

English

Humanities Division

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.

FACULTY

Kim McMullen, Chair, John Crowe Ransom Professor

Erika Boeckeler, Assistant Professor

James P. Carson, Associate Professor

Jennifer S. Clarvoe, Professor

Adele S. Davidson, Professor

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

Deborah Laycock, Associate Professor

Perry C. Lentz, Charles P. McIlvaine Professor

Sergei Lobanov-Rostovsky, Professor

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

Ellen Mankoff, Instructor

Theodore O. Mason Jr., Professor

Jesse E. Matz, Advisor to the President; Associate Professor

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

Judy R. Smith, Professor

Patricia Vigderman, Assistant Professor (first semester only)

EMERITUS FACULTY

Galbraith M. Crump, Professor Emeritus

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 1 unit of 100-level English.) First-year students who present the equivalent of 1 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. Students may register for a maximum of 1 unit of 100-level courses in English, and students may not go back to take a 100-level course after taking a 200-level course.

ENGL 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 descriptions 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. 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 descriptions 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. The .5 unit of coursework in "Approaches to Literary Study" may not also count toward the historical distribution requirement.
- To select at least three additional courses from among any of the department's offerings above the 100-level. Based on the individual curricular choices they have made within the major, students may 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 Nonfiction)
 2. One section of ENGL 300 (Advanced Fiction-Writing) or ENGL 301 (Advanced Poetry-Writing)

- To complete significant creative work in fulfillment of the Senior Exercise or for their honors project.

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

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

Admission to all creative writing courses, introductory and advanced, is based on the submission of a writing sample and permission of the instructor. ENGL 200 or 202 is a prerequisite for ENGL 300; ENGL 201 is a prerequisite for ENGL 301. Creative writing courses are not open to first-year students, but they are open to non-majors. 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 sittings, 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 the 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.

ENGLISH COURSES

ENGL 103. Introduction to Literary Study*Credit: .5 unit*

Each section of these first-year seminars approaches the study of literature through the exploration of a single theme in texts drawn from a variety of literary genres (tragedy, comedy, lyric poetry, epic, novel, short story, 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.

*Instructor: Staff***ENGL 104. Introduction to Literary Study***Credit: .5 unit*

Each section of these first-year seminars approaches the study of literature through the exploration of a single theme in texts drawn from a variety of literary genres (tragedy, comedy, lyric poetry, epic, novel, short story, 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.

*Instructor: Staff***ENGL 111Y. Introduction to Literature and Language***Credit: .5 unit*

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.

*Instructor: Staff***ENGL 112Y. Introduction to Literature and Language***Credit: .5 unit*

See description for ENGL 111Y.

*Instructor: Staff***ENGL 200. Introduction to Fiction Writing***Credit: .5 unit*

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

*Instructor: Kluge, staff***ENGL 201. Introduction to Poetry Writing***Credit: .5 unit*

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

*Instructor: Clarvoe, staff***ENGL 202. Creative Nonfiction Workshop***Credit: .5 unit*

Students in this workshop will write imaginative nonfiction in any of its traditional forms: memoirs, reflections, polemics, chronicles, idylls, lampoons, monographs, pamphlets, profiles, reviews, prefaces, sketches, remarks, complaints—anything but the traditional college essay. As in other writing workshops, attention in class will be

paid above all to the writing itself, word by word, sentence by sentence. Prerequisite: submission of writing sample and permission of the instructor. Check with the English department administrative assistant for submission deadlines.

Instructor: Staff

ENGL 203. Creative Writing Workshop

Credit: .5 unit

Prerequisites: submission of writing sample and permission of the instructor. Check with the English department administrative assistant for submission deadlines.

Instructor: Staff

ENGL 210. Proper Ladies and Women Writers

Credit: .5 unit

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

Instructor: Heidt

ENGL 211. Autobiographical Theory and Practice

Credit: .5 unit

When writers undertake autobiographical projects, they create selves—past, lived selves; present, writing selves; and future, readable selves. But these acts of self-creation are not performed by entirely self-made men and women. Autobiographical writing allows us to study the complicated cultural and personal dynamics of self-making, as individual authors define (and show themselves to have

been defined by) their socio-historical circumstances. How do writers confront or capitalize on such intersections of the personal and the historical, of the private and the public? How and why do autobiographers translate life experiences into writing? How do they grapple with elements of experience that are difficult or impossible to represent in language? Is truth necessary to—or even possible in—autobiographical writing? How have writers’ gendered, sexualized, classed, raced, or geographically located identities shaped the possibilities and purposes of autobiographical narrative? How have technological developments (such as the industrialization of print, the rise of photography and home video, or the development of blogging) changed autobiographical production? And where is the line between autobiography and biography? In this survey of classic and experimental autobiographical texts, as well as of major developments in auto/biographical theory, we will consider broad questions of identity, time and memory, and narrative through close attention to specific works’ subjects, structures, and histories. Authors will include Augustine, Thomas De Quincey, Harriet Jacobs, Gertrude Stein, Virginia Woolf, Vladimir Nabokov, Malcolm X, Maxine Hong Kingston, and Art Spiegelman, among others. Students will write two essays and several reading response papers, and will lead one class discussion.

Instructor: Heidt

ENGL 212. Introduction to Literary Theory

Credit: .5 unit

What gives a literary text its meaning? Does a text simply contain meaning, or is that meaning shaped by social contexts, history, even the act of reading itself? Literary theory attempts to answer these questions by examining the ways in which we interpret the texts we read. This course will introduce students to some of the most important movements in literary theory over the last century, using case studies of Shakespeare’s *The Tempest*, Mary Shelley’s *Frankenstein*, and poetry by Elizabeth Bishop and William Wordsworth. This course 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.

