I. Background

1. What are your department’s strengths and current assets?

The strength of the Literature department is its distinguished faculty of outstanding and productive scholar-teachers. The department’s interdisciplinary environment allows faculty to develop and test new areas of study through cutting-edge collaborative teaching and research at the undergraduate and graduate levels. One of its assets is precisely this flexibility in that, not being an English department or a specific language literature or comparative literature department, it is not constrained by the traditional divisions of literature that serve as gatekeepers in most literature departments in the country. Thus the departmental framework facilitates creative, experimental and innovative work across periods, languages, and approaches. In its current situation of 31 faculty with five assistant professors (all hired since 2006), 3 associate professors, and 24 full professors, the department benefits from a balance of traditional and focused fields and language literatures and new comparative critical, theoretical and region-based areas of study. While faculty pursue excellence in focused fields, they also prove flexible and broad-ranging in their curricular offerings, able to reach beyond their given specializations to address the general and generalist needs of Humanities undergraduates at UCSC. Finally, the department boasts a group of diverse, outstanding, dedicated and award-winning socially minded teachers committed to creative innovation in graduate and undergraduate education by developing collaborative, modular, mixed-media courses. This lively commitment to pedagogy distinguishes its graduate training as well. The department trains its teaching assistants to work in a variety of subject areas, producing experienced and versatile teachers for university undergraduates and secondary school students locally and nationally. Literature graduate students are some of the best young scholar-teachers on this campus, and they excel in helping undergraduates develop their critical thinking, expression and writing.

2. How does your department fit into the academic landscape of its discipline or field of study? What makes your department’s scholarly profile and research program distinctive within that landscape?

Modern language literatures are undergoing a transition; the Modern Language Association has been conducting a review of its divisions and committees with a view toward changing the categories of the 1970s division of Literature into (primarily Anglo-American but also European) nationalities, periods defined by centuries, European literary movements, and, more recently, identities. The Literature department at UCSC is emphatically ahead of the curve: its work does not conform to the strictly national and period-defined divisions of comparative and world literatures and has anticipated, in its curriculum and research, the shift toward these other configurations.

The department has, especially in the past decade, actively theorized this distinctiveness to create a set of foci greater than the sum of the individual language/literature parts. The undergraduate
program has long required a rigorous theory course, which many alumni point to as a formative experience for them. The graduate program, with its five emphases—trans/post/emergent nationalisms; technologies of narrative; poetics, poetry and experimental writing; material culture; and critical theories—showcases the field formations of the faculty while highlighting, as well, how these fields converge productively around a set of approaches to literature that are both specific and flexible. Graduate students develop their fields through interdisciplinary comparative, theoretically or critically defined topics that inform more focused and job-conscious dissertation projects; they also work closely with faculty in scholarship and teaching, both within the department and in courses, research clusters and projects across several divisions.

The undergraduate program, with its second-language requirement and required course on the topic of translation, enables students to pursue language-intensive study of the literatures of non-Anglophone cultures, thus preparing them for today’s globalized culture; many students participate in EAP programs and several of our faculty have directed them. Even our “English-language concentrators” emerge with a sense of the multi-lingual, multi-cultural context in which national literatures function. The program offers students a solid general humanities education, introducing them to an array of social issues, genres, histories and cultures—all examined through the broad category of the literary. There are also opportunities for students to present their work publically and occasionally engage in focused research and writing projects with individual faculty.

It is difficult to stress sufficiently the degree to which the Literature department is breaking with past models of training and teaching in U.S. and European higher education for the field. It is deeply committed to this path of innovation. In its hiring, the department has pursued the strategy of selecting faculty with research expertise in focused areas who are nevertheless able—and, indeed eager—to work across languages, nations, approaches and time periods. The Literature department at UCSC has become known as a place where faculty can and do strengthen their research while moving beyond their disciplinary training through contact with scholars working critically and creatively in other periods and places.

3. What societal issues or needs are addressed by the work of your department? How do the ideas, projects, or opportunities associated it contribute to that issue or need?

Students receiving a BA in Literature are strong critical thinkers and writers who have learned skills required in most professions: communication, flexibility, creativity, and the ability to work in collaboration with a diverse group of people. Many have also learned the value of thinking, communicating, indeed viewing the world through the language of cultures other than their own and have acquired the concrete linguistic skills to do so effectively. The department’s language requirement, its intensive language concentration and its required translation course all contribute to these world-negotiating skills.

