

English Placement **2005-6**

The Department of English, Graduate Office, The University of Texas at Austin

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Placement Calendar

OVER THE SUMMER

YOU SHOULD HAVE TWO PRIORITIES over the summer before you go on the job market: getting as much writing done on your dissertation as possible, and preparing a 20-25 page writing sample to send out if prospective employers request it. (Some schools may request a sample as short as 10-15 pages, so be prepared to send an abridged version of your sample.)

1. *The Writing Sample*

Appropriate materials for a writing sample include:

- a chapter or portion of a chapter from your dissertation, thoroughly edited and flawlessly proofread (you may want to include a brief paragraph on a separate sheet describing the relation between this excerpt and your dissertation as a whole)
- the offprint or Xerox of a recent publication, should you be so well-prepared as to have one that satisfactorily represents the current state of your scholarly work in the fields for which you are searching for a job
- an article-length manuscript, currently under consideration or forthcoming in a journal, that either draws on materials from your dissertation or otherwise represents the current state of your scholarship.

IF YOU COMPLETE A GOOD CHAPTER OF YOUR DISSERTATION OVER THE SUMMER, YOU SHOULD REVISE IT FOR A JOURNAL — WITH ADVICE FROM YOUR SUPERVISOR — AND PUT IT IN AN ENVELOPE. MAIL IT OUT TO A JOURNAL AND NOTE IT ON YOUR CV AS “UNDER CONSIDERATION”.

It is very important to have a polished writing sample ready to go by **OCTOBER 1**, since once the job list is published you will have little time for writing.

2. *Preparing for a Job Talk*

If you succeed in getting an on-campus visit, you will need give a “job talk” (usually a section of your dissertation other than the one you used for your writing sample). Consequently, since your fall semester will be largely taken up by the job-application process, you would be well advised to have that talk ready by October 1 as well. In fact, it is recommended that you get **BOTH** the writing sample **AND** the job talk done even **BEFORE** the semester begins.

3. *Letters of Recommendation*

Decide whom to ask for letters of recommendation; ask at least five people now. You should have requested **ALL** your letters by early September at the latest. Give each recommender a final draft of your CV and letter of application. Give your recommenders deadlines of late September (or the first week in October if necessary) to have their letters turned into Calhoun 208 for vetting by the Placement Committee. One of your recommenders should be your dissertation supervisor.

Having a “teaching” letter in your file is also a good idea. Profs. Wayne Reborn and Linda Ferreira-Buckley wrote a standard description of graduate student teaching that you may want to include in your dossier. Copies are available in Cal 208.

**DON'T FORGET TO
TELL THE GRAD
COORDINATOR
WHEN YOU ARE
'OFFICIALLY' ON
THE JOB MARKET!**

4. *Letters of Application and Curriculum Vitæ*

Get the basics for your letter of application worked out. Work up your Curriculum Vitæ (CV). Although the traditional recommended length is no more than 2 pages, it is perfectly acceptable to have a longer document, as long as it does not seem “padded”. Many examples of letters of application and CVs are available in Cal 208.

And get **EVERYTHING** edited! No matter how fine an editor you are, have someone else, preferably several someones, edit and critique everything as you go along.

5. *Teaching Statement and Teaching Portfolio*

Applicants' recent experience has shown that many universities ask to see a teaching portfolio—typically, a statements of your teaching of philosophy, sample syllabi and class assignments, numerical scores from instructor evaluations, and testimonial letters from your students—early on, even if the job ads don't mention sending these materials up front.

If you haven't already begun formulating a teaching statement, it's a good idea to do so over the summer. There are several examples in Cal 208 and in this handout. A quick search on the Web will also find numerous samples of teaching statements, as well as discussions on different approaches to writing them. And the DRC plans to hold a writing workshop on teaching statements in the fall.

In addition to beginning work on the teaching statement, you'll want to start preparing the other portfolio materials for presentation. And you may need to contact Measurement and Evaluations (MEC) to obtain copies of your instructor survey results.

SEPTEMBER

PUT THE FINAL POLISH on your application letters, CV, writing sample, dissertation description, and teaching philosophy. Open a file with the Career Exploration Center in Jester. This file, known as your dossier, will include your letters of recommendation; it *may* also include your CV, teaching philosophy, and abstract. Check to make sure your letters of recommendation are arriving on schedule in Cal 208 and at the Jester Career Exploration Center (CEC).

OCTOBER

1. *The Job Information List*

The MLA Job Information List (JIL) comes out in hard copy four times each year: in early October, in December, in February, and in April (there's also a June supplement). The October edition is by far the largest of these. A copy will be on hand in Cal 208 for you to photocopy.

The JIL is also, of course, available online, and many job-seekers now use this as their primary resource. It may be best, however, to consider the online list as a complement to the paper catalog. Job postings are removed from the website after six weeks, and information about the jobs are sometimes left out (e.g. secondary responsibilities). Be prepared for the site to be *very* slow when the list first comes out in October or late September.

Applicants can use a common log-on ID and password provided to the English Department. This may be updated in September; the Graduate Office will notify job seekers when this happens.

NOVEMBER 1ST HAS TRADITIONALLY BEEN THE DEADLINE FOR MOST UNIVERSITIES, BUT IN RECENT YEARS, THIS DATE HAS BEEN MOVING UP, TO OCTOBER 15TH OR EVEN EARLIER.

AT THE SAME TIME, SCHOOLS NOW TAKE LONGER TO RESPOND TO TOP CANDIDATES, OFTEN WAITING UNTIL JUST BEFORE THE MLA BEGINS TO SCHEDULE AN IN-INTERVIEW.

NOVEMBER

SCHOOLS THAT ARE INTERESTED in pursuing your candidacy further may contact you for more information at this time. Depending on what materials they requested with your initial application, they will ask for your dossier and, in many cases, a writing sample and teaching statement.

By early December, you may begin hearing from schools that wish to interview you at MLA. As mentioned above, it's not uncommon to get requests for interviews right up to the first day of the convention (usually on or around December 27), so make sure your initial letter of application includes an address and phone number where you can be reached over the holidays.

Tell your recommenders and the Graduate Coordinator which

2. Starting Your Search

Carefully consider which fields you are qualified for and want to teach in, and mark all jobs for which you are eligible, even if they don't seem particularly attractive at first. A really thorough search would include applications to all these jobs; however, you may want to eliminate jobs you know you wouldn't accept even if the alternative were unemployment (usually because of location).

Feel free to consult with your recommenders and the Placement Committee about your choices. Your recommenders may choose to write tailored letters to your top choices or to schools where they have contacts. They also may have advice for tailoring your job application letter for your top choice jobs.

3. Applying for a Job

Carefully observe the posted deadlines for all materials, and send exactly the material requested; recruitment committees, often receiving hundreds of applications for a single job, will not want to

go out of their way to consider late or incomplete applications.

IN RECENT YEARS, SEVERAL SCHOOLS HAVE CHOSEN TO CONDUCT PHONE INTERVIEWS OR EARLY ON-SITE VISITS.

IF YOU FIND YOURSELF IN ANY OF THESE SITUATIONS, TELL THE GRADUATE COORDINATOR AND YOUR SUPERVISOR.

schools request dossiers and which ones request MLA interviews. This information will be shared with the faculty so that they can support your candidacy through informal contacts with faculty members they know at other schools.

Finally, schedule a mock interview with faculty in November or early December, before the MLA convention.

DECEMBER

THE MLA IS HELD ANNUALLY between Christmas and New Year's, and schools traditionally do the majority of their interviewing there. You should book a plane ticket in November, if possible (since flights tend to fill up quickly), **EVEN IF YOU DO NOT HAVE INTERVIEWS SCHEDULED** at this time.

JANUARY AND FEBRUARY

MOST UNIVERSITIES FLY their top two or three candidates out for campus visits in the months after the MLA. You should be prepared to give a talk—based on your work—to members of the department, meet with the chair, the dean, and undergraduate and graduate students, and have lunches and dinners with other members of the department. The only word to describe this experience is “grueling”, so try to get some rest right after MLA!

A SIGNIFICANT NUMBER OF OUR STUDENTS WHO'VE FOUND JOBS IN RECENT YEARS DID SO THROUGH NOTICES PUBLISHED IN THE SPRING AND SUMMER.

Schedule a mock job talk, and invite faculty and other students. It is helpful to practice talking to a wide range of people from English and to answer their questions about your project. The Graduate Coordinator can help you in scheduling a room; your supervisor can help you with planning and giving your talk. Follow up any interviews with “thank-you” letters.

IN THE SPRING

A SCHOOL WILL TYPICALLY make an offer to its top pick for the job in March or early April. Notices will continue to come out for job openings. Keep checking the JIL and the job board across from Cal 208. *The Chronicle of Higher Education* also publishes notices for jobs in every weekly edition. Often, one-year replacement jobs, jobs that received their funding late, and other possibilities can be gleaned from this source.

