

Faculty

James P. Carson
Associate Professor

Jennifer S. Clarvoe
Professor (on leave)

Galbraith M. Crump
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Adele S. Davidson
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Sarah J. Heidt
Assistant Professor

Lewis Hyde
*Richard L. Thomas Professor of
Creative Writing (on leave)*

William F. Klein
Professor

P. Frederick Kluge
*Writer-in-Residence (first semester
only)*

Deborah Laycock
Associate Professor

Perry C. Lentz
Charles P. McIlwaine Professor

Sergei Lobanov-Rostovsky
Professor

David H. Lynn
*Professor; Editor, The Kenyon
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Ellen Mankoff
Instructor

Theodore O. Mason Jr.
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Jesse E. Matz
Associate Professor

Janet E. McAdams
*Robert P. Hubbard Professor in
Poetry; Associate Professor (on leave)*

Kim McMullen
*John Crowe Ransom Professor
(Exeter Program)*

Simon Ortiz
*Richard L. Thomas Professor of
Creative Writing (second semester
only)*

Judy R. Smith
Professor

Patricia Vigderman
Assistant Professor (on leave)

The Department of English encourages and develops the ability to read with active understanding and wide appreciation, to write with clarity and grace, and to explore oneself and the world through the intensive study of literature.

New Students

ENGL 103, 104, and 111Y-112Y 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, 111Y-112Y, or their equivalent, or junior standing, are a prerequisite for further study in English at Kenyon. (IPHS 113-114 is considered the equivalent of one unit of 100-level English.) First-year students who present the equivalent of one unit of 100-level English through advanced placement 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. Look for the ♦ symbol, which designates those courses particularly appropriate for first-year students or sophomores new to the English department curriculum.

ENGL 103 and 104 Introduction to Literary Study

Each section of these one-semester courses will introduce students to the study of literature through the exploration of a single theme in texts drawn from a variety of literary genres and historical periods. Classes are small, offering intensive discussion and close attention to each student's writing. Students may take any two sections to complete their unit of required courses. Please see the course description below for more details.

ENGL 111Y-112Y Introduction to Literature and Language

Students who seek the challenge of an integrated study of a variety of themes should consider this two-semester Introduction to Literature and Language. Each section will introduce students to the analysis of major literary genres, with texts drawn from a wide range of historical periods and traditions. Classes are small, offering intensive discussion and close attention to each student's writing. Please see the course description below for more details.

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 discourse), 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. Students in the classes of 2006-2007 may choose to complete the major under either the current requirements listed below or the revised requirements that take effect starting with the Class of 2008.

Under the current requirements, English majors are required to complete the following:

- To pass the Senior Exercise
- To take at least .5 unit in each of six of the following nine areas:
 1. Criticism and theory, genre studies, film studies, thematic courses (ENGL 210-19, 310-319, 410-19, 497)
 2. Old and Middle English* (ENGL 222-29, 322-29)
 3. Renaissance and seventeenth-century English* (230-39, 330-39)
 4. Eighteenth-century English (ENGL 240-49, 340-49)
 5. Nineteenth-century English (ENGL 250-59, 350-59)
 6. Modern Anglophone literature (excluding that of the United States): African, Australian, British, Canadian, Caribbean, Irish, South Asian (ENGL 260-69, 360-69)
 7. Shakespeare (ENGL 220-221, 320-321)
 8. American literature pre-1900* (ENGL 270-79, 370-79)
 9. American literature post-1900* (ENGL 280-89, 380-89)

* 329-330 is indivisible and will count for both 2 and 3 above; 379-380 is indivisible and will count for both 8 and 9 above.

- To select at least four additional half-units of course credit 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 propose that 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.

Some courses (e.g., ENGL 410-489) may fulfill distribution requirements, although they are not listed above. See specific course descriptions to determine if the course fulfills one of these categories.