Instructor: Lobanov-Rostovsky

ENGL 215. Prosody and Poetics

Credit: .5 unit

This course introduces students to the fundamentals of prosody and poetics. “Ecstasy affords the occasion” for poetry, Marianne Moore wrote, “and expediency determines the form.” We will read poems from a broad range of historical periods in a range of forms (sapphics, syllabics, sonnets, sestinas, etc.), as well as statements by poets, critics, and theorists about the aims and effects of poetic form. In addition to a series of short critical analyses of poetry, students will practice writing in the forms studied. This course 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.

Instructor: Clarvoe

ENGL 216. Theory of Comedy

Credit: .5 unit

This course will introduce students to a range of critical methods, interpretive strategies, and approaches to literature as we explore connections among theories of comedy and comic texts. Jokes, puns, and the language of comedy; the carnivalesque; the role of laughter; the relation of comedy to aggression and violence; the depiction of gender; the comedy of manners; utopian social impulses; and the cultural work of comedy: these issues will shape our attempt to explore traditional and contemporary definitions of the genre. Authors to be studied include Shakespeare, Austen, Wilde, Shaw, O’Connor, Woody Allen, and David Sedaris. This course 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.

Instructor: Davidson

ENGL 219. Film as Text

Credit: .5 unit

In this course we will discuss film using methods similar to those used in the analysis of literary texts. The purpose will be to examine the “language” of film and to explore film history and theory. The class will acquire a working use of film terms and basic understanding of both narrative structure and formal elements. We will look at how Hollywood has shaped and reshaped melodrama as well as at nonmelodramatic cinema, including films from other countries. In addition to regular classes, weekly evening film screenings will be held and are mandatory. This course may be counted as credit for the major by students in English or in the Department of Dance and Drama. This course 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.

Instructor: Vigderman

ENGL 220. Studies in Shakespeare

Credit: .5 unit

An introduction to the major plays, this course emphasizes questions of language and modes of reading as the entryway into key themes and topics (e.g., gender, identity, kin/g/ship, desire) within the Shakespearean corpus. An initial in-depth study of a single play will enable us to acquire a base knowledge of rhetorical strategies, considerations of performance, and thematic development that we will subsequently apply to our readings of other plays. Assignments reinforce reading strategies and 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.

Instructor: Staff

ENGL 224. Chaucer: Canterbury Tales

Credit: .5 unit

Chaucer’s final great work (profound, moving, sometimes disturbing, often hilarious) can be considered both a medieval anthology and a framed, self-referential narrative anticipating modern forms and modern questions. Reading in Middle English, and exploring the social and historical contexts of Chaucer’s fictions, we will pay special attention to Chaucer’s preoccupations with the questions of experience and authority, the literary representation of women, the power of art, and the status of literature itself. This course 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.

Instructor: Mankoff

ENGL 231. Elizabethan Age

Credit: .5 unit

This course examines the profound cultural matrix that shaped the golden age of English literature. The course will focus on nondramatic poetry, especially that of Sidney, Shakespeare, and Spenser, with attention to the development of the Renaissance lyric and the Renaissance conception of the vocation of poet. The sonnet will be studied extensively in relation to gender and love relations, and to the cult of the individual. We will also examine the origins of Elizabethan drama and the relation of emblem, allegory, and spectacle to Elizabethan drama and epic. How does Elizabethan literature represent, celebrate, and critique the power relations found in Renaissance social institutions? Using contemporary critical and cultural theory, we will analyze the roots of Elizabethan nationalism, the emergence of London as a central literary milieu, and the iconic dominance of Queen Elizabeth in the literary and cultural landscape of the late sixteenth century. Students who have taken another course under this number may receive credit for this. This course 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.

Instructor: Staff

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

Credit: .5 unit

This study of the Renaissance poem opens up a delicate world of intensely structured language. We will develop strategies of micro- and macro-reading for understanding how sparks of meaning lattice across a poem to create a whole effect: we will see how a single letter can change everything, how much a single word can do, a single line, a stanza within a poem, an entire sonnet within a series of sonnets. We will explore ways poems draw us into their

worlds by transforming us into the “I” of the lyric speaker, by articulating our own emotions in a beautiful and intricate arrangement of words designed to amplify or soothe. In the light of early modern poetic studies as well as contemporary methodologies (e.g. George Puttenham, Roman Jakobson), this course examines the major Renaissance poetic movements and poetics of the sixteenth and early seventeenth centuries, including the works of sonneteers, popular ballad writers, the Cavalier Poets, the Metaphysical Poets, and others. Enrollment limited for sophomores; permission of the instructor required for first-year students.

Instructor: Boeckeler

ENGL 240. Early Eighteenth-Century Literature

Credit: .5 unit

We will begin this course by spending several weeks on Jonathan Swift’s *Gulliver’s Travels* (examining in passing another work of the eighteenth century inspired by *Gulliver’s Travels*, *The Adventures of Baron Munchausen*). Satire is one of the predominant forms of the eighteenth century and finds its grotesque complement in the graphic arts. We will study various examples of visual satire—notably the “progress” narratives of William Hogarth. We will examine the emergence of the novel in this period, focussing on its multi-generic character. We will explore the overlapping of categories—history and fiction, travel and novel, news and novels, philosophy and fiction—in works such as Jonathan Swift’s *Gulliver’s Travels*, Lady Mary Wortley Montagu’s epistolary account of her travels to Turkey, Eliza Haywood’s spy/masquerade novel *Fantomina*, and Susanna Centlivre’s play about metamorphosis, *A Bold Stroke for a Wife*. Periodical literature first appears in the long eighteenth century. We will explore the phenomenon of spectatorship in this period in relation to the institution of the masquerade, the science and philosophy of empiricism, and the rise of the penitentiary and systems of surveillance. Set in the London prison of Newgate is one of the most unusual satires of the eighteenth century—a ballad opera complete with highwaymen, thief-takers, and prostitutes (*Gay’s Beggar’s Opera*, the inspiration for Brecht’s *Threepenny Opera*). We thus return to Swift (Gay wrote his ballad opera following a suggestion from his friend), but we are never far from Monty Python’s *Flying Circus*.

