Faculty

Bianca F.-C. Calabresi
Assistant Professor (on leave, first semester)

James P. Carson
Chair, Associate Professor

Jennifer S. Clarvoe
Associate Professor

Galbraith M. Crump
Professor Emeritus

Adele S. Davidson (Exeter Program)
Associate Professor

Laurie Finke
Professor, Women’s and Gender Studies

Anthony Foy
Visiting Instructor and Dissertation Fellow

Lewis Hyde
Richard L. Thomas Professor of Creative Writing (on leave, second semester)

Shuchi Kapila
Assistant Professor

John Kinsella
Visiting Professor (second semester only)

William F. Klein
Associate Professor

P. Frederick Kluge
Writer-in-Residence (on leave, second semester)

Deborah Laycock
Associate Professor

Perry C. Lentz
McIlvaine Professor

Sergei Lobanov-Rostovsky
Associate Professor

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

Ellen Mankoff
Visiting Instructor

Theodore O. Mason
John B. McCoy-Bank One Distinguished Teaching Professor

Jesse Matz
Assistant Professor

Janet E. McAdams
Robert Hubbard Assistant Professor of Poetry

Kim McMullen
Associate Professor

Alan Shapiro
Richard L. Thomas Professor of Creative Writing (second semester only)

Ronald A. Sharp
John Crowe Ransom Professor; Provost

Timothy B. Shutt
Associate Professor

Judy R. Smith
Professor

Patricia Vigderman
Visiting Assistant Professor (on leave, second semester)

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 101-102 is designed for students beginning the serious study of literature at the college level, and as such is especially appropriate for first-year students. ENGL 101-102 or its equivalent, or junior standing, is a prerequisite for further study in English at Kenyon. First-year students who present its equivalent through advanced placement or some other means may select from courses in the department numbered 210-289, or they may seek special permission to enroll in any of the department’s other offerings. Look for the ◆ symbol, which designates those courses particularly appropriate for first-year students or sophomores new to the English department curriculum.

ENGL 101-102 Literature and Language

Through small, discussion-centered classes, each section of this year-long course will introduce students to the analysis of distinguished examples of major literary genres. Students will receive close and intensive instruction in 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 ENGL 101-102, or may consider one of the courses numbered 210-289. These courses have been designed for and are limited to sophomores who have taken ENGL 101-102 or its equivalent and to first-year students with advanced placement credit. Like ENGL 101-102, 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.

Note: Only 1 unit of courses numbered 210-289 can count toward the 5 units required for the major.

Requirements for the Major

English majors are required to complete the following:

- To pass the Senior Exercise
- To take at least 1/2 unit in each of six of the following eight areas:
  1. Old and Middle English* (ENGL 222-29, 322-29)
  3. Eighteenth-century English (ENGL 240-49, 340-49)
  5. Modern Anglophone literature (excluding that of the United States): African, Australian, British, Canadian, Caribbean, Irish, South Asian (ENGL 260-69, 360-69)
  6. Shakespeare (ENGL 220-221, 320-321)
  7. American literature pre-1900* (ENGL 270-79, 370-79)
  8. American literature post-1900* (ENGL 280-89, 380-89)
* 329-330 is indivisible and will count for both 1 and 2 above; 371-381 is indivisible and will count for both 7 and 8 above.
- To select at least four additional half-units of course credit from among any of the department's offerings except ENGL 101-102. Based on the individual curricular choices they have made within the major, students may propose that a maximum of 1/2 unit of literature courses taken in a department other than the English department be counted toward their major. Students will need to present solid arguments about how and why such courses are integrated with the English major.

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

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 four additional 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 or 494); this course is not available to students who have not taken both workshops.

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

Admission to all creative writing courses, introductory and advanced, in the 2001-02 academic year, is based on the submission of a writing sample in March 2001 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.

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.

Honors Program

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.

