A Guide to

Critical Senior Theses in English and American Literatures

(ENAM 700)

Academic Year 2018-2019
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Preparing to Write the Thesis: A Timeline

- **March of junior year:** You will be required to submit your proposal for a senior thesis just before Spring break. The proposal will ask you for a summary of your intended project and a list of three potential advisors for your work. (See list of advisors and topics at the end of this guide.) NB: All students, whether writing in the Fall or in the Spring, are required to submit a proposal at this time. All students will be notified of their advisor assignments before Banner registration for the Fall begins.

- **April of junior year:** If you plan to write your project in the Fall, register in Banner for your advisor’s section of ENAM 700; this will also automatically enroll you in ENAM 700Z, the Thesis Seminar. Talk with your advisor about your project and develop a reading list for the summer.

- **November of senior year:** If you plan to write your project in the Spring, register in Banner for your advisor’s section of ENAM 700; this will also automatically enroll you in ENAM 700Z, the Thesis Seminar. Talk with your advisor and develop a reading list for the winter.

- See the “Thesis Requirements” section of this guide for a complete list of deadlines and expectations.
The Thesis Process

1. Choosing a Thesis Topic
   
   Choose a topic that interests you and that will continue to interest you over the course of the semester. Be ambitious: don’t shy away from major authors or big ideas, or from comparative or interdisciplinary topics. Ideally, you will be able to draw on material that you have encountered in earlier classes, perhaps especially your junior seminar. The work on your thesis, however, needs to be original and new. It must not duplicate material that you have worked on in prior courses.

   Early on, you will wish to narrow your topic sufficiently so that it can be covered well in the limited time and space that you have. Literary theses generally take one of two forms: a close examination of the work of a single author (or a single work); or a study of a theme or idea as it is manifest in works by several authors. So while you might start with a general idea or interest—say, “Women in Shakespeare”—as you shape your topic you will want to narrow your focus to a more and more specific point: women in Shakespeare’s tragedies, women in *Hamlet*, Ophelia, for example. You should expect to do some research in order to narrow your topic—to find out what has already been written on the topic, and what sources might be available. Because your time is so short, you’ll need to narrow and focus your topic quickly. For this reason we suggest that you begin thinking about your topic well in advance, doing some reading over the summer after your junior year in consultation with your advisor. Both kinds of topics—single author or thematic—need a clear focus and a defensible thesis.

   You can think of the published work done on your topic as an ongoing conversation that you would like to join. To do that, you need to know what has already been said and to find a contribution that you can make through your own research and reading. Search the MLA Bibliography (available on the Library website), which is the standard database for literary scholarship. Take advantage of Interlibrary Loan and other borrowing options to get copies of materials that Middlebury doesn’t own. Consult with your advisor—or anyone else in the department, too—and make use of the reference librarians, who can direct you to other resources.

2. When to write the thesis
   
   If you intend to graduate in May, you have two options for scheduling a senior thesis: Fall or Spring.

   If you intend to graduate next February (2020), you may also write a thesis in your “super senior” Fall.

3. Thesis length
   
   Approximately 30-35 pages. This does not include your bibliography or any materials or illustrations you may wish to include as appendices, but it does include footnotes and endnotes.

4. Citation style
   
   The *MLA Handbook for Writers of Research Papers* (8th edition) is the standard for formatting literary scholarship. You must purchase a copy. Zotero or other software
may help you organize your bibliographical citations, but double-check everything for accuracy. You are responsible for errors and omissions in your notes and bibliography.

Theses should be typed, double-spaced, with footnotes at the bottom of the page or at the end of the paper. You may use double-sided pages if you wish. Please note that brief parenthetical citations included in your text are the MLA standard now. Footnotes are generally explanatory or discursive. Follow MLA style in preparing your “Works Cited” and “Works Consulted” lists.

5. Thesis Deadline

The thesis deadline is not flexible. There will be a penalty of one third of a grade per day for late submission unless you provide a formal dean’s excuse by the deadline. The Fall thesis is due on Monday, December 3, 2018 and the Spring thesis is due on Monday, May 6, 2019. These deadlines have been designed partly to ensure that the faculty has time to schedule an oral for all students. Failure on a senior thesis may prevent you from graduating.

