

Faculty

Erika Boeckeler
Assistant Professor

James P. Carson
Associate Professor

Jennifer S. Clarvoe
Professor

Galbraith M. Crump
Professor Emeritus

Adele S. Davidson
Associate Professor (on leave)

Diane Glancy
Richard L. Thomas Professor of
Creative Writing (second semester
only)

Sarah J. Heidt
Assistant Professor

Lewis Hyde
Richard L. Thomas Professor of
Creative Writing (first semester only)

William F. Klein
Professor

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

Deborah Laycock
Associate Professor

Perry C. Lentz
Charles P. McIlvaine Professor

Sergei Lobanov-Rostovsky
Professor (on leave)

David H. Lynn
Professor; Editor, *The Kenyon
Review*

Ellen Mankoff
Instructor

Theodore O. Mason Jr.
Chair, Professor

Jesse E. Matz
Associate Professor

Janet E. McAdams
Robert P. Hubbard Professor in
Poetry; Associate Professor

Kim McMullen
John Crowe Ransom Professor

Judy R. Smith
Professor

Patricia Vigderman
Assistant Professor (first semester
only)

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. Students may register for a maximum of one 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 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.

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
- 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.) These courses will be designated as meeting the “Approaches to Literary Study” requirement at the ends of the course descriptions.
- 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 2007-08 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.

Achilles' Children

ENGL 111Y-112Y (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 syllabus 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 other 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.

Facts and Fancies, History and Literature

ENGL 111.02Y-112.02Y (1 unit)
Carson

When literature deals with historical events, what does it attempt and accomplish that history writing cannot do? Does literature bring history to life? Does literature make historical change more comprehensible and memorable by creating individualized characters with whose experiences we can identify? Is literature more effective

than history writing in bringing together past and present, enabling us better to understand the social forces and ideas that have made us what we are? Does the emotional impact of literature help us in the work of commemoration? Does being freed from a primary responsibility to facts permit the delights arising from fancy and imagination? Or is the boundary between history and literature now less certain than it once seemed? Is history writing now (and might it always have been) itself a form of "literature"? Certainly, historians use literary works, especially novels, as sources that can provide detailed reports on the way of life and the diversity of opinion in past eras. Through the study of important examples of several different genres—epic, history play, the classic historical novel, historiographical metafiction, lyric poetry, expository prose, and narrative film—we shall interrogate the boundary between literature and history. Texts will include one or more history plays by Shakespeare, nineteenth-century historical novels by such authors as Scott and Stendhal, and twentieth-century historical novels by writers like E.L. Doctorow, Toni Morrison, and Barry Unsworth. 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. 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 is limited.

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 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 is limited.

Inhuman Narrators

ENGL 103.01 (.5 unit)
Boeckeler

What would you say if you had been turned into a donkey or a cow but couldn't tell anyone? Have you ever wondered about the proper way to address a fine wine, or a skull? This course examines the strange utterances of objects, animals, and ghosts from the grave, as well as the strange things live narrators say to them. What can these voices tell us about the kinds of expectations that both we and historical cultures have for communication, and for gender, about the interiority of animals, and about the status of things in the world? What can we learn about the limitations of language by studying inhuman voices? We will trace various authors' imaginings of the Inhuman Other through a wide variety of texts, from the classical period (e.g., Apuleius, Ovid) to medieval allegorical works (Geoffrey Chaucer and the Persian Farid al-Din Attar), to Renaissance poetry and drama (e.g., Herrick, Donne, Herbert, Barnfield, Shakespeare), ending with a contemporary novel by Orhan Pamuk. We will also put into practice some of the narrative strategies we learn about in our own writings. This course is not

open to juniors and seniors without permission of the department chair. Enrollment is limited.