For students entering Kenyon in the Class of 2008, and for subsequent classes, English majors will be 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
- To take .5 unit in courses designated "Approaches to Literary Study." (Courses in this category include ENGL 215, 216, 219, 310, 311, 312, 322, 327, 329-330, 364, 497.)
- To select at least 3 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 propose that 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) or ENGL 202 (Creative Non-fiction)
 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 or 494); 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, in the 2005-06 academic year, 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 not open to first-year students but they are open to nonmajors. 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 requirement of a senior exercise, 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 or creative project as equally important.

The examination, based on a short reading list of twelve major works or authors of lyric poems, will consist of three parts, to be completed in two timed settings, normally on the Saturday of the week after spring break. The morning two-hour examination will consist of short-answer questions, as well as identifications of and brief commentary on passages reproduced from works on the reading list. 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, every English major will also submit a critical essay or creative project. Only those students who have met the requirements for the emphasis in creative writing will be permitted to submit creative work in partial fulfillment of the Senior Exercise in English. Student work on the critical essay or creative project should be undertaken and completed independently.

The first step in the procedures for the critical essay or creative project will be for the student to submit to the chair of the English department, usually at a date prior to Thanksgiving break, a brief description of the topic: authors, works, or critical problems to be discussed; the nature of the creative work to be pursued. A department committee will examine the topics to ensure that they are appropriate for a culminating exercise

in the English major at Kenyon. The second step will be the submission of the completed project, normally in the first month of spring semester.

Honors

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

Kenyon/Exeter Program

The department directs a 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, and administers the program. See the director of international education or the department chair for more information.

Year Courses

Introduction to Literature and Language

◆ ENGL 111Y-112Y (1 unit)
Staff

Students who seek the challenge of an integrated study of a variety of themes should consider this two-semester Introduction to Literature and Language. Each section will introduce students to the analysis of major literary genres (tragedy, comedy, lyric poetry, epic, novel, short story, autobiography, etc.) through texts drawn from a wide range of historical periods and traditions. Classes are small, offering intensive discussion and close attention to each student's writing. While ENGL 111Y-112Y 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. Throughout the year,

each instructor assigns about a dozen essays of short or medium length and may also require quizzes, hourly examinations, or longer research projects. This course is not open to juniors and seniors without permission of the department chair. Enrollment is limited.

Travelers' Tales

◆ ENGL 111.01Y-112.01Y (1 unit)
Laycock

"What's your road, man?—holyboy road, madman road, rainbow road, guppy road, any road. It's an anywhere road for anybody anyhow" (Kerouac, *On the Road*). In this course, we will examine a wide variety of literature written about and by people who are traveling across space and time, ranging from narratives and journals of exploration to virtual travel Web sites and mock guidebooks like *Phaic Tan*. We will explore the literature and film of time travel, from the time travelers of science fiction to Proust's meditative voyager in *In Search of Lost Time*, and from the post-apocalyptic nomads roaming the waste land in *Road Warrior* to the travelers caught in the drama of remembering and forgetting, recovery and loss, in *Vertigo*, *Eternal Sunshine of the Spotless Mind*, *Total Recall*, and *Run Lola Run*. We will chart or map the progress of travel narratives over time and through a range of genres. From Mungo Park's *Travels into the Interior Districts of Africa* (1799), we will follow a trail of influence to Joseph Conrad, to T. C. Boyle's modern novel *Water Music*, and to Microsoft's virtual travel Web site "Mungo Park," in which the eighteenth-century intrepid explorer has been transformed into a theme park for armchair travelers. When reading Swift's *Gulliver's Travels* (1726), we will trace a line from this anarchic travel narrative to *Candide*, *Alice in Wonderland*, and *Sullivan's Travels*. We will ramble through sublime and picturesque landscapes with the Romantic poets, explore the labyrinths of urban landscapes with Edgar Allan Poe and Paul Auster, and go on the road with Walt Whitman, Jack Kerouac, Alice

Munro, Joni Mitchell, Bob Dylan, and *Road Trip Nation*. Beginning with the *Odyssey*, we will follow travelers into the vertiginous circles leading to the heart of darkness and beat the track of the alphabet from A to Z until we go sideways. There will be many paths to take. “What’s your road, man?” This will be a year course, so we can range widely across space and time. This course is not open to juniors and seniors without permission of the department chair. Enrollment is limited.

