English

Humanities Division

The Department of English teaches students to read with active understanding and wide appreciation, to write with clarity and grace, and to explore themselves and the world through the intensive study of literature.

Faculty

Kim McMullen, Chair, John Crowe Ransom Professor
James P. Carson, Associate Professor
Jennifer S. Clarvoe, Professor (Kenyon in Rome Program, first semester)
Adele S. Davidson, Charles P. McIlvaine Professor
Kathleen Fernando, Visiting Instructor
Ivonne García, Assistant Professor (on leave, second semester)
Thomas Hawks, Visiting Assistant Professor
Sarah J. Heidt, Assistant Professor
Lewis Hyde, Richard L. Thomas Professor of Creative Writing (first semester only)
William F. Klein, Professor (on leave, second semester)
P. Frederick Kluge, Writer-in-Residence (first semester only)
Deborah Laycock, Associate Professor
Sergei Lobanov-Rostovsky, Professor
David H. Lynn, Professor; Editor, the *Kenyon Review*
Ellen S. Mankoff, Instructor
Theodore O. Mason Jr., Professor
Jesse E. Matz, Advisor to the President; Associate Professor
Janet E. McAdams (Kenyon-Exeter Program 2010-11), Robert P. Hubbard Professor in Poetry; Associate Professor
Jené Schoenfeld, Assistant Professor (on leave, second semester)
Judy R. Smith, Professor
Patricia Vigderman, Assistant Professor (first semester only)
Jake Adam York, Richard L. Thomas Professor of Creative Writing (second semester only)

Emeritus Professors

Galbraith M. Crump, Professor Emeritus
Perry C. Lentz, Professor Emeritus

New Students

ENGL 103 and 104 are designed for students beginning the serious study of literature at the college level, and as such are especially appropriate for first-year students. One unit of ENGL 103, 104, or their equivalent, or junior standing, is a prerequisite for further study in English at Kenyon. (IPHS 113Y-114Y is considered the equivalent of .5 unit of 100-level English.) First-year students who present the equivalent of 1 unit of 100-level English through Advanced Placement scores of 4 or 5 or some other means may select from courses in the department numbered 210-289, or they may seek special permission to enroll in any of the department's other offerings. Students may register for a maximum of 1 unit of 100-level courses in English, and students may not go back to take a 100-level course after taking a 200-level course.

ENGL 210-289

Entering students who have scored a 4 or 5 on the Advanced Placement exam in English may choose to enroll in the department's 100-level courses, or may consider one of the courses numbered 210-289. These courses have been designed for and are limited to sophomores who have taken the department's 100-level courses or their equivalent and to first-year students with Advanced Placement credit. Like the department's 100-level courses, these classes are small in size, so that classroom interaction can be discussion-centered and so that instructors can devote more time to helping students with their writing. These courses provide an introduction to fundamental terms, techniques, and methods for the advanced study of literature. Students may expect to learn some of the following: how to do a close reading of a literary text, how to conduct research in literary study (including an introduction to library and information resources, and basic reference tools), some of the basic principles of different approaches to literary criticism, important terms used in literary analysis (including prosody in poetry courses), and the proper documentation of sources. While the subject matter of these courses sometimes parallels that of courses for upper-level students (e.g., Shakespeare, postcolonial literature), all are intended as introductions to a focused and intensive consideration of particular genres, themes, periods, or critical questions.

Requirements for the Major

English majors are required to complete a total of ten courses offered or approved by the department. English majors are required to complete the following:

- To pass the Senior Exercise.
- To take at least 1 unit in each of the following historical periods: Pre-1700, 1700-1900, Post-1900. (Please see the chart at the end of the English section to identify which courses fulfill these requirements.)
- To take .5 unit in courses designated "Approaches to Literary Study." Courses in this category foreground a variety of methods, critical paradigms, and theories for reading and analyzing literature, language, and culture. They are intended to help students think self-consciously and more systematically about tools and methods that can be applied broadly within the discipline. Please see the chart at the end of the English section to identify which courses fulfill this requirement. Students may not count the .5 unit of coursework in "Approaches to the Literary Study" toward the historical distribution requirement.
- To select at least three additional courses from among any of the department's offerings above the 100-level. Based on the individual curricular choices they have made within the major, students may petition to have a maximum of .5 unit of literature courses taken in a department other than the English Department be counted toward their major. Students will need to present solid arguments about how and why such courses are integrated with the English major.

Requirements for a Major with Emphasis in Creative Writing

Students wishing to major in English with an emphasis in creative writing are required to complete the following:

- To meet all requirements for the regular English major.
- To take as two of the ten half-units of course credit before the spring semester of their senior year:
  1. One section of ENGL 200 (Introduction to Writing Fiction), ENGL 201 (Introduction to Writing Poetry), ENGL 202 (Creative Nonfiction), or ENGL 203 (Fiction and Other Hybrid Forms).
  2. One section of ENGL 300 (Advanced Fiction-Writing) or ENGL 301 (Advanced Poetry-Writing)
- To complete significant creative work in fulfillment of the Senior Exercise or for their honors project.

Qualified seniors who have taken both introductory and advanced creative writing workshops may, with faculty approval, pursue an Individual Study in creative writing (ENGL 493); this course is not available to students who have not taken both workshops. Students who are unable to take the advanced creative writing workshops may petition the Department of English to count two introductory workshops in a single genre as fulfillment of the requirements for the Emphasis in Creative Writing, as long as these workshops have been taken with different instructors.

ENGL 200, 201, 202, 300, and 301 (Creative Writing)

Admission to all creative writing courses, introductory and advanced, is based on the submission of a writing sample and permission of the instructor. ENGL 200 or 202 is a prerequisite for ENGL 300; ENGL 201 is a prerequisite for ENGL 301. Creative writing courses are open to non-majors; first-year students may submit writing samples and seek permission to enroll in second-semester courses only. For specific course offerings, sample requirements, and submission deadlines, check with the English Department administrative assistant.

Senior Exercise

In order to meet the college-wide Senior Exercise requirement, the English Department requires its majors both to take an examination based on a set reading list and to write either a nine- to twelve-page critical essay or a creative project

of similar length and scope. The English Department regards the examination and critical essay/creative project as equally important. English majors working toward an emphasis in creative writing must complete a creative project; only those who have met the other requirements for the emphasis will be permitted to submit creative work for the Senior Exercise.

The examination, based on a short reading list of twelve major works or authors of lyric poems, will consist of two parts, to be completed in two timed sittings, normally on the Saturday of the week after spring break. The morning two-hour examination will consist of short-answer questions, identifications of and brief commentary on passages reproduced from works on the reading list, and short essay questions. The afternoon two-hour examination will require students to write an essay analyzing a lyric poem by one of the poets on the reading list. The reading list will be different for each graduating class, so you should request from the chair of the English Department the reading list for your particular class.

In addition to taking the examination, each English major will also submit a critical essay or creative project. Proposals for the essay/creative project (a brief description of the topic, including authors, works, and critical problems to be addressed, or the nature of the creative work to be pursued) are due in fall semester; they will be evaluated by a department committee to ensure that the proposed essay/project is appropriate for a culminating exercise in the English major. Student work on the critical essay or creative project should be undertaken and completed independently.

Honors

Students of demonstrated ability who would like to undertake more independent work are encouraged to enter the Honors Program. Please see the description for the Honors Program in English, available from the department administrative assistant, for details.

Kenyon/Exeter Program

The department directs ayear-long program of study at the University of Exeter in England for junior majors who qualify for admission. A member of our department teaches at the university, conducts seminars for Kenyon students, leads numerous co-curricular excursions, and administers the program. See the director of the Center for Global Engagement or the department chair for more information.

English Major Distribution Requirements

The lists on the following page note the courses that fill each distribution requirement for the major. Courses marked by asterisks fulfill more than one requirement. **However, in any individual student's major, an asterisked course can be counted in one category only.** Therefore, the student must choose *which* distribution requirement will be fulfilled with the course in question.

Approaches

ENGL 210* Proper Ladies
ENGL 211* Autobiographical Theory and Practice
ENGL 212 Introduction to Literary Theory
ENGL 215 Prosody and Poetics
ENGL 216 Theory of Comedy
ENGL 219 Film as Text
ENGL 232* Renaissance Poetry
ENGL 263* Writing the Modern City
ENGL 265* Introduction to Postcolonial Literature
ENGL 282* Beyond Borders
ENGL 310 Narrative Theory
ENGL 311 Time and Narrative
ENGL 312* Postmodern Narrative
ENGL 313* Land, Body, Place
ENGL 314 Language Theory and Literature
ENGL 317 Poetry and the Visual Arts
ENGL 322 History of the English Language
ENGL 324* Epic to Romance
ENGL 354* Page, Stage, and Screen: Nineteenth Century Novels
ENGL 356* Victorian Poetry and Poetics
ENGL 390 Introduction to English Linguistics
ENGL 391 Special Topic: Poe, Dickinson, Whitman
ENGL 412 History of the Book
ENGL 414 Literature and Sexuality: Surrealism
ENGL 419* Hard-Boiled Crime Fiction and Film Noir
ENGL 424* The Alphabet in Renaissance Literature
ENGL 493 Senior Honors
AFDS 388 Black British Cultural Studies
AMST 401 Framing Intellectual Property

Pre-1700

ENGL 220 Shakespeare
ENGL 224 Chaucer
ENGL 231 Elizabethan Age
ENGL 232* Renaissance Poetry
ENGL 320 Shakespeare
ENGL 322* History of the English Language
ENGL 324* Epic to Romance
ENGL 325 Chaucer
ENGL 331 The Reformation and Literature
ENGL 333 Shakespeare's Sisters: Women in Early Modern Literature
ENGL 336 Seventeenth-Century Poetry
ENGL 338 Milton
ENGL 339* Restoration on Stage and Screen
ENGL 420 Shakespeare: The Major Tragedies
ENGL 422 Introduction to Anglo-Saxon
ENGL 424* The Alphabet in Renaissance Literature

1700-1900

ENGL 210* Proper Ladies
ENGL 240 Early Eighteenth-Century Literature
ENGL 243 Satire, Sensibility, and Enlightenment
ENGL 251 Studies in Romanticism
ENGL 254 Literary Women: Nineteenth-Century British Literature
ENGL 262 Irish Classics
ENGL 270 American Fiction
ENGL 271 Confidence Game in American Literature
ENGL 272 Becoming America: Introduction to U.S. Literature, Origins to 1865
ENGL 274 Hope and Hate: Reading Race and Reconstruction
ENGL 288* Introduction to African American Literature
ENGL 339* Restoration on Stage and Screen
ENGL 341 Late Eighteenth-Century English Literature
ENGL 342 Eighteenth-Century Novel
ENGL 351 The Romantic Period
ENGL 354* Page, Stage, Screen: Nineteenth-Century Novels
ENGL 356* Victorian Poetry and Poetics
ENGL 357 Victorian World
ENGL 358 Victorian Ghosts
ENGL 372 The Gilded Age
ENGL 374 American Gothic
ENGL 378 Race in the Nineteenth-Century Literary Imagination
ENGL 379 American Literature to 1850
ENGL 391 Special Topic: Poe, Dickinson, Whitman
ENGL 413 Panoramic Novel
ENGL 453 Jane Austen
ENGL 471 Hawthorne: Nation and Transnation in Hawthorne's Fiction

Post-1900

ENGL 211* Autobiographical Theory and Practice
ENGL 260 Modernism
ENGL 263* Writing the Modern City
ENGL 264 Short Story Sequence
ENGL 265* Introduction to Postcolonial Literature
ENGL 280 American Literary Modernism
ENGL 281 Fictions in Black
ENGL 282* Beyond Borders
ENGL 283 Introduction to Native American Literature
ENGL 286 Transgressive Friendships in American Literature
ENGL 288* Introduction to African American Literature
ENGL 289 American Novel, 1950-present
ENGL 312* Postmodern Narrative
ENGL 313* Land, Body, Place in Literature and Film
ENGL 362 Twentieth-Century Irish Literature
ENGL 364 The Modern Short Story
ENGL 365 The Modern Novel
ENGL 366 African Fiction
ENGL 367 Novel at the End of Empire
ENGL 369 Canadian Literature and Culture
ENGL 380 American Literature 1850-1945
ENGL 381 Another America
ENGL 382 Jazz Age
ENGL 384 Imagining America in the Novel
ENGL 387 Modern American Poetry
ENGL 419* Hard-Boiled Crime Fiction and Film Noir
ENGL 461 Virginia Woolf
ENGL 462 James Joyce
ENGL 469 Atwood and Ondaatje
ENGL 473 Faulkner
ENGL 483 Contemporary Indigenous American Poetry
ENGL 486 Little Magazines in America
ENGL 487 The Mulatto in American Fiction
ENGL 488 Richard Wright and Toni Morrison
AFDS 388 Black British Cultural Studies
AMST 401 Framing Intellectual Property

English Courses

ENGL 103 Introduction to Literature and Langauge

Credit: .5 unit

Each section of these first-year seminars approaches the study of literature through the exploration of a single theme in texts drawn from a variety of literary genres (tragedy, comedy, lyric poetry, epic, novel, short story, film, autobiography, etc.) and historical periods. Classes are small, offering intensive discussion and close attention to each student's writing. While ENGL 103 is not a "composition" course, students in each section are asked to work intensively on composition as part of a rigorous introduction to reading, thinking, speaking, and writing about literary texts. During the semester, instructors will assign frequent essays and may also require oral presentations, quizzes, examinations, and research projects. Students may take any two sections of ENGL 103 or ENGL 104 to complete their unit of introductory courses and/or to fulfill their humanities distribution requirement. This course is not open to juniors and seniors without permission of the department chair. Offered annually in multiple sections.