Many students trained in the department go into the field of education, not only at the state and university level, but also in public and private secondary schools. Undergraduates from the department have also gone on to do work in the public sector and in the entertainment and culture industries; some of them also become published creative writers.
Through its course offerings and the projects and programs in which faculty are involved, the department contributes to an array of social needs and issues. The Dickens Project aligns the need for ongoing adult participation and education in the Arts with the research mission of the university by creating a “Dickens Universe” that unites both; collaboration with Shakespeare Santa Cruz similarly brings patrons, faculty and students together to enjoy and discover all aspects of drama, from its early textual variants to language study, staging, set design, community outreach and interpretation. The Satyajit Ray Film and Study Center, through its educational mission, creates a bridge between the academic work centered on the Ray film archive and South Asian communities in the South Bay. The Creative Writing Program, with its signature Living Writer Series, develops community/secondary school/campus relationships around creative practice and features new and established writers from diverse economic, racial and ethnic backgrounds. It involves undergraduates, graduate students and faculty and links UCSC to the national writing community (especially that of the greater Bay Area) with its events and activities. Faculty involved in the Teagle Foundation’s “Big Questions” project, “What is a Reader?” are strategizing ways to build literacy and critical interpretive capacities among students (K-12 through college) who are diverse economically, ethnically, and in terms of access to technology. Finally the Latino Literary Cultures Project/Proyecto culturas literarias latinas brings together faculty and graduate students at UC Santa Cruz with local, regional, UC-wide and global communities; this research group foregrounds the creative and critical practice of bilingualism in the state of California and the Americas.

II. Opportunities for Impact

4. What strategy and priorities will your department take for:

   a. Shaping the ladder faculty for research profile and graduate training?
   b. Supporting a range of effective undergraduate programs and curricula?
   c. Contributing to interdepartmental degree programs and scholarly collaborations and programs
   d. Engagement with public good or contributions of public service?

The Department will continue its thriving collaborations with existing interdepartmental degree programs, and is actively seeking to expand them. At the undergraduate level, Literature offerings undergird degree programs in Classical Studies, German Studies, Jewish Studies and Italian Studies (the latter of which it administers). It provides Classical Studies with an array of lesser-known and infrequently taught African classical languages (Middle Egyptian and Old Ethiopian). A joint concentration in Spanish Literature and Latin American and Latino Studies relies on the department’s curricular offerings in this area. Literature faculty have been instrumental in helping to plan two important new interdisciplinary programs that capitalize on the skills and interests of the changing undergraduate student body: Spanish Studies and Critical Race and Ethnic Studies. In early discussions about each of these program proposals, department faculty emphasized the importance of transnational and multilingual perspectives. Literature’s contribution to these new programs—particularly CRES, which promises to attract a significant number of majors—will include not only course offerings and faculty advising, but a general
disciplinary commitment to the careful interpretation of textual evidence, expressed in powerful, well-reasoned prose.

Many students in the graduate program have earned Designated Emphases in American Studies, Feminist Studies, or Latin American and Latino Studies; an eventual DE in CRES would be similarly popular. Reciprocally, Literature faculty expertise is frequently sought out by graduate students in those departments. Carefully elaborated relationships with the Writing and Language Programs ensure that a substantial number of Literature graduate students study the theory and pedagogy of writing and language teaching: an asset when they enter the job market. Literature graduate student instructors and recent PhDs staff numerous sections of Writing 1 and college Core, contributing skills they develop through their graduate training in literature and teaching. Graduate student instructors also contribute an increasing number of beginning modern and classical language courses, providing both much needed additional instruction of beginning language classes to Languages and giving Literature students skills needed to compete on the foreign language literature market when they complete their degree.

At the undergraduate level, the key departmental priorities include: re-balancing undergraduate course offerings to attract more non-majors to our lower-division courses and better address General Education demand; maintaining class and section sizes at levels conducive to vigorous writing instruction in courses for which this is a priority; selectively expanding the world literatures we can expose our students to, while continuing to encourage them to master languages offered on campus; strengthening student access to small faculty-led courses in concentrations with high enrollments that rely on many upper-division lecture courses; and building more bridges with the Arts Division that would give our students a wider exposure to creative and performance practices. At the graduate level, the priorities are: to streamline and revise the Qualifying Examination process to include article-quality essay production at an early stage; to develop an integrative concentration in Creative Writing, thus taking advantage of an area of potential graduate growth and highlighting the already significant interest many current and prospective graduate students have in developing critical and creative skills simultaneously; and to provide a curriculum of specialized yet flexible courses that invite students in a variety of periods and language literatures to find points of convergence in and beyond the subject matter studied.