Application Packet Overview

You will normally send the following things to departments advertising positions:

- **CURRICULUM VITAE** (no page limit, but avoid padding)
- **APPLICATION LETTER** (2-page maximum)
- **PRÉCIS** of the dissertation (keep it below 3 full pages, single space)
- **WRITING SAMPLE:**
if an ad asks for your writing sample, you should send that, too. If not, wait until it is requested
- **TEACHING PORTFOLIO:**
if a department requests a teaching portfolio, you should send one. If not, you might send one anyway (depending on the kind of job you are applying for), or you might wait to see if you get a dossier request.

The Curriculum Vitæ

INTRODUCTION

A SUCCESSFUL CV CAN—and probably should—take many different forms. However, the important thing to bear in mind as you prepare all the variants that you will need is that it must be easy for someone to read through them quickly and to locate items within them. This means at least two things. First, categories (Publications, Teaching Experience, etc.) must be clearly separated from one another, and entries within each category must be arranged so that they, too, are clearly distinguishable as individual units. Much of this can be done fairly simply by the use of spacing, boldface type, bullets, and indentation. Second, where appropriate, everything must be dated and arranged so that the most recent things come first, the least recent at the end. (Be sure there are no puzzling inconsistencies or gaps that could raise questions about how you could have been in two places at once or what you were doing during a particular two-year period.)

Since you will most likely be applying for a variety of different kinds of jobs, it would be useful to make a variety of CVs to suit them. This can be done by arranging the categories of the CV in different sequences so that the implied emphases suit the different jobs for which you are applying. Thus, although you will invariably start off with personal information and education, and you will end your CV with a list of referees (and the address of the Career Center, if you wish), in between you should feel free to arrange the sequence of categories in a variety of different ways. You should also feel free to combine categories if you do not have enough to group under any one of them (not all categories can be combined, of course) and to eliminate categories that are irrelevant.

One warning: do not pad your CV. That is, do not duplicate entries under different categories; do not go into excessive detail about any single item; do not include material that is really peripheral to your academic career; do not include pre-university accomplishments; etc.

FORMATTING THE VITA

Here is a list of the categories you could conceivably include in your CV:

At the start:

- **PERSONAL INFORMATION:** name, addresses (home and office), telephone numbers, email address, website (if you have one). These things could be arranged in blocks on either side of the page (for the sake of the “look” your page has).
- **EDUCATION:** PhD school, year granted; you may choose to include the dissertation title and the name(s) of the director(s). MA school, year granted (optional: title of thesis, name of director). BA school, year, major, honors.

In the middle:

- **PUBLICATIONS:** one entry at a time, separated from each subsequent entry by leaving a line between entries and/or indenting the second and following lines for each entry. You should include (in this order): work under consideration (you may name the place of publication if you wish); forthcoming work; work in print.

• **CONFERENCE PAPERS AND LECTURES:** item by item, as with publications. If you do not have many items to include under this and Publications, you might group the two together and entitle the category “Publications and Conference Presentations.”

• **TEACHING EXPERIENCE:** arranged course by course (or year by year), working backwards from the most recent to the least recent teaching you have done. Be sure to include teaching done elsewhere. Feel free to provide brief descriptions of course contents, formats, etc.

• **PROFESSIONAL (or ADMINISTRATIVE) EXPERIENCE:** items arranged chronologically from most to least recent. Include titles and brief job descriptions.

• **HONORS AND AWARDS:** prizes, fellowships, memberships in honorary societies (e.g., Phi Beta Kappa), etc. Items arranged chronologically from most to least recent.

• **LANGUAGES:** indicate degree of fluency.

• **MEMBERSHIPS IN PROFESSIONAL SOCIETIES:** be sure to spell out the names of organizations such as the MLA.

• **OTHER RELATED WORK EXPERIENCE:** such as performing in a professional acting troupe or working as a technical writer for a high tech company.

• **OTHER RELATED SERVICE or ADMINISTRATIVE EXPERIENCE:** such as tutoring minority athletes or running an educational program.

At the end:

• **REFEREES:** a list of your referees, one by one, with addresses, telephone numbers, and email addresses.

• **WHERE YOUR DOSSIER CAN BE OBTAINED** (usually the Career Center’s address); this is optional since it’s usually given in your job letter as well.

FREQUENTLY ASKED QUESTIONS (FAQS) ABOUT THE CV

Q: What do I do if.....

...the job I’m applying for has a vague description?

A: Use the cover letter to write a job description that you can fill, given your CV items.

...no one (but me) knows what area I’m in?

A: Use the cover letter to explain your field (“My dissertation on witchcraft required work in cultural anthropology and folklore, as well as extensive historical work on the 14th century.”).

...I have two (or more) equal strengths?

A: Add a sheet behind your CV, arranging your coursework according to “Areas of Preparation,” backing up your areas; maybe do two or three versions.

...I don't have any publications?

A: Publish something.

A: Use of "Areas of Preparation" sheet to imply that you were too busy making use of the opportunities you had in graduate school; include audited courses; indicate "article(s) in progress" or planned.

A: Work up a seminar paper or dissertation chapter and submit; list as "under consideration;" use it as your campus interview speech, or as an alternate speech.

...I have an "unusual" life history?

A: Use strict "most recent first" order so that old oddnesses are subsumed under your present sterling record; if the hole is too big, address it at the end of your cover letter. Develop categories to account for your time (so it doesn't look like you spent time playing with your toes): e.g. "(Other) Professional Experience" to include editing, tutoring, library work; "High School" as opposed to "Post-Secondary Teaching."

...there isn't enough to fill a page?

A: NEVER PAD: it's obvious when you do. Make wider margins instead. Include "Professional Organizations," "Service" (community and professional), "Courses Taught."

...I ran out of room?

A: Drop "Professional Organizations" or "Languages"; cut "Service" if applying to a research institution.

...it looks too busy? ...there are too many titles with only one entry under them?

A: Change titles and combine headings, e.g. "Awards and Honors" as one heading, or "Experience" for both work and teaching.

...I don't have a BA—I went to school in another system abroad?

A: Put in the original degree title, not a translation, with the dates of the state exams.

...I look like a 'lightweight'?

A: Specify things. Name your dissertation committee. List approaches and courses taught, e.g. "First-year German, 4-skills approach" or "Composition through Reading". Explain committee work in detail. For example, don't just write "Graduate Student Representative," but "aided in reorganization of departmental graduate program.") Again, don't pad: use this to "unhide your light from under the bushel". Include a one-paragraph dissertation abstract, if desperate.

...I have a foreign-sounding name? ...I have a family?

A: Indicate visa status or place of birth or citizenship, so no one panics. Use your vitæ to hint at portable spouses or mature relationship decisions that will make you permanent faculty (although an illegal question, it will arise).

(names, titles changed for privacy reasons)

Jane Student

HOME

123 Main Ave.
Smith, MN 55555
Phone: (555) 555-5555
E-mail: smith@state.edu

OFFICE

111 Blue Hall
Dept. of Literature and Language
State University
Smith, MN 55555-5555
Phone: (555) 555-5555

EDUCATION

Ph.D., English, The University of Texas at Austin, received May 2000.

Dissertation: *Title*.

Committee: Carol MacKay (Chair), John P. Farrell, Linda Ferreira-Buckley, Betty S. Flowers, Roger Louis.

M.A., English (1995), The University of Texas at Austin.

Thesis: "*Title*."

B.A., English, concentration in Irish Studies (1989), The University of Massachusetts at Boston.

PUBLICATIONS

"Title." Forthcoming in *Victorian Poetry*, Winter 2000. 42-page ms.

"Title." Entry forthcoming in *Catholic Women Writers: A Bio-Bibliographical Sourcebook*. Greenwood Publishing. Editor: Mary Reichardt. Seven pages.

"Title." Under review at *Éire-Ireland* (journal of the Irish American Cultural Institute). 28-page ms.

"Title." *virtu(re)al.news*, Newsletter of the Computer Writing and Research Lab (UT-Austin), Vol. 6 (2): Fall 1998. Two pages.

TEACHING EXPERIENCE

Assistant Professor, Department of Literature and Language, State University, Minneapolis/St. Paul, beginning Fall 2000.

Assistant Instructor, Department of English, The University of Texas at Austin, 1996-present.

Course title.

English 314J. Substantial Writing Component. Created new course for non-English majors, one of only two selected by department. 1999-2000.

Course title.

English 314L. Computer-assisted. Substantial Writing Component. For English majors. Course website at <http://www.cwrl.utexas.edu/~women/spring1999/smith/index.html>. 1998-99.

Course title.

English 309K. Substantial Writing Component. Three sections. Nominated by students for departmental teaching award. 1997-98.

Rhetoric and Composition.

English 306. Substantial Writing Component. Five sections, two for provisional students. 1996-99.

Staff Member and Proctor, Computer Writing and Research Lab, UT-Austin, 1998-present.