6. First Steps

The mandatory Senior Thesis Workshop that will take place in the Fall and Spring semesters will provide you with some guidance and will give you some immediate deadlines. Please consult the sample Thesis Workshop syllabus included in this booklet.

Your first priority is to present a two-page, typewritten prospectus with a tentative bibliography. Your prospectus should include a chapter or section breakdown and your best effort at a presentation of your argument. The prospectus should also indicate the scope of your project—i.e., what is the time period that you are considering? Which works are you focusing on? The bibliography should include separate sections for primary and secondary sources, and should indicate which editions you are planning to use. You should submit this prospectus to your advisor as early as possible in the semester; the deadline can be found on page 5 of this guide. If you fail to meet this deadline you will receive a formal course warning.

While compiling your prospectus and bibliography you should be reading the secondary works on your topic to familiarize yourself with what has already been written on the subject. This reading will help you pare down your topic into something that you can do well in the limited time and length you have to work with. This is an important stage in any researcher’s work; make good use of it. There are “research guides” available for many fields of literary study, and many are available online.

After solidifying and narrowing your topic, you should prepare a general outline of your possible chapters or sections. In a thesis of 30 or so pages, you may find that two or three chapters or sections will help you to manage your argument most effectively. But you do not need to have chapters unless you find such divisions helpful.

After that, it is time to start writing. Even if you are not finished researching, start writing what you know as soon as you can. The act of writing will bring your topic into
sharper focus, and will help you understand what else you need to know in order to finish your thesis. You might end up discarding or completely revising this first draft, but the effort will not have been wasted. Research does not stop when writing begins; the two are closely related and dependent on each other.

Your writing schedule will be developed in consultation with your advisor and with the teacher of the Thesis Workshop.

Members of the ENAM faculty will be your best guides for the mechanics of essay writing, but you may also want to consult this helpful article on academic writing: http://www.yale.edu/bass/wp/writingprose.pdf. The MLA Handbook is also a helpful guide.

Remember that the research and writing of your ENAM thesis should reflect your own independent work. We expect that your advisor will provide you with constructive and helpful feedback on your drafts, and the Thesis Workshop will give you an opportunity to exchange drafts with other students. It is not acceptable, however, to have other people (including parents, former teachers, other Middlebury faculty or students) do the important thinking, writing, and revising for you. All of the words in your thesis should be your own, unless they are included in quotation marks and a source is cited. You must provide a source for borrowed ideas as well as borrowed language. You will write and sign the Honor Code statement on your final essay, indicating that it is your own work.

7. Finishing the thesis

Give yourself at least a week to reread your final draft and to make final revisions, to refine your prose, to eliminate typographical and other errors, to check the accuracy and form of your citations, and to tighten your argument so that it is as clear as possible.

The final version of your thesis will have several components that appear in a logical order. Once you have compiled (and checked) your bibliography and have polished the thesis itself, you’ll need to create a title page, an abstract, and, if you wish, a table of contents, acknowledgements, etc. In general these elements are included in the following order:

1. title page
2. acknowledgements (optional)
3. table of contents (optional)
4. thesis, with footnotes and/or endnotes
5. “works cited” and “works consulted” lists

Submit your abstract on a separate piece of paper, not bound in the thesis.
8. Submitting the thesis

On the Thesis Due Date (see page 9 of this guide for deadlines), you must hand in two copies of your thesis and one copy of your abstract to the ENAM Department Office, 306 Axinn, by 1 p.m. Since you need to turn in two copies, the department will pay for one photocopy if you take your thesis to Reprographics (FIC) to be copied. Reprographics has inexpensive and effective binding options available, but you are not required to bind your thesis.

