

Faculty

Bianca F.-C. Calabresi
Assistant Professor

James P. Carson
Associate Professor

Jennifer S. Clarvoe
Associate Professor

Galbraith M. Crump
Professor Emeritus

Adele S. Davidson
Associate Professor (on leave)

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

Shuchi Kapila
Assistant Professor (on leave)

John Kinsella
Professor (second semester only)

William F. Klein
Professor (on leave, second semester)

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

Deborah Laycock
Associate Professor

Perry C. Lentz
McIlwaine Professor

Sergei Lobanov-Rostovsky
Chair, Associate Professor

David H. Lynn
*Professor; Editor, The Kenyon
Review (on leave)*

Ellen Mankoff
Instructor

Theodore O. Mason
Associate Professor

Jesse Matz
Assistant Professor

Janet E. McAdams (Exeter
Program)
*Robert P. Hubbard Professor in
Poetry; Assistant Professor*

Kim McMullen
Associate Professor

Ronald A. Sharp
John Crowe Ransom Professor

Timothy B. Shutt
Associate Professor

Judy R. Smith
Professor

Barry Unsworth
*Richard L. Thomas Professor of
Creative Writing (second semester
only)*

Patricia Vigderman
Assistant Professor (on leave)

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

New Students

ENGL 101Y-102Y 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 101Y-102Y or its equivalent, or junior standing, is a prerequisite for further study in English at Kenyon. (IPHS 113-114 is considered the equivalent of ENGL 101Y-102Y.) First-year students who present the equivalent of ENGL 101Y-102Y 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 101Y-102Y 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 101Y-102Y, 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 101Y-102Y or its equivalent and to first-year students with advanced placement credit. Like ENGL 101Y-102Y, 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 the following:

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

* 329-330 is indivisible and will count for both 2 and 3 above; 379Y-380Y is indivisible and will count for both 8 and 9 above.
- To select at least four additional half-units of course credit from among any of the department's offerings except ENGL 101Y-102Y. 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 require-

ments, 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 Non-fiction)
 2. One section of ENGL 300 (Advanced Fiction-Writing) or ENGL 301 (Advanced Poetry-Writing)
- To complete significant creative work in fulfillment of the Senior Exercise or for their honors project.

Qualified seniors who have taken both introductory and advanced creative writing workshops may, with faculty approval, pursue an Individual Study in creative writing (ENGL 493 or 494); this course is not available to students who have not taken both workshops. Students who are unable to take the advanced creative writing workshops may petition the Department of English to count two introductory workshops in a single genre as fulfillment of the requirements for the Emphasis in Creative Writing, as long as these workshops have been taken with different instructors.

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

Admission to all creative writing courses, introductory and advanced,

in the 2003-04 academic year, is based on the submission of a writing sample and permission of the instructor.

ENGL 200 or 202 is a prerequisite for ENGL 300; ENGL 201 is a prerequisite for ENGL 301. Creative writing courses are not open to first-year students but they are open to nonmajors. For specific course offerings, sample requirements, and submission deadlines, check with the English department administrative assistant.

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 101Y-102Y (1 unit)

Staff

While there is no standard syllabus for the many sections of ENGL 101Y-102Y, 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 101Y-102Y 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 101Y-102Y 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 101Y-102Y 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.

American Literature

ENGL 379Y-380Y (1 unit)

Lentz

The course entails close critical study of some major writers and traditions in

American Literature. The first part of the course concentrates on writers up to the mid-nineteenth century, the second on writers from Whitman to the early modern period. Enrollment unlimited.

