

**Faculty**

Courtney A. Brkic  
*Visiting Assistant Professor*

James P. Carson  
*Associate Professor*

Jennifer S. Clarvoe  
*Associate Professor (on leave)*

Galbraith M. Crump  
*Professor Emeritus*

Adele S. Davidson  
*Associate Professor*

Ingrid M. Geerken  
*Assistant Professor*

Fanny Howe  
*Richard L. Thomas Professor of  
Creative Writing (second semester  
only)*

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

John Kinsella  
*Professor (second semester only)*

William F. Klein  
*Professor*

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

Deborah Laycock  
*Associate Professor*

Perry C. Lentz  
*McIlvaine Professor (on leave)*

Sergei Lobanov-Rostovsky  
*Chair, Associate Professor*

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

Ellen Mankoff  
*Instructor*

Theodore O. Mason Jr.  
*Associate Professor*

Jesse Matz  
*Assistant Professor (Exeter  
Program)*

Janet E. McAdams  
*Robert P. Hubbard Professor in  
Poetry; Assistant Professor (on  
leave, second semester)*

Kim McMullen  
*Associate Professor*

Timothy B. Shutt  
*Associate Professor*

Judy R. Smith  
*Professor*

Patricia Vigderman  
*Assistant Professor (first semester  
only)*

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

**New Students**

ENGL 103, 104, and 111Y-112Y are designed for students beginning the serious study of literature at the college level, and as such are especially appropriate for first-year students. One unit of ENGL 103, 104, 111Y-112Y, or their equivalent, or junior standing, are a prerequisite for further study in English at Kenyon. (IPHS 113-114 is considered the equivalent of one unit of 100-level English.) First-year students who present the equivalent of one unit of 100-level English through advanced placement or some other means may select from courses in the department numbered 210-289, or they may seek special permission to enroll in any of the department's other offerings. Look for the ♦ symbol, which designates those courses particularly appropriate for first-year students or sophomores new to the English department curriculum.

**ENGL 103 and 104 Introduction to Literary Study**

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

**ENGL 111Y-112Y Introduction to Literature and Language**

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

**ENGL 210-289**

Entering students who have scored a 4 or 5 on the Advanced Placement exam in English may choose to enroll in the department's 100-level courses, or may consider one of the courses numbered 210-289. These courses have been designed for and are limited to sophomores who have taken the department's 100-level courses or their equivalent and to first-year students with Advanced Placement credit. Like the department's 100-level courses, these classes are small in size, so that classroom interaction can be discussion-centered and so that instructors can devote more time to helping students with their writing. These courses provide an introduction to fundamental terms, techniques, and methods for the advanced study of literature. Students may expect to learn some of the following: how to do a close reading of a literary text, how to conduct research in literary study (including an introduction to library

and information resources, and basic reference tools), some of the basic principles of different approaches to literary criticism, important terms used in literary analysis (including prosody in poetry courses), and the proper documentation of sources. While the subject matter of these courses sometimes parallels that of courses for upper-level students (e.g., Shakespeare, postcolonial discourse), all are intended as introductions to a focused and intensive consideration of particular genres, themes, periods, or critical questions.

## Requirements for the Major

English majors are required to complete a total of ten courses offered or approved by the department. Students in the classes of 2005-2007 may choose to complete the major under **either** the current requirements listed below **or** the revised requirements that take effect for the Class of 2008.

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

- To pass the Senior Exercise
- To take at least 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, 310-319, 410-19, 497)
  2. Old and Middle English\* (ENGL 222-29, 322-29)
  3. Renaissance and seventeenth-century English\* (230-39, 330-39)
  4. Eighteenth-century English (ENGL 240-49, 340-49)
  5. Nineteenth-century English (ENGL 250-59, 350-59)
  6. Modern Anglophone literature (excluding that of the United States): African, Australian, British, Canadian, Caribbean, Irish, South Asian (ENGL 260-69, 360-69)
  7. Shakespeare (ENGL 220-221, 320-321)

8. American literature pre-1900\* (ENGL 270-79, 370-79)
9. American literature post-1900\* (ENGL 280-89, 380-89)

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

- To select at least four additional half-units of course credit from among any of the department's offerings above the 100 level. Based on the individual curricular choices they have made within the major, students may propose that a maximum of 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.

### For students entering Kenyon in the Class of 2008, English majors will be required to complete the following:

- To pass the Senior Exercise
- To take at least 1 unit in each of the following historical periods: Pre-1700, 1700-1900, Post-1900
- To take 1/2 unit in courses designated "Approaches to Literary Study." (Courses in this category include ENGL 215, 216, 219, 310, 311, 312, 322, 327, 329-330, 364, 497.)
- To select at least 3-1/2 additional half-units of course credit from among any of the department's offerings above the 100-level. Based on the individual curricular choices they have made within the major, students may propose that a maximum of 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.