Body and Soul

ENGL 103.02 (.5 unit)
Clarvoe

What kind of creatures are we, fixed or free? Housed within our finite selves in space and time, yet host to intimations of transcendence and eternity. Who's in here? What's out there? Reading affords one mode of travel between mastery and mystery, between what we think we know for sure and what we're sure we don't. Writing, too, allows us to begin to name and describe and map these zones—even if there are places of which we can only say: Here there be tygers. What is the relationship between the stories that we read and the stories that shape our lives? How do different literary genres (lyric, epic, novel, tragedy, autobiography, etc.) from a range of periods engage us in these concerns? A significant proportion of this course will be devoted to selections of poetry from Ovid, Anglo Saxon riddles, Whitman, Dickinson, Williams, Wright, and Bishop. Texts may also include Stevenson's *Dr. Jekyll and Mr. Hyde*, *Remembering Babylon* by David Malouf, nonfiction prose by Woolf and Thoreau, and Shakespeare's *As You Like It* and *King Lear*. This course is not open to juniors and seniors without permission of the department chair. Enrollment is limited.

Stories and Storytellers

ENGL 103.03 (.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 American 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 *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.

Outlaws

ENGL 103.04 (.5 unit)
Laycock

In this course we shall investigate representations of the outlaw over three centuries (eighteenth-twentieth), in five countries (England, Scotland, Australia, United States, Germany) and through a variety of different genres (novel, poetry, drama, ballad, film). We will examine the myth of the highwayman in the critique of capitalism (John Gay's *Beggar's Opera*) and the myth of the outlaw through such famous figures as Rob Roy (Sir Walter Scott's historical romance, *Rob Roy*), Ned Kelly (Peter Carey's *True History of the Kelly Gang: A Novel*), and Billy the Kid (Michael Ondaatje's prose poem *Collected Works of Billy the Kid and N. Scott Momaday's Ancient Child*). Ostensibly about male outlaws, these works depict women who are even more transgressive. We will also examine the female outlaw in literature and in films such as *Thelma and Louise* and *Run Lola Run*. As many of the works that we will be studying are themselves transgressive, inhabiting a space outside the "law" of genre and blurring the distinction between history and fiction, we will explore the wide variety of outlawed narratives that are created about outlaws. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

Monstrosity and OthernessENGL 103.06 (.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, and 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 WritingENGL 200.01 (.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 2007 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Introduction to Fiction WritingENGL 200.02 (.5 unit)
Kluge

See above description.

Introduction to Poetry WritingENGL 201 (.5 unit)
Clarvoe

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 2007 and permission of instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Creative Nonfiction WorkshopENGL 202 (.5 unit)
Hyde

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. Prerequisites: submission of writing sample in April 2007 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Film as TextENGL 219 (.5 unit)
Vigderman

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 non-melodramatic cinema, including films from other countries. In addition to regular classes, film screenings will be held on Monday evenings 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 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. Enrollment limited. **This course meets the "Approaches to Literary Study" requirement.**

Studies in ShakespeareENGL 220 (.5 unit)
Boeckeler

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 offer opportunities to incorporate elements of Shakespearean studies into creative writing. 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. Enrollment limited.

Elizabethan AgeENGL 231 (.5 unit)
Mankoff

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.

Early Eighteenth-Century Literature

ENGL 240 (.5 unit)
Laycock

This course more appropriately might be titled "Highwaymen, Harlots, Thieves." 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 in particular on satire and travel writing (both fictional—Swift's *Gulliver's*

Travels—and based on actual journeys—Lady Mary Wortley Montagu's *Travels to Turkey*.) Periodical literature (the famous *Tatler*, *Spectator*, and *Female Spectator*) first appears in the 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, second, 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.

Confidence Game in America

ENGL 271 (.5 unit)
Hyde

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. We will also look at one Puritan sermon and one modern movie (*The Sting*).