ENGL 104 Introduction to Literature and Langauge

Credit: .5 unit

Each section of these first-year seminars approaches the study of literature through the exploration of a single theme in texts drawn from a variety of literary genres (tragedy, comedy, lyric poetry, epic, novel, short story, film, autobiography, etc.) and historical periods. Classes are small, offering intensive discussion and close attention to each student's writing. While ENGL 104 is not a "composition" course, students in each section are asked to work intensively on composition as part of a rigorous introduction to reading, thinking, speaking, and writing about literary texts. During the semester, instructors will assign frequent essays and may also require oral presentations, quizzes, examinations, and research projects. Students may take any two sections of ENGL 103 or ENGL 104 to complete their unit of introductory courses and/or to fulfill their humanities distribution requirement. This course is not open to juniors and seniors without permission of the department chair. Offered annually in multiple sections.

ENGL 200 Introduction to Fiction Writing

Credit: .5 unit

This course is a workshop-style seminar that introduces students to the elements of fiction writing. The course begins with exercises emphasizing various aspects of fiction: place, dialogue, character. Students then write a story based on a situation suggested by the instructor. Later they devise and revise a work of their own. The course assumes a basic English writing competence. It is not a composition course. An important goal is developing the sense of an audience. The course also requires a mature approach to offering and receiving criticism. Prerequisite: submission of writing sample and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Offered annually in multiple sections.

Instructor: Kluge, McAdams, Smith

ENGL 201 Introduction to Poetry Writing

Credit: .5 unit

This course begins with two premises: (1) that students of the craft of poetry should be challenged to write in as many different ways as possible, and (2) that students are individual writers with different needs and goals. In this course, we will study a wide variety of poetry. Regular writing exercises will encourage students to widen their scope and develop their craft. The course will emphasize discovering the "true" subject of each poem, acquiring the skills needed to render that subject, understanding the relationship between form and content, and, finally, interrogating the role and function of poetry in a culture. In addition to weekly reading and writing assignments, students will submit a process-based portfolio demonstrating an understanding of the revision process and a final chapbook of eight to twelve pages of poetry. Prerequisite: submission of writing sample and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Offered annually in multiple sections.

Instructor: Clarvoe, McAdams, Staff

ENGL 202 Creative Nonfiction Workshop

Credit: .5 unit

Students in this workshop will write imaginative nonfiction in any of its traditional forms: memoirs, reflections, polemics, chronicles, idylls, lampoons, monographs, pamphlets, profiles, reviews, prefaces, sketches, remarks, complaints—anything but the traditional college essay. As in other writing workshops, attention in class will be paid above all to the writing itself, word by word, sentence by sentence. Prerequisite: submission of writing sample and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Offered annually.

Instructor: Hyde, Staff

ENGL 203 Creative Writing Workshop: Fiction and Other Hybrid Forms

Credit: .5 unit

This course is a workshop in which students will experiment with writing that bridges some of our usual ideas about genre. Hybrid writing deliberately mixes fictional technique with nonfiction, essay, and lyric. It is the literary form of our time, in which story, wit, and meaning emerge from the collapsing distinction between the fictive and the factual. Hybrid form is variously categorized as fiction, memoir, New Journalism, lyric essay, autobiography, nonfiction novel, prose poetry. It can draw on philosophy, reportage, memoir, scholarship, blogging, and other forms of nonfiction prose, but it's always working with the pleasures and skills associated with fiction and lyric: voice, character, place, language. We'll look at some good practitioners (examples are Lydia Davis, David Foster Wallace, Dave Eggers, Maxine Hong Kingston, Edward P. Jones, Philip Roth) as we focus on questions of finding shape, structure, and art when the old lines of genre have been blurred. The course requires openness to giving and receiving criticism, and is intended to extend the craft possibilities for students working in creative writing. Prerequisites: submission of a writing sample and permission of instructor. Check with the English department administrative assistant for submission deadlines. Offered annually.

Instructor: Vigderman

ENGL 210 Proper Ladies and Women Writers

Credit: .5 unit

"We think back through our mothers if we are women," Virginia Woolf writes in *A Room of One's Own*. Taking Woolf's meditation on women and creativity as our point of departure, we will examine a range of fictional, poetic, and polemical writing produced by British women from the late eighteenth century through the early twentieth century, a period that witnessed increases in the literary and cultural opportunities available to women writers, as well as challenges to those opportunities. We will explore debates over "proper" education for women; the role of culturally sanctioned "plots" (most notably, romance and marriage plots) in shaping women's lives and narratives; complex negotiations between public and private experience, particularly between work and domesticity; and the aims and achievements of women's activist and political writings. When has it been possible—or desirable—for women writers to "think back through [their] mothers"? If a tradition of women's writing exists, what motivates and characterizes it? How did these women writers create new plots—or terminate familiar ones—in response to incommensurable or uncontainable desires and allegiances? How did these writers respond to traditions they inherited from their predecessors, whether male or female? Course authors will include Woolf, Wollstonecraft, Austen, Gaskell, Eliot, and Barrett Browning, among others. Students will write two essays and a take-home final exam. This course fulfills a requirement for the women's and gender studies concentration and meets the "approaches to literary study" or the 1700-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered annually.

Instructor: Heidt

ENGL 211 Autobiographical Theory and Practice

Credit: .5 unit

Autobiographical writing allows us to study the complicated cultural and personal dynamics of self-making, as individual authors define (and show themselves to have been defined by) their socio-historical circumstances. How do writers confront or capitalize on such intersections of the personal and the historical? How and why do autobiographers translate life experiences into writing? How do they grapple with elements of experience that are difficult to represent in language? Is truth necessary to—or even possible in—autobiographical writing? How have writers' gendered, sexualized, classed, raced, or geographically located identities shaped the possibilities and purposes of autobiographical narrative? And where is the line between autobiography and biography? In this survey of classic and experimental autobiographical texts, as well as of major developments in auto/biographical theory, we will consider broad questions of identity, time and memory, and narrative through close attention to specific works' subjects, structures, and histories. Authors will include Augustine, Thomas De Quincey, Harriet Jacobs, Gertrude Stein, Virginia Woolf, Vladimir Nabokov, Malcolm X, Maxine Hong Kingston, and Art Spiegelman, among others. Students will write two essays and several reading response papers, and will lead one class discussion. This course meets the "approaches to literary study" or the post-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered every third year.

Instructor: Heidt

ENGL 212 Introduction to Literary Theory

Credit: .5 unit

What gives a literary text its meaning? Does a text simply contain meaning, or is that meaning shaped by social contexts, history, even the act of reading itself? Literary theory attempts to answer these questions by examining the ways in which we interpret the texts we read. This course will introduce students to some of the most important movements in literary theory over the last century, using case studies of Shakespeare's *The Tempest*, Mary Shelley's *Frankenstein*, and poetry by Elizabeth Bishop and William Wordsworth. This course meets the "approaches to literary study" requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered every other year.

Instructor: Lobanov-Rostovsky

ENGL 215 Prosody and Poetics

Credit: .5 unit

This course introduces students to the fundamentals of prosody and poetics. "Ecstasy affords the occasion" for poetry, Marianne Moore wrote, "and expediency determines the form." We will read poems from a broad range of historical periods in a range of forms (sapphics, syllabics, sonnets, sestinas, etc.), as well as statements by poets, critics, and theorists about the aims and effects of poetic form. In addition to a series of short critical analyses of poetry, students will practice writing in the forms studied. This course meets the "approaches to literary study" requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered annually.

Instructor: Clarvoe

ENGL 216 Theory of Comedy

Credit: .5 unit

This course will introduce students to a range of critical methods, interpretive strategies, and approaches to literature as we explore connections among theories of comedy and comic texts. Jokes, puns, and the language of comedy; the carnivalesque; the role of laughter; the relation of comedy to aggression and violence; the depiction of gender; the comedy of manners; utopian social impulses; and the cultural work of comedy: these issues will shape our attempt to explore traditional and contemporary definitions of the genre. Authors to be studied include Shakespeare, Austen, Wilde, Shaw, O'Connor, Woody Allen, and David Sedaris. This course meets the "approaches to literary study" requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered occasionally.

Instructor: Davidson

ENGL 219 Film as Text

Credit: .5 unit

In this course we will discuss film using methods similar to those used in the analysis of literary texts. The purpose will be to examine the language of film and to explore film history and theory. The class will acquire a working use of film terms and basic understanding of both narrative structure and formal elements. We will look at how Hollywood has shaped and reshaped melodrama as well as at nonmelodramatic cinema, including films from other countries. In addition to regular classes, weekly evening film screenings will be held and are mandatory. This course may be counted as credit for the major by students in English or in the Department of Dance and Drama. This course meets the "approaches to literary study" requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered in most years.

Instructor: Vigderman

ENGL 220 Studies in Shakespeare

Credit: .5 unit

An introduction to the major plays, this course emphasizes questions of language and modes of reading as the entryway into key themes and topics (e.g., gender, identity, kin/g/ship, desire) within the Shakespearean corpus. An initial in-depth study of a single play will enable us to acquire a base knowledge of rhetorical strategies, considerations of performance, and thematic development that we will subsequently apply to our readings of other plays. Assignments reinforce reading strategies and may offer opportunities to incorporate elements of Shakespearean studies into creative writing. This course meets the pre-1700 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered annually in multiple sections.

Instructor: Davidson, Lobanov-Rostovsky, Mankoff

ENGL 224 Chaucer: Canterbury Tales

Credit: .5 unit

Chaucer's final great work (profound, moving, sometimes disturbing, often hilarious) can be considered both a medieval anthology and a framed, self-referential narrative anticipating modern forms and modern questions. Reading in Middle English, and exploring the social and historical contexts of Chaucer's fictions, we will pay special attention to Chaucer's preoccupations with the questions of experience and authority, the literary representation of women, the power of art, and the status of literature itself. This course meets the pre-1700 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered two of every three years.