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. The department envisions that most majors will take the opportunity to revise work previously submitted in their classes. Students may choose one of their best essays or pieces of creative work (perhaps several pieces in the case of poetry), and by substantially rethinking, rewriting, and (in many cases) doing additional research attempt to produce a final version that represents the very best work of which they are capable. In a smaller number of cases, students with a strong interest in a subject or author not studied in their written work for previous classes may choose to pursue an entirely new project in order to complete this second part of the senior exercise. In either case, 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. Students must inform the chair if the project will be a revision of work previously submitted in a course. If so, they should submit a copy of the original essay or creative work along with the proposal. 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.

**Year Courses**

**Literature and Language**

- **ENGL 101-102** (1 unit)

*Staff*

While there is no standard syllabus for the many sections of ENGL 101-102, all instructors design their courses around a list of challenging texts, drawn from a wide chronological range and chosen to represent major literary genres (tragedy, comedy, lyric poetry, epic, novel, short story, autobiography, etc.). Class sessions of ENGL 101-102 are based almost exclusively on the discussion of literature. To enable these discussions to be as wide-ranging and intense as possible, class size is limited to allow each student to participate. While ENGL 101-102 is not a “composition” course as such, 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. Specific descriptions of each section of ENGL 101-102 are available through the English department administrative assistant at the beginning of each academic year. This course is not open to juniors and seniors, without permission of the department chair. Enrollment limited.

**The Epic**

- **ENGL 329-330** (1 unit)

  *Lenetz, Shutt*

In this full-year course, we will study in translation Homer’s *Iliad* and *Odyssey*, Virgil’s *Aeneid*, *Beowulf*, and Dante’s *Divine Comedy*, and will study, in the original, “Book One” of Spenser’s *Faerie Queene* along with Milton’s *Paradise Lost*. In addition to close and careful readings of the texts themselves, we will examine the social, theological, and historical contexts in which they were composed, the concerns which they addressed, and the changing visions of admirable conduct and character which they embody. The course will consist of twice-weekly lectures and weekly discussion sessions. Evaluation will be conducted in large part by examination. Enrollment unlimited.

**First-Semester Courses**

**Introduction to Fiction Writing**

- **ENGL 200.01** (1/2 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 March 2001 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

- **ENGL 200.02** (1/2 unit)

  *Kluge*

See above description. Prerequisites: submission of writing sample in March 2001 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.
Introduction to Poetry Writing  
ENGL 201 (1/2 unit)  
Clarvoe

This course will introduce the student to the writing of poetry, with a special emphasis on poetic forms. Work will consist of (1) the examination of literary models, (2) writing exercises, (3) writing workshops, and (4) conferences with the instructor about the student's own work. Requirements will include outside reading, participation in class discussion, and submission of a final portfolio. Prerequisites: submission of writing sample in March 2001 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Creative Nonfiction Workshop  
ENGL 202 (1/2 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 March 2001 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Film As Text  
◆ ENGL 219 (1/2 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'll 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 is not open to students with credit for INDS 217. 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. Prerequisite: permission of instructor. Enrollment limited.

Early Eighteenth-Century Literature  
◆ ENGL 240 (1/2 unit)  
Laycock

This course more appropriately might be titled "Highwaymen, Harlots, Thieves, and Spectators." 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 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: John Gay's Beggar's Opera, the inspiration for Brecht's Threepenny Opera. We come back then to Swift (Gay wrote his satire following a suggestion from Swift that he attempt a Newgate pastoral), 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. Prerequisite: permission of instructor. Enrollment limited.

The Empire Writes Back  
◆ ENGL 265 (1/2 unit)  
Kapila

In this course we will study literary and theoretical responses to canonical English literature in the works of authors from formerly colonized countries. Such responses both inaugurate a new literary sensibility and establish their relation to traditional English literature. We will begin with an examination of British colonial constructions of Asia and Africa and move on to later fictional and nonfictional rewritings of these narratives. An analysis of excerpts from Edward Said's Orientalism will trace the beginnings of postcolonial literary theory as we understand it today, followed by critical essays by Ella Shohat, Partha Chatterji, and Aijaz Ahmad. We will then read postcolonial fiction as alternative history defining a new literary and political consciousness. The final section will focus on writers in exile from the Asian, African, and Caribbean diaspora, who give voice to the multiple locations of “home.” Readings for the course include Aimé Césaire's A Tempest, Joseph Conrad's Heart of Darkness, Jean Rhys's Wide Sargasso Sea, Things Fall Apart by Chinua Achebe, The Shadow Lines by Amitav Ghosh, and Lucy by Jamaica Kincaid. This course is open only to sophomores and first-year students with advanced placement credit. Prerequisite: permission of instructor. Enrollment limited.