Instructor: Laycock

ENGL 243. Satire, Sensibility, and Enlightenment

Credit: .5 unit

This course presents a survey of eighteenth-century literature from Jonathan Swift to such writers of the 1790s and early nineteenth century as Mary Wollstonecraft, Olaudah Equiano, and Maria Edgeworth. Early eighteenth-century literature is dominated by satirical works that ostensibly aim at reform through ridicule, even while the great satirists doubt that such an aim can be achieved. Beginning in mid century, the literary movement of sentimentalism and sensibility rejects the satirical impulse and embraces sympathy, immediacy, and the “man of feeling.” Throughout the period—indeed already satirized by Swift and Pope—

Enlightenment ideals are explored and debated in a new public sphere. These ideals include progress, secularism, universal rights, the systematization of knowledge, and the growth of liberty through print and education. Through an examination of works in a variety of literary genres (prose and verse satire, periodical essay, novel, tragedy, comedy, descriptive and lyric poetry, and travel writing), the course will introduce students to such authors as Alexander Pope, Joseph Addison, Richard Steele, Samuel Johnson, Oliver Goldsmith, Edmund Burke, and Thomas Gray. Enrollment limited for sophomores. Permission of instructor required for first year students.

Instructor: Carson

ENGL 251. Studies in Romanticism

Credit: .5 unit

This course will focus on the lyric poetry of the Romantic period, from William Cowper to John Keats. We shall also consider criticism, autobiographical writing, essays, and novels by William Wordsworth, Dorothy Wordsworth, Samuel Taylor Coleridge, William Hazlitt, Percy Bysshe Shelley, Mary Wollstonecraft Shelley, and Keats. In this course, we shall investigate two central claims: first, that Romantic poetry is not simply nature poetry but rather philosophical poetry about the interrelationship between natural objects and the human subject; and, secondly, that Romanticism develops a notion of aesthetic autonomy out of very specific political and historical engagements. This course 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.

Instructor: Carson

ENGL 254. Literary Women: Nineteenth Century British Literature

Credit: .5 unit

“What art’s for a woman?” asks Elizabeth Barrett Browning. Her question was echoed by many other writers throughout the nineteenth century, nonetheless—or all the more—a great age for literary women. This course will introduce major writers of the Romantic and Victorian periods, exploring the relationships between their lives and works, and examining issues such as women as readers; the education of women; the changing roles of women in the home, in the workplace, and in the community; the growth of the reading public; and the gendering of authorship. We will consider relations between genres as we read fiction (“Gothic” and “realistic” novels), poetry, letters, journals, biography, autobiography, and essays on education, travel, literature, and politics. Authors will include Mary Wollstonecraft, Maria Edgeworth, Dorothy Wordsworth, Jane Austen, Mary Shelley, Charlotte Bronte, Emily Bronte, Elizabeth Gaskell, Elizabeth Barrett Browning, Florence Nightingale, George Eliot, and Christina Rossetti. This course 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.

Instructor: Mankoff

ENGL 260. Modernism*Credit: .5 unit*

“Modernism” refers to art that aimed to break with the past and create innovative new forms of expression. The Modernists, writing between 1890 and 1939, tried in various ways to make literature newly responsive to the movements of a rapidly changing modern world. Alienated by the upheavals of modernity, or inspired by modern discoveries and developments in psychology, technology, and world culture, Modernist literature reflects new horrors and traces new modes of insight. Experimental, often difficult and shocking, Modernist literature pushes language to its limits and tests the boundaries of art and perception. This course studies the nature and development of Modernist literature, reading key texts in the context of the theoretical doctrines and cultural movements that helped to produce them. The key texts include poetry and fiction by T. S. Eliot, Virginia Woolf, James Joyce, Nella Larsen, Marianne Moore, Langston Hughes, William Faulkner, and Ezra Pound. The secondary material includes essays, paintings, and manifestoes produced at the moment of Modernism, as well as later criticism that will help explain what Modernism was all about. This course 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.

*Instructor: Matz***ENGL 264. Short Story Sequence***Credit: .5 unit*

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

*Instructor: Klein***ENGL 265. Postcolonial Modernities: South Asia and the Middle East***Credit: .5 unit*

This course deals primarily with colonial and postcolonial representations of the Indian subcontinent and the Middle East in film and literature. Both South Asia and the

Middle East emerge today as contested sites of modernity precisely because of their encounters with colonialism. Our comparative examination of the manner in which South Asia and the Arab world are represented in word and image will focus closely on this legacy of the colonial encounter. Contemporary cultures in these regions have a particularly conflicted relationship to the West because they are both products of and resistant to the realities of imperial domination. At the same time, the mega-narrative of Western modernity and development hinges on continuing to efface the autonomy of its former colonies. To understand the dynamics of these global power relations, we will critically engage with issues such as: violence and terrorism, desire and sexuality, hybridity and authenticity, urban and rural class situations, production and consumption, and cosmopolitanism and nationalism. Our goal will be to discern and critique the complex historical, social, and political processes that reproduce Empire and understand the terms under which it can be resisted. Along the way, we will read major works of fiction about South Asia (by such authors as Sidhwa, Roy, Selvadurai, Kureishi), and the Middle East (Salih, Soueif, El Sadaawi, Kanafani) watch films representing the concerns of these regions (*Fire*, *Wedding in Galilee*, *Dirty Pretty Things*), and analyze critical terrain outlined by theorists such as Edward Said, Chandra Mohanty, Frantz Fanon, and others.