TEACHING EXPERIENCE, CONTINUED

Guest Lecturer on George Eliot's *Daniel Deronda*, Prof. Carol MacKay's graduate seminar

"Austen, Eliot, Woolf," UT-Austin, 27 Oct. 1998.

Writing Center Consultant, UT-Austin, 1996-97. Worked with undergraduate and graduate students on their writing skills. Served on Remote Sites Committee.

Teaching Assistant, Department of English, The University of Texas at Austin, 1993-95.

Masterworks of American Literature, Masterworks of British Literature, and Masterworks of World Literature (English 316). Modern Short Story (English 324).

HONORS AND AWARDS

Tuition Fellowship, UT-Austin. 1998-2000.

Professional Development Award, UT-Austin Graduate Studies. 1998-2000.

MLA Graduate Student Travel Award. 1998.

UT-Austin Representative, 1998 Dickens Project, UC-Santa Cruz. 1998.

Nominated for the Maxine Hairston Prize for Excellence in Teaching,

Department of Rhetoric and Composition, UT-Austin. 1997-98.

Doctoral Fellowship, Boston College English Department. 1995-96.

International Education Fee Scholarship for Research Abroad, UT-Austin Office of International Studies. Supported archival research in Ireland for Master's Thesis. 1994.

Professional Development Award, UT-Austin Graduate Studies. 1994.

Editorial Medal of Excellence, Cahners Publishing Company. 1990.

First Prize, Marcia Keach Memorial Poetry Award, UMass-Boston. 1989.

SERVICE TO SCHOLARLY ORGANIZATIONS

Submissions Referee, *Texas Studies in Language and Literature*, 1999.

Invited Speaker, Sigma Tau Delta Forum on Graduate Education (8 Nov. 1999).

Coordinator, Irish Interest Group, UT-Austin, 1994-95.

Organized lecture by Prof. Kevin Kenny on the Molly Maguires in American history (21 Apr. 1995).

Organized and led faculty/student forums, including "The Great Famine: 150 Years Later" (23 Oct. 1994) and "Negotiating the Nation-State" (10 Oct. 1994).

Member, Irish Interest Group, UT-Austin, 1993-94.

Member, Conference Organization and Public Relations Committees, 8th Annual International Graduate Irish Studies (GIS) Conference: "Remapping the Borders: Irish Cultural Studies in the 1990s" (25-27 March 1994), UT-Austin. Wrote conference press releases and grants letters for speaker funding. Managed conference registration.

Member, Panel Selection Committee, "Tourism and Cultural Mapping," GIS Conference.

Panel Respondent, "Female Bodies and National Narrative," GIS Conference.

RESEARCH AND TEACHING INTERESTS

Nineteenth-Century British Literature and Culture, Irish Studies, Women's Studies, Autobiography.

PAPER PRESENTATIONS

"Title." 1999 MLA Convention. Chicago IL (27 Dec. 1999).

PAPER PRESENTATIONS, CONTINUED

Panel Co-Chair, "Title." Presenter, "The Fruit of Charity: *Comus* and Christina Rossetti's *Goblin Market*." Eighth Annual Eighteenth- and Nineteenth-Century British Women Writers Conference. Albuquerque NM (24 Sept. 1999).

"Title." 1998 MLA Convention.

San Francisco CA (27 Dec. 1998).

"Title." Sixth Annual Group for Early Modern Cultural Studies Conference. Newport RI (20 Nov. 1998).

"Title." 5th Annual Graduate Conference on Women's and Gender Studies, UT-Austin. Austin TX (23 Jan. 1998).

"Title." Twenty-Seventh Annual NEMLA Convention. Montréal, Québec (20 Apr. 1996).

"Title." New England American Conference for Irish Studies. Manchester NH (1 October 1995). Developed from Master's Thesis.

"Title." 9th Annual International Graduate Irish Studies Conference. Notre Dame IN (10 March 1995).

"Title." Fourth Annual Eighteenth and Nineteenth-Century British Women Writers Conference. Notre Dame IN (3 March 1995). Developed from Master's Thesis.

"Title." New England American Conference for Irish Studies. Boston MA (1 Oct. 1994).

"Title." Eighth Annual International Graduate Irish Studies Conference, UT-Austin. Austin TX (26 March 1994).

OTHER RELATED WORK EXPERIENCE

Freelance Technical Writer and Editor. Wrote on-line hypertext help documents for major software upgrades. Clients included Marcam Software, Newton MA. 1992-93.

Development Assistant, Institute of Contemporary Art, Boston MA. Conducted grants research. Edited and proofread grants. Processed gifts from donors. Translated correspondence from German curators. 1991-93.

Associate Editor, *EDN Magazine*, Cahners Publishing, Newton MA. Edited articles about state-of-the-art computer technology and advances in electronics engineering. Won a Cahners Editorial Medal of Excellence award in a nationwide company competition. 1989-90.

City Desk Assistant, *Boston Globe* newspaper, Boston, MA. 1986-87.

LANGUAGES

French and German.

AFFILIATIONS

Modern Language Association and College English Association

Midwest Victorian Studies Association

18th- and 19th-Century British Women Writers Association

Society for the Study of Nineteenth-Century Ireland

American Conference for Irish Studies

Irish American Cultural Institute

RECOMMENDERS

Carol MacKay, Associate Professor, Dept. of English, UT-Austin; Dissertation Chair. Phone: (512) 471-8715.
E-mail: mackay@mail.utexas.edu.

Linda Ferreira-Buckley, Associate Professor, Dept. of English; Associate Dean, College of Liberal Arts, UT-Austin. Phone: (512) 471-7843. E-mail: linda-fb@uts.cc.utexas.edu.

Betty S. Flowers, Professor, Dept. of English, UT-Austin. Phone: (512) 471-3635.
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John P. Farrell, Professor, Dept. of English, UT-Austin. Phone: (512) 471-8755.

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Elizabeth Butler-Cullingford, Professor, Dept. of English, UT-Austin. Phone: (512) 471-8393.

E-mail: eifk561@uts.cc.utexas.edu.

John Rumrich, Professor, Dept. of English, UT-Austin; Editor, *Texas Studies in Language and Literature*.

Phone: (512) 471-8115. E-mail: rumrich@mail.utexas.edu

John Student Curriculum Vitæ

HOME ADDRESS

1234 Main Street
Austin, Texas 78712
Home: (512) 555-5555
Mobile Phone: (512) 555-5555
Email: xbrownx@mail.utexas.edu
Website: <http://www.cwrl.utexas.edu/~xbrownx>

EDUCATION

Ph.D., English, The University of Texas at Austin, expected June 2003
Dissertation: *Title*.
Committee: Kurt Heinzelman (Chair), Douglas Bruster, Andrew Cooper, Jeffrey N. Cox, Elizabeth A. Hedrick, Elizabeth Richmond-Garza

M.A., English (1995), The University of Texas at Austin
Thesis: "Title"

J.D. (1989), The University of Chicago Law School

B.A., English (1986), Princeton University

PUBLICATIONS

Rev. of *Book Title*,
by Betsy Bolton, and *Book Title*, ed. Catherine B. Burroughs. *Romantic Circles* 5:2 (Winter 2002). Online. <http://www.rc.umd.edu/reviews/boltonburroughs.html>.

"Title" *European Romantic Review* 12:2 (Spring 2001) 111-222.

Rev. of *Book Title*, ed.
Christopher Edgar and Susan Nelson Wood. *Currents in Electronic Literacy* 3 (Spring 2000). Online.
<http://www.cwrl.utexas.edu/currents/archives/sproo/xsmithx.html>.

"Title." *virtu(re)al.news*, Newsletter of the Computer Writing and Research Lab (UT-Austin), Vol. 6 (2): Spring 1999.

TEACHING EXPERIENCE

Director of the Law School Writing Center, The Law School, The University of Texas at Austin, 2002-03.
Provided one-on-one writing counseling to law students, designed a computer database to keep student records, and made presentations on writing to classes, journals, and professors.

Assistant Director of Sophomore Literature, Department of English, The University of Texas at Austin, 2000-01.

The first Assistant Director hired by the Department of English to oversee courses designed to prepare Sophomore level students for the English major (English 314L). Created archives and teaching resources, conducted orientations, developed a mentoring program for upper level assistant instructors, and coordinated computing resources.

Assistant Instructor, Department of English, UT-Austin, 1996-2002

Course Title.

English 314L. Substantial Writing Component. Modified course to reflect the department's thoughts on how to prepare students for the English Major. Spring 2001. Course website available at <http://www.cwrl.utexas.edu/~xbrownx/teach.html>.

Course Title.

English 314L. Substantial Writing Component. Designed a survey course on the British Women Writers to prepare students for the English major. 1998-2000. Course websites available at <http://www.cwrl.utexas.edu/~xbrownx/teach.html>.

Course Title.

English 316K. Required survey course for all students at the University. Summer 1999.

Course Title.