American Fiction  
◆ ENGL 270 (1/2 unit)  
Smith

We will concentrate on American fiction of the nineteenth and the early twentieth centuries, tracing its
development from romantic to modern. Some of the questions we will pose include: How do the American landscape and revolution figure in this genre? How do American writers translate the British gothic impulse? How do major American cultural/political events—the Civil War, for 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 Poe, Hawthorne, Melville, James, Crane, Gilman, Davis, and Toomer. This course is open only to sophomores and first-year students with advanced placement credit. Prerequisite: permission of instructor. Enrollment limited.

American Modernist Literature  
◆ ENGL 280 (1/2 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 Barnes’s “Dr. O’Connor,” T.S. Elliot’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. Prerequisite: permission of instructor. Enrollment limited.

American Indian Literature  
◆ ENGL 283 (1/2 unit)  
McAdams

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. Enrollment limited.

Twentieth-Century African-American Literature: Locations and Migrations  
◆ ENGL 287 (1/2 unit)  
Foy

A study of important African-American writers of the past century, this seminar will focus on the theme of migration, as both a narrative preoccupation and a historical condition shaping the development of the literary tradition. We will tackle such issues as the interplay between gender, race, and place, the construction of the black “folk,” the creative revision of the exodus tale, the encounter between migrants and the urban landscape, and the value of mobility for representing freedom. Authors under consideration will include Toomer, Larsen, Hurston, Wright, Ellison and Morrison. This course is open only to sophomores and first-year students with advanced placement credit. Prerequisite: permission of instructor. Enrollment limited.

Advanced Fiction-Writing Workshop  
ENGL 300 (1/2 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, submission of a writing sample in March 2001, and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Advanced Poetry-Writing Workshop  
ENGL 301 (1/2 unit)  
McAdams

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. Group work and class workshops will enable students to sharpen their critique skills. 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. Prerequisites: ENGL 201, submission of a writing sample in March 2001, and permission of instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

“Lying Like Truth”: Shakespeare on Film  
ENGL 321 (1/2 unit)  
Lobanov-Rostovsky

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 should be helpful; enrollment preference will be given to students who have taken DRAM 218 (Introduction to
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. Enrollment limited.

The Eighteenth-Century Novel
ENGL 342 (1/2 unit)
Laycock

This course aims to define the novel, to trace the causes of its rise in eighteenth-century England, to study some great and various examples of the novel form from Aphra Behn to Jane Austen, and to learn about a historical period quite different from our own even though we may find there some of the roots of our own culture. The novel will be defined against epic, romance, drama, historiography, and news-writing. Various types of novel will also be distinguished: fictional biography and autobiography, epistolary fiction, the picaresque, the fictional travelogue, the Oriental tale, sentimental fiction, and Gothic fiction. Particular attention will be paid to authorial prefaces, dedications, and advertisements to determine what the novelists themselves thought about the emerging genre and how they imagined their relationship to the reader. Prerequisite: permission of instructor. Enrollment limited

British Romantic Literature
ENGL 351 (1/2 unit)
Carson

This course will explore some of the complexities and contradictions in the literature of the Romantic period. A period that came to be identified with the work of six male poets in two generations (Blake, Wordsworth, and Coleridge; Byron, Shelley, and Keats) is also the period in which the English novel achieves considerable subtlety and broad cultural influence. In addition to the poets, then, the course will include Jane Austen and Walter Scott. Recent literary historians have also expanded the range of Romantic poets to include such women writers as Anna Laetitia Barbauld, Hannah More, Mary Tighe, and Felicia Hemans. 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 such dramatic poems as Byron’s Manfred and Shelley’s Prometheus Unbound, and a consideration of the epic impulse in Blake, Wordsworth, Southey, and Keats. 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. At the same time, in a great work of romantic literary criticism such as A Defence of Poetry, Shelley both rejects didactic art and theorizes the imagination as an ethical faculty. In addition to examining poems, novels, and criticism by British Romantic writers, this course will introduce students to recent critical studies of Romanti-cism. Prerequisite: permission of instructor. Enrollment limited