Achilles’ Children

◆ ENGL 111.02-112.02Y (1 unit)
Lentz

Three great epic poems—the *Iliad*, the *Odyssey*, and *Paradise Lost*—are seminal in Western culture and will direct, in sequence, the syllabi in this course of study. Homer’s *Iliad* has established the paradigmatic hero in our culture—the hero rendered autonomous by alienation from the surrounding social order—which explains the title of this course. Our concern during the fall semester will be with variations on this profound and mystifying phenomenon, as it is to be found in a diversity of works including, among others, *Walden*, *A Shropshire Lad*, *Dubliners*, and *King Lear*. Homer’s *Odyssey* presents the road curiously far less traveled: the hero who seeks definition within the social order. In the winter we will consider that epic and variations thereof, including Franklin’s autobiography. And in the spring we will study the hero under the aspect of eternity, as a figure not only of a social but of a spiritual destiny, as presented in *Paradise Lost*, and, among others works, *The Screwtape Letters*, Emily Dickinson’s poetry, and Flannery O’Connor’s short fiction. This course is not open to juniors and seniors without permission of the department chair. Enrollment is limited.

Identity and Metamorphosis

◆ ENGL 111.03Y-112.03Y (1 unit)
Mankoff

The growth and transformation of the self, and the relationship between the individual and the community,

will structure this year-long section of Literature and Language. We will also explore literary identity and authority—how writers transform their reading in the creation of a personal voice that engages literary, social, and cultural traditions. The syllabus may include epic poems by Ovid and Milton; a wide variety of lyric poetry and short fiction; novels by Shelley, C. Brontë, Morrison; plays by Shakespeare and Shaw; Hitchcock’s *Vertigo*; Morrison’s *Sula*; Kingston’s *The Woman Warrior*. Throughout the year we will pay attention to our own transformations as readers and writers, as interpreters and creators of meaning. Creative work and student-led discussion will highlight the course. This course is not open to juniors and seniors without permission of the department chair. Enrollment is limited.

American Literature

ENGL 379Y-380Y (1 unit)
Lentz

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 early modern period. Enrollment unlimited.

First-Semester Courses

Introduction to Literary Study

◆ ENGL 103 (.5 unit)
Staff

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, 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. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

Stories and Storytellers

◆ ENGL 103.02 (.5 unit)
Klein

The course begins with three stories featuring sons writing about their fathers in different forms: a poem by Theodore Roethke, a memoir by Raymond Carver, and a fictional faux memoir by Sherwood Anderson. We continue with a brief introduction to the important America genre, the “modern” short story, studying the theory and practice of Ernest Hemingway, Raymond Carver, Flannery O’Connor, and Eudora Welty. The readings for the rest of the semester are: Norman Maclean’s *A River Runs Through It*, Eudora Welty’s *One Writer’s Beginnings*, Tim O’Brien’s *The Things They Carried*, Homer’s *The Odyssey*, and Carter Revard’s *Winning the Dust Bowl*. We will supplement our study of the diversity of story forms and story writers with incursions of storytelling and excursions of stories into film. This course will operate in seminar fashion, with class participation contributing to the final grade, but primary substance of the grade will be determined by writing. There will be six critical essays in a common form of creative nonfiction, the personal essay, and one memoir. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

Moments, Memories, Mementos

◆ ENGL 103.03 (.5 unit)
Heidt

What imaginative and creative work do we do when we remember a thing, a place, an event, or a person? What roles do material objects, physical

spaces, and bodily senses play in creating, maintaining, and cueing memories? What ethical responsibilities do we have to recall (or forget) particular events, whether personal, familial, cultural, or historical? How does recollection (or its failure, amnesia) affect our senses of time, place, and self? In this course, we will examine a range of cultural productions (including poems, essays, fictions, autobiographical writings, and films) that have theorized the operations and uses of memory and remembrance; we will pay particular attention to how literatures of memory help us explore individuals' interactions with cultural and historical settings, as well as to how our own reading and writing practices are shaped by processes of memory. Course readings will include works by Shakespeare, Augustine, Wordsworth, De Quincey, Dickens, Collins, Freud, West, Sacks, Sebald, Morrison, and Brkic. Time and interest permitting, we will make forays into recent neuroscientific studies of how the brain processes experiences and memories. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