Some of what the plan asks us to address in part II is discussed below, since the goal of adding to and replacing faculty in the designated fields envisages ways of responding to sections a) through e) above.

III. Visions and Goals

5. What will the department look like in 5 years? What should it look like in 2 years? How are you preparing to achieve these aspirations?

In order to remain within the division’s projection for the size of Literature (between 32 and 35 faculty), with approximately six to seven projected retirements over the next five years, the department of Literature has developed a hiring plan that seeks to be flexible enough
to address both areas of graduate training and undergraduate curriculum need as they arise, while continuing to be forward-looking, growing and expanding to encompass new areas of research.

Thus the department has developed a model that features 1) “position-drivers” and 2) “catalyst qualifications” or bridge builders. The position drivers are conceived of as areas of serious need; they are either potentially imminent replacement positions to anchor basic functions of our curriculum, or they are positions that, if they do not serve as the driver, are unlikely to yield the necessary appointment. Catalyst qualifications are approaches, areas, disciplines and media that keep the department on the cutting edge and create bridges within the department, the division and the campus. These catalysts, in interaction with the driver, will spark the positions to serve larger goals. There is also flexibility in the model: if one of the driver positions yields an appointment with expertise in either a catalyst or other driver area, the department can re-assess its next category of primary need. To take just one example: if, in one of our Mediterranean Studies positions, we were to hire someone with primary expertise in medieval Italian and Dante (a driver), the Dante position could drop out or give way to a different driving priority.

The department intends therefore to add the following (catalyst or bridge-building) language to each position:

The Literature Department is most interested in candidates whose work can augment existing departmental and divisional/university-wide synergies in the following approaches and areas: cognitive humanities and science/technology studies; creative practice; critical race and ethnic studies; digital humanities/new media; environmental humanities; gender/sexuality; and East Asia/Asia-Pacific; European/Eastern European/Russian studies; Jewish studies; Middle Eastern studies; South/Southeast Asia; Spanish-language studies.

The department continues to support its previously described positions, one of which, Mediterranean Studies, was approved in 2011-12 and deferred with the possibility of yielding a “cluster” of two positions through a single search. The two positions in Mediterranean Studies respond to related but different needs and growth areas in the department and division.

1. (growth area) Medieval and/or early modern Mediterranean Literatures and Cultures, working in at least two languages. Primary focus in classical Arabic, Byzantine Greek, Ottoman Turkish, or Persian. Secondary focus in another one of the above, or in Italian, medieval Latin, Spanish, Armenian, Georgian, medieval Hebrew, or other relevant language. Candidates should have a strong grounding in the tradition of their primary literature, with interests in ways the larger Mediterranean region is a relevant category of analysis.

2. (replacement and growth) Comparative Ancient Mediterranean Studies. Primary focus in ancient Greek, classical Latin, and a third literature such as Akkadian, Arabic (classical), Aramaic, Syriac, Hebrew (Biblical/rabbinic), Iranian (Avestan, old/middle), or Sanskrit. Preference given to applicants whose studies take a broad literary and historical focus. The successful candidate should be competent to teach all three languages and literatures.
While the first position primarily takes advantage of the burgeoning field of Mediterranean Studies, the Center for Mediterranean Studies at UCSC and the presence of colleagues at the cutting edge of the field, the second position primarily aims to secure the stability of the classics curriculum in Literature and the interdepartmental Classical Studies Major in the Humanities Division, although it does so in a way that indexes new directions for study in this area.

3. The third position requested in 2011-12, African Diasporic Literatures and Critical Race Studies, remains on the department’s list, with the possibility that it be a broader divisional or interdepartmental search. This position both responds to areas of critical replacement need in the department and also seeks innovative synergies with the initiatives in other departments and with the divisional initiative in Critical Race and Ethnic Studies. Unlike the African American literary Modernism position for which the department successfully searched last year, this position would focus specifically on candidates whose work in African diasporic literatures offers a critical theorization of race and racialization and would build on the department’s continued commitment to transnational mappings of and comparative approaches to race and ethnicity. The department thus seeks a specialist in African Diasporic Literatures and Critical Race Studies who can also contribute to one or more of the following areas: Mediterranean Studies, Caribbean Studies, the Atlantic World, the Americas, literature and technology, race and the law, comparative race studies, feminist and queer critique, and theories of race and racialization. The department has a strong preference for candidates with expertise in at least one non-English language literature and culture.