9. Evaluation of the thesis

ENAM senior theses are read by the project advisor and one other reader, who may be another ENAM faculty member or a faculty member from another Middlebury department. In the case of joint theses, theses are read by the project advisor and two other readers, who may be ENAM faculty members or faculty members from another Middlebury department. Your advisor will discuss possible readers with you, and will contact readers on your behalf. Your advisor and each reader will assign a numeric grade to the thesis into which will be factored your performance in the thesis defense and in the workshop. The final grade for the thesis will be the average of the grades given by your advisor and reader(s). This grading scale will be used to convert the numerical average to the final letter grade:

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<tr>
<th>Letter Grade</th>
<th>Numeric Grade</th>
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<tbody>
<tr>
<td>A</td>
<td>93 – 95.99*</td>
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<tr>
<td>A-</td>
<td>90 - 92.99</td>
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<tr>
<td>B+</td>
<td>87 - 89.99</td>
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<tr>
<td>B</td>
<td>83 - 86.99</td>
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<tr>
<td>B-</td>
<td>80 - 82.99</td>
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<td>C+</td>
<td>77 - 79.99</td>
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<td>C</td>
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<td>C-</td>
<td>70 - 72.99</td>
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<tr>
<td>D</td>
<td>60 - 69.99</td>
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<td>F</td>
<td>0 - 59.99</td>
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*95.99 is the highest grade possible, not 100, since we do not give A+’s.

10. Thesis defense

Every thesis student will have an oral defense. You and your readers will discuss your thesis with you for about 50 minutes, commenting on aspects of the work, asking that you elaborate on or reconsider points that you have made in the course of your paper. A strong thesis defense may raise the grade on a thesis, particularly if points are clarified and elaborated on well; a poor one may lower it. The thesis defense is part of your project, and should be taken very seriously. Preparation for the defense will be discussed in the workshop. Thesis defenses are generally scheduled within two weeks of the thesis due date.
11. Criteria for evaluation of the thesis

The following elements are essential for a successful literary-critical thesis. You have encountered most of these criteria before in other department coursework, but the senior thesis gives you the longest time and the best opportunity to address them on your own. Faculty readers will evaluate each thesis on an individual basis, but they will consider all of these components—and how well they are executed—in determining the thesis grade. Note that this list of criteria includes performance in the workshop and in the oral.

a. Bibliography: how well has the writer researched the topic? Does the writer make use of all the appropriate primary and secondary sources? Does the writer know where his or her own argument fits into the conversation about the topic?
b. Scope and thoroughness: is the topic appropriately narrow and thoroughly considered?
c. Thesis: is the argument of the thesis clear and well supported by appropriate evidence?
d. Organization: are the structure of the thesis and the argument logical and convincing?
e. Methodology: does the thesis make appropriate use of literary theory and/or of other literary-critical strategies and devices?
f. Writing: is the thesis written clearly and without distracting errors?
g. Validity: does the thesis make a defensible, convincing and illuminating contribution to the study of its topic? Are the interpretations it offers valid?
h. Originality: does the thesis offer something new—new material, an original comparison or angle, an insightful or creative reading of a particular text?
i. Performance in the workshop. Criteria for evaluation will include: level of participation; engagement with collaborative work; punctuality with deadlines.
j. Performance in the oral. How well does the writer defend his/her work, explain aspects of it, and elaborate on it?

In addition to the criteria listed above, the ENAM faculty will consider at least two other factors when determining your thesis grade: the inherent difficulty of the topic and the nature and availability of secondary sources on it.
Thesis Requirements and Deadlines  
2018-2019

I. Form

Thesis: The thesis should be 30-35 pages long, including footnotes, but exclusive of works cited/works consulted lists and appendices. The title page should be prepared according to the example provided in this booklet. The department will pay for one copy if you have it done at Reprographics (FIC). Two copies of your thesis must be submitted to the ENAM Department office, 306 Axinn, by the deadline, along with an abstract page (not bound into the essay) that includes the title, year and month of submission, advisor’s name, a one-paragraph summary of your argument and a brief bibliography. (See the sample abstract included in this booklet.)

II. Deadlines

No alterations to this deadline schedule will be made except in extraordinary circumstances. Unless otherwise noted, all deadlines fall at 1 p.m. on the stated day. You will NOT be able to turn in your thesis to Campus Security or to leave it outside the ENAM department office or in faculty mailboxes after hours. You will have to turn it in the next day, and it will be considered late. Be aware that there is great demand for the use of college printers at these deadlines. Don’t wait until the last day to print.

