



Loyola Marymount  
University

# **Graduate Student Handbook**

M.A. Program in English  
Loyola Marymount University

(Updated Spring 2012)

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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## I. The Program

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

- Normal Completion Time for Full-Time Students: Two Years
- Normal 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 must be taken in the first semester of study.*

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 must be taken in the first semester of study.*

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 must be taken in the first semester of study.*

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 Extension program can be contacted at (310) 338-1971, and is located in University Hall Room 1863. 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. If your current GRE Verbal Score is below 166 (700 on the previous GRE scale), consider taking a Kaplan Prep Course and then re-taking the GRE. Self-help books and low-budget prep courses are generally less effective.
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 Malone Room 201) 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 Academic Resource Center is a great place to gather experience (and get paid for it). The ARC (located on the Second floor of Daum Hall) is always interested in hiring graduate students from the English Department to tutor undergraduates on their writing skills. For more information, contact Susan Stanislas at (310) 338-7677 or by e-mail at [Susan.Stanislas@lmu.edu](mailto:Susan.Stanislas@lmu.edu).

6. For more information about LMU's Graduate Programs go to <http://www.lmu.edu/Page27133.aspx>

### **Graduate Advisor**

The department's graduate student advisor is Dr. Robin Miskolcze, 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. Miskolcze's contact information:

Phone: 310-338-3721

Email: [rmiskolc@lmu.edu](mailto:rmiskolc@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 postgraduation 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.
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 year 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/about/services/registrar/Commencement.htm>
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. Avoid requesting exceptions to what is normally required of you for completion of the degree.

11. **Independent Studies:** Applicants for Independent Studies will not be accepted after the beginning of the semester for which the course is intended. Only in the rarest cases will Independent Studies be approved for the Summer terms.
12. For more information visit the LMU English Department's Web site at <http://bellarmine.lmu.edu/english.htm>

### 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/about/services/registrar/Bulletin.htm>. Continuing LMU students should register using the PROWL system. 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](mailto:registrar@lmu.edu)

Location: Charles Von der Ahe Building, room 150

or go to <http://www.lmu.edu/about/services/registrar.htm>

### 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 MYLMU:

<https://my.lmu.edu/portal/page/portal/mylmu/welcome>

1. Before you begin, complete the Web Registration Worksheet located at <http://registrar2.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/prowl>
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. 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 (including Summer sessions) for a Student  
with an Emphasis in Literature**

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

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

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

\* *This course must be taken in the first semester of study.*

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

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

*\* This course must be taken in the first semester of study.*

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

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

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

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

\* This course must be taken in the first semester of study.

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

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

*\* This course must be taken in the first semester of study.*

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

	FALL	SPRING	SUMMER	TOTALS
YEAR 1	1. Critical Methodology (3 units)* 2. Rhetoric and Composition <b>or</b> 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)	Fall: 6 Spring: 6 Summer: 6  Total Units for Year 1: 18
YEAR 2	1. Rhetoric and Composition <b>or</b> 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)		Fall: 6 Spring: 6  Total Units for Year 2: 12
<b>Total Units for Program: 30</b>				

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

	FALL	SPRING	TOTALS
YEAR 1	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)	Fall: 9 Spring: 6  Total Units for Year 1: 15
YEAR 2	1. Literature and Theory Electives (3 Units) 2. Rhetoric and Composition (3 Units) 3. Rhetoric and Composition <b>or</b> Literature and Theory Electives (3 Units)	1. Linguistics and Reading Theory (3 Units) 2. Literature and Theory Electives <b>or</b> Rhetoric and Composition (3 Units) 3. Comprehensive Exam (0 Units)	Fall: 9 Spring: 6  Total Units for Year 2: 15
<b>Total Units for Program: 30</b>			

\* This course must be taken in the first semester of study.

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

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

*\* This course must be taken in the first semester of study.*

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

### Department Organizations

**English Graduate Student Organization (EGSO)** All English graduate students at LMU are automatic members of EGSO. 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](http://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. Professors Sarah Maclay, (310) 568-6248, and Aimee Ross, (310) 338-3718, are the faculty advisors. 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. Submissions are accepted through mid-March, and the awards are presented in late April.

## 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](http://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 \$12 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 110 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](http://www.MLA.org) and [www.AWPWriter.org](http://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 side. 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 lefthand 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.

# 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.

## 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. You should, however, neither rely on these occasions, nor wait for them to occur. Pace yourself. Study

a little every night, and begin taking those notes now; most important of all, form your own study groups.

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.