*Instructor: Staff***ENGL 270. American Fiction***Credit: .5 unit*

This class serves as an introduction to U.S. literary history since before the colonial period through the Civil War. We consider how the literature became “American” at the same time as the nation struggled to transform itself from a disparate collection of diverse and conflicting nationalities, regions, languages, ethnicities, cultures, races, and belief systems into a seemingly homogeneous “American” nation. We read oral literature, novels, poems, sermons, and essays that span more than 300 years and include literature by American Indians, Latin Americans, African-Americans, and writers whose works reflected major literary movements of their time, such as Puritanism, the Enlightenment, Romanticism, Gothicism, and Transcendentalism. This course 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.

*Instructor: Garcia, Smith***ENGL 271. Confidence Game in America***Credit: .5 unit*

A confidence man is not necessarily a crook; he is simply someone in the business of creating belief. Abraham Lincoln, rallying the nation to the Union cause, was a confidence man in the good sense; P. T. Barnum, charging people to see his “Fejee Mermaid,” was a con man of the shadier sort. But how exactly do we tell the difference between the two? More broadly, how does the story

someone tells, and the way that it is told, lead us to believe or to disbelieve? This course will focus on eighteenth- and nineteenth-century writers who both shaped and disturbed American confidence: Benjamin Franklin, Ralph Waldo Emerson, P.T. Barnum, Herman Melville, Henry D. Thoreau, Edgar Allen Poe, and Mark Twain. The term “confidence man” was invented in the United States. It is apt then that we read our own tradition, asking as we go: What is the American story? 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.

Instructor: Hyde

ENGL 280. American Literary Modernism

Credit: .5 unit

Modernist literature was written under the injunction to “make it new.” Our discussion will focus on how American modernist writers made it new, and what “it” was, in each case, that they made. We will pay particular attention to the problematics of gender and sexuality and to the permeability of gender boundaries that produced such figures as Djuna Barnes’s Dr. O’Connor, T.S. Eliot’s Tiresias, and Ernest Hemingway’s Jake Barnes. In addition to these three writers, we will read selections from Stein, Faulkner, Hughes, Williams, and Larsen, among others. This course 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.

Instructor: McMullen

ENGL 281. Fictions in Black

Credit: .5 unit

What are the many ways in which African-American authors have approached the challenge of capturing human experience in narrative? In order to answer this question, this course considers African-American fiction since the middle of the nineteenth century. We will focus on literary works that tend not to receive the attention they ought to have. In doing so, we will deepen our knowledge of the African-American literary tradition as well as cultivate our recognition of that tradition’s variety. Authors to be considered will include William Wells Brown, Jessie Fauset, William Attaway, Zora Neale Hurston, Dorothy West, and Charles Johnson, among others. Some knowledge of African-American history (literary, historical, and general) or other related fields is helpful, though certainly not necessary. The 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.

Instructor: Mason

ENGL 283. Introduction to Native American Literature

Credit: .5 unit

This course will survey literature written by Native American authors, with an emphasis on novels, autobiography, and poetry of the twentieth century. We will take an interdisciplinary approach, locating these texts and authors within their appropriate historical and cultural contexts and focusing on issues of identity, sovereignty, and community. Authors studied will include D’Arcy McNickle, Leslie Marmon Silko, Louise Erdrich, Carter Revard, Linda Hogan, Joy Harjo, Betty Bell, and others. This course is open only to sophomores and first-year students with Advanced Placement credit. Prerequisite: permission of instructor.

Instructor: McAdams

ENGL 288. Introduction to African-American Literature

Credit: .5 unit

This course introduces students to the literature written by African-Americans between 1845 and 1940. Rather than approach this material as a survey would, this course focuses instead more narrowly on central texts indispensable to any further study of African-American literature. Our goal will be to engage a limited number of texts and authors, but to do so in a deeper and more detailed fashion than a survey course would allow. Writers to be covered include, but are not limited to, Frederick Douglass, Harriet Jacobs, Charles 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.

Instructor: Mason

ENGL 289. American Novel, 1950-Present

Credit: .5 unit

This course involves close examination of ten American novels written after World War II. Consideration will be given to styles and methods: the authorial choices that make the novels what they are. Beyond this, however, we’ll examine these novels as comments on American life. The reading list may be organized around a specific theme—politics, ethnic experience, sport, small-town life—or a combination of themes. In any case, the study of authors whose place in or out of the canon has not yet been determined should give the class an opportunity for intelligent, critical reading. The 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.

Instructor: Kluge

ENGL 300. Advanced Fiction Writing*Credit: .5 unit*

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

*Instructor: Lynn, Staff***ENGL 301. Advanced Poetry Writing***Credit: .5 unit*

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

*Instructor: McAdams, staff***ENGL 310. Narrative Theory***Credit: .5 unit*

Why do we tell stories—and why do we do it the way we do? What psychological desires do our narratives express? How do they help us to generate our collective cultures, to frame our individual lives, to recreate the past, and to imagine the future? What political dictates do our narratives obey, and how do they constitute political resistance? What are the different genres of narrative, and what elements define them? This course asks these and other such questions in order to study the nature, purpose, and effects

of narrative, from a range of theoretical perspectives. We will study the history of the English novel (its development out of spiritual autobiographies, news sheets, and capitalist individualism), the categories of "narratology" (the formal study of narrative), the politics of narrative according to Marxists, feminists, neo-Victorians, and New Historicists, the psychology of narrative (according to the Freudians, behavioral therapists, cognitive scientists), and the structure of narrative as described in schools of criticism from formalism, 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.

*Instructor: Matz***ENGL 311. Time and Narrative***Credit: .5 unit*

Long ago, in answer to the question, "What is time?" St. Augustine wrote: "If no one asks me, I know; but when someone does I do not." Time continues to be hard to define or explain. But where philosophy and physics fail, some say, narrative succeeds: Narrative literature, as the creative record of history, or the form for personal recollection, or the way to trace the succession of moments in an ordinary day, may be the cultural form through which we truly understand the meaning of time. This course aims to test this theory, primarily in two ways. We will read narrative fiction that experiments with the representation of time, to see (1) what such fiction has to say about time, and (2) how the problem of time determines the forms, styles, and techniques of narrative fiction. Primary texts will include novels and stories by Charles Dickens, Leo Tolstoy, Virginia Woolf, William Faulkner, Gabriel Garcia Marquez, Martin Amis, Susan Minot, Rick Moody, and T. C. Boyle. Secondary reading will include philosophical treatments of time, literary-critical accounts of the way time and narrative influence each other, and cultural histories of time's changing meanings. Prerequisite: permission of instructor.