The term "confidence man" first appeared in the United States. It is apt then that we read our own tradition, asking as we go: What is the American story? Why do we believe it? 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 Literary Modernism

ENGL 280 (.5 unit)
McMullen

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 Barne'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 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 Chesnutt, W.E.B. DuBois, 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 April 2007, and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Advanced Poetry Writing

ENGL 301 (.5 unit)
McAdams

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 workshoping 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, Luddite-like, we hand write, cut, paste, find, and memorize poetry. Highlighting the semester will be visits by book artist Ellen Sheffield. 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 in April 2007 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. 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. **This course meets the "Approaches to Literary Study" requirement.**

Chaucer

ENGL 325 (.5 unit)
Mankoff

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. 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.

Modernism

ENGL 360 (.5 unit)
Matz

"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 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.

Twentieth-Century Irish Literature

ENGL 362 (.5 unit)
McMullen

Henry V's resident stage-Irishman, MacMorris, poses the pressing postcolonial question "What is 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 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. 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.

African-American Literature, 1945-1980: From Ellison to Black Feminism

ENGL 388 (.5 unit)
Mason

This course seeks to explore the crucial issues rising from the production of African-American literature from the publication of Ralph Ellison's *Invisible Man* (1952) to the present day. These issues include, but are not limited to, the legacy of Richard Wright, James Baldwin, and Ralph Ellison; the rise of black nationalism and the Black Arts Movement; the effects of a developing African-American literary feminism; and the questions surrounding the

institutionalized study of African-American literature and expressive culture. Non-majors are encouraged to consider this course. Students who have taken another course under this number may receive credit for this course. Prerequisite: permission of instructor. Enrollment limited.

Introduction to Anglo-Saxon

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.

Jane Austen

ENGL 433 (.5 unit)
Carson

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. Prerequisite: permission of instructor. Enrollment limited.

Hawthorne and Melville

ENGL 471 (.5 unit)
Smith

This seminar will be an intensive study of Hawthorne and Melville. We will examine not only their works but also their lives and their cultures as we seek to understand the extraordinary literature they created and the extraordinary relationship between them. Prior reading of *The Scarlet Letter* or *Moby Dick* is recommended. Prerequisite: permission of instructor. Enrollment is limited.

Individual Study

ENGL 493 (.25 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)
Matz

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. **This course meets the "Approaches to Literary Study" requirement.**

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.

Imagining Homelands

ENGL 104.01 (.5 unit)
McMullen

"Language [is] the tool that dominates the colonial," declares Derek Walcott, the Nobel Laureate from St. Lucia, but as his poetry brilliantly demonstrates, it can also be an instrument of cultural and political liberation. His Irish friend and fellow Nobel laureate, Seamus Heaney, observes: "Ulster was British, but with no rights on/the English lyric." In this course, we will analyze the work that literature and language have done in the colonizing and decolonizing process, asking especially how they have helped people imagine the "deep horizontal comradeship" of their emerging postcolonial communities. We will discuss how emerging nations are constructed, tended, and disputed as linguistic and cultural systems as well as political and economic structures by examining novels, poetry,

films, and plays written in a variety of englishes in a range of postcolonial settings from South Asia, to Africa, to the Caribbean and beyond. We will be attentive to specific histories but alert for recurring themes and patterns. We will read Shakespeare's *The Tempest* (1611) in the context of English expansionism; we will consider the circulation of colonial discourse in the cartoons of such nineteenth-century periodicals as *Punch*; we will examine Chinua Achebe's novel *Things Fall Apart* (1958) and Brian Friel's play *Translations* (1980) as evocations of two very different indigenous societies on the tipping point of territorial and cultural dispossession; we will analyze examples of postcolonial Bildungsroman such as George Lamming's *In the Castle of My Skin* (1954) and Tsitsi Dangarembga's *Nervous Condition* (1988); we will consider the widespread postcolonial debate over whether to write the new nation into being in the imperial tongue or the native language(s) and will analyze the hybrid englishes that emerge from such different traditions as Louise Bennett's *Jamaica* and Salman Rushdie's *India*. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