Twentieth-Century British Fiction
ENGL 361 (1/2 unit)
Matz

In the early part of the twentieth century, Great Britain dominated world culture. In imperial power and in its role in the making of “modernist” culture, Britain played the leading part in politics and in the arts. But the eminence is by now gone: in postcolonial world culture, Britain now plays a smaller part and has had to redefine its identity and the nature of its cultural contributions. This course surveys the legacies of imperialism and modernism in British writing from the beginning of the twentieth century to the end. It begins at the high point at which Joseph Conrad wrote Heart of Darkness, and then proceeds through a series of key moments in the development of British literary culture: the triumph of modernism, as epitomized in the fiction of Virginia Woolf and James Joyce; the end of empire, as reflected in the fiction of E. M. Forster and as it is the occasion for writing by V. S. Naipaul, Doris Lessing, and Salman Rushdie; the turn to political and social realism in writing by George Orwell and Henry Green; the persistence of modernism, tempered by realist requirements, in Anthony Burgess and Jeanette Winterson; the effects of postmodernism (Ballard, Rushdie); the confusion about what to make of British “heritage” (Ishiguro); and other such key moments, through the fiction that has reflected and helped to make them. Prerequisite: permission of instructor. Enrollment limited.

Twentieth-Century Irish Literature
ENGL 362 (1/2 unit)
McMullen

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 Ó’Casey, Elizabeth Bowen,
Flann O’Brien, Seamus Heaney, Jennifer Johnston, Brian Friel, and Eavan Boland. Prerequisite: permission of instructor. Enrollment limited.

The Modern Short Story
ENGL 364 (1/2 unit)  Klein

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 nonmajors) interested in the art of short fiction are welcome. Prerequisite: permission of instructor. Enrollment limited.

The Jazz Age
ENGL 382 (1/2 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, Toomer, Stein, Eliot, Dreiser, Glasgow, Cather, Larsen, Williams, Faulkner, and Dos Passos. Prerequisite: permission of instructor. Enrollment limited.

Modern American Poetry
ENGL 387 (1/2 unit)  Clavove

Gertrude Stein describes the twentieth century as “a time when everything cracks, where everything is destroyed, everything isolates itself, it is a more splendid thing than a period where everything follows itself.” This course provides a broad survey of the work of American poets from the first part of the twentieth century: Stein, Masters, Pound, Eliot, H.D., Moore, Stevens, Williams, Toomer, and Frost. We will consider ways in which this poetry “cracks”—splendidly—conventions of poetic representation, narrative, form, voice, and genre in order to explore and exploit what it might mean to be “modern.” The course will conclude with a consideration of issues of canon-formation—and cracks in the canon. Prerequisite: permission of instructor. Enrollment limited.

Post-1945 African-American Literature
ENGL 388 (1/2 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. Nonmajors are encouraged to consider this course. Prerequisite: permission of instructor. Enrollment limited.

American Nature Writing
ENGL 472 (1/2 unit)  Hyde

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 Crevecoeur, 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. There is no permission required; this is a first-come, first-served course. Enrollment limited.

Individual Study
ENGL 493 (1/2 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 (1/2 unit)  Lobanov-Rostovsky

This seminar, required for students in the Honors Program, will relate works of critical theory to the literary texts 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 research project in English. We will examine contemporary critical theory in relation to historical texts and debates concerning the role of the author, the reader, and the critic in creating and/or discovering textual meaning. In discussion, the class will investigate a
variety of approaches to literary and cultural studies, including feminist, formalist, New Historicist, and psychoanalytic criticism. We will also explore the current profession and the social and political institutions that shape literary studies. Issues of authority and education will receive particular emphasis. The course is limited to students with a 3.2 GPA overall, a 3.5 cumulative GPA in English, and the intention to become an honors candidate in English. Enrollment limited to senior English majors in the Honors Program; exceptions by permission of the instructor.