The following positions are new in the department’s academic plan, developed in accordance with the Dean’s request to fashion a plan that imagines Literature at a steady state of between 32 and 35 ladder faculty, with the anticipation of nearly 20% retirement in the next five years. We thus propose these hires, mindful of current areas of critical need and anticipating 6-7 faculty “replacements” in areas of critical undergraduate and graduate curricular and research need over the next 5 years. Beyond position 4 below, the remaining positions are not ranked.

4. The first order of priority is to search for a position in global 19th-century studies. This responds to the Dean’s call for securing the future of the Dickens Project on campus with the imminent retirement of colleagues in Victorian Studies in mind.

One measure of the department’s strength as a center for 19th-century studies has been the establishment and rise to national and international prominence of the Dickens Project, an MRU devoted to promoting study and research on the novels of Charles Dickens and British Victorian literature and culture more generally. Headquartered at UCSC and now entering its thirty-third year of operation, the Dickens Project is a multi-campus research consortium consisting of faculty and graduate students from over forty universities and colleges across the United States and overseas, ranging from Melbourne to Jerusalem. A center for collaborative research and graduate student professionalization, the Dickens Project also conducts an innovative and highly successful program of public outreach. Its annual week-long summer institute, the Dickens Universe, regularly attracts hundreds of members of the general public to the UCSC campus and has been publicly acclaimed in the New Yorker magazine and elsewhere. The Project is an outstanding example of how humanities research can meet societal needs and have an important impact beyond the walls of the academy. It is also a major research institute, comparable to those
in the Natural and Social Science Divisions, with a distinguished profile that brings recognition to the Literature department, the Humanities Division, and the campus as a whole.

Professor Jordan has been the Director of the Dickens Project since 1985, and he hopes to continue as Director while in retirement for another five years. The question of who will succeed him as Director thus arises and, although not an immediate issue, needs to be addressed institutionally in the near future. The faculty of the Dickens Project have affirmed their desire to retain UCSC as the institutional home of the Project and as the site of the annual Dickens Universe gathering. Since the Project office will remain at Santa Cruz, there should be a local Director to oversee that office and coordinate the work of the Dickens Project with its faculty Executive Committee, whose members all teach at other consortium universities. The logical home for a local Director of the Dickens Project is the UCSC Literature department.

**Position description:** Global 19th-century Studies, with an interest in the Dickens Project. Given the Literature department’s transnational and interdisciplinary approach to the study of literature, we seek a scholar with teaching and research interests in the global 19th-century who works in more than one national or linguistic tradition and more than one geographical area, capable of training graduate students in 19th-century studies, contributing to the English language literature curriculum at the undergraduate level, and offering large undergraduate lecture courses. Candidates should have an interest in eventually directing the Dickens Project, though they need not be Dickens specialists.

**Indigeneity**
While the department previously had prominent scholar/writers in Native American literatures, it has not, for a long time, been able to offer many courses in these areas. When such courses—often taught by lecturers—are offered, they invariably draw a diverse range of dedicated students, suggesting an interest in and need for indigenous literary studies at the undergraduate level. The development of undergraduate curricula in CRES also suggests that such a scholar would find a ready constituency at UCSC. Finally, on the graduate and faculty level, scholars such as James Clifford, aligned with emergent research by scholars of “Oceania” and Asia-Pacific in Literature, History of Consciousness and History and Art, have had a crucial impact upon a whole generation of Pacific and Native American scholars working on the edge of national frameworks and disciplines. His retirement has left a huge gap in the ability of Literature and other Humanities departments to teach and strengthen theoretically informed and trans-disciplinary scholars of indigeneity in the Pacific and Americas areas. The position may also be filled through an interdepartmental or divisional search.

The multi-lingual and comparative frameworks articulated around topics and tactics of “indigeneity” below address the emergence, articulation, and linkage of indigenous struggles and re-nativizing formations across national, trans-local, and global contexts. Sites such as Hawai`i, Puerto Rico, the Philippines, Guam, and Okinawa, etc. are no longer considered fixed or settled into incorporated national or native frameworks. The emergence of indigeneity in alternative regional, transnational, and planetary frameworks increasingly calls out for pedagogical, epistemic, and disciplinary recognition of First Peoples as well as the claims of indigenous rights. This position includes the Pacific and the Caribbean and also opens towards North-South and trans-regional frameworks informed by comparative ecopoetics and forms of bioregionalism that
would complement existing strengths inside our department and division as well as the arts and natural sciences.