Instructor: Mankoff

ENGL 231 Elizabethan Age

Credit: .5 unit

This course examines the profound cultural matrix that shaped the golden age of English literature. The course will focus on nondramatic poetry, especially that of Sidney, Shakespeare, and Spenser, with attention to the development of the Renaissance lyric and the Renaissance conception of the vocation of poet. The sonnet will be studied extensively in relation to gender and love relations, and to the cult of the individual. We will also examine the origins of Elizabethan drama and the relation of emblem, allegory, and spectacle to Elizabethan drama and epic. How does Elizabethan literature represent, celebrate, and critique the power relations found in Renaissance social institutions? Using contemporary critical and cultural theory, we will analyze the roots of Elizabethan nationalism, the emergence of London as a central literary milieu, and the iconic dominance of Queen Elizabeth in the literary and cultural landscape of the late sixteenth century. Students who have taken another course under this number may receive credit for this. This course meets the pre-1700 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered two of every three years.

Instructor: Davidson, Mankoff

ENGL 232 Renaissance Poetry: Forty-Two Ways to Read a Renaissance Poem

Credit: .5 unit

This study of the Renaissance poem opens up a delicate world of intensely structured language. We will develop strategies of micro- and macro-reading for understanding how sparks of meaning lattice across a poem to create a whole effect: we will see how a single letter can change everything, how much a single word can do, a single line, a stanza within a poem, an entire sonnet within a series of sonnets. We will explore ways poems draw us into their worlds by transforming us into the "I" of the lyric speaker, by articulating our own emotions in a beautiful and intricate arrangement of words designed to amplify or soothe. In the light of early modern poetic studies as well as contemporary methodologies (e.g. George Puttenham, Roman Jakobson), this course examines the major Renaissance poetic movements and poetics of the sixteenth and early seventeenth centuries, including the works of sonneteers, popular ballad writers, the Cavalier Poets, the Metaphysical Poets, and others. This course meets the "approaches to literary study" or the pre-1700 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered annually.

ENGL 240 Early Eighteenth-Century Literature

Credit: .5 unit

We will begin this course by spending several weeks on Jonathan Swift's *Gulliver's Travels* (examining in passing another work of the eighteenth century inspired by *Gulliver's Travels*, *The Adventures of Baron Munchausen*). Satire is one of the predominant forms of the eighteenth century and finds its grotesque complement in the graphic arts. We will study various examples of visual satire—notably the "progress" narratives of William Hogarth. We will examine the emergence of the novel in this period, focusing on its multi-generic character. We will explore the overlapping of categories— history and fiction, travel and novel, news and novels, philosophy and fiction—in works such as Jonathan Swift's *Gulliver's Travels*, Lady Mary Wortley Montagu's epistolary account of her

travels to Turkey, Eliza Haywood's spy/masquerade novel *Fantomina*, and Susanna Centlivre's play about metamorphosis, *A Bold Stroke for a Wife*. Periodical literature first appears in the long eighteenth century. We will explore the phenomenon of spectatorship in this period in relation to the institution of the masquerade, the science and philosophy of empiricism, and the rise of the penitentiary and systems of surveillance. Set in the London prison of Newgate is one of the most unusual satires of the eighteenth century—a ballad opera complete with highwaymen, thief-takers, and prostitutes (Gay's *Beggar's Opera*, the inspiration for Brecht's *Threepenny Opera*). We thus return to Swift (Gay wrote his ballad opera following a suggestion from his friend), but we are never far from Monty Python's *Flying Circus*. This course meets the 1700-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered annually.

Instructor: Laycock

ENGL 243 Satire, Sensibility, and Enlightenment

Credit: .5 unit

This course presents a survey of eighteenth-century literature from Jonathan Swift to such writers of the 1790s and early nineteenth century as Mary Wollstonecraft, Olaudah Equiano, and Maria Edgeworth. Early eighteenth-century literature is dominated by satirical works that ostensibly aim at reform through ridicule, even while the great satirists doubt that such an aim can be achieved. Beginning in mid century, the literary movement of sentimentalism and sensibility rejects the satirical impulse and embraces sympathy, immediacy, and the "man of feeling." Throughout the period—indeed already satirized by Swift and Pope—Enlightenment ideals are explored and debated in a new public sphere. These ideals include progress, secularism, universal rights, the systematization of knowledge, and the growth of liberty through print and education. Through an examination of works in a variety of literary genres (prose and verse satire, periodical essay, novel, tragedy, comedy, descriptive and lyric poetry, and travel writing), the course will introduce students to such authors as Alexander Pope, Joseph Addison, Richard Steele, Samuel Johnson, Oliver Goldsmith, Edmund Burke, and Thomas Gray. This course meets the 1700-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered occasionally.

Instructor: Carson

ENGL 251 Studies in Romanticism

Credit: .5 unit

This course will focus on the lyric poetry of the Romantic period, from William Cowper to John Keats. We shall also consider criticism, autobiographical writing, essays, and novels by William Wordsworth, Dorothy Wordsworth, Samuel Taylor Coleridge, William Hazlitt, Percy Bysshe Shelley, Mary Wollstonecraft Shelley, and Keats. In this course, we shall investigate two central claims: first, that Romantic poetry is not simply nature poetry but rather philosophical poetry about the interrelationship between natural objects and the human subject; and, secondly, that Romanticism develops a notion of aesthetic autonomy out of very specific political and historical engagements. This course meets the 1700-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered annually.

Instructor: Carson

ENGL 254 Literary Women: Nineteenth-Century British Literature

Credit: .5 unit

"What art's for a woman?" asks Elizabeth Barrett Browning. Her question was echoed by many other writers throughout the nineteenth century, nonetheless—or all the more—a great age for literary women. This course will introduce major writers of the Romantic and Victorian periods, exploring the relationships between their lives and works, and examining issues such as women as readers; the education of women; the changing roles of women in the home, in the workplace, and in the community; the growth of the reading public; and the gendering of authorship. We will consider relations between genres as we read fiction ("Gothic" and "realistic" novels), poetry, letters, journals, biography, autobiography, and essays on education, travel, literature, and politics. Authors will include Mary Wollstonecraft, Maria Edgeworth, Dorothy Wordsworth, Jane Austen, Mary Shelley, Charlotte Bronte, Emily Bronte, Elizabeth Gaskell, Elizabeth Barrett Browning, Florence Nightingale, George Eliot, and Christina Rossetti. This course meets the 1700-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered two of every three years.

Instructor: Mankoff

ENGL 260 Modernism

Credit: .5 unit

"Modernism" refers to art that aimed to break with the past and create innovative new forms of expression. The modernists, writing between 1890 and 1939, tried in various ways to make literature newly responsive to the movements of a rapidly changing modern world. Alienated by the upheavals of modernity, or inspired by modern discoveries and developments in psychology, technology, and world culture, modernist literature reflects new horrors and traces new modes of insight. Experimental, often difficult and shocking, modernist literature pushes language to its limits and tests the boundaries of art and perception. This course studies the nature and development of modernist literature, reading key texts in the context of the theoretical doctrines and cultural movements that helped to produce them. The key texts include poetry and fiction by T. S. Eliot, Virginia Woolf, James Joyce, Nella Larsen, Marianne Moore, Langston Hughes, William Faulkner, and Ezra Pound. The secondary material includes essays, paintings, and manifestoes produced at the moment of modernism, as well as later criticism that will help explain what modernism was all about. This course meets the post-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered annually.

Instructor: Matz

ENGL 262 Irish Classics

Credit: .5 unit

This course will survey two centuries of "Irish Classics" by reading, in translation, poems and narratives from the vibrant Gaelic literary tradition and by returning to their Irish milieu a number of classic texts that have been conscripted into the canon of "English Literature." We will encounter "the greatest poem written in these islands in the whole eighteenth century," according to one critic—a traditional keen composed by an Irishwoman over the body of her murdered husband—and we will read Maria Edgeworth's *Castle Rackrent*, "the first significant English novel to speak in the words of the colonized," according to another critic. We will ask what happens to Jonathan Swift's *Gulliver's Travels* or Oscar Wilde's glittering *The Importance of Being Earnest* or Bram Stoker's brooding *Dracula* when we restore it to a Hibernian context. We will read a bawdy Irish epic once banned in Ireland, analyze early lyrics by W.B. Yeats, consider Joyce's *Dubliners*, and conclude with some rousing examples of the Irish political ballad. This course fulfills the 1700-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or AP credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered every other year.

Instructor: McMullen

ENGL 263 Writing the Modern City

Credit: .5 unit

In this class, we will explore how cities are written—not only how they are written about, but also how they are constructed, both imaginatively and concretely, through disciplines ranging from poetry to architecture. In doing so, we will try to understand how cities give rise to modern literature and to modernity more generally. In the works of novelists that may include Dickens, Bellow, Balzac, Ellison, Joyce, Zadie Smith, Rushdie, and Woolf, we will consider urban landscapes that offer unprecedented economic, political, social, and intellectual opportunities. At the same time, we will see how urban life threatens to increase the commodification of experience and how new organizations of social space impose ever greater levels of control and surveillance, calling for new tactics in both literature and daily life. By reading poets such as Apollinaire, Ashbery, Baudelaire, Brooks, Cullen, Eliot, Hughes, McKay, O'Hara, Williams, and Whitman, we will explore the role of the crowd, its race and its class. We will ask how popular culture enters literary texts in a city where, as Walter Benjamin argues, the shining signs of business are as good as an oil painting in a salon. We will interrogate the economic, racial, and sexual implications of shopping, sight-seeing, or simply walking around in the city. Theoretical works by authors such as Jean Baudrillard, Houston Baker, Walter Benjamin, Michel De Certeau, Ann Douglas, Jane Jacobs, Frederick Jameson, Le Corbusier, and Lewis Mumford will frame discussions of literary texts. Different sections of this course may include alternate texts and theoretical perspectives. This course meets the "approaches to literary study" or the post-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered annually.

Instructor: Hawks, Staff

ENGL 264 Short Story Sequence

Credit: .5 unit

Beginning with Sarah Orne Jewett's slender volume of stories, *The Country of the Pointed Firs* in 1896, the twentieth century saw a proliferation of remarkable collections of short stories that are not just gatherings of stories but designed arrangements that make wholes greater than the sums of their parts. The readings will include James Joyce's *Dubliners* because of its importance in defining this genre, but all the others are American. We will begin with Sherwood Anderson's *Winesburg Ohio*, Ernest Hemingway's *In Our Time*, and a pair by John Steinbeck, *Cannery Row* and *Tortilla Flat*, and end with Isabel Allende's *The Stories of Eva Luna*, Alice Monro's *Open Secrets*, and Courtney Brkic's *Stillness*. Raymond Carver and Tim O'Brien will constitute the main course. Class meetings will be conducted in seminar style. Writing will be intensive practice in writing personal essays of literary analysis. The conceptual framework of the course will be a reconstructed formalist study of the texts, but fully informed by historical context. This course meets the post-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students.

Instructor: Klein

ENGL 265 Introduction to Postcolonial Literature

Credit: .5 unit

From *Heart of Darkness* to *Midnight's Children* to *Wide Sargasso Sea* to *Pushing the Bear*, the novel has lent itself to various and provocative imaginings of national identities. Novelists have not only imagined their own nations but they also have imagined "other" nations as well. This class examines how national identities are represented in these novels and to what purpose. We also identify and explore the outer reaches and limitations of postcolonial theory as we apply its critical frameworks to the analysis of nineteenth- and twentieth-century novels that have come to define and/or challenge national identities in Africa, India, the Caribbean and the United States. This course meets the "approaches to literary study" or the post-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered every other year.

Instructor: García, Staff

ENGL 270 American Fiction

Credit: .5 unit

We will concentrate on American fiction of the nineteenth and the twentieth centuries, tracing its development from Romantic to Modern. Some of the questions we will pose include: How do the American landscape and revolution figure in this genre? How do American writers translate the British Gothic impulse? How do major American cultural/political events—the Civil War, for example—contribute to changes in the genre? How do race, class, and gender affect the way authors shape their fiction? We will read from a broad variety of short stories and novels by writers such as Hawthorne, Melville, James, Crane, Gilman, Ellison and Silko. This course meets the 1700-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permis-

sion required for first-year AP students. Offered annually.