First-Semester Courses

Introduction to 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 February 2003 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Introduction to Fiction Writing

ENGL 200.02 (1/2 unit)

Kluge

See above description. Prerequisites: submission of writing sample in February 2003 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)

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 February 2003 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)
Staff

See above course description. Prerequisites: submission of writing sample in February 2003 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Shakespeare

◆ ENGL 220 (1/2 unit)
Lobanov-Rostovsky

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

Chaucer

◆ ENGL 225 (1/2 unit)
Klein

The central focus of this course is a close reading of Chaucer's *Canterbury Tales* in the author's Middle English. The appraisal of the achievement of this collection of "tales" will be conducted in the context of some contemporary narratives, including *Sir Gawain and the Green Knight* and selections from Boccaccio's *Decameron*. The writing required will include text-centered reading examinations, three short essays, and one major research study. Class meetings will be a mixture of student recitations, informal lecture, and open discussion. Prerequisite: permission of instructor. Enrollment limited.

Renaissance Poetry

◆ ENGL 231 (1/2 unit)
Harp

This course in early modern poetry will examine the kinds of experimentation taken up by the poets of this period, ranging from Thomas More to John Milton. In the course of our work, we shall consider issues of formal (including prosodic) experimentation; ways of using poetry to create, subvert, and experiment with meaning; relationships between poetry and other genres (for example, the sermon, the controversial pamphlet, and religious meditation); and the uses of and innovations in commonplace traditions. We shall further pay attention to ways in which the anxieties and excitements of the period (relating to new technologies, discoveries, and ways of knowing) circulate through the poems. 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.

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 and enclosure 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. Authors include Shakespeare, Sidney, Jonson, Marlowe, and women writers of the

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

Nineteenth-Century British Literature: Literary Women

◆ ENGL 254 (1/2 unit)
Mankoff

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

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 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.

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

Introduction to African-American Literature

◆ ENGL 288 (1/2 unit)
Mason

This course introduces students to the literature written by African Americans between 1845 and 1940. Rather than approach this material as a survey would, this course focuses instead more narrowly on central texts indispensable to any further study of African-American literature. Our goal will be to engage a limited number of texts and authors, but to do so in a deeper and more detailed fashion than a survey course would allow. Writers to be covered include, but are not limited to, Frederick Douglass, Harriet Jacobs, Charles Chesnut, W.E.B. Du Bois, Langston Hughes, Jean Toomer, Nella Larsen, Zora Neale Hurston, and Richard Wright. This course is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

Advanced Poetry-Writing Workshop

ENGL 301 (1/2 unit)
Clarvoe

This course begins with two premises: (1) that students of the craft of poetry should be challenged to write in as many different ways as possible, and (2) that students are individual writers with different needs and goals. In this course, we will study a wide variety of poetry. Regular writing exercises will encourage students to widen their scope and develop their craft. 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 February 2003, and permission of instructor. Check with the English department administrative assistant for submission deadlines. 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 Charles Dickens, Leo Tolstoy, Virginia Woolf, William Faulkner, Gabriel García Márquez, 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. Enrollment limited.

Shakespeare: Strange Fish and Bearded Women

ENGL 320 (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.

Medieval LiteratureENGL 325 (1/2 unit)
Shutt

This course offers study of some of the landmarks of medieval literature in modernized versions. Most works considered will be English, but we will take at least a brief look at texts from classical antiquity, France, and Italy. Works to be studied will include *Beowulf*, *Sir Gawain and the Green Knight*, *Njal's Saga*, and selections from Chaucer's *Canterbury Tales*. In addition, we will read Old English and Middle English lyrics. Prerequisite: permission of instructor. Enrollment limited.

Epic to RomanceENGL 327 (1/2 unit)
Klein

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 NovelENGL 342 (1/2 unit)
Carson

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

emerging genre and how they imagined their relationship to the reader. Prerequisite: permission of instructor. Enrollment limited.

Twentieth-Century Irish LiteratureENGL 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 O'Casey, Elizabeth Bowen, Flann O'Brien, Seamus Heaney, Jennifer Johnston, Brian Friel, and Eavan Boland. Prerequisite: permission of instructor. Enrollment limited.

The Modern Short StoryENGL 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.