*Instructor: Matz***ENGL 312. Postmodern Narrative***Credit: .5 unit*

Through discussion and occasional lecture, this course will examine some of the strategies and concerns of postmodern narrative: the critique of representation and a consequent focus on fictionality, textuality, intertextuality, and the act of reading; subversion of "master narratives" and the release of multiplicity and indeterminacy; preoccupation with the discursive construction of the human subject and the interrelationship of language, knowledge, power; and the interpenetration of history and fiction, theory and literature, "high" art and mass culture. We shall consider such writers as Italo Calvino, Angela Carter, J.M. Coetzee, Maxine Hong Kingston, Vladimir Nabokov, Manuel Puig, Ishmael Reed, Salman Rushdie, and Jeanette Winterson.

We shall also engage various theorists and critics of the postmodern (Barthes, Lyotard, Jameson, Eagleton). Prerequisite: permission of instructor.

Instructor: McMullen

ENGL 313. Land, Body, Place in Literature and Film

Credit: .5 unit

In Esselen/Chumash writer Deborah Miranda's wildly original love poem "I Dreamt Your True Name," the land longs for the aboriginal body that has been driven away. We are accustomed, in exploring the literature of place, to consider the ways writers mourn for the places they have left behind, whether by choice or by force. But the inverse—that the land might grieve for us—is a startling notion. In this course, we will explore texts that foreground essential connections between land and body, focusing on writers outside the Western canon. Important concerns in the class will include historical and culturally constructed connections between gender and nature, environmental racism, and the erotics of landscape. While our course readings will cover great distances, from South Africa, New Zealand, and India to Alaska and the Southwest, students will also be expected, through independent projects, to attend to the local. Primary texts will likely include three films.

Instructor: McAdams

ENGL 317. Poetry and the Visual Arts

Credit: .5 unit

From Homer's description of the shield of Achilles in the *Iliad*, to Keats' great "Ode on a Grecian Urn," to John Ashbery's meditation on Parmigianino's painting in "Self-Portrait in a Convex Mirror," poets have attempted to capture works of visual art in words. This course will consider examples from the ekphrastic tradition, as well as a range of theories of ekphrasis. We will explore the various ways that such poems offer, as the root meaning of ekphrasis indicates, a "speaking out" or a "telling in full" of what is silent in a painting, sketch, or sculpture. The fascination with ekphrasis should also suggest, however, ways that visual art evokes more than the merely visible, as great poetry evokes that which is beyond words. How does a picture tell a story? How many stories can one picture tell? In many ways, poetry condenses stories into images, or encapsulates stories in vivid imagistic flashes. Why is imagery so central to poetry, and what are the contradictions of a mediated, verbal art so delighted to celebrate scenes we cannot see? We will also consider cases of "notional ekphrasis"—poems that conjure up works of visual art that exist nowhere else but in those poems—such as the tapestries of Arachne and Minerva in Ovid's *Metmorphoses*. And we will consider poems about maps, gravestones, architecture, and poems responding to photographs and movies.

Fulfills the English department requirement in approaches to literary study.

Instructor: Clarvoe

ENGL 319. Hardboiled Crime Fiction and Film Noir

Credit: .5 unit

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

Instructor: Lobanov-Rostovsky

ENGL 320. Shakespeare

Credit: .5 unit

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.

Instructor: Staff

ENGL 321. Shakespeare on Film

Credit: .5 unit

From the earliest silent films to *Hamlet* (2000), this course will consider how cinema interprets, mediates, and reshapes the Shakespearean text. Class discussion will combine textual and cinematic analysis to help us understand how each film adapts Shakespeare's characters, themes, and imagery as it brings the play to the screen. Assignments will include two mandatory film showings each week, and students will be required to read the plays. While there is no formal prerequisite for this course, some knowledge of film theory and terms will be helpful; enrollment preference will be given to students who have taken DRAM 218 (Introduction to Film) or ENGL 219 (Film as Text). Prerequisite: permission of instructor.

Instructor: Lobanov-Rostovsky

ENGL 322. History of the English Language

Credit: .5 unit

This course treats the history of English from Anglo-Saxon through the Renaissance in English literature to the era of Samuel Johnson and the creation of his great dictionary.

The first half of the course provides an introduction to both Anglo-Saxon and Middle English language and literature. Students acquire sufficient grasp to read the citations in the *Oxford English Dictionary* from the medieval period. In Anglo-Saxon, the study focuses on short texts including poetry, Riddles, and varieties of prose. In Middle English and Early Modern English, the array of texts is broader and includes the Renaissance sonnet tradition, family correspondence, and miscellaneous prose. Particular attention is given to the emergence of differentiated styles, dialects, and discourses” in the seventeenth and eighteenth centuries, and to the early stages of English language study following models of philology created to treat Latin and Greek. Prerequisite: permission of instructor.”

Instructor: Klein

ENGL 324. Epic To Romance

Credit: .5 unit

Primary readings in this course present the tradition of heroic narrative from *Beowulf* to *Le Morte D'Arthur*. In the last third of the semester, we will explore the meaning of this tradition in the context of the world of heroic narrative from *Gilgamesh* to Clint Eastwood, depending upon the interests and knowledge of class members. Prerequisite: permission of instructor.