Instructor: Smith

ENGL 271 Confidence Game in America

Credit: .5 unit

A confidence man is not necessarily a crook; he is simply someone in the business of creating belief. Abraham Lincoln, rallying the nation to the Union cause, was a confidence man in the good sense; P. T. Barnum, charging people to see his "Fejee Mermaid," was a con man of the shadier sort. But how exactly do we tell the difference between the two? More broadly, how does the story someone tells, and the way that it is told, lead us to believe or to disbelieve? This course will focus on eighteenth- and nineteenth-century writers who both shaped and disturbed American confidence: Benjamin Franklin, Ralph Waldo Emerson, P.T. Barnum, Herman Melville, Henry D. Thoreau, Edgar Allen Poe, and Mark Twain. The term "confidence man" was invented in the United States. It is apt then that we read our own tradition, asking as we go: What is the American story? This course meets the 1700-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students.

Instructor: Hyde

ENGL 272 Becoming America: Introduction to U.S Literature, Origins to 1865

Credit: .5 unit

This class serves as an introduction to U.S. literary history from before the colonial period through the Civil War. We consider how the literature became "American" at the same time as the nation struggled to transform itself from a disparate collection of diverse and conflicting nationalities, regions, languages, ethnicities, cultures, races, and belief systems into a seemingly homogeneous "American" nation. Along with fiction, we read oral literature, novels, poems, sermons, and essays that span more than 300 years and include literature by American Indians, Latin Americans, African Americans, and writers whose works reflected major literary movements of their time, such as Puritanism, the Enlightenment, Romanticism, Gothicism, and Transcendentalism. This course meets the "approaches to literary study" or the 1700-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered every other year.

Instructor: García

ENGL 274 Hope and Hate: Reading Race and Reconstruction

Credit: .5 unit

The late nineteenth century was a pivotal moment in African American social and intellectual history. During Reconstruction, African Americans were elected to positions in state and national government. Later in the century, however, unprecedented racial violence threatened the social, political, and economic gains achieved during Reconstruction. As the nation as a whole was still attempting to heal the wounds of sectional division caused by the Civil War, African Americans were also meditating on what it means to be a people. African American literature written during this time incorporates such meditations, chronicling African Americans' attempt to negotiate between the two poles of hope and hate, and urging individual readers to commit to the common cause of racial uplift. This course is meets the 1700-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered every one or two years.

Instructor: Schoenfeld

ENGL 280 American Literary Modernism

Credit: .5 unit

Modernist literature was written under the injunction to "make it new." Our discussion will focus on how American modernist writers made it new, and what "it" was, in each case, that they made. We will pay particular attention to the problematics of gender and sexuality and to the permeability of gender boundaries that produced such figures as Djuna Barnes's Dr. O'Connor, T.S. Eliot's Tiresias, and Ernest Hemingway's Jake Barnes. In addition to these three writers, we will read selections from Stein, Faulkner, Hughes, Williams, and Larsen, among others. This course can be used to fulfill requirements in American Studies as well as (in some years) Women's and Gender Studies. This course meets the post-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered annually.

Instructor: Hawks, McMullen

ENGL 281 Fictions in Black

Credit: .5 unit

What are the many ways in which African-American authors have approached the challenge of capturing human experience in narrative? In order to answer this question, this course considers African-American fiction since the middle of the nineteenth century. We will focus on literary works that tend not to receive the attention they ought to have. In doing so, we will deepen our knowledge of the African-American literary tradition as well as cultivate our recognition of that tradition's variety. Authors to be considered will include William Wells Brown, Jessie Fauset, William Attaway, Zora Neale Hurston, Dorothy West, and Charles Johnson, among others. Some knowledge of African-American history (literary, historical, and general) or other related fields is helpful, though certainly not necessary. This course meets the post-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered every third year.

Instructor: Mason

ENGL 282 Beyond Borders: Introduction to Trans-American Literature

Credit: .5 unit

This course examines the literatures of the Americas through the critical lenses of contact zone, border, and transnational theories. From Laura Esquivel's *Malinche* to Juan Rulfo's *Pedro Paramo* to Rudolfo Anaya's *Bless Me, Ultima* to Esmeralda Santiago's *America's Dream* this class explores the clashes between races, cultures, genders, classes, nationalities, and worldviews that characterize this richly creative region, both

in the hemispheric and U.S. sense of "America." By examining mostly novels but also poetry, including the love poems of Pablo Neruda, we will seek a better understanding of this richly creative and fascinating area of literary study. This course meets the "approaches to literary study" or the post-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students.

Instructor: García

ENGL 283 Introduction to Native American Literature

Credit: .5 unit

Through literature and film, this course offers an introduction to contemporary Native American culture. We will screen several films, including Sherman Alexie's *Smoke Signals*, Arlene Bowman's *Navaho Talking Picture*, and short films by emerging Native filmmakers. Our readings will include works by writers visiting campus (recent visitors have included Gordon Henry, Diane Glancy, Diana Garcia, LeAnne Howe, and Allison Hedge Coke). We will take an interdisciplinary approach, locating these texts and authors within their appropriate historical and cultural contexts and focusing on issues of identity, sovereignty, and community. We'll also consider the ways Indians are depicted in and respond to popular culture. Other texts will include the anthology *Nothing But the Truth*, Louise Erdrich's *Tracks*, Gordon Henry's *The Failure of Certain Charms and Other Disparate Signs of Life*, and Sherman Alexie's *Smoke Signals: A Screenplay*. This course meets the post-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students.

Instructor: McAdams

ENGL 286 Transgressive Friendships in American Literature

Credit: .5 unit

Race, class, gender, religion: these categories can be the basis of identity politics that divide as much as they unite. This course will consider the significance in American literary texts of friendships that transgress these categorical divisions. We will contemplate what makes such transgression possible in individual instances, and why these instances are so exceptional. We will expand the discussion to explore the tension between the individual and the community in the formation of identity. Texts are likely to include: Mark Twain's *Huckleberry Finn*, Ernest Hemingway's *The Sun Also Rises*, Toni Morrison's *Sula*, Langston Hughes' and Zora Neale Hurston's play "Mule Bone," Toni Morrison' s short story "Recitatif," and others. This course meets the post-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered every other year.

Instructor: Schoenfeld

ENGL 288 Introduction to African-American Literature

Credit: .5 unit

This course introduces students to the literature written by African Americans between 1845 and 1940. Rather than approach this material as a survey would, this course focuses instead more narrowly on central texts indispensable to any further study of African-American literature. Our goal will be to engage a limited number of texts and authors, but to do so in a deeper and more detailed fashion than a survey course would allow. Writers to be covered include, but are not limited to, Frederick Douglass, Harriet Jacobs, Charles Chesnutt, W.E.B. Du Bois, Langston Hughes, Jean Toomer, Nella Larsen, Zora Neale Hurston, and Richard Wright. This course meets either the 1700-1900 or the post-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered annually.

Instructor: Mason

ENGL 289 American Novel, 1950-Present

Credit: .5 unit

This course involves close examination of ten American novels written after World War II. Consideration will be given to styles and methods: the authorial choices that make the novels what they are. Beyond this, however, we'll examine these novels as comments on American life. The reading list may be organized around a specific theme—politics, ethnic experience, sport, small-town life—or a combination of themes. In any case, the study of authors whose place in or out of the canon has not yet been determined should give the class an opportunity for intelligent, critical reading. This course meets the post-1900 requirement. It is open only to sophomores and first-year students with 1.0 unit of English at the 100-level, or advanced placement credit of 4 or 5 or its equivalent. Permission required for first-year AP students. Offered every other year.

Instructor: Kluge

ENGL 300 Advanced Fiction Writing

Credit: .5 unit

This workshop will focus on discussion of participants' fiction as well as on exercises and playful experimentation. Principally, we will be concerned with how stories work rather than what they mean. This perspective can prove a useful lens for reconsidering works long accepted as "great," and a practical method for developing individual styles and strategies of writing. Prerequisite: ENGL 200 or ENGL 202, submission of a writing sample and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Offered annually.

Instructor: Lynn, Staff

ENGL 301 Advanced Poetry Writing

Credit: .5 unit

This course sets out to trouble your assumptions—both conscious and unrecognized—about poetry: writing it, reading it, responding to it; its purpose, its nature, its public and private selves. We will explore revision in the fullest senses of the word, aiming not only toward compression and economy but toward expansion and explosion, toward breaking down the boundaries between what constitutes—for you as writer and reader—poem and not-poem. We will reverse the usual order of things: our workshopping will focus on canonized poems, and you should expect to engage fully in your role as poet-critic when you respond to classmates' work, approaching it as you approach texts in the literature classroom. We will explore poetry's technologized face through blogs and webzines, even as, Lud-

dite-like, we hand write, cut, paste, find, and memorize poetry. This class requires intensive reading (and attendant thoughtful response) in poetry and poetics, enthusiastic engagement with exercises in critique, revision, and poem-making, and a final project, demonstrating your advancement as both critic and poet during the course of the semester. Texts will likely include several volumes of contemporary poetry, selected critical essays, manifestoes, writings on process, and readings by visiting writers. Prerequisites: ENGL 201, submission of writing sample, and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Offered annually, in one or two sections.

Instructor: Clarvoe, McAdams, Hawks, staff

ENGL 310 Narrative Theory

Credit: .5 unit

Why do we tell stories—and why do we do it the way we do? What psychological desires do our narratives express? How do they help us to generate our collective cultures, to frame our individual lives, to recreate the past, and to imagine the future? What political dictates do our narratives obey, and how do they constitute political resistance? What are the different genres of narrative, and what elements define them? This course asks these and other such questions in order to study the nature, purpose, and effects of narrative, from a range of theoretical perspectives. We will study the history of the English novel (its development out of spiritual autobiographies, news sheets, and capitalist individualism), the categories of "narratology" (the formal study of narrative), the politics of narrative according to Marxists, feminists, neo-Victorians, and New Historicists, the psychology of narrative (according to the Freudians, behavioral therapists, cognitive scientists), and the structure of narrative as described in schools of criticism from formalism and deconstruction to film theory. Readings will include selections from *The Rise of the Novel* by Ian Watt, *Narrative Discourse* by Gerard Genette, *S/Z* by Roland Barthes, *Reading for the Plot* by Peter Brooks, *The Sense of an Ending* by Frank Kermode, *The Dialogic Imagination* by Mikhail Bakhtin, and *Dreaming by the Book* by Elaine Scarry. This course meets the "approaches to literary study" requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered annually.

Instructor: Matz

ENGL 313 Land, Body, Place in Literature and Film

Credit: .5 unit

In Esselen/Chumash writer Deborah Miranda's wildly original love poem "I Dreamt Your True Name," the land longs for the aboriginal body that has been driven away. We are accustomed, in exploring the literature of place, to consider the ways writers mourn for the places they have left behind, whether by choice or by force. But the inverse—that the land might grieve for us—is a startling notion. In this course, we will explore texts that foreground essential connections between land and body, focusing on writers outside the Western canon. Important concerns in the class will include historical and culturally constructed connections between gender and nature, environmental racism, and the erotics of landscape. While our course readings will cover great distances, from South Africa, New Zealand, and India to Alaska and the Southwest, students will also be expected, through independent projects, to attend to the local. Primary texts will likely include three films, *Water*, *The Color of Paradise*, and *Brokeback Mountain* (along with selections from Annie Proulx's *The Wyoming Stories*), novels by J.M. Coetzee, Keri Hulme, and Helena Viramontes, Linda Hogan's poetry collection *The Book of Medicines*, and Leslie Marmon Silko's autobiography of place *Storyteller*. Secondary sources will include readings in ecocritical, queer, and race theories. This course meets the "approaches to literary study" or the post-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit of English at the 100-level or its equivalent (e.g., advanced placement credit).