**Position Description:** Indigenous Literatures of the Americas: Specialist in indigenous literature, theory and expressive cultures of the Americas, with ability to teach general courses in Native American literature at the undergraduate level. Theoretical and period approach open, though interdisciplinary, comparative methodologies are encouraged. Possible areas of specialization include comparative indigenous expressions in global, national, and trans-local contexts, such as Pacific Island, Asian, Caribbean, or aboriginal Australian cultures; theories of settler colonialism, native sovereignty, decolonization; indigeneity and human rights discourse; indigenous ecologies; oceanic frameworks; literatures and cultures of “discovery,” conquest, and survival; conversion and de-conversion; orality and technologies of the word; indigeneity and multiculturalism; translation and transculturation; the poetics and politics of indigeneity. Secondary language specialization strongly preferred.

**Italian and Comparative Literature, with expertise in Dante**

UCSC’s offerings in Italian have historically been modest but extraordinarily strong. After a distinguished career that changed the paths of many undergraduate and graduate students, Professor Brose retired in 2009; the department is now left with only one faculty member able to teach immersion-style courses in Italian literature and language. These courses fulfill requirements for three other majors in two divisions (Italian Studies, Language Studies, Linguistics, and Global Economics). They are regularly subscribed by students in a range of other disciplines, particularly those who participate in UC’s four EAP programs in Italy. Italian contributes significantly to Literature’s campus and external profile and has enabled us to train a remarkable number of undergraduate students for advanced study and to establish something of a “UCSC brand” for work in Italian: in the past decade our students have gone on to interdisciplinary MA and PhD programs at NYU, Cambridge, the University of Toronto, UCLA, Berkeley, and the University of Oregon and entered the university teaching ranks; while graduates of the interdisciplinary major in Italian Studies have found jobs in education, international marketing, tourism, economics, medicine, the culinary industry and engineering.

Graduate interest in Italian at UCSC merits separate mention: two Literature students and one History of Consciousness student are currently focusing substantially on Italian; others pursue independent studies each year on Italian topics ranging from Dante, Petrarch, and Ariosto to Machiavelli and Gramsci. Recent dissertation foci have included Dante and modern American poetry, public art and the Italian Futurists, French and Italian epic, and Italian film.

Professor Brose’s retirement opens up a genuine, new opportunity for Literature to renew and build on its sustained strength in this area. Given our department’s transnational, trans-historical, and theoretical orientation, the most productive way to respond to this separation would be with a comparative appointment in Italian with expertise in Dante and at least one additional language literature. Such an appointment would answer a number of needs while also opening the opportunity for significant renewal. It would secure courses on an author whose influence on Western and world culture (literary, political, linguistic) continues to rival that of Shakespeare and would strengthen our medieval offerings, which have dwindled in recent years due to faculty separations and research trajectories. Given the wide range of interest in Dante studies in
particular, such an appointment could easily augment existing departmental synergies and growth areas; it could also yield a hire that could contribute to any number of other areas of departmental interest, including creative writing, modernist and contemporary studies.

**Position description:** The department of Literature at UC Santa Cruz invites applications for a tenure-track position in Italian Literature. We seek a scholar in comparative literary studies with teaching and research expertise in Dante and competence in at least one additional language literature relevant to the candidate’s intellectual focus. The candidates must have significant teaching experience and evidence of a developed research trajectory, as demonstrated in publications and professional activity. The appointee will be expected to teach large undergraduate lecture courses in English and smaller courses in both Italian and English and to contribute to a small but vibrant, interdisciplinary Italian Studies Program and an innovative graduate program in Literature.

**Modern (20\textsuperscript{th} c) Fiction (cluster hire, 2 positions)**

The department proposes two-FTE cluster hire in Modern Fiction, with one FTE to be focused on English-language writing and another centered on a non-English language literature. All candidates should be able to bridge national boundaries and speak to one or more of the areas of synergy proposed in our Academic Plan. Candidates should be able to bridge nations and languages, offering in their research and/or teaching more than one national literary tradition (English/American and/or any world literature); while the Anglophone position focuses primarily on the early to mid-twentieth century (approximately 1900-1960), the other may be more broadly 20\textsuperscript{th} century and must also be able to teach in a non-English language literature.