Extensions will not be granted for computer breakdowns. You are responsible for learning all of the correct procedures for backing up your writing and for avoiding computer viruses. Be sure to save your work in at least three distinct places.

A. Prospectus and Bibliography: Turn in to advisor. Students failing to meet this deadline will be placed on course warning.

Fall Theses: Friday, September 28, 2018
Spring Theses: Friday, February 22, 2019

B. First Section: Turn in to advisor.

Fall Theses (at least 15 pages): Friday, October 26, 2018
Spring Theses (at least 15 pages): Friday, March 22, 2019
C. Full Rough Draft: Turn in to advisor.
   
   Fall Theses:  Monday, November 19, 2018
   Spring Theses:  Monday, April 22, 2019

D. Submission of Final Copies: Turn in thesis and abstract to the ENAM Department office, Axinn 306, by 1 pm.
   
   Fall Theses:  Monday, December 3, 2018
   Spring Theses:  Monday, May 6, 2019

III. Grading of Theses; Thesis Defense

You and your advisor will select a second reader for your thesis. (Your advisor will contact potential readers for you.) In the case of a joint thesis, a third reader is required. Your thesis advisor will schedule the thesis defense. After the defense, your advisor and each reader will submit a numerical grade. The numerical grades will be averaged to determine the letter grade given to your thesis. Your advisor will write you a letter summarizing the readers’ responses to your work. Theses are normally graded within the regular grading period of the semester in which they are written.

Participation in the mandatory workshop and performance in the oral defense will be factors in the determination of the thesis grade.
Joint Thesis Requirements

The senior work of joint majors must demonstrate in a single project an integration of the two majors that the student has elected. The project will be jointly advised by a faculty member from each of the two relevant departments and these faculty members, and an outside reader, will evaluate the thesis.

Joint majors are required to draw up, in consultation with the supervisor of ENAM Senior Critical Work and their advisors, a contract describing the requirements for their senior thesis. Such a contract will specify deadlines, citation form, and any other requirements for joint senior work that have been agreed upon by advisors and student. (For example, students writing a joint thesis in ENAM and a language department may be required to utilize sources in multiple languages; there may be required workshops in both departments; there may be criteria for evaluation in addition to those for the ENAM critical thesis itemized above.) This contract must be submitted to the supervisor of ENAM Senior Critical Work by the end of the first week of classes.

For students who are joint majors in ENAM and Theatre and who wish to pursue a joint project that involves directing or acting, senior work will normally comprise two full-credit classes, ENAM 0708 and THEA 0708. These classes should wherever possible be taken in the same semester, with the understanding that a central goal of the joint major is the thorough integration of both aspects of the major. A single-credit, single-semester joint project remains an option for those who wish to pursue a joint thesis that does not include a practical component such as acting or directing.

Students wishing to undertake a joint major in ENAM and Film and Media Culture (FMMC) should follow the joint major requirements listed above. Such students may also wish to take FMMC electives such as FMMC 0257-Storytelling in Film and Media and FMMC 0279-Film in Literature. Students wishing to write a joint creative senior thesis must also take 3 CRWR workshops, and those wishing to write a screenplay for their joint thesis must take specifically FMMC/CRWR 106-Writing for the Screen, and FMMC/CRWR 341-Writing for the Screen II—prior to beginning the thesis. Such projects must be on topics approved by advisors in both departments.

Students writing a joint thesis in HIST or HARC should register for HIST 700 and HIST 711 or HARC 710 and HARC 711, and attend the required thesis workshops in both departments.
“We are Not Angels”: A Poetics of the Body in Laurence Sterne’s The Life and Opinions of Tristram Shandy, Gentleman

Patrick Abatiell

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of Bachelor of Arts in the Department of English and American Literatures, Middlebury College

May, 2007

I have neither given nor received unauthorized aid on this work.