Second-Semester Courses

Introduction to Fiction Writing
ENGL 200 (1/2 unit)

This course is an introduction to the elements of short story writing. Through exercises in craft and focused study of model short stories, students will be introduced to different aspects of fiction, such as character, setting, and narrative. Group work and class workshops will enable students to develop skills in critique and revision. The focus of the course will be on student writing. Prerequisites: submission of writing sample in March 2001 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Introduction to Poetry Writing
ENGL 201.01 (1/2 unit)

See first-semester course description. Prerequisites: submission of writing sample in March 2001 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Introduction to Poetry Writing
ENGL 201.02 (1/2 unit)

See first-semester course description. Prerequisites: submission of writing sample in March 2001 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Creative Non-Fiction Workshop
ENGL 202 (1/2 unit)

This course in creative nonfiction will focus primarily on the personal essay and memoir. We will spend the first four weeks reading excerpts from a variety of memoirs, discussing the artistry involved in autobiographical writing. We will look at the ways in which a good personal essay or memoir draws on the conventions of fiction. We will also think hard about the extent to which memory and invention, the recalled and the imagined, are mutually entailing, not mutually exclusive, forms of attention to one's experience. For the rest of the semester, the students will write either a series of short essays, or one long piece. They'll be required to produce at least five pages a week, with the last two weeks devoted to revision. Required text: Modern American Memoirs, edited by Annie Dillard and Cort Conley. Prerequisites: submission of writing sample in March 2001 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Prosody and Poetics
ENGL 215 (1/2 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. Prerequisite: permission of instructor. Enrollment limited.

Shakespeare
ENGL 220 (1/2 unit)

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

Arthurian Literature
ENGL 225 (1/2 unit)

This course will investigate the major traditions associated with King Arthur and his knights of the Round Table in literature, history, and contemporary film. The roots of what is now conceived of as a single, homogeneous story (largely due to the influence of Malory) are in fact found in a variety of dissimilar, even contradictory, medieval texts, beginning with Geoffrey of Monmouth's History of the Kings of Britain. The course will concentrate on those medieval works in which the story of King Arthur was invented, elaborated, and refined. These include medieval histories like Geoffrey's, Wace's Roman de Brut, and Layamon's Brut and romances like those composed by Chrétien de Troyes, Marie de France, and Sir Thomas Malory. But we will also consider more contemporary redactions of the legend in music, history, and film. Special attention will be paid to historical context (for what audience was the work composed? how did that audience understand individual figures or the legend as a whole? was any political or social agenda behind a particular adaptation?) as well as to literary concerns (e.g., genre—chronicle, verse romance, prose cycle, etc.).
Works in Middle English will be read in their original language, while those in other languages—Latin, French, and Welsh primarily—will be read in translation. The primary objectives of the course are (1) to familiarize students with the most significant medieval Arthurian works and (2) to enable them better to understand the roots of Arthurian literature in English. This course is open only to sophomores and first-year students with advanced placement credit. Prerequisite: permission of instructor. Enrollment limited.

City, Court, and Country House: Urbanity and Pastoral in Tudor/Stuart England
- ENGL 234 (1/2 unit)
  Calabresi

This course focuses on the creation of an urban culture in early modern England and the city’s relation to the court and countryside around it. We will look in particular at the ways in which literature defined and reflected changing images of city, court, and country in the period. Topics include the mapping of civic and rural space; the city and court as sites of corruption; the country as retreat; cross-dressing and consumption; criminal underworlds; work, mobility, and identity; urbanity elsewhere. We’ll look at the growth of particular genres that discuss urban and rural life—pastoral, city comedy, and the country-house poem, for example—in relation to changing historical and economic circumstances in sixteenth- and seventeenth-century England. This course is open only to sophomores and first-year students with advanced placement credit. Prerequisite: permission of instructor. Enrollment limited.

