco	(415) 474-0626
House of David Books	9020 W Olympic Blvd	(310) 276-9414
Ketab	1387 Westwood	(310) 477-7477
Kinokuniya Bookstores	123 Astronaut E S Onisuka #205	(213) 687-4447
Libreria Buenos Aires	3102 Wilshire Blvd., Mid-Wilshire	(213) 739-8899
New Mastadon	5820 Wilsire Blvd #101	(323) 525-1948
Shojikiya	707 E 4th Pl	(213) 680-0173
Spanish Books	3102 Wilshire Blvd, Westlake	(213)239-8899

Religious Bookstores

Acquarian Bookshop	1968 W. Adams Blvd., Mid-Wilshire	(323) 766-9822
Adventist Book Center	1502 E. Chevy Chase Dr. Glendale	(818) 546-8488
Bodhi Tree Bookstore	8585 Melrose Ave., LA	(323) 659-1733
Church of Religious Sci.	3251 W. 6th St., LA	(213) 388-2181
Logos	10884 Weyburn Ave. W. LA	(310) 208-5432
Mandala Bookstore	616 Santa Monica Blvd, Santa Monica	(310) 394-7323
Psychic Eye	13435 Ventura Blvd., Sherman Oaks	(818) 906-8263
Psychic Eye	21800 Ventura Blvd., Woodland Hills	(818) 340-0033
Theosophical Society	2416 Lake Ave, Altadena	(626) 798-3378
Shalom House	19740 Ventura Blvd., Woodland Hills	(818) 704-7100
Solomon's	447 N. Fairfax Ave., LA	(323) 653-9045

Music, Drama, and Art Bookstores

Arcana Books	1129 3 rd St. Promenade, Santa Monica	(310)458-1399
Continental Art Supply	7041 Reseda Blvd., Reseda	(818) 345-1044
Edmund's Cinema/Th.	6644 Hollywood Blvd., Hollywood	(213) 463-3273
Front Theodore Musical Lit.	16122 Cohasset, Van Nuys	(818)994-1902
Hennessey and Ingalls	214 Wilshire Blvd., Santa Monica	(310) 458-9074
MOCA Store	120 S Grand Ave., Downtown LA	(213)621-2766
Opera Shop of LA	8384 Beverly Blvd., West LA	(323)851-6661
Samuel French	7623 W. Sunset Blvd., Hollywood	(323) 876-0570
Samuel French	11963 Ventura Blvd., Studio City	(818) 762-0535
Wilson's Music	2569 E Carson St, Long Beach	(310) 830-4804

College Textbook Stores

Cal State Fullerton	2555 E. Nutwood Ave., Fullerton	(714) 278-3418
Cal State L.A.	5151 State University Dr., LA	(323) 343-3000
Cal State Long Beach	1250 Bellflower Blvd., Long Beach	(562) 985-5093
Cal State Northridge	18111 Nordoff, Northridge	(818) 677-2932
El Camino College	16007 Crenshaw Bl., El Camino	(310) 532-3670
Harbor College	1111 Figueroa Pl., Wilmington	(213) 233-4000
LA City College	855 N. Vermont Ave., Los Angeles	(323) 953-4000
Long Beach City College	4901 E. Carson St., Long Beach	(562) 938-4353
Pasadena City College	1570 E. Colorado Blvd., Pasadena	(626) 585-7123
Pierce College	6201 Winnetka, Woodland Hills	(818) 719-6401
Santa Monica College	1900 Pico Blvd., Santa Monica	(310) 434-4258
UCLA	308 Westwood Plaza, Los Angeles	(310) 206-4041
USC	840 Childs Way, Los Angeles	(213) 740-0066

General Bookstores

B. Dalton	201 N Los Angeles St, Los Angeles	(213) 687-3050
B. Dalton	1815 Hawthorne Blvd, Redondo Beach	(310) 371-8737
Barnes & Noble	13400 Maxella Ave, Marina del Rey	(310) 306-3213
Barnes & Noble	1201 3rd St. Promenade, Santa Monica	(310) 260-9110
Bookmart USA	12152 Victory Blvd, North Hollywood	(818) 980-2241
Bookstar	12136 Ventura Blvd., Studio City	(818) 505-3528
Bookstar	100 N La Cienega Blvd, Los Angeles	(323) 525-0270
Book City	6627-31 Hollywood Blvd., Hollywood	(323) 466-2625
Book Soup	8818 Sunset Blvd., W. Hollywood	(310) 659-3110
Borders	3700 Torrance Blvd., Torrance	(310) 540-7000
Borders	330 S. La Cienega, LA	(310) 659-4045
Borders	1415 3rd St., Santa Monica	(310) 393-9290
Caravan Bookstore	550 Grand Ave, Downtown LA	(213) 626-9944
Chatterton's	1818 N. Vermont Ave., Los Angeles	(213) 660-1175
Chevalier's Books	126 N Larchmont Blvd., Los Angeles	(323) 465-1334
Dutton's Books	11975 San Vicente, Brentwood	(310) 476-6263
Dutton's Books	3806 W. Magnolia Blvd. Burbank	(818) 840-8003
Dutton's Books	5146 Laurel Cyn. Blvd. N. Hollywood	(818) 769-3866
Dutton's Books	505 Flower, Downtown LA	(213) 683-1199