Instructor: Klein

ENGL 325. Chaucer

Credit: .5 unit

With a focus on major works—*Troilus and Criseyde*, *The House of Fame*, *The Legend of Good Women*, and *The Canterbury Tales*—we will consider Chaucer in the context of medieval literature and as a writer who anticipates modern questions of gender and authority. Reading in Middle English, and exploring the social and historical contexts of Chaucer’s fictions, we will pay special attention to Chaucer’s preoccupations with the experience of reading, the revisioning of romance, the metamorphosis and translation of texts, and the status of the book itself. Prerequisite: permission of instructor.

Instructor: Mankoff

ENGL 331. The Reformation and Literature: Dogma and Dissent

Credit: .5 unit

The Reformation deeply influenced the literary development of England and transformed the religious, intellectual, and cultural worlds of the sixteenth and seventeenth centuries. The long process of Reformation, shaped by late-medieval piety, the Renaissance, Continental activists, and popular religion, illustrates both religious continuities and discontinuities in the works of poets and prelates, prayer books and propaganda, sermons and exorcisms, bibles and broadsheets. This interdisciplinary course will focus on a range of English literary texts, from the humanists under early Tudor monarchs to the flowering of Renaissance writers in the Elizabethan and Stuart eras, in the context of religious history, poetry, drama, prose, and iconography.

Writers and reformers, such as More, Erasmus, Cranmer, Shakespeare, Marlowe, Southwell, Herbert, and Donne, will be examined. This course is cross-listed as RLST 331. Prerequisite: permission of the instructor(s).

Instructor: Davidson, Rhodes (religious studies)

ENGL 336. Seventeenth Century Poetry

Credit: .5 unit

This course will examine the poetry of England’s most radical age, a period of revolution, religious dissent, and the birth of modern science, of apocalyptic visions and utopian dreams. We will consider how these changing ideas about politics, religion, science, and sex shaped the poems of John Donne, Aemilia Lanyer, Ben Jonson, George Herbert, Katherine Philips, John Milton, Henry Vaughan, Andrew Marvell, and others. Prerequisite: permission of instructor.

Instructor: Lobanov-Rostovsky

ENGL 339. The Restoration on Stage and Screen

Credit: .5 unit

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

Instructor: Laycock

ENGL 341. Late Eighteenth-Century English Literature

Credit: .5 unit

In this course, we will concentrate on the literature and discourse of travel in the later eighteenth century. This is the period of the “grand tour,” the rise of tourism and the tourist industry, and the increasing preoccupation of writers with the issue of cultural identity—are human

beings everywhere (“from China to Peru”) the same or are there important essential or cultural differences between them? Is there such a thing as national identity and, if so, what attempts can be made to preserve or construct that national identity? What are the relationships of so called “civilized” cultures to “primitive” or undeveloped ones? Many travelers in the eighteenth century embarked on the grand tour to Italy, to examine the origins of a culture the English sought to reconstruct in self-consciously “neoclassical” forms, but travelers also ventured north—to Scandinavia, to the polar regions, to the Celtic fringes of Britain—hoping to find and observe people existing in a state of nature. We will examine how various writers use travel as a “vehicle” to explore such larger issues as the history of human society and notions of progress. We will also study issues of perception—how travelers regarded and transformed what they viewed. In addition to reading eighteenth-century tour guides, we will study representations of the sublime and picturesque in landscape painting, landscape gardening, and theater design. We will also examine the horror of travel in the eighteenth century by examining narratives of the slave trade.

Instructor: Laycock

ENGL 342. Eighteenth-Century Novel

Credit: .5 unit

This course aims to define the novel, to trace the causes of its rise in eighteenth-century England, to study some great and various examples of the 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.

Instructor: Carson

ENGL 351. The Romantic Period

Credit: .5 unit

This course will explore some of the complexities and contradictions in the literature of the Romantic period. A period that came to be identified with the work of six male poets in two generations (Blake, Wordsworth, and Coleridge; Byron, Shelley, and Keats) is also the period in which the English novel achieves considerable subtlety and broad cultural influence. In addition to the poets, then, the course will include 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 Romanticism. Prerequisite: permission of instructor.

Instructor: Carson

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

Credit: .5 unit

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

Instructor: Heidt

ENGL 356. Victorian Poetry and Poetics

Credit: .5 unit

This course will serve as a wide-ranging exploration of Victorian poetic culture. Our primary focus will be Victorian poetry in all its forms—including lyric, ballad, elegy, narrative, and epic—and its staggering range of subjects sacred and profane: love, grief, social injustice, doubt, sadomasochism, religious devotion, pet dogs, travel, madness, and poetry itself (among many others). We will read works by Tennyson, the Brownings, the Brontës, the Rossettis, Arnold, Clough, Hopkins, Swinburne, and Hardy, examining the formal and topical conventions and innovations of their verse. We will also examine mechanisms of fame and obscurity as they shaped these (and other) poets’ careers, and we will discuss a number of women poets whose critical and canonical fortunes have risen in recent

years, including the dramatic monologist Augusta Webster and the duo who wrote as Michael Field. We will consider the relationship of poetry to other arts (especially painting) and literary forms (such as the novel); we will also discuss the role anthologies, periodicals, reviews, and the development of English literature as an academic discipline played in the circulation and consumption of poetic works throughout the nineteenth century. Students will write two formal essays and several three-to-four-page poetry explications and will also perform at least one poem during class. Prerequisite: permission of instructor.

Instructor: Heidt

ENGL 357. Victorian World

Credit: .5 unit

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

Instructor: Heidt

ENGL 362. Twentieth-Century Irish Literature

Credit: .5 unit

Henry V's resident stage-Irishman, MacMorris, poses the pressing postcolonial question “What ish my nation?”—a concern that grows urgent for Irish writers at the beginning of the twentieth century. This course will examine the mutually informing emergence of an independent Irish state and a modern Irish literature, and will analyze the evolution of postcolonial Irish culture. Focusing on texts from the “Celtic Revival,” the 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.