## 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 2004-05 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

### Introduction to Literature and Language

◆ ENGL 111Y-112Y (1 unit)  
*Staff*

Students who seek the challenge of an integrated study of a variety of themes should consider this two-semester Introduction to Literature and Language. Each section will introduce students to the analysis of major literary genres (tragedy, comedy, lyric poetry, epic, novel, short story, autobiography, etc.) through texts drawn from a wide range of historical periods and traditions. Classes are small, offering intensive discussion and close attention to each student's writing. While ENGL 111Y-112Y is not a "composition" course, students in each section are asked to work intensively on composition as part of a rigorous introduction to reading, thinking, speaking, and writing about literary texts. Throughout the year, each instructor assigns about a dozen essays of short or medium length and may also require quizzes, hourly examinations, or longer research projects. This course is not open to juniors and seniors without permission of the department chair. Enrollment is limited.

### Identity and Metamorphosis

◆ ENGL 111.01Y-112.01Y  
(1 unit)  
*Mankoff*

The growth and transformation of the self, and the relationship between the individual and the community, will structure this year-long section of Literature and Language. We will also explore literary identity and authority—how writers transform their

reading in the creation of a personal voice that engages literary, social, and cultural traditions. The syllabus may include epic poems by Ovid and Milton; a wide variety of lyric poetry and short fiction; novels by Shelley, C. Brontë, Morrison; plays by Shakespeare and Shaw; Hitchcock's *Vertigo*; Woolf's *A Room of One's Own*; Kingston's *The Woman Warrior*. Throughout the year we will pay attention to our own transformations as readers and writers, as interpreters and creators of meaning. Creative work and student-led discussion will highlight the course. This course is not open to juniors and seniors without permission of the department chair. Enrollment is limited.

#### Other Worlds

- ◆ ENGL 111.02Y-112.02Y  
(1 unit)  
*Shutt*

Our ordinary, day-to-day consciousness doesn't seem to be all that's out there and doesn't seem to reveal all that's out there. Dreams and visions, myths and stories, even our moments of sudden insight or sudden apprehension seem to suggest that we live in a world with more layers and levels than we sometimes think. And from antiquity to the present, in virtually every culture on record, people have sought to make sense of the other world, to engage it for its own sake and in hopes that it can tell us something about the more pedestrian world where we spend most of our waking hours.

In this course we'll be taking a look at a wide variety of visionary or quasi-visionary literature—literature that engages states of being and of consciousness which in one way or another depart from what we generally take as the norm. Readings will include, among others, *The Odyssey*, *Beowulf*, selections from the Bible, poems by the medieval Gawain poet, and a good many more recent works, such as *Wuthering Heights*, Conan Doyle's *The Hound of the Baskervilles*, Louise Erdrich's *Tracks*, Yann Martel's *Life of Pi*, and perhaps one of the *Chronicles of Narnia*. We will likewise

plan to read a good deal of lyric poetry (which at least arguably opens other worlds to us in one sense or another by virtue simply of what it seeks to do). This course is not open to juniors and seniors without permission of the department chair. Enrollment is limited.

## First-Semester Courses

### Introduction to Literary Study

- ◆ ENGL 103 (1/2 unit)  
*Staff*

Each section of these first-year seminars approaches the study of literature through the exploration of a single theme in texts drawn from a variety of literary genres (tragedy, comedy, lyric poetry, epic, novel, short story, autobiography, etc.) and historical periods. Classes are small, offering intensive discussion and close attention to each student's writing. While ENGL 103 is not a "composition" course, students in each section are asked to work intensively on composition as part of a rigorous introduction to reading, thinking, speaking, and writing about literary texts. During the semester, instructors will assign frequent essays, and may also require oral presentations, quizzes, examinations, and research projects. Students may take any two sections of ENGL 103 or ENGL 104 to complete their unit of introductory courses. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

### Outlaws

- ◆ ENGL 103.01 (1/2 unit)  
*Laycock*

In this course we shall investigate representations of the outlaw over three centuries (eighteenth-twentieth), in five countries (England, Scotland, Australia, United States, Germany) and through a variety of different genres (novel, poetry, drama, ballad, film). Through the lens of Eric Hobsbawm's historical investigation of the outlaw (*Bandits*), we will examine the myth of the highwayman in the critique of capitalism (John Gay's

*Beggar's Opera*, rewritten by Bertolt Brecht as *The Threepenny Opera*) and the myth of the outlaw through such famous figures as Rob Roy (Sir Walter Scott's historical romance, *Rob Roy*), Ned Kelly (Peter Carey's *True History of the Kelly Gang: A Novel*), and Billy the Kid (Michael Ondaatje's prose poem *Collected Works of Billy the Kid* and N. Scott Momaday's *Ancient Child*). Many of the works that we will be studying are themselves transgressive, inhabiting a space outside the "law" of genre and blurring the distinction between history and fiction. We will explore the wide variety of outlawed narratives that are created about outlaws. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

### Stories and Storytellers

- ◆ ENGL 103.02 (1/2 unit)  
*Klein*

The first half of the course will be devoted to Tim O'Brien's *The Things They Carried* and Homer's *The Odyssey*. The primary critical issue will be the nature of reportorial and fictional or philosophical "truth" and the art of storytelling. The second half will juxtapose: first, Norman Maclean's *A River Runs Through It* and Toni Morrison's *Beloved*; and second, the two most prolific "mainstream" American writers of the twentieth Century, Joyce Carol Oates and John Updike. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