Seductions

- ◆ ENGL 103.04 (.5 unit)
Lobanov-Rostovsky

This course explores the literature of seduction from Ovid's "Art of Love" to *The Matrix*. To seduce, at its root, means "to lead astray." But many literary texts—from Dante's *Inferno* to Joyce's *Ulysses*—use this image of wandering off the path as a structuring metaphor for narrative. Are all narratives based on an act of seduction? Can one ever be seduced toward good? We will examine this theme—from Satanic temptation to erotic conquest—in such early modern texts as *Dr. Faustus*, *Othello*, and *Paradise Lost*, but also in love poetry and such recent novels as Nabokov's *Lolita* and Toni Morrison's *Beloved*. The course will include a film series, and we will discuss the uses of seduction in film from classic film noir to *American Beauty*. This course is not open to juniors and seniors without

permission of the department chair. Enrollment limited.

Monstrosity and Otherness

- ◆ ENGL 103.05 (.5 unit)
Smith

Dracula is like the energizer bunny gone bad: he not only keeps going and going and going but he also keeps biting and biting and biting. He has hold of us; we can't seem to let him go. He returns, in seemingly endless books, movies, poems. Why? In this course we will examine cultural constructions of monstrosity, of alien otherness. Some questions we will pose include: Are there essential differences between physical and non-physical monstrosities? What roles do gender and race play? Why is monstrosity so often sexualized? Why does the monstrous other both fascinate and repel? Some texts we may consider include *Dracula*, *Sula*, *Paradise Lost*, *Turn of the Screw*, *Beowulf*, and *Grendel*. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

Introduction to Fiction Writing

- ENGL 200 (.5 unit)
Kluge

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. Prerequisites: submission of writing sample in April 2006 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Introduction to Fiction Writing

- ENGL 200.02 (.5 unit)
Kluge

See above description. Prerequisites: submission of writing sample in April 2006 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Introduction to Poetry Writing

- ENGL 201.01 (.5 unit)
Staff

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. This 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. Prerequisites: Submission of a writing sample in April 2006 and permission of instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Proper Ladies and Women Writers

- ◆ ENGL 210 (.5 unit)
Heidt

"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, in this course 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 public literary and cultural opportunities available to women writers, as well as sharp challenges to those opportunities. We will explore debates over “proper” education and laws for women; the role of culturally sanctioned plots (most notably, romance and marriage plots) in shaping women’s lives and narratives; complex (and sometimes disastrous) negotiations between public and private experience, particularly between work and domesticity; and the aims and achievements of women’s activist and political writings, including abolitionist, feminist, and anti-feminist works. 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 abruptly terminate familiar ones—in response to incommensurable or uncontainable desires and allegiances? How did these writers respond to the traditions they inherited from their literary predecessors, whether male or female? Course texts will include Wollstonecraft’s *Vindication of the Rights of Woman*, Austen’s *Persuasion*, *The History of Mary Prince*, Eliot’s *Mill on the Floss*, Nightingale’s *Cassandra*, Barrett Browning’s *Aurora Leigh*, and Woolf’s *A Room of One’s Own* and *To the Lighthouse*, as well as poetry and prose by such authors as Christina Rossetti, Frances Power Cobbe, and Eliza Lynn Linton. Students will write two essays and open one class discussion. This course fills a requirement for the women’s and gender studies concentration. This course is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

Introduction to Literary Theory

◆ ENGL 212 (.5 unit)
Lobanov-Rostovsky

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 is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

Shakespeare

◆ ENGL 220 (.5 unit)
Lobanov-Rostovsky

We will explore themes of gender, identity, kingship, and desire in the major comedies, histories, and tragedies. This course is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