## Reading List for Students Entering Program Fall 2005 or Later

### Medieval

- Chaucer *The Canterbury Tales*: “General Prologue”; Miller’s, Wife of Bath’s, Clerk’s and Knight’s Prologues and Tales; Chaucer’s Retraction.
- *Sir Gawain and the Green Knight*

### Renaissance

- Wyatt “They Flee from Me”
- Sidney *Astrophel 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”
- Donne “The Flea”; “A Valediction: Forbidding Mourning”; “Death Be Not Proud”; “Batter My Heart”
- Milton *Paradise Lost*

### Restoration to 18th c. Lit

- Swift “A Modest Proposal”
- Pope *The Rape of the Lock*
- Sterne *The Life and Opinions of Tristram Shandy*

### British Romantic

- Wordsworth “The World is Too Much With Us”; Preface to the Lyrical Ballads; “Intimations of Immortality, Ode #5”; “I Wandered Lonely as a Cloud”
- Coleridge “Kubla Khan”
- Keats “Ode on a Grecian Urn”; “Ode to a Nightingale”
- 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*

### 19th Century American

- Emerson *Nature*
- Thoreau The “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 "A 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 "The 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"; "Différance"
- 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 Poetics of Culture"

## FOR STUDENTS WHO ENTERED THE PROGRAM PRIOR FALL 2005

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.

<b>Author:</b>	<b>Titles:</b>
Plato	<i>Republic</i> , Book IX; <i>Ion</i>
Aristotle	<i>Poetics</i>
Chaucer	<i>The Canterbury Tales</i> : "General Prologue"; Miller's, Wife of Bath's, Clerk's and Knight's Prologues and Tales; Chaucer's Retraction <i>Sir Gawain and the Green Knight</i>
Sidney	<i>Astrophel and Stella</i>
Shakespeare	Sonnets; <i>Hamlet</i> ; <i>The Tempest</i> ; <i>Othello</i>
Milton	<i>Paradise Lost</i>
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	<i>Gulliver's Travels</i>
Pope	<i>Rape of the Lock</i>
Fielding	<i>Tom Jones</i>
Wordsworth	"Tintern Abbey"; "The World is Too Much With Us"; Preface to Lyrical Ballads, "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"; "Carrion Comfort"; "Thou Art Indeed Just, Lord"
Bronte	<i>Jane Eyre</i>
Austen	<i>Pride and Prejudice</i>
Hawthorne	<i>The Scarlet Letter</i>
Thoreau	<i>Walden</i> ; "Civil Disobedience"
Emerson	<i>Nature</i> (1836)
Poe	"Purloined Letter"
Eliot	<i>Middlemarch</i>
Douglass	<i>Narrative of the Life of F.D.</i>
Dickinson	"Because I Could Not Stop for Death"; "Wild Nights," "There's a Certain Slant of Light"; "I Cannot Live with You"
Melville	<i>Moby-Dick</i>
Whitman	<i>Song of Myself</i>

Tennyson	"Lady of Shalott"; "Ulysses"
Arnold	"Dover Beach"; "The Function of Criticism"
Dickens	<i>Bleak House</i>
Twain	<i>Huck Finn</i>
Woolf	<i>To the Lighthouse</i>
Yeats	"Easter 1916"; "The Lake Isle of Innisfree"; "Sailing to Byzantium"; "Leda and the Swan"; "The Second Coming"
Eliot	The Wasteland, Prufrock"
Crane	"The Blue Hotel"
Hemingway	"A Clean Well-Lighted Place"; "Hills Like White Elephants"; "A Very Short Story"
Fitzgerald	<i>Great Gatsby</i>
Joyce	<i>Portrait of the Artist</i>
Faulkner	<i>Light in August</i>
Hurston	<i>Their Eyes Were Watching God</i>
Stevens	"Thirteen Ways of Looking at a Blackbird"; "Sunday Morning"; "The Idea of Order at Key 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	<i>Waiting for Godot</i>
Rhys	<i>Wide Sargasso Sea</i>
Morrison	<i>Jazz</i>
Gass	"In the Heart of the Heart of the Country"
Erdrich	<i>Tracks</i>

### 20<sup>th</sup> Century Theory

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"

## 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\\_and\\_staff.htm](http://bellarmine.lmu.edu/english/faculty_and_staff.htm)

## English Department Contact List

<b>Name</b>	<b>Phone</b>	<b>E-mail</b>
Dr. Linda Bannister (Professor)	(310) 338-2854	lbannist@lmu.edu
Dr. Stuart H.D. Ching (Associate Professor and Associate Chair)	(310) 338-4451	sching@lmu.edu
Dr. Theresia de Vroom (Professor)	(310) 338-2974	tdevroom@lmu.edu
Lynell George (Assistant Professor)	(310) 338-5702	lynell.george@lmu.edu
Dr. Paul Harris (Professor and Chair)	(310) 338-4452	pharris@lmu.edu
Dr. Holli Levitsky (Associate Professor)	(310) 338-7664	hlevitsk@lmu.edu
Dr. Juan D. Mah y Busch (Associate Professor)	(310) 338-4453	jmahybus@lmu.edu
Dr. Steven Mailloux (President's Professor of Rhetoric)	(310) 338-5701	smaillou@lmu.edu
Dr. Rubén Martínez (Fletcher Jones Chair of Literature and Writing)	(310) 568-6246	ruben.martinez@lmu.edu
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Dr. K.J. Peters (Associate 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	crosth@lmu.edu
Dr. Dermot Ryan (Assistant Professor)	(310) 568-6191	dermot.ryan@lmu.edu
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Dr. Lucy Wilson (Professor)	(310) 338-2954	lwilson@lmu.edu
Dr. Gail Wronsky (Professor)	(310) 338-7668	gwronsky@lmu.edu