Instructor: McMullen

ENGL 364. The Modern Short Story

Credit: .5 unit

This course is a survey of the modern short story in English, with emphasis upon stories written by Americans beginning with Hawthorne and ending with Oates and Updike, a historical line of what has traditionally been called “The Major Writers of Short Fiction.” The dominant mode of classroom activity will be lecture with opportunity for comment, question, and challenge. Student writing will include short essays in formal analysis, text-centered reading examinations, and one longer essay in the genre of “analytical appreciation” (Henry James’s phrase). The critical approach of the lectures and the writing assignments is based upon the informal critical writings of the short story writers themselves, particularly Henry James, Eudora Welty, and Flannery O’Connor. All students (including non-majors) interested in the art of short fiction are welcome. Prerequisite: permission of instructor.

Instructor: Klein

ENGL 365. The Modern Novel

Credit: .5 unit

For at least 100 years now, novelists have experimented with ways to make fiction “modern”, to make it better able to reflect and resist the perils and pleasures of modernity. This course explores the ways they have done so, tracing the evolution of the modern novel from its origins in the realist fiction of the nineteenth century to its contemporary incarnations. Authors will include Thomas Hardy, Joseph Conrad, Virginia Woolf, William Faulkner, Willa Cather, Zora Neale Hurston, Anthony Burgess, and V. S. Naipaul. Prerequisite: permission of instructor.

instructor: Matz

ENGL 369. Canadian Literature and Culture

Credit: .5 unit

In this course we will examine works of modern authors from English- and French-speaking (in translation) Canada, as well as works by native Canadian writers, some of whom choose to write in either of the two “official” languages. We will consider issues of national identity both within an officially bilingual, multicultural Canada, and within a North American context—Canadians defining themselves in relation to a powerful neighbor to the south. We will thus begin by focusing on Canadian writers, 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. We will concentrate on writers (Margaret Atwood, Michael Ondaatje, Alice Munro, Gabrielle Roy, Leonard Cohen) who have very self-consciously, and from very different perspectives, contributed to the task of defining what constitutes Canadian culture, the Canadian multicultural “mosaic.” Some of Canada’s most renowned poets are also musicians. We will also hear from them. And, as some of Canada’s strongest representations of cultural difference have appeared in the form of films sponsored by the National Film Board of Canada and Telefilm Canada, we will view and study some of these in relation to the literary works we will be reading.

Instructor: Laycock

ENGL 372. The Gilded Age

Credit: .5 unit

This will be a study of American literature and culture from the Civil War to World War I, an era marked by American expansion, industrialization, and the birth of modernism. Authors considered include James, Wharton, Cather, and Crane. Prerequisite: permission of instructor.

Instructor: Smith

ENGL 378. Race in the Nineteenth-Century Literary Imagination

Credit: .5 unit

This course will consider the role played by the concept of “race” in the development of nineteenth-century American literature. Specifically, we will concern ourselves with how “whiteness,” “blackness,” and “Indianness” become constructed as important categories and as literary “figures” in the developing literary production of the period. Readings will include Puritan histories and narratives, as well as works by Wheatley, Jefferson, Cooper, Melville, Twain, Cable, and Du Bois, among others. Prerequisite: permission of instructor.

Instructor: Mason

ENGL 379Y. American Literature

Credit: .5 unit

The course entails close critical study of some major writers and traditions in American literature. The first part of the course concentrates on writers up to the mid-nineteenth century, the second on writers from Whitman to the early modern period.

Instructor: Lentz

ENGL 380Y. American Literature

Credit: .5 unit

See description for ENGL 379Y.

Instructor: Lentz

ENGL 382. The Jazz Age

Credit: .5 unit

We will study in its cultural contexts the remarkable literature that emerges from the so-called Jazz Age or Roaring Twenties, an era framed by the ending of World War

I and the beginning of the Great Depression. We will pay particular attention to the ways in which authors of narrative and lyric sought a form to capture their transformed visions of what might be called their modern American selves. As we do so, we will also be discussing the parallel developments in other artistic disciplines, including music, fashion photography, and painting. We will read widely, including works by Fitzgerald, Hemingway, Stein, Eliot, Dreiser, Cather, Larsen, Faulkner, and Dos Passos. Prerequisite: permission of instructor.

Instructor: Smith

ENGL 387. Five Modern American Poets

Credit: .5 unit

“I, too, dislike it,” wrote Marianne Moore provocatively, in her poem, “Poetry.” “Reading it, however, with a perfect contempt for it, one discovers in it, after all, a place for the genuine.” We must understand Moore’s “perfect contempt,” here, as that kind of love that refuses to be uncritical. American poets of the early twentieth century were acutely critical readers—of the traditions they had inherited, and of the difficult, exhilarating new work they were creating themselves. This course will focus on five poets—Ezra Pound, William Carlos Williams, Marianne Moore, Wallace Stevens, and Robert Frost—with a special attention to their reading of traditions, and additional consideration of the ways in which some contemporary American poets now read and transform the traditions of the Moderns. Prerequisite: permission of instructor.

Instructor: Clarvoe

ENGL 388. African-American Literature, 1945-1980: From Ellison to Black Feminism

Credit: .5 unit

This course seeks to explore the crucial issues generated by 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.

Instructor: Mason

ENGL 390. Introduction to English Linguistics

Credit: .5 unit

This course begins the study of the history of the English language with the eighteenth century. The iconic moment in that history was Samuel Johnson’s project for a dictionary that would “ascertain” the language and control its multifarious diversity. The following century saw the wholesale application of the methods of classical philology to the study of English and the discovery of processes

of language change that led in turn to the discovery of the Indo-European family of languages. The last century and a half has created the modern, complex, and many-sided discipline of contemporary linguistics. This course will focus on “modern English” and explore the relationship between the project of defining an authoritative standard and the project of creating an accurate description of language practice. The course will explore major topics within the field of linguistics, focused on the internal structures of all languages as those have been developed for the the English language: phonology, semantics and morphology, and grammar and syntax. The major specific emphases will be semantics and the structure of the English sentence. Prerequisite: permission of the instructor.