Writing the Mind

ENGL 104.02 (.5 unit)
Matz

"Not I, but the poets discovered the unconscious": so wrote Sigmund Freud, in recognition of literature's role in psychological discovery. Poems, plays, and stories have long been our main way into the human mind; more than that, they have even shaped the mind, broadcasting possibilities for thought and feeling that would only later come to seem simply natural. This course will study crucial examples of "writing the mind," their motivations, and their implications for our understanding of the nature of literature. "Stream of consciousness" in modernist narrative, confessional poetry, the Shakespearean soliloquy, and the invention of the private female self in eighteenth-century epistolary prose will be some of our concerns. And we will explore them

with the help of certain key theories about the relationship between literature and psychology—psychoanalytic theory, for example, and also more recent studies of the ways storytelling drives cognition and deals with trauma. Our primary focus will be the psychological ingenuity of literary languages and forms as we explore the many ways literature has shaped human consciousness. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

Writing the Nation

ENGL 104.03 (.5 unit)
Mason

In 1877 Henry James published his novel *The American*, hoping to delineate the differences between citizens of the United States and Europeans, something he attempted in a number of his works. James is certainly not the first, nor the only, writer to use literature as a way of describing national types. However, literature and national identity have a curious relation to one another. For instance, we regularly read literature identified as English, but written before there was a geopolitical entity known as England. The same holds true for the literature of the United States. What precisely is the relationship between literature and national identity? What role does literature play in forging national identity? How do emerging national groups, such as prior colonies, construct their relation to the national narratives of former colonial states, and how do these new nations construct national narrative of their own? For instance, how does the fiction of Chinua Achebe represent the differences between the Nigerians and the British? Students may expect to read literary works by William Shakespeare, John Milton, Thomas Jefferson, Henry James, W.E.B. DuBois, Adrienne Rich, Paule Marshall, and others. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

Bear Stories: Humanness and the Wild

ENGL 104.04 (.5 unit)
McAdams

In this course, we will consider the way the "bear story" functions as an archetypal tale of encounters with the wild. Our focus will be the literature and film that emerge from this encounter, between the wild and the tamed, between human and non-human. We will begin with a look at a range of bear stories, actual and figurative, from Faulkner's *The Bear* to Werner Herzog's disturbing documentary *Grizzly Man*, from tales collected by the Brothers Grimm to a cluster of texts about polar bears, including Audrey Schulman's riveting anti-adventure novel *The Cage*, the frozen world of Leslie Silko's "Storyteller" and excerpts from Al Gore's *An Inconvenient Truth*. We'll visit the lives of those who haunt the cusp between human and other, including such films as Jean Cocteau's pre-Disney *Beauty and the Beast* and Francois Truffaut's *The Wild Child*. Finally, we'll turn our attention to cultural texts that depict encounters between human and not-human as occasions for renewal, including Silko's "yellow woman" stories and Linda Hogan's collection of poetry, *The Book of Medicines*. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

Introduction to Poetry Writing

ENGL 201 (.5 unit)
Staff

See first-semester course description.

Creative Nonfiction Workshop

ENGL 202 (.5 unit)
Staff

See first-semester course description.

Prosody and Poetics

ENGL 215 (.5 unit)
Clarvoe

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 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. **This course meets the “Approaches to Literary Study” requirement.**

Renaissance Poetry: Forty-two Ways to Read a Renaissance Poem

ENGL 232 (.5 unit)
Boeckeler

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. Enrollment limited for sophomores; permission of the instructor required for first-year students.

Literary Women: Nineteenth-Century British Literature

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 Bronte, Emily Bronte, 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.

Short Story Sequence

ENGL 264 (.5 unit)
Klein

Beginning with Sarah Orne Jewett’s slender volume of stories, *The Country of the Pointed Firs* (1896), the twentieth century has seen a proliferation of remarkable collections of short stories that are not just gatherings of stories but designed arrangements that make a whole greater than the sum of its 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 we will end with Isabel Allende’s *The Stories of Eva Luna*, Alice Munro’s *Open Secrets*, and Courtney Brkic’s *Stillness*. In between, we will explore the work of Raymond Carver and Tim O’Brien. 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. 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 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 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, 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.