Instructor: McAdams

ENGL 315 History of the Book

Credit: .5 unit

"To be, or not to be, I there's the point,/ To Die, to sleepe, is that all? I all..." In the Quarto version of Shakespeare's Hamlet, that really is all. Can this version of the most famous soliloquy of all time really be deemed a legitimate part of Hamlet? If other lines from the Quarto have become a recognizable part of the play, why not these? What is Hamlet? We are not accustomed to dealing with textual variation, even though multiple variants of the "same" stories existed and still persist as the norm of writing rather than the exception. If we gather evidence for our arguments from the individual words of a text, what do we do when words vary widely among multiple, equally authoritative texts? How can a conscientious student perform a close reading of only one text, knowing full well that other variations could undermine a it? This course investigates questions about textual production using multiple editions, guided by the idea that meaning depends in part on the way a text is created and visually appears. A significant portion of class time will be spent with the touch of the real in Special Collections. We draw on textual variants to inspect shifting notions of authorship and audience, manuscript vs. print production, the performativity of texts, content and its visual representation, attitudes towards textuality, authorial control, concepts of orality and literacy, and historical contexts for the dissemination of narratives. Our goal is to become proficient at productively exploiting variation, rather than being overwhelmed by it. This course meets the "approaches to literary study" requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit).

ENGL 317 Poetry and the Visual Arts

Credit: .5 unit

From Homer's description of the shield of Achilles in the Iliad, to Keats' great "Ode on a Grecian Urn," to John Ashbery's meditation on Parmigianino's painting in "Self-Portrait in a Convex Mirror," poets have attempted to capture works of visual art in words. This course will consider examples in this tradition, from classical to contemporary poets, as well as a range of theories of ekphrasis. We will explore the various ways that such poems offer (as the root meaning of ekphrasis indicates) a "speaking out" or a "telling in full" of what is silent in a painting, sketch, or sculpture; a monument, photograph, or fresco; from ancient Greek bronzes to the miraculous boxes of Joseph Cornell. The fascination with ekphrasis should also suggest, however, ways that the visual arts, at their best, evoke more than the merely visible, just as great poetry evokes that which is beyond words. This course meets the "approaches to literary study" requirement Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or

its equivalent (e.g., advanced placement credit). Offered every one or two years.

Instructor: Clarvoe

ENGL 320 Shakespeare

Credit: .5 unit

Who and what is "Shakespeare"? The wealth of Shakespeare's legacy allows us to offer many versions of this course, all of which will focus on Shakespeare on the page and on the stage. Sometimes this course may examine the role of the cultural "other." Looking at figures like the witch, the native/foreigner, or the cross-dressed woman in such plays as *Macbeth*, *Othello*, and *The Merchant of Venice*, we will explore the way Shakespeare's theater shaped—and was shaped by—the cultural expectations of the English Renaissance. At other times the course may query the concept of Renaissance self-fashioning in the sonnets and in plays such as *Twelfth Night*, *Hamlet*, and *Antony and Cleopatra*. We may also explore what Shakespeare read as he composed plays such as *A Midsummer Night's Dream*, *King Lear*, and *The Tempest*—and how writers since Shakespeare have responded to and re-visioned his work in the form of lyric poems, new plays, novels, and films. Now and then, the course may focus on "the history plays," or the relationship of comedy and tragedy to the romances. Students should refer to the online catalog for descriptions of particular offerings in any given semester. No matter which version of Shakespeare is offered, a close reading of several of Shakespeare's plays will always shape and center this course. This course meets the pre-1700 requirment. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered annually in multiple sections.

Instructor: Davidson, Lobanov-Rostovsky, Mankoff

ENGL 322 History of the English Language

Credit: .5 unit

This course treats the history of English from Anglo-Saxon through the Renaissance in English literature to the era of Samuel Johnson and the creation of his great dictionary. The first half of the course provides an introduction to both Anglo-Saxon and Middle English language and literature. Students acquire sufficient grasp to read the citations in the *Oxford English Dictionary* from the medieval period. In Anglo-Saxon, the study focuses on short texts including poetry, Riddles, and varieties of prose. In Middle English and Early Modern English, the array of texts is broader and includes the Renaissance sonnet tradition, family correspondence, and miscellaneous prose. Particular attention is given to the emergence of differentiated styles, dialects, and "discourses" in the seventeenth and eighteenth centuries, and to the early stages of English language study following models of philology created to treat Latin and Greek. This course meets the "approaches to literary study" requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit).

Instructor: Klein

ENGL 324 Epic To Romance

Credit: .5 unit

Primary readings in this course present the tradition of heroic narrative from *Beowulf* to *Le Morte D'Arthur*. In the last third of the semester, we will explore the meaning of this tradition in the context of the world of heroic narrative from *Gilgamesh* to Clint Eastwood, depending upon the interests and knowledge of class members. This course meets the "approaches to literary study" or the pre-1700 requirement in English. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered occasionally.

Instructor: Klein

ENGL 325 Chaucer

Credit: .5 unit

With a focus on major works—*Troilus and Criseyde*, *The House of Fame*, *The Legend of Good Women*, and *The Canterbury Tales*—we will consider Chaucer in the context of medieval literature and as a writer who anticipates modern questions of gender and authority. Reading in Middle English, and exploring the social and historical contexts of Chaucer's fictions, we will pay special attention to Chaucer's preoccupations with the experience of reading, the revisioning of romance, the metamorphosis and translation of texts, and the status of the book itself. This course meets the pre-1700 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered every third year.

Instructor: Mankoff

ENGL 331 The Reformation and Literature: Dogma and Dissent

Credit: .5 unit

The Reformation deeply influenced the literary development of England and transformed the religious, intellectual, and cultural worlds of the sixteenth and seventeenth centuries. The long process of Reformation, shaped by late-medieval piety, the Renaissance, Continental activists, and popular religion, illustrates both religious continuities and discontinuities in the works of poets and prelates, prayer books and propaganda, sermons and exorcisms, bibles and broadsheets. This interdisciplinary course will focus on a range of English literary texts, from the humanists under early Tudor monarchs to the flowering of Renaissance writers in the Elizabethan and Stuart eras, in the context of religious history, poetry, drama, prose, and iconography. Writers and reformers, such as More, Erasmus, Cranmer, Shakespeare, Marlowe, Southwell, Herbert, and Donne, will be examined. This course meets the pre-1700 requirement. It is cross-listed as RLST 331. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered annually.

Instructor: Davidson, Rhodes

ENGL 336 Seventeenth Century Poetry

Credit: .5 unit

This course will examine the poetry of England's most radical age, a period of revolution, religious dissent, and the birth of modern science, of apocalyptic visions and utopian dreams. We will consider how these changing ideas about politics, religion, science, and sex shaped the poems of John Donne, Aemilia Lanyer, Ben Jonson, George Herbert, Katherine Philips, John Milton, Henry Vaughan, Andrew Marvell, and others. This course meets the pre-1700 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered every other year.

Instructor: Lobanov-Rostovsky

ENGL 338 Milton

Credit: .5 unit

This course will undertake a close reading and analysis of the great English epic, *Paradise Lost*, in the context of Milton's political and literary career: his early experiments in lyric poetry and masque; his radical support—through prose, the writings of "[his]left hand"—of revolution, freedom of the press, and divorce; and his personal response to imprisonment and the death of his political hopes in the restoration of the English monarchy under Charles II. As we examine issues of freedom, authority, and authorship in *Paradise Lost* and *Samson Agonistes*, we will consider Milton's revisioning of classical epic and drama and of biblical texts. And as we explore the attempt "to justify the ways of God to man," we will pay particular attention to Milton's account of gender and his examination of the literary imagination and the creative process. We will also consider the responses of other great writers, from Milton's time to our own, to this most provocative and enduring epic. This course meets the pre-1700 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered every other year.

Instructor: Davidson, Mankoff

ENGL 339 The Restoration on Stage and Screen

Credit: .5 unit

This course focuses on the plays of a period (roughly 1660-1720) deemed to be one of the most licentious in history, both morally and politically. Recently, there has been a revival of interest in Restoration plays and Restoration culture (Neil La Bute's rewriting of *The Country Wife* in his film *Your Friends and Neighbors* [1998] and Laurence Dunmore's recent film *The Libertine*—based on Stephen Jeffreys' play—depicting the life and times of Lord Rochester). We shall examine the ways in which contemporary playwrights and film directors explore and critique not only Restoration society but also modern society through the lens of Restoration plays. Peter Greenaway's *Draughtsman's Contract* (1982), set in 1694, is a brilliant reconstruction of the Restoration's preoccupation with sex and property but it is also a film that reflects on the art of filmmaking, thus taking us into the modern world through the perspective of the seventeenth-century artist and forcing us to confront the ways in which we see the past. The Restoration period was an important moment of transition in theater history: women (as actors) were introduced to the stage (displacing boys playing women's roles), and women playwrights had a new and influential voice. We will examine the rise of the actress in the Restoration and also in modern plays that attempt to recreate the sexual dynamics of this cultural shift. This course meets the pre-1700 or the 1700-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered annually.

Instructor: Laycock

ENGL 341 Late Eighteenth-Century English Literature

Credit: .5 unit

In this course, we will concentrate on the literature and discourse of travel in the later eighteenth century. This is the period of the "grand tour," the rise of tourism and the tourist industry, and the increasing preoccupation of writers with the issue of cultural identity—are human beings everywhere ("from China to Peru") the same or are there important essential or cultural differences between them? Is there such a thing as national identity and, if so, what attempts can be made to preserve or construct that national identity? What are the relationships of so called "civilized" cultures to "primitive" or undeveloped ones? Many travelers in the eighteenth century embarked on the grand tour to Italy, to examine the origins of a culture the English sought to reconstruct in self-consciously "neoclassical" forms, but travelers also ventured north—to Scandinavia, to the polar regions, to the Celtic fringes of Britain—hoping to find and observe people existing in a state of nature. We will examine how various writers use travel as a "vehicle" to explore such larger issues as the history of human society and notions of progress. We will also study issues of perception—how travelers regarded and transformed what they viewed. In addition to reading eighteenth-century tour guides, we will study representations of the sublime and picturesque in landscape painting, landscape gardening, and theater design. We will also examine the horror of travel in the eighteenth century by examining narratives of the slave trade. This course meets the 1700-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered every other year.

Instructor: Laycock

ENGL 342 Eighteenth-Century Novel

Credit: .5 unit

This course aims to define the novel, to trace the causes of its rise in eighteenth-century England, to study some great and various examples of the genre from Aphra Behn to Jane Austen, and to learn about a historical period quite different from our own even though we may find there some of the roots of our own culture. The novel will be defined against epic, romance, drama, historiography, and news-writing. Various types of novel will also be distinguished: fictional biography and autobiography, epistolary fiction, the picaresque, the fictional travelogue, the Oriental tale, sentimental fiction, and Gothic fiction. Particular attention will be paid to authorial prefaces, dedications, and advertisements to determine what the novelists themselves thought about the emerging genre and how they imagined their relationship to the reader. This course will also provide an introduction to such major theorists of the novel as Mikhail Bakhtin, Ian Watt, and Michael McKeon. This course meets the 1700-1900 requirement Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered annually.

Instructor: Carson

ENGL 351 The Romantic Period

Credit: .5 unit

This course will explore some of the complexities and contradictions in the literature of the Romantic period. A period that came to be identified with the work of six male poets in two generations (Blake, Wordsworth, and Coleridge; Byron, Shelley, and Keats) is also the period in which the English novel achieves considerable subtlety and broad cultural influence. In addition to the poets, then, the course will include works by such novelists as Walter Scott and Maria Edgeworth. While lyric poetry becomes increasingly dominant and the sonnet undergoes a revival in this period, there remains a poetic hierarchy in which epic and tragedy occupy the highest

positions. The course will therefore include dramatic poems, whether or not such works were intended for performance, and a consideration of the epic impulse. The course will examine the tension between populism (and popular superstitions) and the elitist alienation of the Romantic poet, and the relationship between political radicalism and both Burkean conservatism and an abandonment of the political ideals of the French Revolution in favor of imaginative freedom. In addition, this course will introduce students to recent critical studies of Romanticism. This course meets the 1700-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered every other year.