Canadian Literature and CultureENGL 369 (1/2 unit)
Laycock

In this course, we will examine works of authors from English- and French-speaking (in translation) Canada, as well as works by native Canadian writers, some of whom choose to write in either of the two "official" languages. We will consider issues of national identity both within an officially bilingual, multicultural Canada and within a North American context—Canadians defining themselves in relation to a powerful neighbor to the south. We will thus begin by focusing on Canadian writers, film makers, and musicians as they characterize that border or "medicine line" along which so many Canadians choose to live, against which so much of Canadian identity is defined, and over which they constantly trespass. In the process, we will also examine the many ways in which Canadians characterize the United States and Americans. This will provide us an opportunity to examine "American" culture while studying a culture that is at once reassuringly similar and disturbingly different.

As so much of Canadian identity is defined in relation to the land itself (the wilderness, the "bush garden," the north) as well as by history—many of the works that we will be reading interweave history and fiction—we will concentrate on writers (Margaret Atwood, Michael Ondaatje, Gabrielle Roy, Marie-Claire Blais, Anne Hébert, Tomson Highway, Rudy Wiebe, Earle Birney, Mavis Gallant, Alice Munro) who have very self-consciously, and from very different perspectives, contributed to the task of defining what constitutes Canadian culture (while at the same time raising questions about mythologies and stable identities). We will examine the interesting new voices of Canadian culture (including the Inuit) and interesting subject positions embodied in the Canadian

multicultural “mosaic” (the Sri Lankan Canadian Michael Ondaatje writing a history of the American outlaw Billy the Kid).

Some of Canada’s most renowned poets are also musicians: Leonard Cohen, Neil Young, Joni Mitchell, Bruce Cockburn, Robbie Robertson, Jane Siberry. We will also hear from them. Also, some of Canada’s strongest representations of cultural difference have appeared in the form of films sponsored by the National Film Board of Canada. We will be able to view and study some of these (*Jesus of Montreal*, *Decline of the American Empire*, *Léolo*, *I’ve Heard the Mermaids Singing*, *The Sweet Hereafter*, and *32 Short Films about Glenn Gould*, for example) in relation to the literary works we will be reading. This course also satisfies a requirement of the Women’s and Gender Studies Concentration. 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, Stein, Eliot, Dreiser, Cather, Larsen, Faulkner, and Dos Passos. Prerequisite: permission of instructor. Enrollment limited.

Twentieth-Century African-American Women’s Fiction

ENGL 388 (1/2 unit)
Mason

This course is a consideration of the range of fiction produced by African-American women from the Harlem

Renaissance to roughly the present. We will focus on the differences among these writers as well as their many similarities. Authors to be studied include Fauset, Hurston, Jones, Larsen, Marshall, and Williams, among others. Prerequisite: permission of instructor. Enrollment limited.

The following are seminars:

Shakespeare: Queer Shakespeare
ENGL 420 (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. This is not a Shakespeare survey: however, while looking closely at the Sonnets, we will also examine a range of the comedies, tragedies, history plays, and pamphlet poems. We will also read a considerable amount of recent theoretical and historical material. Prerequisite: permission of instructor. Enrollment limited.

James Joyce

ENGL 462 (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 post-modern culture. In the process, we will engage several of the major theoretical paradigms that shape contemporary literary studies. Preferred preparation: a course in Modernism/modernity, the novel as genre, literary theory, Irish literature, or Irish history. Prerequisite: permission of instructor. Enrollment limited.

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)
Smith

This seminar, required for students in the Honors Program, will relate works of literary criticism to various literary texts, including one or two 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 research project in English. 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)
Staff

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

sample in October 2003 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)
Harp

See first-semester course description. Prerequisites: submission of writing sample in October 2003 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)
Clarvoe

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

Shakespeare

◆ ENGL 220 (1/2 unit)
Lobanov-Rostovsky

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

Early Eighteenth-Century Literature

◆ ENGL 240 (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.