English 309L. Computer-Assisted. Substantial writing component. A writers' workshop for nonfiction prose. 1997-1998. Course websites available at <http://www.cwrl.utexas.edu/~xbrownx/teach.html>.

Rhetoric and Composition.

English 306. Substantial Writing Component. Freshman level rhetoric and composition course. 1996-1997, Summer 2001, 2001-2002.

Staff Member, Computer Writing and Research Lab, UT-Austin, 1997-2001.

Writing Center Consultant, UT-Austin, 1996-1997, 2001-2002 and summer 2000, 2002.

Women's Athletics Writing Tutor, UT-Austin, 2000-01.

Teaching Assistant, Department of English, The University of Texas at Austin, 1995-96.

Masterworks of British Literature (English 316), and *Shakespeare's Tragedies* (English 366K).

DRAMATIC EXPERIENCE

Dramaturg, *Prometheus Unbound*, presented by Rude Mechanicals at the University of Texas at Austin, April 10-19, 1998.

RESEARCH AND TEACHING INTERESTS

Romanticism, Media and Performance Studies, Eighteenth and Nineteenth Century Drama, Literary Theory, Computers and Writing, Eighteenth-Century Cultural Studies, Women's Studies

PAPER PRESENTATIONS

"Title." North American Society for the Study of Romanticism 2002. London, Ontario, Canada (August 2002)

"Title." Marino Faliero: Doge of Venice. North American Society for the Study of Romanticism 2000. Tempe AZ (September 2000).

"Title." Computers and Writing 2000. Ft. Worth TX (May 2000).

"Title." The Poetics of Space. Binghamton, NY (March 2000).

"Title." The Nature of the Literary. Eugene, OR (January 1999).

Panel Presentation, "Title?" Romantic Drama: Geography, Scene, Milieu. Austin TX (April 1998).

"Title." Romanticism. Western Society for Eighteenth Century Studies. Flagstaff AZ (February 1998).

HONORS AND AWARDS

North American Society for the Study of Romanticism Graduate Student Essay Award, First Prize, 2000

Preemptive Fellowship, University of Texas at Austin, 1994-96

Best Paper Written by a Sophomore, First Prize, Princeton University, 1984

SERVICE TO SCHOLARLY ORGANIZATIONS

Coordinating Editor, *Currents in Electronic Literacy*, 1999-2000.

Co-Developer, The EFiles (<http://www.nt.cwrl.utexas.edu/efiles>), a web based teaching resource for graduate student instructors, 1999-2001.

Submissions Referee, *Texas Studies in Language and Literature*, 1999-2001.

Student Representative, Sophomore Literature Committee, 1997-8.

Student Representative, Qualifying Examination Committee, 1996-7.

OTHER WORK EXPERIENCE

Meredith, Donnell & Abernethy, Corpus Christi, Texas. Attorney. Civil Litigation and Personal Injury. Courtroom experience. 1991-94.

Federal District Court, Northern District of California, San Francisco, California. Clerk to the Honorable Vaughn R. Walker. 1990-91.

Pillsbury, Madison & Sutro, San Francisco, California. Environmental litigation and compliance. 1989-90.

AFFILIATIONS

Modern Language Association
North American Society for the Study of Romanticism
Western Society for Eighteenth Century Studies
Texas State Bar Association
California State Bar Association

REFERENCES

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The Letters of Application

INTRODUCTION

THE PLURAL IS USED in the title above because you will most likely be applying for a wide variety of jobs, including those in first- and second-tier research universities (like this one), state colleges that stress teaching but want faculty to do some research, and small liberal arts colleges for which teaching is all-important. You may also be applying for administrative positions, such as the directorship of a writing program or for positions which may entail some administrative work at some point. Consequently, you will need to adjust the organization of your letter as well as the emphasis within individual paragraphs and in the letter as a whole depending on the kind of job you are applying for.

The following sequence of paragraphs would be appropriate if you were applying for a position in a research university. If you were writing to a department that stressed teaching, you might want to expand the section of your letter devoted to teaching and to place it right after the first paragraph. You might also compress the paragraphs about the dissertation and research interests, perhaps making one single paragraph out of them or even omitting the summary of your dissertation altogether (although you would indicate that the materials you are sending include a précis). Finally, if you are applying for an administrative position, the paragraph describing your relevant experience might be placed right after the first one.

THE APPLICATION LETTER, PARAGRAPH BY PARAGRAPH:

- 1st:** A brief paragraph telling them you are applying for the job advertised in the MLA Job List. Describe your preparation ('I have/will have a PhD in ...') and your particular qualifications
- 2nd:** A short description of the dissertation: a sentence or two on each chapter, a polemical statement of the intervention you are making in your field. In other words, a statement of what is original about your work. Stay away from jargon; this paragraph is for non-specialists.
- 3rd:** Description of broader research interests—perhaps a post-dissertation project, or a description of publications, especially forthcoming ones (e.g. your ongoing research agenda, something just sent out for publication, a conference paper you have just written).
- 4th:** Description of teaching experience and pedagogical approach several sentences to several paragraphs (especially when you are applying for a job that stresses teaching). Be sure to mention any awards you have won. Tell them you have a teaching portfolio, containing a full statement of your teaching philosophy, sample syllabi, etc., that you can send them.
- 5th:** (Optional) A paragraph describing your administrative experience and accomplishments, identifying your talents in this area, and explaining your approach to administration
- 6th:** A brief paragraph saying that you will be at MLA and can meet them there, and telling them how you can be reached until then (also, that your dossier is on file at CEC—perhaps name committee members' names).

Note: the letter of application should be **NO MORE THAN TWO PAGES** long.

November 3, 1999

Dr. Ronald Butters, Interim Chair
English Department
Duke University
Box 90015
Durham, NC 27708-0015

MLA Job Ad: Duke University, Assistant Professor of English. We invite applications and nominations for a position in British literature between 1660 and 1900 at the rank of tenure-track assistant professor. Appointment begins 9/1/00. Applicants should send letter and c.v. to: Ronald Butters, Interim Chair, English Department, Duke University, Box 90015, Durham, NC 27708-0015. Applicants should send also a dossier and writing samples of approximately 2000 words.

Dear Dr. Butters:

I am writing in response to your notice of an opening for an Assistant Professor of English specializing in British literature between 1660 and 1900. I will receive my Ph.D. in English in April 2000 from the University of Texas at Austin, where I specialize in Victorian literature and culture, with secondary areas in Women's Studies and Irish Studies.

My dissertation, *The Dialectic of Idolatry: Roman Catholicism and the Victorian Heroine*, is a cultural study of idolatry in nineteenth-century Britain. It examines the Victorian preoccupation with Roman Catholicism and idolatry and its impact on women writers from the 1840s through the late 1860s. Building on previous studies of the Victorian religious novel, most notably Robert Lee Wolff's *Gains and Losses: Novels of Faith and Doubt in Victorian England* (1977), and drawing on materials from the Wolff Collection at UT-Austin's Harry Ransom Humanities Research Center, my study argues that the intersection of gender and idolatry is vital to the construction of the Romantic heroine in mid-Victorian Protestant culture. Many novels by women in the period employ what I refer to as the Dialectic of Idolatry, in which the narrative alternates between anti-Catholic rhetoric and seductive appeals to Catholic beliefs and practices frequently aligned with idolatry. Rather than effecting a final Hegelian synthesis between these two poles, these narratives maintain a productive tension between the Protestant and Catholic elements in the text—an open dialectic that promotes the heroine's self-definition and determines the outcome of the marriage plot. Charlotte Brontë, George Eliot, and noncanonical novelists Georgiana Fullerton and Elizabeth Missing Sewell all use this dialectic to critique gender roles and marriage. While the Victorian patriarchy used women's perceived vulnerability to Roman Catholicism and idolatry to control them, the women novelists I discuss use the Dialectic of Idolatry to regain control over the gendering of idolatry and to recover female agency. My dissertation also draws on Victorian prose, including autobiographical and biographical writings, religious tracts, devotional prose, and essays by Carlyle, Newman, Gaskell, Eliot, Lewes, and Sewell. I have completed four chapters and some of the fifth; I have only part of Chapter Five and my epilogue to finish.

In addition to my work in the Victorian novel, I am an active scholar in Victorian poetry and Victorian women's autobiography. I have a strong background in Pre-Raphaelitism and in Tractarian poetics and aesthetics, including a forthcoming publication that analyzes Christina Rossetti's distinctive Anglo-Catholicism, and an article under consideration that examines the influence of Milton on her poetry. My work on Milton and Rossetti, like much of my research, reflects my interest not only in women readers and writers, but also in the shifting patterns of reception within historical and cultural contexts. My Victorian interests often overlap with my work in Irish Studies and Women's Studies, as my Master's Report exemplifies. This examination of the autobiographies of Irish nun, author, and political activist Margaret Anna Cusack will be a chapter in my next book-length project, which will focus on nineteenth-

century Irish women writers. Also, at this year's MLA Convention I will be presenting a paper about Irish folktales and female storytellers on the Victorian Ireland panel. The long version of this paper is an invited submission for *Victorian Literature and Culture's* special issue about Victorian Ireland.