Instructor: Carson

ENGL 354 Page, Stage, Screen: Nineteenth-Century Novels Transformed

Credit: .5 unit

Nineteenth-century British writers brought into the world innumerable fictional characters and plots that have—for good and ill, and in forms as low as cereal boxes and as high as acclaimed novels—served as cultural touchstones for more than a century. In this course, we will explore a handful of fictions that have undergone particularly provocative transformations into novelistic, theatrical, and cinematic productions. Throughout the semester, we will use our close readings of fictions, plays, and films (as well as of ephemera like cartoons) to consider theories and practices of adaptation in both the nineteenth and twentieth centuries. What kinds of plots seem most to have enthralled or even possessed nineteenth- and twentieth-century readers and viewers? How do those plots change when they undergo shifts from textual to visual media? We will also explore the cultural and critical discourses that have grown up around particular works. Course texts will include Austen's *Pride and Prejudice*, Shelley's *Frankenstein*, Carroll's *Alice's Adventures in Wonderland*, Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*, and Stoker's *Dracula*, as well as numerous film adaptations of each novel. Students will produce two formal writings and weekly film response papers and will also participate in a group research presentation. Students enrolled in this course must enroll in a mandatory weekly film screening. This course meets the "approaches to literary study" or the 1700-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered every other year.

Instructor: Heidt

ENGL 356 Victorian Poetry and Poetics

Credit: .5 unit

This course will serve as a wide-ranging exploration of Victorian poetic culture. Our primary focus will be Victorian poetry in all its forms—including lyric, ballad, elegy, narrative, and epic—and its staggering range of subjects sacred and profane: love, grief, social injustice, doubt, sadomasochism, religious devotion, pet dogs, travel, madness, and poetry itself (among many others). We will read works by Tennyson, the Brownings, the Brontes, the Rossettis, Arnold, Clough, Hopkins, Swinburne, and Hardy, examining the formal and topical conventions and innovations of their verse. We will also examine mechanisms of fame and obscurity as they shaped these (and other) poets' careers, and we will discuss a number of women poets whose critical and canonical fortunes have risen in recent years, including the dramatic monologist Augusta Webster and the duo who wrote as Michael Field. We will consider the relationship of poetry to other arts (especially painting) and literary forms (such as the novel); we will also discuss the role anthologies, periodicals, reviews, and the development of English literature as an academic discipline played in the circulation and consumption of poetic works throughout the nineteenth century. Students will write two formal essays and several three-to-four-page poetry explications and will also perform at least one poem during class. This course meets the "approaches to literary study" or the 1700-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered occasionally.

Instructor: Heidt

ENGL 357 Victorian World

Credit: .5 unit

In this course, we will examine the phenomenon of Victorian globalism as broadly as possible, exploring how the British understood the world and their place in it in the nineteenth century. We will explore how global expansion and awareness of (or assumptions about) other cultures and countries promoted and was promoted by particular cultural productions within the British Isles, such as museum exhibitions, operetta and theater, and, of course, fictional, nonfictional, and poetic writing. Moreover, we will ask questions about how global encounters (and representations of those encounters) affected British identities. For instance, how did global travel (and global power) change the ways the British thought about race and gender? What new literary and cultural identities—desired or otherwise—did empire and global expansion make possible, both for the British and for the peoples and lands they explored and/or controlled? Because awareness of the British Empire heavily influenced the experience of Britons in the world, we will spend a significant portion of the semester studying how the British conceptualized and justified their empire, both at home and abroad, as well as how literary productions (whether fictional, poetic, dramatic, or nonfictional) bolstered and/or undercut imperial power. And throughout the semester, we will engage with broad questions about the relationship between language and power (both individual and national/global) and about the role literary and cultural productions play in shaping identities, social attitudes, and historical movements and moments. We will study works by Darwin, Bronte, Kipling, Stevenson, Gilbert and Sullivan, and Conrad, among others. This course meets the 1700-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered occasionally.

Instructor: Heidt

ENGL 358 Victorian Ghosts

Credit: .5 unit

In the nineteenth century, Britain was nothing if not haunted—by (among other things) history, doubt, science, political unrest, desire and sexuality, other parts and peoples of the world, and the unfathomable complexities of the human psyche. This course will provide an intensive introduction to Victorian literature and culture through an examination of its ghosts. Among the literary works we will read are fictions by Emily Bronte, Hardy, Eliot, Gaskell, Dickens, Pater, James, and Wilde; poetry by Tennyson, Browning, Arnold, Christina Rossetti, Swinburne,

and Hardy; and autobiographical writing by Oliphant. We will explore extraliterary movements and phenomena that illustrate how Victorian people attempted to document and/or make contact with ghosts, including spiritualism, spirit photography, and psychical research. And we will give some consideration to the ways the Victorian period has haunted its successors. Students can expect to write two major essays, sit a final exam, deliver at least one oral presentation, and compose occasional short reading papers or discussion questions. This course meets the 1700-1900 requirement. Prerequisite: Junior or senior standing; OR 1.0 unit of credit in English at the 100-level or its equivalent (e.g., AP English 4 or 5).

Instructor: Heidt

ENGL 362 Twentieth-Century Irish Literature

Credit: .5 unit

Henry V's resident stage-Irishman, MacMorris, poses the pressing postcolonial question, "What ish my nation?"—a concern that grows urgent for Irish writers at the beginning of the twentieth century. This course will examine the mutually informing emergence of an independent Irish state and a modern Irish literature, and will analyze the evolution of postcolonial Irish culture. Focusing on texts from the "Celtic Revival," the revolutionary and Civil War era, the Free State, and present-day Eire, we will analyze literature's dialogue with its historical moment and with its cultural inheritance. Writers will include Yeats, Augusta Gregory, J.M. Synge, James Joyce, Padraic Pearse, Sean O'Casey, Elizabeth Bowen, Flann O'Brien, Seamus Heaney, Jennifer Johnston, Brian Friel, and Eavan Boland. This course meets the post-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered annually.

Instructor: McMullen

ENGL 364 The Modern Short Story

Credit: .5 unit

This course will focus on the American short story 1900-2010. The story is not simply a shorter fictional narrative than the novel. It is a genre with a distinct pedigree. For the first three-quarters of the twentieth century, writing short stories for commercial venues such as the *Saturday Evening Post*, the *New Yorker*, and even *Playboy* offered financial support for many authors while they were also writing novels or screenplays. Hemingway, Fitzgerald, and Porter are just a few examples. Perhaps ironically, some of the writers did their most successful literary writing in the short story. Since World War II, and especially in the last twenty-five years, many commercial magazines have largely disappeared or ceased publishing literary fiction. At the same time, creative writing workshops and university-based M.F.A. programs have proliferated. And writers have thus looked to the new "patronage" of academic institutions. The short form, ideal for workshop discussion, received new life. It has altered the means of apprenticeship: allowing younger writers to develop technique and to model different approaches to narrative challenge. Finally, throughout the last century, the short story was often also the site for counter-narratives and other experimentation. In this course, we will read five or six stories each week. We will often read multiple examples by the same author. And though each week will concentrate on stories largely from the same era, there will be significant differences in styles, subjects, and technique. We will discuss how the stories work, how the authors' themes and techniques develop over time, how they influenced each other. As the semester progresses, students will assume increasing responsibility for leading discussions. This course meets the post-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit).

Instructor: Lynn, Klein

ENGL 365 The Modern Novel

Credit: .5 unit

For at least 100 years now, novelists have experimented with ways to make fiction "modern," to make it better able to reflect and resist the perils and pleasures of modernity. This course explores the ways they have done so, tracing the evolution of the modern novel from its origins in the realist fiction of the nineteenth century to its contemporary incarnations. We will consider such authors as Thomas Hardy, Joseph Conrad, Virginia Woolf, James Joyce, E. M. Forster, Zora Neale Hurston, William Faulkner, Anthony Burgess, and Salman Rushdie. This course meets the post-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered most years.

Instructor: Matz, McMullen

ENGL 366 African Fiction

Credit: .5 unit

A survey of African fiction mainly of the latter half of the twentieth century, focusing on the way Africa's cultural traditions, historical problems, and political objectives have revised and resisted Western narrative forms. What narrative forms develop as a result of the machinations of power in modern Africa? How, for example, does the need to present historical information and political argument to the broadest possible local audience favor realism and popular styles? How have important earlier forms of African fiction evolved in recent years? We'll examine the variety of responses to the Nigerian civil war and other major political events ; and how the impact of modernization on traditional life and the problem of post-independence corruption call for unique forms of treatment in different times and places. Related topics include the transmission of oral culture into literary form, the impact of external patronage on local literary cultures, the influence of writers educated abroad on literature at home, and, most importantly, the result of the African effort to "decolonize" literary forms of expression. We will read selections from critical and nonfiction works (including Ngugi Wa Thiong'o's *Decolonising the Mind*, Ayei Kwei Armah's *Why Are We So Blest?*, Kofi Anyudoho's *The Pan African Ideal in Literatures of the Black World*, and Wole Soyinka's *Myth, Literature, and the African World*); and fiction by Ngugi, Armah, Chinua Achebe, Ken Saro-Wiwa, Hama Tuma, Nuruddin Farah, Ama Ata Aidoo, Buchi Emecheta, Abdulrazak Gurnah, Nadine Gordimer, J.M. Coetzee, Ben Okri, and Bessie Head. This course meets the post-1900 requirement.Prerequisite: junior or senior standing, or 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered every third year.

Instructor: Matz

ENGL 367 The Novel at the End of Empire

Credit: .5 unit

Focusing on twentieth-century Anglophone texts written in several imperial and postcolonial settings, this course will analyze the relationship of the novel genre to imperial and decolonizing discourses. We will examine particularly the anxiety of empire as it influenced British modernist narrative experimentation, the dialogic novel and the politics of resistance, the postcolonial *Bildungsroman,* and the linguistically hybrid "cosmopolitan" novel. Informed by several important postcolonial and narratologic theoretical statements, we will consider such themes and motifs as modernist primitivism, the "politics of home," gender and imperialism, migrancy and mimicry, hybridity, and diaspora. We will discuss such novelists as Conrad, Woolf, Forster, Joyce, Lamming, Rushdie, Naipaul, Zadie Smith, Andrea Levy, Ben Okri, and Monica Ali. This course meets the post-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g,. advanced placement credit). Offered every other year.

Instructor: McMullen

ENGL 369 Canadian Literature and Culture

Credit: .5 unit

In this course we will examine works of modern authors from English- and French-speaking (in translation) Canada, as well as works by native Canadian writers, some of whom choose to write in either of the two "official" languages. We will consider issues of national identity both within an officially bilingual, multicultural Canada, and within a North American context—Canadians defining themselves in relation to a powerful neighbor to the south. We will thus begin by focusing on Canadian writers, film-makers, and musicians as they characterize that border or "medicine line" along which so many Canadians choose to live, against which so much of Canadian identity is defined, and over which they constantly trespass. In the process, we will also examine the many ways in which Canadians characterize the United States and Americans. We will concentrate on writers (Margaret Atwood, Michael Ondaatje, Alice Munro, Gabrielle Roy, Leonard Cohen) who have very self-consciously, and from very different perspectives, contributed to the task of defining what constitutes Canadian culture, the Canadian multicultural "mosaic." Some of Canada's most renowned poets are also musicians. We will also hear from them. And, as some of Canada's strongest representations of cultural difference have appeared in the form of films sponsored by the National Film Board of Canada and Telefilm Canada, we will view and study some of these in relation to the literary works we will be reading. This course meets the post-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered annually.

Instructor: Laycock

ENGL 372 The Gilded Age

Credit: .5 unit

This will be a study of American literature and culture from the Civil War to World War I, an era marked by American expansion, industrialization, and the birth of modernism. Authors considered include James, Wharton, Cather, and Crane. This course meets the 1700-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered every other year.

Instructor: Smith

ENGL 374 American Gothic

Credit: .5 unit

Though the Gothic genre did not originate in the United States, American authors have used its preoccupation with dark family secrets, hauntings, madness, and doubles to tell uniquely American stories. For example, the Gothic is uniquely suited to explorations of race—America's great open secret—an aspect of American life almost impossible to ignore, but at which we'd prefer not to look too directly. We will read both "classic" Gothic texts and texts by authors whose work is not always associated with the genre, but which nonetheless has important Gothic elements. Such authors may include: Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Hannah Crafts, Harriet Jacobs, Henry James, William Faulkner, and Toni Morrison. This course meets the 1700-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered every one or two years.