Culture, High and Low: Victorian Poetry and Prose
- ENGL 253 (1/2 unit)
  Kapila

This is an introductory course on Victorian poetry and prose in which we will study Victorian notions of “culture,” “aesthetics,” “style,” the highbrow and the lowbrow. These, in turn, were connected to Victorian ideas about education, class, and social theory. We will read works by Thomas Carlyle, John Ruskin, Walter Pater, Matthew Arnold, Alfred Tennyson, John Henry Newman, and J.S. Mill. We will also study “the condition of women” question in the writing of Harriet Martineau and Elizabeth Gaskell. Students will have the opportunity of doing individual and group research on Victorian constructions of law, education, sexuality, and art and aesthetics. This course is open only to sophomores and first-year students with advanced placement credit. Prerequisite: permission of instructor. Enrollment limited.

Modernism
- ENGL 260 (1/2 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 W. B. Yeats, Joseph Conrad, T. S. Eliot, Virginia Woolf, James Joyce, Ford Madox Ford, Marianne Moore, and Langston Hughes, and others. 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. Prerequisite: permission of instructor. Enrollment limited.

Introduction to African-American Literature
- ENGL 288 (1/2 unit)
  Mason

This course considers the African-American literary tradition from early slave narratives to Wright’s Native Son. This course is open only to sophomores and first-year students with advanced placement credit. Prerequisite: permission of instructor. Enrollment limited.

Time and Narrative
- ENGL 311 (1/2 unit)
  Matz

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 James Joyce, Virginia Woolf, Ford Madox Ford, William Faulkner, Salman Rushdie, Marcel Proust, Gabriel García Márquez, 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 meaning. Prerequisite: permission of instructor. Enrollment limited.
Women Writers and the Environment
ENGL 331 (1/2 unit)
McAdams

Through a variety of readings in different genres (fiction, poetry, essays, science writing, film, and theory), this course will examine the ways North American women writers document, defend, and celebrate their environments. In these readings, we will look particularly at (1) historical and culturally constructed connections between women and nature, in particular the links between the devaluation of women and environmental destruction; (2) theories of ecofeminism; (3) environmental racism; (4) speculative writing (fantasy/science fiction) as an act of resistance. Prerequisite: permission of instructor. Enrollment limited.

Shakespeare: Queer Shakespeare
ENGL 320.01 (1/2 unit)
Calabresi

A study of the sexually marginal, liminal, normative, obligatory in Shakespeare’s England. We will explore early modern representations of sex and gender in Shakespeare’s poetry and plays, discussing the following, among other issues: Shakespeare and the erotics of whiteness; affective relationships and the emergence of compulsory heterosexuality; sodomy as a criminal and critical category; the viability of Shakespeare as “feminist”; the production of desire and the pleasures of the Shakespearean text. Throughout our discussions we will be concerned with the normative or liminal nature of desiring Shakespearean bodies in the early modern and the postmodern age. Prerequisite: permission of instructor. Enrollment limited.

Shakespeare: Strange Fish and Bearded Women
ENGL 320.02 (1/2 unit)
Lobanov-Rostovsky

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

History of the English Language
ENGL 322 (1/2 unit)
Klein

The first half of this course is devoted to studying the history of English from its Anglo-Saxon ancestor to the emergence of Modern English in the fifteenth century. The historical narrative will be given substance in the close study of selected short texts, including poetry, riddles, and prose texts. The second half is devoted to the emergence of differentiated styles, dialects, and “discourses” after the English Renaissance. The theoretical issues will be given substance in the close study of short texts, primarily letters, diaries, and the informal essay. Prerequisite: permission of instructor. Enrollment limited.

Divine Comedy
ENGL 323 (1/2 unit)
Shutt

In this course, we shall study the whole of Dante’s Divine Comedy in John Sinclair’s Oxford translation. Prerequisite: permission of instructor. Enrollment limited.

Seventeenth-Century Poetry
ENGL 336 (1/2 unit)
Lobanov-Rostovsky

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. Enrollment limited.

Late Eighteenth-Century Literature
ENGL 341 (1/2 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 theatre 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.