In the past six years, I have gained extensive teaching experience in a wide variety of courses. I have designed and taught English courses both for majors and for non-majors, in computer-assisted and in regular classrooms. My teaching evaluations have been consistently excellent, with scores as high as 4.9 out of a possible 5.0. I have taught Rhetoric and Composition five times. Last year I taught a computer-assisted sophomore literature course for English majors, *Monsters and Mysteries: Women and Popular Genres*. This course, which was cross-listed with Women's Studies, explored gender and popular culture in mystery and Gothic narratives. Victorian novels I taught in this course included *Lady Audley's Secret* and *Dracula*. Currently I am teaching the literature of the Irish American diaspora. This is a result of my active role in interdisciplinary curriculum development: last year I proposed a new English course for non-majors, *Irish American Literature and Culture*, one of only two new courses for non-majors that the Sophomore Literature Committee selected to be offered during 1999-2000. Cross-listed with American Studies, the course begins with nineteenth-century Irish emigration ballads and moves through some of the twentieth century's major literary texts and films by and about Irish Americans, finishing with recent representations of Irish American culture, including a consideration of *Angela's Ashes*. An especially popular course that I created and taught was *Autobiography and the Rites of Passage*. Due to the high level of student interest and enrollment in this sophomore writing course, I taught three sections of it, two in one semester. This course, which led to my nomination for the 1997-98 Maxine Hairston Prize for Excellence in Teaching, reflects my teaching interests not only in religion and spirituality in literature, but also in the link between autobiographical writing and critical thinking—specifically the ways in which students can learn to think critically about their own stories by analyzing the autobiographical writings of others, by writing structured journal assignments, and by constructing an argument about a rite of passage in their own lives. Drawing on my teaching experiences in this course, I presented a paper at the 1998 MLA conference's College English Association panel "Teaching Literatures of Religious Sensibility in a Secular Age." One of my strengths as a teacher is that, in addition to teaching my students the tools of literary and cultural analysis, I help many of them to improve their writing substantially. I would be happy to send you my teaching portfolio, which contains syllabi, assignments, evaluation scores, and a full statement of my teaching philosophy.

Enclosed are my CV, précis, and writing sample; my dossier has been sent to you by UT's Jester Career Center. The writing sample is a version of Chapter Two of my dissertation, edited for purposes of length. Please direct all correspondence through the end of November to me at my home address, which is listed on my CV, or contact me at (512) 555-5555. I will be at this December's MLA meeting in Chicago. From December 4 until January 14, you can contact me at my family's home in Wyoming at (617) 555-5555 or student@juno.com. I will be in Ireland from December 6 through 16, but I will check for messages regularly. Thank you for your kind consideration. I look forward to hearing from you.

Sincerely,

William M. Student

November 10, 2002

Dr. Murray McArthur, Chair
 Department of English
 University of Waterloo
 Waterloo, Ontario, Canada N2L 3G1

Dear Dr. McArthur and Members of the Search Committee:

I am writing to apply for the position of Assistant Professor of British Romanticism that was announced in the *MLA Job Information List*. I am presently completing my dissertation, "*The Politics of Presence: Stagecraft and the Power of the Body in the Romantic Imagination*," at the University of Texas at Austin under the direction of Kurt Heinzelman, and I expect to receive my Ph.D. in June, 2003.

My research focuses on the way that the Romantics adjusted to changes in the media culture and the public sphere to create new notions of the public speaking voice and the public self. My dissertation, "*The Politics of Presence*," argues that several factors -- the emergence of democratic politics, the growth of print culture, the accumulation of strangers in the city and in the countryside, and the formation of a new sort of stagecraft that set up a "fourth wall" between the actors and the audience -- led to a new questioning of what it meant to see the body "live and in person" -- that ineffable quality that Philip Auslander has called "liveness." The Romantics' conflicted attitude towards liveness accounts for the tension between stage and closet that so many critics have observed in the drama of the Romantic period. My dissertation begins in the eighteenth century with the work of Addison and Steele, and shows how the removal of the audience from the onstage and backstage area disrupted the growing eighteenth century consensus that the theater formed a microcosm of the public body, and ultimately formed the basis for Charles Lamb's "antitheatricality," which I argue is based more on the actor's failure to connect with his audience than on any general distrust of the theater. The next chapter, "Look in My Face," argues that the idea that seeing the body live and in person plays an instrumental role in Wordsworth's early drama *The Borderers* and in the *Lyrical Ballads*, and that in Book VII of *The Prelude* and in his later poetry he ultimately models his poetic persona on the role of the actor who mixes with his audience. The third chapter, "Huge, Magnificent, Bizarre and Sublime," argues that the way that Romantic writers analyzed the enormous spectacles that came to dominate the stage after 1800 has a good deal to do with ideas of the sublime and Romantic authorship, and chapters four and five, "Fix Thine Eyes on Mine" and "Look, the Gory Head Rolls Down the Giant's Steps!", examine that ways that Shelley and Byron look back to eighteenth-century ideas of personal presence even as they ironize the force of bodies onstage. My work suggests that the Romantic focus on the self is not a turn inward but rather an attempt to recover the old rhetorical persona of the *vir bonum*, the good man speaking well, and that Romantic antitheatricality is not so much a turn away from the theater as it is an attempt to recover an older model of public presentation and an attempt to deal with the new realities of stage and public presence.

My work has only deepened my commitment to exploring the nature and value of literature and the role that the literary voice and literary notions of self play in the public sphere. I plan to submit parts of my first three chapters for publication in the next year, and ultimately turn my dissertation into a book -- perhaps adding chapters on Coleridge and Elizabeth Inchbald, whose work has become more relevant as the project evolved. A section of my last chapter, "The Gory Head Rolls Down the Giants' Steps!": The Return of the Physical in Byron's *Marino Faliero*," was selected as one of the best graduate student papers at the 2000 convention of the North American Society for the Study of Romanticism (NASSR)

and published in a special issue of the *European Romantic Review*. I am enclosing a copy of the article as one of my writing samples.

The diversity of my background and my research interests has also made me a versatile and flexible teacher. Because of my interest in drama, I could teach a drama survey, a course on theater history, or a seminar on performance studies; because of my background in the law and my interest in media and the public sphere I could teach a course on law and literature, a seminar on ethics and public life, or a course that traces changes in the public sphere from the eighteenth-century coffee house to present day cyberculture. But I am most excited about the opportunity to teach my primary subject: Romanticism. Because of the long break between my undergraduate and graduate years, I have seen the field evolve from the "Five Romantic Poets" course that initiated me into the discipline in the early 1980's to a more culturally inflected area of study that includes a much broader range of authors and genres. I am looking forward to the challenge of putting together an introductory course that keeps the richness of the ideas our culture has inherited from the major poets intact, but at the same time includes a broader range of voices and genres. I also look forward to putting together upper division and graduate courses that would explore areas like the Romantic drama, Romantic women writers, and Romantic journalism more thoroughly.

I can support these broad ambitions with extensive teaching experience. In the past seven years, I have taught both literature and composition, both lecture classes and seminars, and both upper-division and lower-division students. My teaching evaluations have consistently been excellent, with overall instructor ratings as high as a 4.9 out of a possible 5.0. My first literature class, "Reading the British Women Writers," was brought back for a second year – unprecedented in a department where most graduate students only get to teach one year of literature – and it was instrumental in the department's decision to appoint me to administer its fledgling sophomore literature program.

I am enclosing a copy of my vita and two writing samples: a copy of my article in the *European Romantic Review* and a section from my chapter on Wordsworth's poetic persona. A copy of my transcript and letters of recommendation will be arriving under separate cover from UT's Career Exploration Center. You can contact me at the home address listed on my vita before December 20; after December 20, the best way to reach me is through my mobile phone at (512) 555-5555. Thank you for your kind consideration. I look forward to hearing from you.

Sincerely,

Mary Student

The Précis

THE PRÉCIS MUST be an accurate and detailed summary of your dissertation that covers it from start to finish. The first paragraph normally gives a brief overview of the whole thing, indicates its relationship to existing scholarship, and stresses the original contribution it makes to the understanding of your subject. Separate paragraphs can then be devoted to the introduction (if needed) and to each chapter. If you have just a few chapters, they might be subdivided into paragraphs. Consider skipping a line between chapters and/or sections and using boldface for titles.

The most important thing to remember is that you are writing for knowledgeable people both **INSIDE** and **OUTSIDE** your field. You must be clear, and that means avoiding unnecessary technical terms and explaining the few technical terms you choose to employ. Your sentences must connect to one another, and abstract points should be illustrated with concrete examples. Finally, the architecture of the whole should be easy to grasp.

A golden maxim: a summary is just that, a summary. So, say **WHAT** you have said; do not say **THAT** you said it.