Instructor: Schoenfeld

ENGL 378 Race in the Nineteenth-Century Literary Imagination

Credit: .5 unit

This course will consider the role played by the concept of "race" in the development of nineteenth-century American literature. Specifically, we will concern ourselves with how "whiteness," "blackness," and "Indianness" become constructed as important categories and as literary "figures" in the developing literary production of the period. Readings will include Puritan histories and narratives, as well as works by Wheatley, Jefferson, Cooper, Melville, Twain, Cable, and Du Bois, among others. This course meets the 1700-1900 requirement. It can be used to fulfill requirements in African Diaspora Studies as well as in American Studies. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered every other year.

Instructor: Mason

ENGL 379Y American Literature

Credit: .5 unit

The course entails close critical study of some major writers and traditions in American literature. The first part of the course concentrates on writers up to the mid-nineteenth century, the second on writers from Whitman to the modern period. This course meets the 1700-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit).

Instructor: Staff

ENGL 380Y American Literature

Credit: .5 unit

See description for ENGL 379Y.

Instructor: Staff

ENGL 381 Another America: Narratives of the Hemisphere

Credit: .5 unit

This course serves as an introduction to the literature in English of Latin American and U.S. Latino(a) writers. Through both written works and films, we examine the themes, critical issues, styles, and forms that characterize the literature of this "other" America. The course expands the notion of what is widely considered as "American" literature by examining works (some originally written in English and others translated into English) produced in both the hemispheric and U.S. contexts of "America." We begin with the Cuban Alejo Carpentier, the Colombian Gabriel García Márquez, and the Mexican Laura Esquivel, using rhetorical and cultural analysis to discuss how issues of colonization, slavery, the clash of cultures, and U.S. intervention are represented within the texts. We then migrate north into the United States to read essays by Gloria Anzaldúa and Chérrie Moraga, poetry by Miguel Piñero, and a memoir of migration by Esmeralda Santiago. These and other texts help us to explore questions such as: What general similarities and differences can we identify between Latin American and Latino(a) literature? How are individual and national identities constructed in popular films by Latin Americans, and by U. S. filmmakers about Lation(a)s? Is there a difference between Hispanic and Latino(a)? This course meets the post-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered every other year.

Instructor: García

ENGL 382 The Jazz Age

Credit: .5 unit

We will study in its cultural contexts the remarkable literature that emerges from the so-called Jazz Age or Roaring Twenties, an era framed by the ending of World War I and the beginning of the Great Depression. We will pay particular attention to the ways in which authors of narrative and lyric sought a form to capture their transformed visions of what might be called their modern American selves. As we do so, we will also be discussing the parallel developments in other artistic disciplines, including music, fashion photography, and painting. We will read widely, including works by Fitzgerald, Hemingway, Stein, Eliot, Dreiser, Cather, Larsen, Faulkner, and Dos Passos. This course meets the post-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered annually.

Instructor: Smith

ENGL 384 Imagining America in the Novel

Credit: .5 unit

This course is a general introduction to major American novels from 1900 to 1955. Our central question will be: how is American national identity imagined and represented in fiction? We will also consider the relation between a general national identity and various regional identities in the South or the Midwestern prairie. Are these identities more in conflict or in concert? The course will investigate how national identity can also be connected with other forms of identity, such as race, class, and gender. We will also interest ourselves in the craft of the authors under consideration. Authors to be considered include: Theodore Dreiser, Edith Wharton, F. Scott Fitzgerald, Willa Cather, William Faulkner, John Dos Passos, and Ralph Ellison. This course is designed for non-majors and majors alike. It meets the post-1900 requirement. This course may be taken for credit in American studies. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered annually.

Instructor: Mason

ENGL 387 Modern American Poetry

Credit: .5 unit

"The twentieth century is much more splendid than the nineteenth century... it is a time when everything cracks, where everything is destroyed, everything isolates itself, it is a more splendid thing than a period where everything follows itself. So then the twentieth century is a splendid period. not a reasonable one in the scientific sense, but splendid."—Gertrude Stein, *Picasso,* 49-51. This course provides a survey of American poets exploding onto the literary scene in the early twentieth century: Stein, Masters, Pound, Eliot, Williams, H.D., Moore, Stevens, Toomer, and Frost. We will consider ways in which this poetry, as Stein might suggest, splendidly cracks conventions of poetic representation, narrative, form, voice, and genre in order to explore what it might mean to be "modern." This course will conclude with a consideration of issues of canon-formation—and cracks in the canon. This course meets the post-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit).

Instructor: Clarvoe

ENGL 388 Studies in Twentieth-Century African-American Literature

Credit: .5 unit

W.E.B. DuBois famously observed that the "problem of the twentieth century is the problem of the color-line,—the relation of the darker to the lighter races of men..." While one might debate whether that was truly "the" problem of the twentieth century, it certainly proved to be a prominent theme in African-American literature. African-American literature also often turned its gaze inward, reflecting on what it might mean to be a race, and how "the race" might improve its condition. This course will focus on African-American literature written between 1900 and 2000. Subjects considered may include the literature of the Harlem Renaissance, the literature of racial "passing," African-American literature since World War II, the political implications of marriage for a group once legally denied it, and African-American literary feminism. The central questions to be examined may include: Is there a distinctive African-American literary tradition? Are there multiple traditions? How does a body of literature demarked by "race" become inflected by conceptions of gender, ethnicity, social class, or sexual orientation? What are the significant relations between African-American literature and other overlapping literary traditions? What does it mean to speak of *identity* in literature? This course meets the post-1900 requirement. Prerequisite: junior or senior standing; OR 1.0 unit in English at the 100-level or its equivalent (e.g., advanced placement credit). Offered annually in different iterations. Students may repeat different versions of this course for credit.

ENGL 390 Introduction to English Linguistics

Credit: .5 unit

This course begins the study of the history of the English language with the eighteenth century. The iconic moment in that history was Samuel Johnson's project for a dictionary that would "ascertain" the language and control its multifarious diversity. The following century saw the wholesale application of the methods of classical philology to the study of English and the discovery of processes of language change that led in turn to the discovery of the Indo-European family of languages. The last century and a half has created the modern, complex, and many-sided discipline of contemporary linguistics. This course will focus on "modern English" and explore the relationship between the project of defining an authoritative standard and the project of creating an accurate description of language practice. The course will explore major topics within the field of linguistics, focused on the internal structures of all languages as those have been developed for the the English language: phonology, semantics and morphology, and grammar and syntax. The major specific emphases will be semantics and the structure of the English sentence. This course meets the "approaches to literary study" requirement. Prerequisite: junior or senior standing; OR 1.0 units in English at the 100-level or its equivalent (e.g., advanced placement credit).

Instructor: Klein

ENGL 413 Panoramic Novel

Credit: .5 unit

In the late eighteenth century, Scottish inventor Robert Barker coined the word "panorama" (from the Greek words for "all" and "spectacle") to name his new method of creating and displaying hyperdetailed 360-degree images—of city streets, of battles, of foreign lands—in circular buildings specially designed to produce the ultimate in reality viewing: reproductions of the outside world so ultra-real that their artifice was imperceptible. Barker claimed that his invention made it possible for "the will of an artist... to make observers, on whatever situation he may wish they should imagine themselves, feel as if really on the very Spot." In this course, we will study several nineteenth-century novels that we will consider as panoramic, for their attempts at creating an all-encompassing realism through the worlds they depict in grand sweep and minute detail. How do these novelists create realistic effects? What are the aims of their realist projects? How do their novels represent an historical imagination at work? What conditions of reading and publishing, as well as of public expectation or desire, shaped these novels' composition and reception? And can these novels—and their artists' wills—still make us feel ourselves "as if really on the very Spot" of their worlds? We will read Thackeray's *Vanity Fair*, Dickens's *Bleak House*, and Eliot's *Middlemarch*, as well as theoretical studies of the novel. Students will open one class discussion, post weekly to an online discussion board, participate in a group presentation about one novel's reception history, and produce a fifteen-to-twenty-page research essay. This course meets the 1700-1900 requirement. Prerequisite: permission of instructor. Offered occasionally.

Instructor: Heidt

ENGL 414 Literature and Sexuality: Surrealism

Credit: .5 unit

When literature deals with sexuality, the result can be surreal. Identities we take for granted often undergo queer transformations. But there is truth to this "queer surrealism." It often discloses the reality of sexual desire or abandons customary identities for more adventuresome possibilities. This course explores the sexualities found in texts most dramatically dedicated to these surreal adventures. The course also explores the possibility that "queer surrealism" is an important way literature encourages human freedom—raising larger questions about the nature and purpose of literature itself. We will begin with definitions of surrealism (in texts including Andre Breton's *What Is Surrealism?* and Maurice Nadeau's *History of Surrealism*) and definitions of what it means to be "queer." We will also begin with short films and images that reflect a general cultural tendency to equate experimental sexuality with surreal confusion. Our main focus will be a series of writers who make up an Anglo-American tradition of queer surrealism, including Walt Whitman, Oscar Wilde, Virginia Woolf, T. S. Eliot, Gertrude Stein, William S. Burroughs, James Merrill, and Jeanette Winterson. We will read these writers alongside films, graphic novels, cultural criticism, and works of art (by Sigmund Freud, Luis Buñuel, Man Ray, Matthew Barney, David Lynch, R. Crumb, and others), all with a view toward facing the strange truths of surreal sexuality. This course meets the "approaches to literary study" requirement.Prerequisite: permission of instructor. Offered every one or two years.

Instructor: Matz

ENGL 419 Hard-Boiled Crime Fiction and Film Noir

Credit: .5 unit

From *The Maltese Falcon* to *Pulp Fiction*, the hard-boiled crime novel and film noir have explored the dark side of the American Dream. This course will examine the cultural history of "noir" style, and its influence on the literature and film of postwar America. Readings will begin with classic texts by such authors as Raymond Chandler, Dashiell Hammett, James Cain, and Jim Thompson, then examine the influence of noir style on such "literary" texts as Faulkner's *Sanctuary*, Wright's *Native Son*, Warren's *All the King's Men*, Capote's *In Cold Blood*, and DeLillo's *Libra*. By doing so, the course will explore such issues as the relationship between popular and high culture, the politics of literary and cinematic style, the role of the femme fatale in recent gender theory, and the cultural history of the anti-hero as both a commercial product in American popular culture and an expression of literary dissent. The course includes a mandatory film series, tracking the development of film noir as a cinematic style, as well as extensive readings in literary and film theory. This course meets the "approaches to literary study" requirement.Prerequisite: permission of instructor. Offered every other year.

Instructor: Lobanov-Rostovsky

ENGL 420 Shakespeare: The Major Tragedies

Credit: .5 unit

We will undertake an intensive investigation of Shakespeare's major tragedies—*Hamlet*, *Othello*, *King Lear*, and *Macbeth*—as enduring literary and dramatic legacies and as products of a unique cultural and historical moment. How do the tragedies emerge from the landscape of early modern London and in the context of contemporaneous non-Shakespearean drama? What do the plays tell us about the Jacobean theater and the printing house? How do these dramas compare with early tragedies such as *Romeo and Juliet* and *Julius Caesar*? How do the tragedies negotiate religious, racial, cultural, and

gender difference? Does a coherent Shakespearean theory of tragedy emerge? What is the literary afterlife of these plays? Substantial independent work and full seminar participation are required. This course meets the pre-1700 requirement. Prerequisite: permission of instructor.

Instructor: Davidson

ENGL 422 Introduction to Anglo-Saxon

Credit: .5 unit

This course is a seminar in the general field of Old and Middle English literature. Class meetings will be conducted in a combination seminar and workshop fashion. The primary work of the course will be reading and translating Anglo-Saxon prose and poetry, supplemented by readings in Anglo-Saxon culture and history. It is open to all without regard for major or class year. First-year and second-year students with an interest in medieval literature are particularly welcome. This course meets the pre-1700 requirement. Prerequisite: permission of instructor.