Princes and Pariahs: “Other” Victorian Encounters
ENGL 355 (1/2 unit)
Kapila

This course examines representations of race and colonialism in the Victorian novel. What kinds of buried or displaced traces of Britain’s slave trade and its colonial exploits in Africa and Asia do we find in Victorian fiction? How do we interpret the brief and marginal presence of “Chinamen,” Indians, blacks, and Jews in this fiction? We will pay close attention to the imagery associated with slaves, dark races, harems, tyrants, and opium addicts. We will also examine the figurative and narrative strategies of novels that represent rebellion, oppression, imperiousness, depravity, and forbidden knowledge by associating them with other cultures and races. We will consider novels that concern themselves with the colonial encounter in British colonies such as Jane Austen’s Mansfield Park, Charlotte Brontë’s Jane Eyre, George Eliot’s Daniel Deronda, The Moonstone by Wilkie Collins, The Mystery of Edwin Drood by Charles Dickens, H. Rider Haggard’s She, and Rudyard Kipling’s Kim. Prerequisite: permission of instructor. Enrollment limited.

Modernism Versus Colonialism
ENGL 363 (1/2 unit)
Lynn

The recent development of post-colonial studies has led us to reexamine our understanding of modern literature. Lord Jim, for example, can now be recognized as a raw imperial fantasy conjoined with the dark self-destructiveness that ultimately doomed empire itself. Many of the classic texts from the early modern period in Britain (and Ireland), 1900-1930, can be newly illumined in the context of colonial tensions and anticolonial struggles. The collapse of the values underpinning Victorian culture and empire gave rise to modern questions of personal as well as national identity, to the struggle to create new artistic as well as social forms, to the need to understand language and race in new ways. Authors will include Conrad, Yeats, Kipling, T.S. Eliot, Orwell, Woolf, Forster, Lawrence. We will also read more recent critics and theorists to provide context and comment. Prerequisite: permission of instructor. Enrollment limited.

Australian Poetry and Poetic Theory
ENGL 368 (1/2 unit)
Kinsella

This course will utilize an “historical” approach to Australian poetry to focus on contemporary international cultural and poetic theory. We will challenge assumptions about national identity, through a theory touched upon in Landbridge: an Anthology of Contemporary Australian Poetry—that of international regionalism. This may best be described as a dialogue in which regional integrity is respected while international lines of communication are established between poetries and poetics. Attention will be given to issues relating to Australian indigenous poetry and cultures, questions of hybridity, gender, ideas of subjectivity and self in poetry—non-linear and non-lyrical-I poetries, linguistic innovation, liminality, and cross-genre. The course will also provide the opportunity to visit Western Australia (optional, through Edith Cowan University, at students’ expense). Prerequisite: permission of instructor. Enrollment limited.

The Gilded Age
ENGL 372 (1/2 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 Twain, James, Wharton, Catner, and Crane. Prerequisite: permission of instructor. Enrollment limited.

The following are seminars:

James Joyce
ENGL 466 (1/2 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 postmodern culture. In the process, we will engage several of the major theoretical paradigms that shape contemporary literary studies. Preferred preparation would include a course in one of the following: Modernism/modernity, the novel as genre, literary theory, Irish literature, or Irish history. Prerequisite: permission of instructor. Enrollment limited.

Twentieth-Century African-American Autobiography
ENGL 488 (1/2 unit)
Foy

Examining the development of African-American autobiography
from Booker T. Washington to Angela Davis, this seminar will focus on the narrative strategies employed in constructing the public black self, the representational relationship between the individual and the “community” (defined in terms of nation, race, gender and/or class), and the historical importance of autobiography to black cultural production. Other authors under consideration will include W. E. B. Du Bois, Zora Neale Hurston, Richard Wright, Pauli Murray, Billie Holiday, and Claude Brown. Students should have a working familiarity with African-American literature, culture, and/or history. Prerequisite: permission of instructor. Enrollment limited.

Individual Study
ENGL 494 (1/2 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 (1/2 unit)
Staff

Prerequisite: permission of department chair.