Chaucer: Canterbury Tales

◆ ENGL 224 (.5 unit)
Mankoff

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 is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

Highwaymen, Harlots, Thieves, and Spectators: Early Eighteenth-Century Literature

◆ ENGL 240 (.5 unit)
Laycock

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* and made into a film by Terry Gilliam, *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 (*The Rake’s Progress*, *The Harlot’s Progress*). 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 *Gulliver’s Travels*, Lady Mary Wortley Montagu’s epistolary account (structured as a narrative) 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 (the famous *Tatler*, *Spectator*, and *Female Spectator*) 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 come back then 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 is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

Studies in Romanticism

◆ ENGL 251 (.5 unit)

Carson

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 is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

Introduction to African-American Literature

◆ ENGL 288 (.5 unit)

Mason

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 Chesnut, W.E.B. Du Bois, Langston Hughes, Jean Toomer, Nella Larsen, Zora Neale Hurston, and Richard Wright. This course is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

Advanced Fiction Writing

ENGL 300 (.5 unit)

Lynn

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. Prerequisites: ENGL 200 or ENGL 202, submission of a writing sample in October 2005, and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Shakespeare

ENGL 320 (.5 unit)

Davidson

This course will explore Shakespeare's four dramatic genres: comedy, tragedy, history, and romance. We will also sample various critical approaches to the plays and consider Shakespeare's role in the literary canon and as a cultural icon. Prerequisite: permission of instructor. Enrollment limited.

History of the English Language

ENGL 322 (.5 unit)

Klein

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. Prerequisite: permission of instructor. Enrollment limited.

The Restoration on Stage and Screen

ENGL 339 (.5 unit)

Laycock

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 (so much so that Walpole's Stage Licensing Act of 1737 virtually shut down the theaters and greatly restricted the writing and production of new plays). Byron later lamented the absence of such a culture: "What Plays! What wit!—helas! Congreve and Vanbrugh are your only comedy." In the twentieth century, there has been a revival of interest in Restoration plays and Restoration culture, from Robert Towne's rewriting of Wycherley's *Country Wife* in the film *Shampoo* (Hal Ashby, 1975) to Neil La Bute's rewriting of the same play in his film *Your Friends and Neighbors* (1998). Laurence Dunmore's recent film *The Libertine* (based on Stephen Jeffreys' play) depicts the life and times of the most notorious Restoration libertine, Lord Rochester, who epitomized for his contemporaries all that was dangerous and decadent in aristocratic libertinism, yet who was also admired as a wit capable of self-reflexive satire. 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. The Restoration period was an important moment of transition in theater history: women, as actors, were introduced to the stage (displacing boys playing female roles), and women playwrights, most notably Aphra Behn, had a new and influential voice. We will examine the rise of the actress by focusing on Restoration plays that featured two

of the most influential actresses of the day—Nell Gwynn and Elizabeth Barry—and on modern plays (April de Angelis’s *Playhouse Creatures*) that attempt to recreate this cultural shift. The new sexual dynamics of this transformation of the stage were the focus of many Restoration plays that explored the inversion of gender roles (with women cross-dressing as men); these dynamics (from the point of view of one of the last boy actors to perform women’s roles) have recently been recreated by Richard Eyre in his film *Stage Beauty* (2004). 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. This course can be used in partial fulfillment of either the Pre-1700 or the 1700-1900 historical period requirement. Prerequisite: permission of instructor. Enrollment limited.

The Eighteenth-Century Novel

ENGL 342 (.5 unit)
Carson

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 novel form 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. Prerequisite:

permission of instructor. Enrollment limited.