Dr. Kelly Younger (Professor)	(310) 338-1927	kyounger@lmu.edu
Dr. Molly Youngkin (Associate Professor)	(310) 568-6226	molly.youngkin@lmu.edu
Ms. Maria Jackson (Administrative Assistant)	(310) 338-3018	mjackson@lmu.edu
English Department Fax Number	(310) 338-7727	

### Other Important LMU Phone Numbers

<b>Name</b>	<b>Number</b>
Financial Aid Counselor - Graduate students	(310) 338-2753
Graduate Admissions Coordinator	(310) 338-2721
Student Accounts/Controller's Office	(310) 338-2711
LMU Bookstore	(310) 338-2889
Health Services	(310) 338-2881
William H. Hannon Library	(310) 338-2788
Student Psychological Services	(310) 338-2868
General Information Number – Westchester (Main) Campus	(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 William H. Hannon Library

Library hours during the regular school term are as follows:

REGULAR ACADEMIC YEAR HOURS	Full Service Hours *	Library After Hours	Advanced Research Help
Mon - Thur	8 a.m. - 2 a.m.	2 a.m. - 8 a.m.	9 a.m. - 9 p.m.
Friday	8 a.m. - 8 p.m.	8 p.m. - 12 a.m.	9 a.m. - 5 p.m.
Saturday	11 a.m. - 8 p.m.	8 p.m. - 12 a.m.	11 a.m. - 5 p.m.
Sunday	11 a.m. - 2 a.m.	2 a.m. - 8 a.m.	3 p.m. - 9 p.m.

\*Transactions will end 15 minutes prior to closing at all service desks.

For a current Library schedule, visit <http://library.lmu.edu/>

It is a good idea to call the Reference Desk and ask for a tour (310) 338-2790 to familiarize yourself with the William H. Hannon 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://library.lmu.edu/>

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, has a checkout period of 3 days, with one 3-day renewal. Items on Reserve will be limited to In-Library use only.

Finally, the LMU library has a wonderful rare book collection. Please take the time to visit the collection on the third floor of the library 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 Trousdale Parkway  
University Park Campus  
Los Angeles, CA 90089-0185  
(213) 740-2924  
M-Th: 8am-10pm  
F: 8am-5pm  
Sat: 9am-5pm  
Sun: 12pm-8pm

### **Santa Monica College**

1900 Pico Blvd.  
Santa Monica, CA 90405  
(310) 434-4334  
M-Th: 8am-9:30pm  
F: 8am-3:45pm  
Sat: 11am-3:45pm  
Sun: Closed

### **CSU, Long Beach**

1250 Bellflower Blvd.  
Long Beach, CA 90840  
(562) 985-8472  
M-Th: 7:45am-11pm  
F: 7:45am-5pm  
Sat: 10am-5pm  
Sun: 12:30pm-11pm

### **Downtown LA Public Library**

630 W. 5<sup>th</sup> Street  
Los Angeles, CA 90071  
(213) 228-7000  
M, W, F, & Sat: 10am-5:30pm  
T & Th: 10am-8pm  
Sun: Closed

### **Westchester Public Library**

7114 W. Manchester Ave  
Los Angeles, CA 90045  
(310) 348-1096  
M, W, & Sat: 10am-5:30pm  
T & Th: 12:30pm-8pm  
F: 1:30pm-5:30pm  
Sun: Closed

### **University Of California at Los Angeles**

(Charles E. Young Research Library)  
280 Charles E. Young Drive North  
Los Angeles, CA 90024 (Parking \$11)  
(310) 825-4732  
M-Th: 7:30am-11pm  
F: 7:30am-6pm  
Sat: 9am-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 PI (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<sup>rd</sup> 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**

Barnes & Noble 13400 Maxella Ave, Marina del Rey (310) 306-3213  
 Barnes & Noble 1201 3<sup>rd</sup> St. Promenade, Santa Monica (310) 260-9110  
 Bookmart USA 12152 Victory Blvd, North Hollywood (818) 980-2241  
 Bookstar / Barnes & Noble 12136 Ventura Blvd., Studio City (818) 505-3528  
 Book Soup 8818 Sunset Blvd., W. Hollywood (310) 659-3110  
 Caravan Bookstore 550 Grand Ave, Downtown LA (213) 626-9944  
 Chevalier's Books 126 N Larchmont Blvd., Los Angeles (323) 465-1334  
 Midnight Special 1350 3<sup>rd</sup> St., Santa Monica (310) 393-2923  
 Skylight Books 1818 N. Vermont Ave., (323) 660-1175  
 Small World Books 1407 Ocean Front Walk, Venice (310) 399-2360  
 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  
 Book City 6627-31 Hollywood Blvd., Hollywood (323) 466-2625  
 Creation/ Koma Books 1228 W. 7<sup>th</sup>, 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 Angeles (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 \$50 "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 2<sup>nd</sup> 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: Foley Annex

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](mailto:hottips@lmu.edu)  
Remember that the maximum speed limit on campus is 15 MPH (5 MPH in parking lots and structures). DRIVE SAFELY!!!