Narrative Theory

ENGL 310 (.5 unit)
Matz

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 to 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. Prerequisite: permission of instructor. Enrollment limited. **This course meets the “Approaches to Literary Study” requirement.**

Land, Body, Place in Literature and Film

ENGL 313 (.5 unit)
McAdams

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 selections from Annie Proulx’s *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. Prerequisite: permission of instructor. Enrollment is limited.

Late Eighteenth-Century English Literature

ENGL 341 (.5 unit)
Laycock

In this course, we will concentrate on the literature and discourse of travel of the later eighteenth century. This is the period of the “grand tour,” resulting in the rise of tourism and the tourist industry. Writers were increasingly preoccupied 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 emulate in self-consciously “neoclassical” forms (represented in literature, architecture, landscape gardens), but travelers also ventured north—to Scandinavia, to the polar regions, to the Celtic fringes of Britain—hoping to find and observe people deemed to exist 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 examine the horror of travel in the eighteenth century by focusing on the slave trade—Africans being forced to travel in chains to the Caribbean and the New World. We will examine the narrative of a man with an interesting double perspective: Olaudah Equiano not only recounts his enforced transportation from Africa as a slave but also recounts his voyages to the North Pole as a free man. We will also study issues of perception—how travelers regarded and transformed

what they viewed. Many British travelers on the grand tour, after having traveled through the Alps en route to Italy, sought to find picturesque and sublime landscapes at home. They half perceived and half created these landscapes in the Lake District and in Wales. In addition to reading narratives of eighteenth-century tours, we will also study representations of the sublime and picturesque in landscape painting, landscape gardening, and theater design.

Readings will include James Boswell’s *London Journal* and his *Tour to the Hebrides with Samuel Johnson*, Johnson’s *Rasselas*, Voltaire’s *Candide*, Richard Brinsley Sheridan’s *School for Scandal*, Mary Wollstonecraft’s *Letters from Sweden*, Tobias Smollett’s *Humphry Clinker*, Olaudah Equiano’s *Interesting Narrative* and two Gothic novels—William Beckford’s *Vathek* and Mary Shelley’s *Frankenstein*. Prerequisite: permission of instructor. Enrollment limited.

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 newswriting. 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.

The Gilded AgeENGL 372 (.5 unit)
Smith

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. Prerequisite: permission of instructor. Enrollment limited.

Contemporary American PoetryENGL 385 (.5 unit)
Clarvoe

The young Robert Lowell, before he attended Kenyon, wrote to Ezra Pound, "If the twentieth century is to realize a great art comparable to that of Chaucer or Shakespeare, the foundation will have to be your poems." James Wright, some years later, wrote his Kenyon honors thesis on "The Will in the Thought and Art of Thomas Hardy." This course offers a sampling of contemporary American poets of the generation of Lowell and Wright, including Ashbery, Bishop, Gunn, Jarrell, Merrill, O'Hara, and Plath, with particular attention to their dynamic and widely-varying relationships with the traditions they inherited and transformed. Prerequisite: permission of instructor. Enrollment limited.

Introduction to English LinguisticsENGL 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 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 instructor. Enrollment limited.

James JoyceENGL 462 (.5 unit)
McMullen

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 post-modern 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. Prerequisite: permission of instructor. Enrollment limited.

Atwood and OndaatjeENGL 469 (.5 unit)
Laycock

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. Prerequisite: permission of instructor. Enrollment limited.

The Little Magazine in AmericaENGL 486 (.5 unit)
Lynn

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, which gives rise to interesting questions of the relationship between art and politics. Indeed, during the "glory years" of the 1940s and 50s, when a handful of literary journals such as *The Kenyon Review* and *The Partisan Review* held a greater cultural influence than before or since, KR's espousal of the New Criticism was explicitly devoid of politics (which was therefore necessarily a political stance), while the *Partisan* 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 compli-

cated 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. Prerequisite: permission of instructor. Enrollment limited.

Individual Study

ENGL 494 (.25 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.