Page, Stage, Screen: Nineteenth-Century Novels Transformed

ENGL 354 (.5 unit)
Heidt

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. But we’ll also explore the cultural and critical discourses that have grown up around particular works. We might ask, for instance, how Mary Shelley’s *Frankenstein* has enabled discussions of political relations and scientific ethics. Or, how has Charlotte Brontë’s *Jane Eyre* become fertile ground for dissecting both ideals of romantic love and the dark sides of Victorian Britain’s global presence? And how has *Dracula* become one of the most crucial texts for understanding the uneasiness or even horror provoked by the late Victorian period’s rapid developments in modes of transportation and communication, as well as in ideas about gendered and national identities? Other texts we may consider include Jane Austen’s *Pride and Prejudice*, Charles Dickens’s *Oliver Twist*, Lewis Carroll’s *Alice’s Adventures in Wonderland*, and Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*, plus a slew of such twentieth-century films and novels as the 1930s Universal Pictures productions of *Frankenstein* and *Dracula*, Helen Fielding’s novel *Bridget Jones’s Diary*, Guy Maddin’s neo-silent film *Dracula: Pages from a Virgin’s Diary*, and Gurinder

Chadha’s Bollywood musical *Bride and Prejudice*. Students should expect to produce two formal essays and a collection of shorter writings; the course is likely to include a small-scale theatrical production, either of a nineteenth-century theatrical version or (depending on students’ backgrounds and interests) of a collectively produced new reworking of one of our course texts. Please note that students enrolled in this course must also enroll in a mandatory weekly film screening. Prerequisite: permission of instructor. Enrollment limited.

Race in the Nineteenth-Century Literary Imagination

ENGL 378 (.5 unit)
Mason

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. Prerequisite: permission of instructor. Enrollment limited.

The Jazz Age

ENGL 382 (.5 unit)
Smith

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. Prerequisite: permission of instructor. Enrollment limited.

The following are seminars:

Shakespeare: The Major Tragedies

ENGL 420 (.5 unit)
Davidson

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 theatre 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. Prerequisite: permission of instructor. Enrollment limited.

Introduction to Anglo-Saxon Literature

ENGL 422 (.5 unit)
Klein

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. Prerequisite: permission of instructor. Enrollment limited.

Faulkner

ENGL 473 (.5 unit)
Smith

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. Enrollment limited. Prerequisite: permission of instructor.

Greenland

ENGL 489 (.5 unit)
Kluge

One of the most prolific and controversial novelists of the twentieth century, Graham Greene addressed large questions of religious belief, political conviction, and personal conduct. And he did so in a territory he made his own—seedy, ambivalent, exotic settings ranging from his native England to Cuba, Haiti, Austria, Argentina, Vietnam, Sierra Leone, Mexico, and the Congo. Some novels are described as "entertainments" (i.e., thrillers), others are "Catholic," still others "political." Often, they are all three. This course will trace the trajectory of a major writer's career from beginning to end, involving close reading of ten or so novels, with attention to techniques and themes. Greene's underlying religious conviction and life-long anti-Americanism will receive close consideration. And, since Greene is England's most filmed novelist and Greene's writing is often cinematic, we will watch and discuss several films based on his work. Enrollment limited. Prerequisite: permission of instructor.

Individual Study

ENGL 493 (.5 unit)
Staff

This course offers independent programs of reading and writing on topics of a student's own choice. It is limited

to senior English majors who are unable to study their chosen subject in a regularly scheduled course. Prerequisites: permission of instructor and department chair. Enrollment limited.

Senior Honors

ENGL 497 (.5 unit)
Carson

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.

Second-Semester Courses

Introduction to Literary Study

◆ ENGL 104 (.5 unit)
Staff

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, 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. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

Stories and Storytellers

- ◆ ENGL 104.01 (.5 unit)
Klein

See first-semester course description for ENGL 103.02. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

The Crowd in Literature and Film

- ◆ ENGL 104.02 (.5 unit)
Carson

This course is designed to develop and enhance the skills of effective communication, both written and oral, and to promote critical reading of literary texts. Through the study of important examples of several different genres—tragedy, novel, short story, lyric poetry, expository prose, and narrative film—we shall examine crowd symbols, contempt for the masses, fears of riot and revolution, populist sentiments and the celebration of democracy, the anonymity of the modern city, and the threat to individuality when atomistic subjects are formed into anonymous and unstable groups. Texts will include Shakespeare's *Julius Caesar*, Poe's "Man of the Crowd," Whitman's *Song of Myself*, Sigmund Freud's *Group Psychology*, Ellison's *Invisible Man*, Don DeLillo's *Mao II*, Sergei Eisenstein's *Battleship Potemkin*, and Spike Lee's *Do the Right Thing*. In order to develop writing skills, we shall critically examine sample student essays in a workshop format. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