Susan Student

Précis

The Dialectic of Idolatry: Roman Catholicism and the Victorian Heroine

Department of English

The University of Texas at Austin

The Victorians frequently characterized Roman Catholicism as the epitome of false worship and aligned Catholicism with idolatry. This cultural study of idolatry in nineteenth-century Britain explores the Victorian preoccupation with Roman Catholicism, examining the impact of this obsession on women writers from the 1840s through the late 1860s. Beginning with the uproar over Roman Catholic Emancipation in 1829 and continuing through the 1870s, British culture was rocked by a series of major political and religious events related to Catholicism. As a result, anxiety over Catholicism and idolatry pervades early and mid-Victorian culture and shapes the heroine and the marriage plot in many novels by women. By illuminating the connections between Catholicism, idolatry and women, this study changes our understanding of how religion helps to construct gender in the period. It restores a key cultural context for the work of famous nineteenth-century novelists such as Charlotte Brontë and George Eliot, revealing a crucial but hitherto unnoted thematic continuity between them that stems from the influence of Victorian religious conflicts on their heroines. This study also challenges long-held assumptions about the intractability of Victorian anti-Catholicism, positing that many women novelists treated Catholicism differently—and often with greater complexity—than most male novelists did. Novels by Lady Georgiana Fullerton, Elizabeth Missing Sewell, Brontë and Eliot manifest a profound ambivalence toward Catholicism and interrogate rather than simply repudiate the allure of idolatry. These women novelists use the temptations of idolatry to create more introspective and actively self-defining heroines.

Idolatry is false worship: placing anything above God in importance. The mid-Victorian Protestant construct of idolatry that I examine here, however, distinctly connects idolatry to Catholicism. Many Victorian novels by women also link idolatry to romantic love and marriage, depicting it as a particular problem for the heroine. Male characters may also be idolaters, but their rejection of an idol is rarely as central to their development as it is for so many Victorian heroines. In these novels, idolatry occurs when the heroine supplants God with an idol—an attractive, seductive figure who is in many cases her chief marital prospect. This idol is often associated rhetorically or symbolically with Roman Catholicism. The narrative's reliance on the temptation of idolatry as a test of the heroine's faith and self-control is what I refer to as the Dialectic of Idolatry. The Dialectic of Idolatry is the sustained tension in the narrative between anti-Catholic rhetoric and the seductive appeal of Catholic beliefs and practices associated with idolatry in Victorian culture. The heroine's struggle against her own idolatrous desire promotes her self-definition, structuring the novel and determining the outcome of the marriage plot. In most of these novels, the heroine overcomes her idolatry (i.e., she is "saved" from it) by formally rejecting it in the end. The dialectical tension remains, however, even if the narrative ends with an explicit renunciation of Catholicism and idolatry, as in *Margaret Percival* and *Jane Eyre*. Such endings are often ambivalent, unstable, or unconvincing, because the appeal of idolatry, which has driven the plot throughout, continues to linger and thwarts a sense of satisfactory closure.

Chapter One, "Idolatry in Mid-Victorian Culture," argues that the Dialectic of Idolatry emerges in women's novels of the 1840s mainly as a result of the Oxford Movement. Also known as Tractarianism, the Oxford Movement began in the 1830s as a reaction against secular encroachments on the authority and power of the Anglican Church. Because they sought to reform Anglican worship along more Catholic lines and were regarded by many as being perilously close to Roman Catholicism, Tractarians provoked an extreme attraction to—and fear of—idolatry in Victorian culture. A number of famous Tractarians, such as John Henry Newman and Lady Georgiana Fullerton, converted to Roman Catholicism. Consequently, throughout the 1840s the danger of conversion to Catholicism was debated with increasing antagonism, and popular depictions of the Roman Catholic Church as a threat to the British patriarchy sharply increased. Women were at the heart of this controversy because they were perceived as more vulnerable to religious conversion, to the attractions of ritual, and to the seduction of the confessional. This chapter traces the emerging rhetorical construction of idolatry and its relation to Catholicism in religious novels of the 1840s, including Charlotte Elizabeth Tonna's evangelical novel *Falsehood and Truth* (1841) and William Gresley's Tractarian novel *Portrait of an English Churchman* (1838). Then the chapter explains how

two Tractarian novels—Georgiana Fullerton’s *Ellen Middleton* (1844) and Elizabeth Missing Sewell’s *Margaret Percival* (1847)—use the concept of idolatry to critique gender roles and marriage. The chapter also draws on the *Tracts for the Times*, autobiographical writings by Sewell and Newman, and Carlyle’s discussion of idolatry in *On Heroes and Hero-Worship* (1841).

Chapters Two and Three focus on Charlotte Brontë. Of the major Victorian novelists, Charlotte Brontë most strikingly exemplifies her culture’s attraction-repulsion relationship to Roman Catholicism. **Chapter Two, “Charlotte Brontë’s Idolatry and *Jane Eyre*,”** briefly uses biographical material to trace Brontë’s obsession with her own idolatry and then reveals the centrality and importance of Catholicism in her most famous work, *Jane Eyre* (1847). Jane’s greatest vulnerability is her tendency toward idolatry, and Rochester, Jane’s idol, is associated with Catholicism throughout the novel. In *Jane Eyre*, issues of Catholicism are surprisingly pervasive when we read the novel in the context of the religious furor of the 1840s. Like sophisticated Tractarian novelists such as Sewell, Brontë takes concerns about idolatry beyond the religious sphere, using idolatry to highlight the ways in which her culture ignores the emotional and intellectual needs of women. The unresolved tension around idolatry in *Jane Eyre* reappears in Brontë’s last and most autobiographical novel, *Villette* (1853), which is immersed in issues of Catholicism and idolatry. **Chapter Three, “Autobiographical Strategies and Roman Catholic Ritual in *Villette*,”** argues that in this novel, set in a fictional Catholic kingdom, conversion to Catholicism represents the annihilation of self. The heroine Lucy Snowe—Brontë’s fictional persona—must repeatedly confront the danger of losing her Protestant individuality to Catholic forces. Yet Lucy defines who she is, and Brontë structures her narrative, not by avoiding but rather by imitating and appropriating the rituals of Catholicism. Like *Jane Eyre*, Lucy Snowe struggles to separate love and marriage from idolatry. But the end of *Villette* only reaffirms the inseparability of marriage and idolatry.

The next two chapters examine how George Eliot inherits and transforms the Dialectic of Idolatry. **Chapter Four, “Idolatry and Marriage in *Scenes of Clerical Life*,”** analyzes Eliot’s *Scenes of Clerical Life* (1858) in relation to her essay “Silly Novels by Lady Novelists” (1856). In *Scenes*, Eliot sets out to correct what she sees as deficiencies in women’s popular religious novels of the 1850s—those she denigrates in “Silly Novels.” But Eliot also borrows aspects of the Dialectic of Idolatry, especially the connection between idolatry and the marriage plot; the focus on Continental or Catholic-associated female characters; and the use of female character doubling to represent religious partisanship. **Chapter Five, “Re-imagining *Villette*: *Romola*,”** argues that in her historical novel *Romola* (1863), set in Renaissance Florence, Eliot re-imagines or reworks the major issues in Brontë’s *Villette*, including idolatry and marriage, the relation between penitent and priest, and the nature of confession. As Brontë does in *Villette*, Eliot explores women’s intellectual and spiritual freedom in *Romola* by displacing Victorian conflicts about women and idolatry into a different cultural and historical context—one that is entirely Roman Catholic. Like Brontë, Eliot uses the Dialectic of Idolatry to develop her heroine. But Eliot intensifies the role of Catholic spectacle and ritual, and she takes the quest for freedom from idolatry and marriage further than Brontë does in *Jane Eyre* and *Villette*. *Romola*—the novel Eliot believed was her best—is her ambitious attempt to seek an alternative to both idolatry and marriage for her heroine.

An **epilogue** looks briefly at the heroine’s problems with idolatry and marriage in works by Anthony Trollope and Thomas Hardy, contrasting their representations with the Dialectic of Idolatry employed by the women novelists above. In *Barchester Towers* (1857), his popular novel about clerical life, and in *Nina Balatka* (1867), which is set in Prague and focuses on a Catholic woman’s engagement to a Jewish man, Trollope deals in a more limited way with idolatry and marriage than his contemporary George Eliot. In Hardy’s short story “Barbara of the House of Grebe” (1891), the heroine’s husband forces her to abandon her idolatry of her dead lover—a practice that appears in the story as literal statue-worship—and manipulates her into an abject dependency on him instead. Trollope and Hardy reaffirm the traditional Victorian characterization of women as vulnerable to idolatry; unlike the heroines of the women novelists examined throughout this study, however, Trollope’s and Hardy’s heroines merely react to, rather than consciously grapple with, their idolatrous impulses.