Instructor: Klein

ENGL 413. Panoramic Novel

Credit: .5 unit

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

Instructor: Heidt

ENGL 419. Hard-Boiled Crime Fiction and Film Noir

Credit: .5 unit

From *The Maltese Falcon* to *Pulp Fiction*, the hard-boiled crime novel and film noir have explored the dark side of the American Dream. This course will examine the cultural history of “noir” style, and its influence on the literature and film of postwar America. Readings will begin with classic texts by such authors as Raymond Chandler, Dashiell Hammett, James. Cain, and Jim Thompson, then

examine the influence of noir style on such “literary” texts as Faulkner’s *Sanctuary*, Wright’s *Native Son*, Warren’s *All the King’s Men*, Capote’s *In Cold Blood*, and DeLillo’s *Libra*. By doing so, the course will explore such issues as the relationship between popular and high culture, the politics of literary and cinematic style, the role of the femme fatale in recent gender theory, and the cultural history of the anti-hero as both a commercial product in American popular culture and an expression of literary dissent. The course includes a mandatory film series, tracking the development of film noir as a cinematic style, as well as extensive readings in literary and film theory. Prerequisite: permission of instructor.

Instructor: Lobanov-Rostovsky

ENGL 420. Shakespeare: The Major Tragedies

Credit: .5 unit

We will undertake an intensive investigation of Shakespeare’s major tragedies—*Hamlet*, *Othello*, *King Lear*, and *Macbeth*—as enduring literary and dramatic legacies and as products of a unique cultural and historical moment. How do the tragedies emerge from the landscape of early modern London and in the context of contemporaneous non-Shakespearean drama? What do the plays tell us about the Jacobean theater and the printing house? How do these dramas compare with early tragedies such as *Romeo and Juliet* and *Julius Caesar*? How do the tragedies negotiate religious, racial, cultural, and gender difference? Does a coherent Shakespearean theory of tragedy emerge? What is the literary afterlife of these plays? Substantial independent work and full seminar participation are required. Prerequisite: permission of instructor.

Instructor: Davidson

ENGL 422. Introduction to Anglo-Saxon

Credit: .5 unit

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

Instructor: Klein

ENGL 433. Jane Austen

Credit: .5 unit

This course will focus on the works of Jane Austen—from a selection of her juvenilia, through the six major novels, to the unfinished *Sanditon*. Additional texts for the course will include Austen’s letters and a biography of the author. The class will consider film adaptations of Austen’s novels, both as these films are positioned within and as they escape from the nostalgic industry of costume drama. Austen’s works will be situated formally in relation to the novel

of sensibility, the *Bildungsroman*, the comic novel, the tradition of the romance genre, and the development of free indirect discourse. Her novels will also be considered in relation to the late eighteenth-century development of feminism, controversies over women's education, and the formulation of the separate sexual spheres. Ultimately, the course will address how an author who claimed to work with "so fine a Brush" on a "little bit (two Inches wide) of Ivory" responded to such major historical events as the French Revolution, the Napoleonic Wars, English radicalism, and the abolition of the slave trade. Prerequisite: permission of instructor.

Instructor: Carson

ENGL 461. Virginia Woolf

Credit: .5 unit

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

Instructor: Matz

ENGL 462. James Joyce

Credit: .5 unit

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

Instructor: McMullen

ENGL 469. Atwood and Ondaatje

Credit: .5 unit

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

Instructor: Laycock

ENGL 471. Hawthorne and Melville

Credit: .5 unit

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.

Instructor: Garcia, Smith

ENGL 472. American Nature Writing

Credit: .5 unit

Students in this seminar will study the American tradition of nature writing, reading texts from the early days of European settlement, through the age of Thoreau and early Darwinism, and on into the present with its growing ecological focus. We will survey many writers but pay particular attention to Crèvecoeur, Bartram, Emerson, Thoreau, John Muir, Annie Dillard, and Gary Nabhan. A prime concern will be to reflect on the cultural assumptions that writers inevitably bring to their views of nature. Students will write critical essays in response to the readings and have a chance to write a short nature essay of their own. No prerequisites.

Instructor: Hyde

ENGL 473. Faulkner

Credit: .5 unit

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

Instructor: Smith

ENGL 486. The Little Magazine in America

Credit: .5 unit

Literary journals have played a variety of roles in American literature for well over a hundred years. Some have lasted but an issue or two. Others continue to publish after many decades. Most obviously, they have nurtured many younger writers in their apprenticeship and/or "discovered" them before their ascent to greater glory in the commercial press. Ironically, for some of those writers, their best work may well have been what they achieved early on and published in the little magazines.

Instructor: Lynn

ENGL 493. Individual Study

Credit: .25 unit

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.

Instructor: Staff

ENGL 497. Senior Honors

Credit: .5 unit

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

Instructor: Staff

ENGL 498. Senior Honors

Credit: .5 unit

See Description for ENGL 497.

Instructor: Staff

ENGLISH SPECIAL TOPICS COURSES

PREVIOUSLY OFFERED:

The Continental Divide

Contemporary Poetry and Discourse on Beauty

Poetry and the Uses of History

Another America

Writer and Editor: The Literary Role of Collaboration

Literature of the Americas

The Poetry of Fiction

Dada and Surrealism

Indigenous American Novel

House and Home: Postcolonial Women Writers

Contemporary American-Indian Poetry

Alphabet in Renaissance Literature

Postcolonial Approaches to the Novel

American Poetry after Modernism

Modern Novel: Woolf and Naipaul

Medieval Poetry and Renaissance Drama

The Essay as Literature

Representations of House

Beyond Borders

Literature and the Modern City