[signature]
From Entitlement to Stewardship: Children’s and Young Adult Literature of the Chesapeake Bay

My thesis examines the relationship between the environmental crisis in Maryland and Virginia’s Chesapeake Bay area and the development of regional children’s and young adult environmental literature. Early explorers of the Bay region in the 1600s, such as Captain John Smith, and early Bay citizens in the early 1800s, such as John Davidson Godman, extolled the abundance of the Bay’s resources in their diaries. As a result, early literature of the Chesapeake Bay region reflects this belief in “free plunder”. In works such as Gilbert Byron’s *The Lord’s Oysters*, the Bay’s resources are claimed as an abundance to be freely taken, a God-given right to be used. However, this incredible bounty could not last given the increased human impact on the Bay ecosystem. With worsening habitat loss, overfishing, and pollution over the nineteenth and twentieth centuries, the Bay sunk into a state of profound degradation. As the Bay’s health declined and the environmental movement developed, Bay-area literature, specifically an emergent genre of children’s and young adult environmental literature, demonstrated a thematic shift from entitlement towards stewardship of the Bay’s resources. By utilizing didactic writing, metaphor, and anthropomorphism, authors encouraged youth by varying degrees to value the Bay’s resources, protect the health of the Bay, and persuade others to become stewards of a healthy Chesapeake for future generations. In my thesis, I analyze via close reading the methodologies each author uses to spread their environmental message among young readers. Regardless of the specific approach used to draw readers of all ages to cherish a threatened ecosystem, Chesapeake Bay children’s books, young adult novels, and memoirs illuminate the intricacies of a steadily dying ecosystem—a place, this body of literature asserts, that is profoundly worth saving. These works of literature inform and color a growing and popular movement for more deliberate, in-school environmental education in Maryland.

Sources include:

Cummings, Priscilla. Personal interview. 27 August 2010.
Meacham, Margaret. Personal interview. 23 June 2010.
ENAM 700Z
Senior Seminar

Ms. Millier
Axinn 304
Spring
Office Hours: MWF 12:30-1:30 &
Mondays 7:30-9:30pm

Axinn 220
by appointment

Recommended: Joseph F. Trimmer, A Guide to MLA Documentation, 8th ed. (MLA)

Meetings:

Monday, Feb 7
Presentation of proposed topics
Discussion of expectations for senior theses

Monday, Feb 14
Library work/session (Library 105, 7-9pm)
Deadline for proposals, Spring Student Symposium
(requires 100-word project description approved by
faculty sponsor)

Monday, Feb 21
IRB guidelines
Progress reports

Monday, Feb 28
Review Library on-line reference pages: Research>By
Subject>Literature and Writing; Research>By
Subject>Research Guides>Thesis Guide (review all
entries)
Dealing with sources: note-taking, plagiarism, citations,
bibliographies
Quick review of MLA style

Abstracts for department website due
Individual research consultations (library) (TBA)

Thursday Mar 3
Lunch with John Bertolini (LaForce 121, 12:30-1:20)

Monday Mar 7
Individual research consultations (library) (TBA)

Monday Mar 14
Progress reports (field groups)
<table>
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<tr>
<th>Date</th>
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<tr>
<td>Friday Mar 18</td>
<td>Lunch with Ben Graves (LaForce 121, 12:30 – 1:20)</td>
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<tr>
<td>Monday Mar 21</td>
<td>Progress reports (field groups)</td>
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<td>Saturday, Mar 26 – Sunday, Apr 3</td>
<td>Spring Break</td>
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<tr>
<td>Monday Apr 4</td>
<td>Small group work</td>
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<tr>
<td>Monday Apr 11</td>
<td>Small group work</td>
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<tr>
<td>Friday Apr 15</td>
<td>Spring Student Symposium</td>
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<tr>
<td>Monday Apr 18</td>
<td>Small group work</td>
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<tr>
<td>Monday Apr 22</td>
<td><strong>Final drafts due</strong></td>
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<tr>
<td>Monday May 2</td>
<td>Editing workshop and final matters</td>
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<tr>
<td>Friday May 10</td>
<td><strong>Senior theses due</strong></td>
</tr>
</tbody>
</table>
Funding Sources (SRPS)

Awards: Up to $1600 (Oct. 1, Jan. 26, or April 15 deadlines) and up to $350 throughout the academic year as funding permits.