Implicated in conflicts over Catholicism whether they liked it or not, many women novelists appropriated not only anti-Catholic rhetoric but also conspicuous elements of Catholicism in order to represent women’s lives and domestic issues. Thus, I argue, the Oxford Movement affected Victorian women’s writing in ways that have not yet been explored, initiating changes that were critical to the depiction of the Victorian heroine and the development of

the marriage-plot novel. The women novelists discussed here turned women's supposed weakness in terms of idolatry into the means to critique marriage and shape the independence of their heroines.

Jack Student
Dissertation Abstract

**The Politics of Presence:
Stagecraft and the Power of the Body in the Romantic Imagination**

We know the Romantic period as a period of anxious self-consciousness, but rarely have we thought of the Romantic self as an embodied creature. In fact, however, the presentation of the embodied self was becoming quite important in the Romantic period. In politics, leaders like John Wilkes, Richard Price, and Napoleon solidified their power by presenting themselves before crowds of their admirers; in public life bodies of city dwellers mixed and mingled at public exhibitions and in pleasure gardens like Vauxhall and Ranelagh; in science and philosophy thinkers were increasingly coming to equate the physical with the real. But several factors also conspired to make personal presence problematic for Romantic writers. Writers were just beginning to make themselves known to crowds of unknown readers through the disembodied medium of texts, classes had begun to stratify and lose touch, and the increasing mobility of the population made it possible, as Wordsworth writes, for men to "live. . ./Even next-door neighbours, as we say, yet still/Strangers, and knowing not each other's names" (*Prelude*, Book VII, 120-121). Presenting the body live and in person, then, became an image of political power for Romantic writers, but it was also an image whose power they were coming to doubt, and an image that they were finding increasingly difficult to project.

Nowhere was this situation more difficult than in the case of the theater. In the eighteenth century, the interaction between actor and audience and the audience's interactions with each other made theater the ideal model for the public sphere. But during the course of the eighteenth century, the theater changed from a public space to a space of illusion. The audience had been removed from the stage and the backstage area around 1750, enormous sets and extravagant costumes came to dominate the stage, and although the body was still presented onstage, the relationship between the actor and his audience had changed from one of personal interaction to one of spectacle. As a result, the century lost a powerful model for the interaction between public figures and their audience in the public sphere, and between audience members themselves as a rational community. Romantic writers began to both romanticize and doubt the power of the body presented "live and in person" and to wonder at the power of bodies and things presented as spectacle. Although Romantic dramas have been stereotyped as "closet drama," most Romantic writers had a much more interesting and complex relationship to the stage. Several Romantic dramas were written as stage dramas but never produced, others were written with more ambiguous intent, and of course many were actually produced, either enthusiastically or reluctantly. But this ambiguous relationship to the stage is itself an artifact of changes in the nature of the stage and of the body. Romantic writers were never sure what it might mean to embody their work – either as a stage production, or in the speaking body of the Romantic poet– and the resulting tension between page and stage informed both their dramas and the way that they fashioned their poetic personas and their public presentations of themselves.

After an introduction which sketches out the importance of the body and the self in the Romantic period, my first chapter, "**Losing the Public World: The Role of the Audience in the Eighteenth Century Theater**," examines the importance of the theater as part of the public sphere in the early eighteenth century and the particular importance of an *interactive* theater rather than a theater based on spectacle. It looks at the anxieties over identity and impersonation that the removal of the audience from the stage and backstage area created among critics, and finally, it looks at Charles Lamb's writings about the theater in light of the shift from an interactive theater to a spectatorial one and concludes that a good deal of what is read as Romantic antitheatricity is actually a longing for an older sort

of theater. Chapter 2, "**Look in My Face,**" argues that Wordsworth also longs for an older sort of theater. In *The Borderers*, Wordsworth sees personal presence as having an almost mystical power: if one sees the body properly, sight establishes an absolute connection. But that sort of vision involves a spectator who is willing to be seen as well as see. A spectator who hides himself risks breaking the connection, which is exactly what both the hero and the villain do during the course of the play. Wordsworth only recuperates vision through the figure of his heroine, who stands as the play's moral center because she is willing to be vulnerable. Wordsworth does not stop thinking about the theater with *The Borderers*, but instead carries the drama into his poetic practice. In *Lyrical Ballads*, Wordsworth tries to craft his poems so that his spectator moves from the distant sort of contemporary theater Wordsworth knew from his visits to London to an older, more active form of spectatorship. Finally, in Book VII of *The Prelude*, Wordsworth models his own poetic persona on the actor who is able to walk forth into the audience, making him both actor and spectator at once.

The third chapter, "**Huge, Magnificent, Bizarre, and Sublime,**" argues that the magnificent spectacles that populated the stage around the turn of the century proposed a profound challenge to Romantic notions of authorship and the sublime. Hunt, Hazlitt and DeQuincey all analyze the fine line between a spectacle that could create the proper response of pity and fear and a spectacle that would overwhelm its audience, or, worse, deaden the audience to sublime effects. And even if the sublime spectacle did not overwhelm its audience, it ran the risk of making the powerful author or actor obsolete, and called into question the notion of Romantic "genius." For Shelley and Byron, however, the material body remained a way of presenting their genius, even if the effects of that material body remained uncertain. Chapter 4, "**Fix Thine Eyes on Mine,**" examines Shelley's problematic use of the body in *The Cenci* and *Prometheus Unbound*. For Shelley, as for Wordsworth, the body onstage should have an absolute and immediate power to convey knowledge and move its audience to sympathy, and in *Prometheus Unbound*, it does. In *The Cenci*, however, the sympathy that should come from personal presentation is suspended. Count Cenci cynically uses personal presentation to consolidate his power over church, state and family; Beatrice's frightened countenance fails to move the community to pity. By the end of the play, Beatrice's face has become impossible to decipher, a defense against recognition rather than a window into her soul. Byron is somewhat more optimistic about the power of personal presence, but even he recognizes its limitations. Chapter 5, "**The Gory Head Rolls Down the Giant's Steps,**" looks at the way that Byron uses spectacle in *Marino Faliero* and *Sardanapalus*, two plays in which monarchs who have hidden themselves from the public try to foment revolution through one final, spectacular gesture. Although Byron plays with the notion that these final spectacular gestures might have a revolutionary power that the heroes lives do not, his use of stage spectacle makes the impact of the body deeply ironic and the line between shock and laughter difficult to ascertain. Byron's ideas about spectacle also inform his presentations of his own body, which cross the line between the sublime and the ridiculous, and leave the reader with a self that is both concrete and realistic and abstract and textual at the same time.

The body onstage, then, becomes deeply compromised medium of expression in the Romantic period. It is a vehicle for both political and poetic power, a way of establishing contact with an audience, and a way of expressing personality in the public sphere. But as the century wears on and contact between actor and audience wanes, the force of the body becomes less and less clear. Although the later Romantics experiment with the power of personal presence, they increasingly doubt whether the actor who stands inside the proscenium arch can have the right kind of impact – or indeed, any impact at all – on his audience. As a result, the Romantics vacillate between page and stage, and between physical and textual selves, in order to create a new sort of medium and a new sort of poetic power.

The Teaching Portfolio

INTRODUCTION

A typical teaching portfolio includes:

- **STATEMENT OF TEACHING PHILOSOPHY:**
Unfold your approach to teaching literature and composition in some detail (limit yourself to 2 pages or less). If you can, anchor your approach in recognized pedagogies and pedagogical schools. Talk about what you succeed with, what you have actually done in the classroom, and where you might go with your teaching.
- **SAMPLE SYLLABI**
- **SAMPLE ASSIGNMENTS** from those courses
- Numerical scores from **TEACHING EVALUATIONS** (a generous number representing the full range of your teaching), together with two or three Xeroxes of student comments for each course.
- **LETTERS FROM STUDENTS** about your teaching (solicit these from both current students and former students).

(no longer in use—this information is out of date**)**

Graduate Teaching in English at the University of Texas at Austin

by Linda Ferreira-Buckley and Wayne Rebhorn, 2002

BECAUSE THE GRADUATE STUDIES Program in English at the University of Texas at Austin sees itself as educating scholars who will also serve as the nation's teachers, virtually all graduate students teach before completing their doctoral degrees. Their teaching takes several forms and progresses steadily toward more independent and demanding professionally advanced positions. Graduate students beginning M.A. work are appointed as Teaching Assistants for up to two years. As such, they assist professors in large lecture sophomore courses on English, American, or World literature (E316K). During this apprenticeship, graduate students work closely with experienced faculty who mentor them in the teaching of literature. TAs assist the professors in designing examinations and paper projects and in grading them. In addition to holding regular office hours, they also conduct weekly, hour-long discussion sections during which they review lectures and work with students to improve reading and writing skills. Recently, graduate students began organizing monthly professional development workshops in which faculty experts address such topics as conducting effective discussions, grading and commenting on student work, and teaching critical analysis.