Studies in British Romantic Literature

◆ ENGL 251 (1/2 unit)
Carson

This course will focus on the poetry of the Romantic period, from Robert Burns to John Keats. We shall also consider critical, autobiographical, and fictional prose works by William Wordsworth, Dorothy Wordsworth, Percy Bysshe Shelley, Mary Wollstonecraft Shelley, and Keats. We shall discuss Romantic autobiogra-

phy and other forms of self-representation. We shall likewise consider the historical reasons for the growing privatization of poetic activity, and the consequent alienation of the poet from society. This course is open only to sophomores and first-year students with advanced placement credit. Prerequisite: permission of instructor. Enrollment limited.

American Victorian Literature

◆ ENGL 271 (1/2 unit)
Smith

We will focus on the ways in which nineteenth-century American writers represented the human body and the ways in which that legacy informs some modern American literature as well. We will study the ways in which medicine, law, and religion contributed to the often passionate discussions of the relationship among the body, sexuality, and spirituality. Authors we may consider include: Hawthorne, Whitman, Gilman, Brent, Douglass, Chopin, Baldwin and Morrison. This course is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

Advanced Fiction-Writing Workshop

ENGL 300 (1/2 unit)
Unsworth

This workshop will focus on discussion of participants’ fiction as well as on exercises and playful experimentation. Principally, we will be concerned with how stories work rather than what they mean. This perspective can prove a useful lens for reconsidering works long accepted as “great,” and a practical method for developing individual styles and strategies of writing. Prerequisites: ENGL 200 or ENGL 202, submission of a writing sample in October 2003, and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Postmodern NarrativeENGL 312 (1/2 unit)
McMullen

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. Enrollment limited.

ShakespeareENGL 320 (1/2 unit)
Harp

This course will focus on issues of epistemology and interpretation in Shakespeare’s plays. How are acts of knowing configured in the plays? What constitutes a reliable interpretation? The early modern period saw changes in what it means to know or to believe, related to such ongoing events as the proliferation of print, developments in new ways of pursuing natural philosophy, the Reformation, and the Counter Reformation. We shall read Shakespeare’s plays with an ear toward the circulation of these developments and their attendant shifts in perspective. In carrying out our readings, we shall pay particular attention to ideas concerning relationships between the senses and cognition; shifting notions of the self; changes in and challenges to institutional authority; attitudes toward the supernatural, dreams, and the imagination. This course will also provide us occasion to discuss how our

own cultural shifts (related, for example, to the development of the Internet) affect how we read the plays. Prerequisite: permission of instructor. Enrollment limited.

Divine ComedyENGL 323 (1/2 unit)
Shutt

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

Women in Renaissance Literature: Masculine/Feminine:Bodies/VoicesENGL 333 (1/2 unit)
Calabresi

Is there such a thing as a recognizably “female” voice in the Renaissance? What about a “female” body? By looking at a series of paired, related, texts by men and women from the sixteenth and seventeenth centuries, this seminar will seek to uncover what constitutes cultural and biological masculinity or femininity in early modern minds and writings. We’ll look at a range of genres that reflect and instantiate attitudes to gender and sexuality in England—lyric, epic, drama, and prose—as well as medical guides, self-portraits, conduct manuals, and scurrilous tracts. Reading will include works by Marlowe, Cary, Shakespeare, the Sidney circle, Donne, Milton, Phillips, and Elizabeth I, alongside recent historical and theoretical criticism on gender and sexuality in the Renaissance. Prerequisite: permission of instructor. Enrollment limited.

Restoration DramaENGL 339 (1/2 unit)
Laycock

We will study the plays of a period deemed to be one of the most licentious in history both morally and politically. Samuel Richardson in 1734 complained that the theater was dominated by “an infamous Troop of wretched Strollers, who by our very Laws are deem’d Vagabonds, and a collected String of abandon’d Harlots . . . impudently propagating, by heighten’d Action and Scenical Examples, to an underbred and unwary Audience, Fornication,