Monstrosity and Otherness

- ◆ ENGL 104.03 (.5 unit)
Smith

See first-semester course description for ENGL 103.05. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

On Representation

- ◆ ENGL 104.04 (.5 unit)
Mason

One common conception about literature and other works of art is that they seek to represent reality, to paint a picture of our world. Novels, poems, and plays, are about life and achieve that status by means of representation, the argument goes. The *Mona Lisa* is about the figure painted by da Vinci. *The Autobiography of Benjamin Franklin* is about its author. *Incidents in the Life of a Slave Girl* concerns slavery. Well, yes and no. The purpose of this course is to investigate this critical commonplace by reading literary works that treat the complicated problem of imitating life. Some of these works, such as Shelley's "Ozymandias," will concern representations themselves. Other works will in various ways challenge the entire concept of representation. In this process of investigation we will consider the following questions: What, after all, is representation? How do literary works comment on the process of representation? Is all literature implicitly about representation? Is accurate representation always a goal? Is it even possible? How have ideas of accuracy changed over time. Students may expect to read a variety of texts, including works by Shakespeare, Keats, Shelley, Dickinson, James, Wright, Morrison, and others. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

Introduction to Fiction Writing

- ENGL 200 (.5 unit)
Lobanov-Rostovsky

See first-semester course description. Prerequisites: submission of writing sample in October 2006 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Introduction to Poetry Writing

- ENGL 201.01 (.5 unit)
Ortiz

See first-semester course description. Prerequisites: submission of writing

sample in October 2006 and permission of instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Studies in Shakespeare

- ◆ ENGL 220 (.5 unit)
Davidson

This course will survey Shakespeare's development as a dramatist, with attention to the cultural and historical energies animating early modern England; these forces include an emergent nationalism, exploration and commerce, a new appreciation for classical learning, and tensions in familial and social relations, in domestic and religious life. This course is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

Elizabethan Age

- ◆ ENGL 231 (.5 unit)
Davidson

This course examines the profound cultural matrix that shaped the golden age of English literature. The course will focus on non-dramatic 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 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 is open only to sophomores

and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

Nineteenth-Century British Literature: Literary Women

◆ ENGL 254 (.5 unit)

Mankoff

“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 Brontë, Emily Brontë, Elizabeth Gaskell, Elizabeth Barrett Browning, Florence Nightingale, George Eliot, and Christina Rossetti. This course is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

American Fiction

◆ ENGL 270 (.5 unit)

Smith

We will concentrate on American fiction of the nineteenth and the early 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 ex-

ample—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, and Gilman. This course is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

Advanced Poetry Workshop

ENGL 301 (.5 unit)

Ortiz

The course consists of “workshop” discussions of the students’ own poems, composed during the semester, plus discussions on the nature of poetry, the creative process, and the interpretation of poems. Prerequisites: ENGL 201, submission of writing sample in October 2006, and permission of instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Shakespeare: Strange Fish and Bearded Women

ENGL 320 (.5 unit)

Lobanov-Rostovsky

This course will examine the role of the cultural “other” in many of Shakespeare’s plays. By looking at figures like the witch, the native/foreigner, or the cross-dressed woman in such plays as *Macbeth*, *The Tempest*, *Othello*, and *Merchant of Venice*, we will explore the way Shakespeare’s theater shaped—and was shaped by—the cultural expectations of the English Renaissance. Prerequisite: permission of instructor. Enrollment limited.

The Reformation and Literature: Dogma and Dissent

ENGL 331 (.5 unit)

Royal W. Rhodes, professor of religious studies; Davidson

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 literature, 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 is cross-listed as RELN 331. Prerequisite: permission of instructor(s). Enrollment limited.