Overview: SRPS is designed to support senior research projects. For 2018-19 the upper limit is $1600; however, the average award is about $500. Expenses are reimbursed (see the approved expense types below) and must occur after your application is approved. Prior summer expenses may be reimbursed in October only if an application is submitted for preview prior to beginning the project.

Selection: Funding will be awarded on the basis of the quality of the application and the availability of funds. Preference will be given to students who do not have access to funds in their major departments. You may receive only one award from the SRPS. Students who will have senior status during their project dates may apply. If you have questions about whether you are eligible please contact the Undergraduate Research Office (URO).

If your research involves human subjects, such as interviewing or testing, it must be approved by the Institutional Review Board: http://www.middlebury.edu/academics/resources/irb

Funding notification will be emailed by early May or mid-October. Otherwise, rolling applications are reviewed each Monday.

Reimbursement: Reimbursements for expenses incurred require receipts and a completed reimbursement summary form. This form should be checked and signed by your advisor or the departmental coordinator, and submitted to the URO. You will only be reimbursed for activities that were approved in your SRPS application.

Approved SRPS Expenses:

Note: Generally funding will be limited for applications with one large expense ($1600 for airfare or a piece of equipment, for example).

Supplies- needed to conduct research. Some equipment purchased shall remain the property of Middlebury College for future use by other students.

Travel to conduct interviews, fieldwork, or research- save all travel related receipts and keep track of all mileage.

Compensation of research subjects- compensation as a gift certificate from a College facility such as the Grille or the College Store is preferred. However, arrangements can be made to pay small cash stipends (up to $10 each) with the appropriate documentation.
Photocopying of research materials (not thesis proposals or completed theses)- a receipt must accompany reimbursement requests for photocopy expenses.

Please note that requests to purchase computer programs, technological resources, books or media need to be checked with LIS to see if the college doesn't already own or is willing to purchase for general use. All non-consumable resources will remain property of the college and need to be turned in to URO at the completion of your project.

Because they are limited, these funds are intended to support the conducting of research, rather than the presentation of research results. Students looking for funding to attend an academic conference should apply to the Academic Conference Travel Fund.

Please contact URO if you have reimbursement needs that are not listed above.

More information can be found at
http://www.middlebury.edu/academics/resources/uro/funding/srps
Senior Thesis Advisors

Cates Baldridge - I advise senior theses on British Literature from the eighteenth century to the present, or on topics from any era or national tradition that engage with some aspect of literary theory.

James Berg - I would be happy to advise theses on sixteenth- and seventeenth-century English poetry, prose, and drama, including Shakespeare, as well as work on modern adaptations (including film adaptations) of Shakespeare and other Renaissance drama. And I would happily advise work on non-period-specific topics involving theory and genre, such as character, subjectivity, authorship, readership, allegory, religion, hospitality, economics, gender comedy, tragedy, epic, tale, etc.

John Bertolini (on leave Fall 2018) - I advise projects on Shakespeare; Dramatic literature--British, American, European (Renaissance through Contemporary); Film and Film/Literature; British and European Poetry (selected authors, 1550-1950); British, American, European fiction (competent for limited selected authors only, 1550-1950). I should add that theory-based approaches or political/sociological-dominant analyses are neither my competence nor my cup of tea.

Timothy Billings (on leave 2018-19) - I especially enjoy advising students working on topics that are theoretical or historical in nature, including those having to do with gender, sexuality, and feminist studies, ethnic studies, and transcultural issues; early English literature of any kind up through the seventeenth century, from dramatic literature to travel writing; poetry of any period, from the earliest to the most contemporary; translation topics involving any language, including non-Western languages (with a preference for Chinese and Romance languages); contemporary fiction; and projects related to film and media. I also advise creative writing projects in poetry.

Dan Brayton - I am happy to advise projects on sixteenth- and seventeenth-century English literature, including Shakespeare, environmental topics in literature, the literature of the sea (from any historical period), utopias and dystopias, literary and cultural theory, and Vermont writers.