Adultery, Rapes and Murders, and at best teaching them to despise the station of Life, to which, or worse, they are inevitably destin’d . . .” Byron, however, later lamented the absence of such a culture: “What Plays! What wit!—helas! Congreve and Vanbrugh are your only comedy. Our society is too insipid for the like copy.” We will examine the place of the stage from 1660 to 1720. What is the relation of this pernicious drama to its age? How does this drama reflect and represent the age’s ambivalence to traditional notions of morality and authority? This was also a time that reintroduced women to the stage as actors (as opposed to boys playing female roles), and women playwrights (most notably Aphra Behn) had a new and influential voice in the competitive literary marketplace. Many of the plays that we will be reading in the course are written by women. There has been such a resurgence of interest recently in Restoration drama that the Royal Shakespeare Company at Stratford has adopted the policy of staging at least one Restoration play each year. We shall see why. This course also satisfies a requirement of the Women’s and Gender Studies Concentration. Prerequisite: permission of instructor. Enrollment limited.

African FictionENGL 366 (1/2 unit)
Matz

In Africa’s struggles for independence and advancement, its fiction has played a fascinating role. It has helped to not only to defy oppression and injustice, but also “decolonise the mind,” and to imagine new forms of cultural identity. But then again it has been subject to Western traditions and hard pressed to find its own alternatives. This course explores the mixed roles African fiction has played in the imagination of postcolonial Africa. It focuses on the ways Africa’s cultural traditions, historical problems, and political objectives have shaped new kinds of fiction. And in turn it focuses on the ways African fiction has tried to reshape culture and to create better political realities.

Readings will include selections from fundamental works of criticism and history, and novels and stories by Chinua Achebe, Ngugi Wa Thiongo, Ama Ata Aidoo, Buchi Emecheta, Bessie Head, J. M. Coetzee, and Tsitsi Dangarembga. Prerequisite: permission of instructor. Enrollment limited.

Contemporary Australian Fiction

ENGL 367 (1/2 unit)
Kinsella

This course focuses on the Australian novel and short story. It is an “historical exploration,” with an emphasis on recent work and issues of indigeneity. The course will also examine innovative prose. 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 James, Wharton, Cather, and Crane. Prerequisite: permission of instructor. Enrollment limited.

The following are seminars:

Poetry Manuscript Preparation

ENGL 401 (1/2 unit)
Kinsella

Structuring a poetry manuscript for publication is an art-form—poems should speak to one another and the volume should speak as a whole. We will explore the “language” of the manuscript, and the dialogues/ conversations that take place within its covers. The book will be considered as object and machine, as an organic and a material entity. What are its political and cultural implications? Does the preparation of a printed book differ from that of an electronic or Internet volume? Does the way we read, the way we choose to order our reading, affect the composition and formulation of the poems within the whole? Apart from work for assessment, students are expected

to have read and written reports on up to three book-length poetry volumes for each session. Up to 500 words on each is required, and a commentary on at least one volume is essential—a brief discussion of a chosen volume will begin each session. Prerequisites: submission of writing sample in October 2003 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

Seeing is Believing

ENGL 410 (1/2 unit)
Unsworth

“Seeing is believing,” as the saying goes. Conrad says somewhere that his prime purpose is to make the reader see. The different kinds of seeing—visual image, imaginative grasp, and thematic understanding—are closely blended in fiction. We will look at some texts in which this blending is fully achieved and try to analyze the means, starting with the celebrated footprint in Robinson Crusoe and going on to look at some European and American authors of the nineteenth and twentieth centuries. These will include Charlotte Brontë, Flaubert, Henry James, D.H. Lawrence, Eudora Welty, William Trevor, and Peter Matthiessen. Prerequisite: permission of instructor. Enrollment limited.

Jane Austen

ENGL 433 (1/2 unit)
Carson

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

will also be considered in relation to the late eighteenth-century development of feminism, controversies over women’s education, and the formulation of the separate sexual spheres. Ultimately, the course will address how an author who claimed to “work with so fine a Brush” on a “little bit (two Inches wide) of Ivory” responded to such major historical events as the French Revolution, the Napoleonic Wars, English radicalism, and the abolition of the slave trade. Prerequisite: permission of instructor. Enrollment limited.

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.