On receiving the M.A., graduate students are appointed as Assistant Instructors who teach a variety of courses in both composition and literature. Working under the supervision of the Division of Rhetoric and Composition, they receive intense professional training, even as they are given full charge of their classrooms. Initially, they teach freshman writing (E306), a course based in classical rhetoric and contemporary theories of argumentation. In addition to participating in an intense four-day introductory workshop, new AIs enroll in a graduate seminar in which they read scholarship on rhetoric and composition and address matters of classroom practice. Concurrently with teaching E306, AIs serve as quarter-time consultants in the Undergraduate Writing Center, where they work with students from across the university. There too they attend staff meetings and workshops that address pedagogical issues.

During their second year of independent teaching, AIs are eligible to teach three different advanced writing courses: Topics in Writing (E309K), a course in critical reading and writing based on a theme of the instructor's choice; The Writing Process (E309L), a writer's workshop; and Technology and Writing (E309M), a writing course exploring issues in technology and literacy. Most AIs also work as interns in the Computer Writing and Research Lab, a nationally recognized center for technology and English studies. Interns not only teach in the networked classroom, but engage in research projects concerned with pedagogical and scholarly issues in writing instruction and literary studies.

Finally, toward the end of their career, AIs teach one or more sections of the sophomore literature survey (E316K), the course in which they first served as Teaching Assistants. Although they work under supervision and within established guidelines, graduate instructors are now entrusted with full responsibility for teaching sections of up to thirty-five students. Because each instructor is charged with selecting readings and setting paper topics and examinations, AIs become experienced with the challenges of syllabus design. Some graduate students also teach a newly established literature course (E314L) that serves as the gateway to the English major. Designed and taught by graduate students and faculty who form small working groups that meet regularly throughout the semester, this course entails intense study of and writing about literature.

By the time they have completed their graduate training, candidates will have taught a wide variety of writing and literature courses for both major and nonmajor students in both traditional and computer-assisted instructional settings. Graduate students thus leave the program with a good understanding of the broad teaching mission which departments of English normally undertake.

Stephen Student
University of Texas at Austin
Teaching Philosophy

The University of Texas at Austin is an easy place to get lost. With an enrollment of 52,273 in the fall of 2002, it is the largest single-campus institution in the country. Students are accustomed to identifying themselves by their social security numbers rather than their names. A student in one of my classes was shocked when I called him by his first name, and even more shocked that I had noticed his absence.

My goal as a teacher is to help students find themselves -- in every sense of the word. One of the most difficult tasks I face in both the literature and the composition classroom is to help students realize that their ideas matter -- that they are not there simply to ingest a body of knowledge and parrot the party line, but rather to think through a problem and come up with a solution that satisfies both themselves and the teacher. In all of my classes, I try to emphasize that the problems we discuss are real problems, not class exercises, and that each problem brings with it a wide range of possible solutions. In one of my most successful courses, "Reading the British Women Writers," for example, I was careful not to push the idea that women have a tradition or that women write differently from men. Instead, I asked students *whether* they could identify a coherent "women's tradition" from the works we read, what the value of such a tradition might be, whether they could identify something we might call "women's values," and whether those values changed over time. Above all, I try to teach my students that they have, as Lionel Trilling put it, a "moral obligation to be intelligent." Whether they are debating minority enrollment at UT in an introductory composition class, the proper structure of an essay in a writer's workshop, the function of close reading in an introductory literature class, or the redefinition of the self in an advanced course on Romanticism, their ideas have real significance, and they have an obligation to consider the situation carefully and present their ideas articulately. My students have rewarded me not only with good course evaluations, but with the even greater reward of going on to excel in other classes and become contributing members of the University community and the world at large.

Because of my emphasis in getting students to "show up" in class, performance has always been an important part of my teaching. Indeed, my interest how performance contexts affected social relations in the Romantic period comes in part from observing students in different "performance" contexts, from large lecture classes to small group discussions. One of the teachers whose work I admire is Betty Sue Flowers, who strides the aisles of her World Literature class like a talk show host, taking comments from students and soliciting questions. Even in a lecture class of several hundred students, she can make each student feel like an active participant. But participation can be a challenge even in a small discussion section, so I require students to lead at least one class discussion, and in my literature classes, I often require students to perform a selection from one of the authors we are studying so that they can get a sense of the author "speaking" as a public voice and develop confidence presenting themselves before a group. Not all of my students have been great actors, but all of them have gained a new sense of the author's role and a skill in public speaking that will serve them well in other areas of life.

Finally, as a teacher in the liberal arts, I am concerned with the role that literature plays in students' personal and social development. One of the most gratifying tasks that I have had at the University of Texas has been helping the English department define its objectives for the English major, first as a member of the Sophomore Literature Committee and then as the Department's first Assistant Director for Sophomore Literature. The Sophomore Literature Committee was formed to design a gateway course that would prepare sophomore level students for the English major, but our discussions quickly

evolved into a debate over what it might mean to teach students, in the words of our mission statement, "the chief methods and issues that shape our upper-division curriculum and our discipline as a whole." I received an unprecedented opportunity to continue working on these issues when the Department created an assistant directorship to oversee the new sophomore program and to help faculty and graduate student instructors create courses that would satisfy the Department's goals. As Assistant Director, I created a mentorship program that would match graduate student instructors with more experienced faculty members, preserved records of previous courses so that instructors would be able to draw on the experience of the past, and arranged meetings and training seminars that allowed instructors to discuss their goals for the course and share innovative methods for teaching the basics of our discipline. Of course the debate is far from over, but I am proud to have been part of a department that has opened up a creative discussion on the role that our profession should play in the lives of students, and I have been gratified to see other Assistant Directors and other classes of instructors build on my work to create innovative courses and innovative methods of training instructors.

I also believe that both of my major fields, Romanticism and drama, have much to contribute to the debates over what our profession has to offer students. Coleridge wrote to Thomas Poole that "[f]rom my early reading of fairy tales and genii, etc., my mind had been habituated to the vast. . . . I know no other way of giving the mind a love of the great and the whole." I see the Romantic period as a period where worlds collide -- where an agricultural, feudal and monarchical world began to give way to the democratic world of technical and industrial capitalism that we know as modern -- and I believe that examining how those worlds collide has much to offer to students whose lives are also in the process of changing from adolescence to adulthood, and whose worlds are expanding to accommodate the demands of new technologies and global capitalism. Like Coleridge's, their minds must expand to become habituated to the vast, and like Coleridge and the rest of the Romantics, they must struggle to find themselves in a world that is constantly changing, often in ways they find difficult to understand. The drama contributes to the students' world -- as it did for the Romantics -- by providing a public forum for students to act out the conflicts they face, one that accommodates multiple viewpoints and multiple voices, and one that promises a relationship with a live audience that might share their concerns. The study of drama and theater history can give students a sense of how drama has acted in the public sphere, and perhaps some insights on how to handle the role that modern media -- especially dramatized forms like the movies and television -- play in our own culture.

In short, I believe that English as a profession has much to contribute to the lives of our students. It helps them understand complex and diverse viewpoints, it exposes them to the way that language shapes and influences their thoughts, and it gives them an insight into the histories that have shaped ideas that they take for granted as part of their culture. But more than that, it gives them an opportunity to shape their own ideas, to find their own public voices, and to assert their viewpoints in an increasingly media- and information-driven culture.

MLA Job Information List Online

Instructions

- Go to www.ade.org (Association of Departments of English)
- Click 'Job Information List' (**JIL**)
- Click 'Search the Job Information List'

See Patricia in Grad Office for log-in information

Your web browser must be enabled to accept "cookies".

Remember that October/November is peak time for the Job List: the site will be very slow, and you may not be able to log on at all during certain hours.

Other Resources Available in Cal 208

(some are on the way)

- Hard copies of the Job Information List
- More sample letters, CVs, précis, and teaching statements
- Articles and advice books on searching for jobs, conducting interviews, and more
- PMLA directories for looking up people and places
- Hard copies of job notices (in the binder and posted on the bulletin board across the hall)
- Current Chronicle of Higher Education

The English Graduate office maintains an open-subscription listserv called "english-placement" for students in English and Comparative Literature who are on the job market. To subscribe, send an e-mail to listproc@lists.cc.utexas.edu with the following in the body text:

- **subscribe english-placement yourfirstname yourlastname**

Leave the subject line blank.

The Office of Graduate Studies maintains another listserv called "disslist" for students who'd like to discuss topics related to dissertation writing. To subscribe, send an e-mail to listproc@lists.cc.utexas.edu with the following in the body text:

- **subscribe disslist yourfirstname yourlastname**

again leaving the subject line blank.

A mailing list FAQ is available at <http://www.utexas.edu/its/maillinglists/answers/index.html>

Appendices

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Guidelines and Advice for Job Candidates and Hiring Departments**A**

MLA Interviews**B**

Sample JIL Print Edition Ads.....*

“The Job Search: Observations of a Reader of 177 Letters of Applications”*

*Available as hard copy only from Graduate English Office, Calhoun 208.