Gvmnt. Printing Office	12501 Imperial Hwy., Norwalk	(562) 863-1708
Midnight Special	1350 3rd St., Santa Monica	(310) 393-2923
Skylight Bookshop	1818 N. Vermont Ave.,	(323) 660-1175
Small World Books	1407 Ocean Front Walk, Venice	(310) 399-2360
The Phoenix Bookstore	1514 Santa Monica Blvd., SM	(310) 395-9516
Upton Richard & Sons	917 Hillcrest, El Segundo	(310) 322-7202

Ethnic Bookstores

Black and Latino Multicultural Center	567 S Lake Ave, Pasadena	(626) 792-7885
Eso Won Books, Inc	3655 S LaBrea Ave.,	(323) 294-0324
Oriental Bookstore	1713 E Colorado Blvd, Pasadena	(626)577-2413

Specialty Bookstores

American Opinion	5653 Cahuenga Blvd., North Hollywood	(818) 769-4019
Creation/ Koma Books	1228 W. 7 th , Downtown LA	(213) 623-6995
Gene Autry Museum Bks	4700 Zoo Dr., Hollywood	(323) 667-2000

Technical and Legal Bookstores

Aviation Bookstore	3723 W Magnolia Blvd, Burbank	(818) 845-9322
Form Zero	2433 Main, Santa Monica	(310)450-0222
Hennessey and Ingalls	214 Wilshire Blvd., Santa Monica	(310) 458-9074
Legal Book Store	316 W. 2nd St., LA	(213) 626-2139
OpAmp Bookstore	1033 N. Sycamore, Hollywood	(323) 464-4322
Technical Book Co.	2056 Westwood Blvd., Westwood	(310) 475-5711

Used Bookstores

A & M Book Cellars	19801 Vanowen #D, Canoga Park	(818)716-6259
Arnold M. Herr	449 N. Fairfax Ave., Hollywood	(323)658-8557
Arundel Books	8380 Beverly Blvd., West Hollywood	(323)852-9852
Bargain Books	14426 Friar, Van Nuys	(818)782-2782
Bay City Books	1615 Wellesley Ave, West LA	(310)826-6485
Dawson's Books	535 N. Larchmont Blvd., Los Angles	(323)469-2186
Gene De Chene Books	11556 Santa Monica, Los Angeles	(310)477-8734
Moses Berkelouw Books	830 N. Highland, Hollywood	(323)466-3321
Other Times Books	10617 Pico Blvd., West LA	(310)475-2547
Read It Again Sam	6208 West Manchester Ave	(310)641-2665
Recyclepedia	1707 Lincoln, Venice	(310)305-9880
West LA Book Center	1650 Sawtelle, West LA	(310)828-3115
Wilshire Books	3018 Wilshire Blvd., Santa Monica	(310)828-3115

Health

Graduate students must be enrolled in nine units (three classes) to be eligible for LMU student health insurance. Contact the graduate office (310) 338-2721 for more information. For a pamphlet explaining the insurance coverage and payment procedures, call the Controller's Office (310) 338-2711.

Registered graduate students can see a doctor or nurse practitioner (free of charge after they have paid a \$40 "health fee"), by appointment, at the LMU Health Office (first floor, Burns Recreational Center). Prescriptions are charged to the student's account. For more information or to make an appointment call (310) 338-2884. Details can also be found at <http://www.lmu.edu/Page1390.aspx>

The LMU Counseling Service (North side of Burns Recreational Center 2nd Floor) offers free counseling and support groups to registered LMU students. Appointment can be scheduled by calling (310) 338-2868 or you may stop by.

Cars on Campus

If you plan to park on campus, you will need to procure a parking permit from the Public Safety department:

Telephone: 310- 338-2893

On Campus Emergency: 222

Office Location: West Hall

When you receive your permit the issuing Public Safety officer will advise you where you are permitted to park on campus.

To report suspicious activities anonymously: hottips@lmu.edu

Remember that the maximum speed limit on campus is 15 MPH (5 MPH in parking lots and structures). DRIVE SAFELY!!!