Rob Cohen - I'm interested in or at least open to helping out on theses on individual writers, particularly twentieth-century and contemporary, as well as on thematic interests that somehow dovetail with my own, whether it be modernism, postmodernism, Jewish stuff, investigations into the area of overlap between fiction and nonfiction, and really a great many other things too.

Claudia Cooper (on leave Spring 2019) - I work with students who are pursuing critical theses in children's and young adult literature, including fairy tales and crossover books between young adult and adult literature. I'm also interested in working with students who are exploring the connections between literature and education, social justice, and global issues and trends.
Stephen Donadio - I have interest and am willing to advise in the following areas: comparative literature and cultural history, ca. 1750-1960; achievements of principal nineteenth- and twentieth-century American authors (ca. 1820-1960); major British authors from Conrad through Doris Lessing; relations between modern literature and the visual arts (including film); some works of contemporary literature.

Deb Evans - I would be happy to advise students in nineteenth-century American literature; some pre-1900 topics (Native American lit, captivity narratives); women's literature; regional American literatures, particularly southern and western; short story cycles.

Ben Graves - I welcome the opportunity to advise thesis projects involving twentieth- and twenty-first-century literature, Modernism, ethnic fiction, colonial and postcolonial fiction, and globalization and diaspora studies. I'm eager to work with students on all facets of literary and cultural theory, twentieth- and twenty-first-century British cultural history, and the interdisciplinary study of gender and sexuality.

Katie Kramer (on leave Spring 2019) - I advise theses on individual writers, generally contemporary, depending on familiarity. Other areas of interest: Henry James; topics that combine a literary- critical approach with cultural inquiry, particularly on such issues as copyright or developments in publishing; the Christian myth in literature; the odd sub-genre the boarding school novel.

Antonia Losano - I'm eager to work with students on projects involving nineteenth-century literature, gender studies or women writers from any period, queer studies, genre fiction (mystery, sci-fi, romance), and children's literature. I'm also happy to advise projects on interdisciplinary topics (interpreting literature in conjunction with other art forms or cultural practices) and trans-historical topics involving contemporary literary and cultural theory.

Brett Millier - I typically advise senior essays and theses in twentieth-century American poetry and prose, in Canadian fiction, and from time to time, in nineteenth-century American literature and contemporary American fiction. I have particular interest in biographical approaches and gender studies, and encourage my students to do archival research.

Elizabeth Napier - I am happy to advise senior theses in the following areas: eighteenth-century poetry, prose, and drama; the novel, 1700-present; literature and the visual arts; the literature of landscape. I also have an interest in World War I and modernist literature.

William Nash (on leave 2018-19) - I would be happy to work with students doing senior projects on nineteenth- and twentieth-century African American literature; on representations of urban life in American literature; on representations of space and place in twentieth-century American literature; and on multiethnic American literature of the twentieth century.
Michael Newbury - I’d be interested in advising projects on nineteenth-century and earlier periods of American literature, the history of the novel and authorship, horror, science fiction, and other forms of speculative fiction, both in film and print.

Jay Parini - I will work mainly with thesis students in creative writing, especially those interested in writing poetry. I could also work with students interested in modern British or American poetry. My special interest is Robert Frost, although I also have an interest in such writers as Yeats, Eliot, and Stevens.

David Price (available Spring 2019 only) - I would be willing to discuss in a preliminary manner, and to consider advising, senior theses on British, Irish, and American novelists, poets, and short story writers from the late nineteenth century to the present. However, this does not exhaust or sharply delimit what I might be willing to take on.

Yumna Siddiqi - I would especially like to work with students doing senior projects in the following areas: postcolonial literature, postcolonial theory, postcolonial feminism, post-war British literature and culture, nineteenth-century British literature and imperialism, literary and cultural theory, South Asian studies, literature of diaspora and migration, cultural studies.


Marion Wells (on leave Spring 2019) - I'm happy to advise theses on early modern topics in English literature and comparative topics in some fields (e.g., Classics and English, Italian and English); theses with a WAGS focus dealing at least in part with early modern topics. I also happily advise work on Virginia Woolf and fairy tales past and present.