The novel emerged in early modernity and began to assume dominance over other literary forms in the nineteenth century, when newly literate masses of readers took to it in droves. But it was in the early twentieth century that the most influential innovations in narrative technique took shape, defining that vast body of global fiction written between roughly 1900 and 1960 that we cluster together broadly as “Modernist.” Fiction from this period grapples with the technological shifts that bring the visual image and recorded sound into the realm of the text in new ways, linking literary to film and performance studies. New fiction today continues to position itself within the terms set out by modern literature, as the continuing currency of “post-modernism” as a critical term affirms. Undergraduate and graduate students continue to show great interest in twentieth-century fiction.

The twentieth century, moreover, marks the emergence of the world novel in the post-colonies of Latin America, Africa, and Southeast Asia, as well as the rise of a global literary marketplace that has sparked the transformation of literary culture in China and Japan. The list of Literature Department faculty members doing at least some work on twentieth-century material is gratifyingly long; yet no one on our roster specializes primarily in the areas in which we hope to hire a new colleague.

**A. Anglophone Modern Fiction**

Over the past decade, the Literature Department has lost virtually all of its former sources of research and teaching expertise in this area. The gaps in coverage stretch around the globe, but they are particularly evident in the Anglo-American sphere: we currently have no one on the
faculty expert in the novels of Joyce, Nabokov, Woolf, Lawrence, Conrad, Forster, Faulkner, Fitzgerald, Hemingway, Ellison, Hurston—to name only a few from the English-speaking world, and to say nothing of the massive influence of twentieth-century European novelists.

An additional FTE in Anglophone Modern Fiction would augment and strengthen the impact of the work of other faculty allied to it most closely. The terms of the search are left fairly open, aside from the genre designation and the specification that candidates must have some depth of twentieth-century expertise prior to the contemporary period (roughly bookmarked in the discipline in 1960- ). We include this specification because nearly every member of the Department—including those who specialize in the classical and pre-modern periods—has developed one or more courses that feature the work of living writers or very current cultural forms. This expansiveness is a sign of the curiosity and liveliness of our faculty, as well as their generosity in helping to create a curriculum with broad appeal to many students. It means, however, that we already have ample course offerings in the literature of the recent past, as well as a rich intellectual community of graduate students and faculty who are actively theorizing, from various angles, the present moment.

B. Non-Anglophone Modern Fiction

Today the logic of a faculty position that would bring to UCSC a scholar specializing in literatures of the twentieth century originating outside the English-speaking world is more compelling than it has ever been. The Literature department has been in the forefront of recasting literary studies in globalizing directions—the World Literature concentration is striking evidence of that development. This position continues to develop our strengths in such a direction.

The position would thus seek to add to the Literature department a scholar and teacher specializing in fictions of the twentieth century written in languages other than English. Such a scholar would complement already existing strengths in the Literature department and help replace the losses that have occurred in this area over the course of the last ten years. Some areas of high priority include: Russian, Chinese, Japanese, Eastern European, French and Spanish.

If the Literature department follows this plan, in two years it will have an assistant professor in poetry with a graduate concentration in Creative Writing and Poetics and an expanded cohort of PhD students working at the intersection of critical and creative writing. There will also be two new faculty in Mediterranean Studies; the particular expertise of those new faculty will, in turn, determine the course of future comparative, transnational hires with respect to language-literature specializations. With additional faculty in this emergent area of interdisciplinary study, UCSC will be poised to become a major center in the field that will attract additional graduate student interest in the department and division. In two years, the balance between full professors and associate professors will also improve, while the department will continue to benefit from a healthy cohort of assistant professors. In two years the department might also have a joint appointment or another colleague in African diaspora studies; this position, along with Mediterranean Studies, will begin to fill out the world literary scope of the Literature department’s offerings.
In four to five years, the department will in all likelihood have shifted the senior/junior balance of its faculty, with a strong complement of assistant and associate professors constituting the majority. Depending on the yield of the Mediterranean Studies and global 19th-century Studies position and the areas in which faculty retire—also depending on whether the Division makes CRES hiring a priority and adds a scholar of Indigeneity to the Humanities—the department will re-assess its priorities for the next three to four positions to determine its areas of most acute need and thus to determine which “driver” positions should be targeted. Thus, the department’s plan currently leaves open which searches will be conducted in its fourth and fifth years. While in size the Literature department may remain steady state, its areas of specialization and region-based coverage will have changed, while on the undergraduate level it will continue to offer an excellent generalist/specialist degree in literature-based Humanities.