Instructor: Klein

ENGL 424 The Alphabet in Renaissance Literature and Visual Art

Credit: .5 unit

Think about the *letters* you're reading right now. How do we know ourselves and our world through the ABC's? The development of the printing press in the fifteenth century ushered in a new sensibility to the powers of the alphabet, prompting a cultural investigation that asks what letters are, what they can do, and how they are related to our minds and bodies. This course examines the crucial contributions of alphabets to artistic production across a vast array of early modern materials, including Shakespearean drama, letter origin stories, children's reading primers, alphabet philosophy tracts, typograhphy, political alphabets, ABC ballads, figured alphabets, letters in painting and architecture. We aim to cultivate a heightened sensitivity to the linguistic and visual structures of texts as well as images through the examination of their letters, as well as answer the basic questions about alphabets posed by the Renaissance. You'll never look at letters the same way again! This course meets the "approaches to literary study" or the pre-1900 requirement. Prerequisite: permission of the instructor. Offered every year.

ENGL 453 Jane Austen

Credit: .5 unit

This course will focus on the works of Jane Austen—from a selection of her juvenilia, through the six major novels, to the unfinished *Sanditon*. Additional texts for the course will include Austen's letters and a biography of the author. The class will consider film adaptations of Austen's novels, both as these films are positioned within and as they escape from the nostalgic industry of costume drama. Austen's works will be situated formally in relation to the novel of sensibility, the *Bildungsroman*, the comic novel, the tradition of the romance genre, and the development of free indirect discourse. Her novels will also be considered in relation to the late eighteenth-century development of feminism, controversies over women's education, and the formulation of the separate sexual spheres. Ultimately, the course will address how an author who claimed to work with "so fine a Brush" on a "little bit (two Inches wide) of Ivory" responded to such major historical events as the French Revolution, the Napoleonic Wars, English radicalism, and the abolition of the slave trade. This course meets the 1700-1900 requirement. Prerequisite: permission of instructor. Offered every other year.

Instructor: Carson

ENGL 461 Virginia Woolf

Credit: .5 unit

This course examines the novels, stories, essays, letters, and diaries of Virginia Woolf, seen as contributions to Modernist aesthetics, feminist theory, narrative form, the history of sexuality, avant garde culture, English literary history, and literary psychology. This course meets the post-1900 requirement. Prerequisite: permission of instructor.

Instructor: Matz

ENGL 462 James Joyce

Credit: .5 unit

Language, race, history, commodity culture, gender, narratology, imperialism, decolonization, sexuality: if the list reads like an encyclopedia of modern/postmodern preoccupations, it's because the text it references—James Joyce's *Ulysses*—stands at the de-centered center of so many discussions of twentieth-century culture. With a brief review of *Dubliners* and *A Portrait of the Artist as a Young Man* as our preamble, we will spend the majority of our seminar following Leopold Bloom through the Dublin day that left its traces on so many aspects of modern and postmodern culture. In the process, we will engage several of the major theoretical paradigms that shape contemporary literary studies. Preferred preparation: a course in Modernism/ modernity, the novel as genre, literary theory, Irish literature, or Irish history. This course meets the post-1900 requirement. Prerequisite: permission of instructor. Offered two of every three years.

Instructor: McMullen

ENGL 469 Atwood and Ondaatje

Credit: .5 unit

In this course we will examine the works of two of the most internationally recognized Canadian writers: Margaret Atwood and Michael Ondaatje. Both have won the prestigious Booker prize. Both have had their works translated into a variety of media (film, drama, opera). Their works have come to be emblematic of the Canadian postmodern, and both authors have worked at defining Canadian identity—its mosaic assemblage of subject positions, from colonial to postcolonial. We will read a wide selection of their writings, which engage issues of postmodernism, postcolonialism, the Canadian long poem, the documentary collage, and the relationship between history and fiction and between literature and film. This course meets the post-1900 requirement. Prerequisite: permission of instructor. Offered occasionally.

Instructor: Laycock

ENGL 471 Hawthorne: Nation and Transnation in Hawthorne's Fiction

Credit: .5 unit

Herman Melville, who dedicated *Moby Dick* to Hawthorne, described the latter as the "American Shakespeare." Perhaps more than any of his contemporaries (with the exception of Melville himself), Hawthorne wanted to be (and be recognized as) the great American writer. But while by the end of his life he had established himself as a respected and largely admired author, the fame and financial success he craved seemed to elude

him. This seminar explores the bulk of Hawthorne's work, more specifically his novels and his short stories (his "sketches" and "tales"), in search of an answer to two important questions: (1) How and why is "the nation" (the developing "American" nation of the nineteenth century between the 1830s and 1860s) reflected (or not) in Hawthorne's writing?, (2) How and why is Hawthorne's writing transnational (that is, how does it move beyond the American nation itself to find sources and issues of discussion)? In attempting to answer these questions, we will try to gauge whether Melville was correct in comparing Hawthorne to Shakespeare by reading the latest biography on Hawthorne, his five completed novels, his most famous short stories and other writings, and a number of critical essays by his contemporaries and by modern scholars who have tried to make sense of this most perplexing and fascinating of the nineteenth-century U.S. authors. This course meets the 1700-1900 requirement. Prerequisite: permission of the instructor. Offered in alternate years with Smith's "Hawthorne and Melville."

Instructor: García, Smith

ENGL 473 Faulkner

Credit: .5 unit

In this seminar we will conduct intensive and critically sophisticated readings of all of Faulkner's major works. We will pay special attention to issues of race and gender as we confront Faulkner's representations of Southern culture. We will read widely in critical and cultural theory and engage in theoretical discussions of narratology as we explore Faulkner's innovative and complicated narrative strategies. Prior reading of at least one major novel is highly recommended. This course meets the post-1900 requirement. Prerequisite: permission of instructor. Offered every other year.

Instructor: Smith

ENGL 483 Contemporary Indigenous American Poetry

Credit: .5 unit

How do indigenous writers bear witness to history? How are they influenced by concerns of community, audience, and tradition? These are some of the questions we will consider in this exploration of poetry by contemporary Native American writers. We will read works by major poets such as Simon Ortiz (*Acoma Pueblo*), Linda Hogan (*Chickasaw*), and Joy Harjo (*Muskogee*), Carter Revard (*Osage*), and Diane Glancy (*Cherokee*), as well as from the emerging generation. We'll view taped interviews and two films, Sherman Alexie's *The Business of Fancy Dancing*, based on his poetry collection of the same name, and Cedar Sherbert's *Gesture Down*, based on the poetry of James Welch. Other secondary materials will include memoirs and essays written by the poets, as well as readings in contemporary poetics and indigenous theory. This course fulfills the post-1900 requirement. Prerequisite: Permission of the instructor. Offered every two years.

Instructor: McAdams

ENGL 486 The Little Magazine in America

Credit: .5 unit

Literary journals have played a variety of roles in American literature for well over a hundred years. Some have lasted but an issue or two. Others continue to publish after many decades. Most obviously, they have nurtured many younger writers in their apprenticeship and/or "discovered" them before their ascent to greater glory in the commercial press. Ironically, for some of those writers, their best work may well have been what they achieved early on and published in the little magazines. Perhaps more important, those journals have often served as a counterpoint to the commercial publishers. Relatively free of the demands of the marketplace, they have often espoused experimentation in a variety of forms. Politics, too, have often figured in the small journals, giving rise to interesting questions of the relationship between art and politics. Indeed, during the "glory years" of the 1940s and 50s, the *Kenyon Review's* espousal of the New Criticism was explicitly devoid of politics (itself a political stance), while the *Partisan Review* wrestled with post-war and Cold War politics in every issue. We will explore the world of the little magazines from their early days to the present, tracing their complicated relations to the so-called mainstream of American literature. How and why did the literary journal rise to such prominence after World War II and why did it tumble to relative obscurity in the 1960s and following decades? We will use the *Kenyon Review* archives as a primary-source treasure trove. And we will sample the enormous range of little magazines today and try to anticipate what the future will hold. This course fulfills the post-1900 requirement. Prerequisite: permission of instructor.

Instructor: Lynn

ENGL 487 The Mulatto in American Fiction

Credit: .5 unit

The mulatto balances precariously on the razor-thin edge of the color line between black and white. In the antebellum era, the mulatto's proximity to whiteness made the mulatto an attractive object for Abolitionist sympathy. In the Jim Crow era, that proximity made the mulatto a threat to the security of white privilege. In our present moment, this figure has all but disappeared, though it seems to be re-emerging in a new form with Tiger Woods, Cablinasian; and Vin Diesel, "multiracial movie star." This course will explore representations of the mulatto in American fiction and culture. In addition to reading some great works of literature, by authors such as William Faulkner, Nella Larsen, Charles Chesnutt, and Mark Twain (to name only a few), we will use our discussions about the trope of the mulatto to consider some of the more perplexing theoretical issues concerning race in America. We'll begin with concerns generated specifically by the mulatto, such as: passing (the "problem" of the racially ambiguous body), racial allegiance, biological determinism (nature/nurture), hybrid degeneracy, and the mulatto's "tragic" marginality. From there, we'll move to the big questions, including, but not limited to: What is race? What is its determining factor: physical features, ancestry, culture? Can it be chosen or rejected? The course will concentrate on fiction of the Jim Crow era, a period of particularly intense struggle over the significance of race, but may also draw on other disciplines, such as science and law, and other historical moments. This course fulfills the post-1900 requirement. It can be used to fulfill requirements in African Diaspora Studies. Prerequisite: permission of instructor.

Instructor: Schoenfeld

ENGL 488 Richard Wright and Toni Morrison

Credit: .5 unit

This seminar considers the work of two preeminent African American writers. We will read not only their major fiction but also the critical prose each has written. In addition, we will fa-

miliarize ourselves with the secondary literature about Wright and Morrison. The seminar will also concern itself with other important issues surrounding their work, such as the politics of black authorship at different times in the last century, the role of gender in their work, and the relation between their fiction and their imagined readership, among other topics. This course fulfills the post-1900 requirement. Prerequisite: permission of instructor. Offered every third year.

Instructor: Mason

ENGL 493 Individual Study

Credit: .5 unit

Individual study is a privilege reserved for senior majors who want to pursue a course of reading or complete a writing project on a topic not regularly offered in the curriculum. This option is intended to supplement, not take the place of, coursework. Individual study cannot normally be used to fulfill requirements for the major. Typically, an individual study will earn.5 unit of credit, although in special cases it may be designed to earn .25 unit. To qualify for individual study, a student must identify a member of the English Department willing to direct the project and, in consultation with him or her, write a proposal, which must be approved by the department chair. The one- to two-page proposal should describe a preliminary bibliography (and/or set of specific problems, goals, and tasks), outline a specific schedule of assignments, and describe in some detail the methods of assessment. The student should also briefly describe any prior coursework that particularly qualifies him or her for this project. The department expects the student to meet regularly with the instructor for at least one hour per week or the equivalent. The amount of work submitted for a grade should approximate that required, on average, in 400-level English courses. In the case of group individual studies, a single proposal may be submitted, assuming that all group members will follow the same protocols. Students are urged to begin discussion of their proposals well in advance, preferably the semester before the course is to take place.

ENGL 497 Senior Honors

Credit: .5 unit

This seminar, required for students in the Honors Program, will relate works of criticism and theory to various literary texts, including several of those covered on the honors exam. The course seeks to extend the range of interpretive strategies available to the student as he or she begins a major independent project in English literature or creative writing. The course is limited to students with a 3.33 GPA overall, a 3.5 cumulative GPA in English, and the intention to become an honors candidate in English. Enrollment limited to senior English majors in the Honors Program; exceptions by permission of the instructor. Prerequisite: permission of department chair

ENGL 498 Senior Honors

Credit: .5 unit

See Description for ENGL 497.

Some recently offered special topics

Demons, Great Whites and Aliens: Representing American Fear
Narratives of the Hemisphere:Another America
The Enjoyment of Poetry