The Romantic Period

ENGL 351 (.5 unit)

Carson

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 a novel by Walter Scott. 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 Roman-

ticism. Prerequisite: permission of instructor. Enrollment limited.

Canadian Literature and Culture

ENGL 369 (.5 unit)
Laycock

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, filmmakers, 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. This will provide an opportunity to examine “American” culture while studying a culture that is at once reassuringly similar and disturbingly different. As so much of Canadian identity is defined in relation to the land itself (the wilderness, the “bush garden,” the north) as well as by history—many of the works that we will be reading interweave history and fiction—we will concentrate on writers (Margaret Atwood, Michael Ondaatje, Gabrielle Roy, Anne Hébert, Robertson Davies, Alice Munro) who have very self-consciously, and from very different perspectives, contributed to the task of defining what constitutes Canadian culture. We will examine the interesting subject positions embodied in the Canadian multicultural “mosaic” (the Sri Lankan Canadian Michael Ondaatje writing a history of the American outlaw Billy the Kid, for example). Some of Canada’s most renowned poets are also musicians: Leonard Cohen, Neil Young, Joni Mitchell, Bruce Cockburn, and

Robbie Robertson. We will also hear from them. Also, 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 Téléfilm Canada. We will view and study some of these (*Jesus of Montreal*, *History of Violence*, *The Sweet Hereafter*, *Ryan*, and *32 Short Films about Glenn Gould*, for example) in relation to the literary works we will be reading. Students will be expected to write two papers and take a final exam. Prerequisite: permission of instructor. Enrollment limited.

Introduction to English Linguistics

ENGL 390 (.5 unit)
Klein

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. Prerequisite: permission of the instructor. Enrollment limited.

The following are seminars:

Special Topic: Writer and Editor: The Literary Role of Collaboration

ENGL 492 (.5 unit)
Lynn

Although the act of writing is often portrayed as a solitary and isolating activity, in fact much of the greatest literature has been realized through a collaborative interchange between an author and editor. In addition, there are many illuminating examples of “great” literature that has been rejected repeatedly only to be discovered by a discerning, and often courageous, editor’s eye.

In this course we will study historical and contemporary examples of the editorial enterprise, from Samuel Johnson’s devastating “Richard Savage” in *Lives of the Poets*, to the relationship between Maxwell Perkins and his protégés/clients Hemingway, Fitzgerald, and Wolfe, to the history of “little magazines” in America, including the *Kenyon Review*, their editorial role, and their relations to the commercial publishing industry. Some questions to be considered:

What is an editor looking for—and how does he or she recognize it?

How far have editors gone in shaping, even dramatically revising, the work in their care, e.g. Ezra Pound’s mammoth editing of Eliot’s *The Waste Land* or Garnett’s encouragement of D. H. Lawrence and the dramatic cutting of *Sons and Lovers*. Which was stronger, the original and now restored, or the edited version?

What was the creative relationship between Virginia Woolf and her husband, editor, publisher Leonard?

How was John Crowe Ransom’s espousal of the “New Criticism” reflected in his editorial choices and how did it shape American literature in the 1940s and 50s? How did the *Kenyon Review* change after Ransom handed the reins over to Robie Maccauley?

Students will be responsible for regular research presentations and a final research essay/project. The development of a cogent project and

thesis will be developed in close discussion with the instructor. Possible texts: A. Scott Berg, *Maxwell Perkins*; Michael Korda, *Another Life*; Dorothy Berliner Commins, *What Is an Editor?*; Jason Epstein, *Book Business: Publishing Past, Present, and Future*; Eliot Anderson, *The Little Magazine in America: A Documentary History*; and Marianne Jansen, *The History of the Kenyon Review*. Prerequisite: permission of instructor. Enrollment limited.

Individual Study

ENGL 494 (.5 unit)
Staff

This course offers independent programs of reading and writing on topics of the student's own choice. The course is limited to senior English majors who are unable to study their chosen subject in a regularly scheduled course. Prerequisites: permission of instructor and department chair. Enrollment limited.

Senior Honors

ENGL 498 (.5 unit)
Staff

Prerequisite: permission of department chair.