### Monsters and Monstrosity

- ◆ ENGL 103.03 (1/2 unit)  
*Carson*

This course is designed to develop and enhance the skills of effective communication, both written and oral, and to promote critical reading of literary texts. Through the study of important examples of several different genres—epic, romance, novel, lyric poetry, and narrative film—we shall examine how monsters embody desire as well as fear. We shall ask why monstrosity enables writers and filmmakers to confront problems of

colonialism, sexism, and scientific power over nature. Ultimately, we shall explore how the monster becomes a figure for extending sympathy beyond those whom we consider to be like ourselves. Texts will include *The Odyssey* by Homer, Shakespeare's *The Tempest*, Mary Shelley's *Frankenstein*, Romantic poems including Coleridge's "Christabel" and Keats's "Lamia," David Cronenberg's *The Fly*, and James Cameron's *Alien* films. In order to develop writing skills, we shall critically examine sample student essays in a workshop format. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

#### **Seductions**

◆ ENGL 103.04 (1/2 unit)  
*Lobanov-Rostovsky*

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

#### **Agents and Accidents**

ENGL 103.05 (1/2 unit)  
*Geerken*

Turner, the nineteenth-century painter, is purported to have said, "I never lose an accident." In literature, the complex interplay between human agency and accident has generated responses as varied as the *deus ex machina*, the Freudian slip and

identity theft. In these works, accidents—patricide, magic potions, shipwrecks, vehicular collisions, and physical injury—force agents to confront questions of destiny, coincidence, and moral responsibility. We will be looking at the historically specific aspects of these models of moral, psychological and physical emergency; at the same time, we will remain attentive to the perennial need to recuperate the accidental through acts of the imagination.

#### **Writing the Nation**

◆ ENGL 103.06 (1/2 unit)  
*Mason*

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

#### **Literature of Exile**

◆ ENGL 103.07 (1/2 unit)  
*Brkic*

Throughout history, people have been displaced for a variety of reasons, including wars, natural disasters and personal choice. Since Virgil's Aeneas fled the burning walls of Troy, wandered the Mediterranean, and eventually landed on the shores of Italy, literature by and about exiles has connected readers with the world of the displaced and/or stateless. In the *Aeneid*, the hero's displacement is portrayed as key to fulfilling his fate. In other cases the displacement is a continuing source of pain and dislocation. For many authors, exile is integral to the way they define themselves. This course will explore works of fiction, nonfiction and poetry that tackle this theme. Authors will include, among others: Virgil, Harriet Jacobs, James Joyce, Vladimir Nabokov, and Gao Xingjian. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

#### **Monstrosity and Otherness**

◆ ENGL 103.08 (1/2 unit)  
*Smith*

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

**Introduction to Fiction Writing**ENGL 200.01 (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 2004 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 March 2004 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)  
*McAdams*

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 2004 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)  
*McAdams*

See above course description. Prerequisites: submission of writing sample in March 2004 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

**Creative Nonfiction Workshop**ENGL 202.01 (1/2 unit)  
*Brkic*

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 2004 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

**Creative Nonfiction Workshop: Writing About Nature**ENGL 202.02 (1/2 unit)  
*Hyde*

Students in this workshop will write creative prose with a focus on nature. Weekly seminar time will be devoted primarily to responding to one another's work, paying close attention to the writing (word by word, sentence by sentence). Each week we will also read and respond to prose models from the long tradition of American nature writing. Excerpts from writers such as William Bartram, Henry Thoreau, and Annie Dillard will help us to reflect on the styles and cultural assumptions that we ourselves bring to nature writing. Prerequisites: submission of writing sample in March 2004 and permission of 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 may be counted as credit for the major by students in English or in the Department of Dance and Drama. This course is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

**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: Canterbury Tales**◆ ENGL 224 (1/2 unit)  
*Mankoff*

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

representation of women, the power of art, and the status of literature itself. This course is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

#### **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 sopho-

mores and first-year students with advanced placement credit. Enrollment limited for sophomores.

Permission of instructor required for first-year students.

#### **Studies in Romanticism**

◆ ENGL 251 (1/2 unit)

*Carson*

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

#### **Nineteenth-Century Novel**

ENGL 252 (1/2 unit)

*Geerken*

This course is an introduction to the nineteenth-century novel, with a special emphasis on how emotions generate and organize these narratives. We will be looking at a set of British novels of the “classic” period (arguably when the novel reached its peak as a form). Authors may include Austen, Dickens, Bronte, Shelley, Eliot, Hardy, and James. In addition, the screening of a few film adaptations will allow us to contrast two kinds of storytelling (visual and non-visual). Through detailed critical readings of these texts, and their affective structures, we will attempt to discern a poetics of feeling underlying the Victorian novel.

#### **The Confidence Game in America**

◆ ENGL 271 (1/2 unit)

*Hyde*

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

This course will focus on eighteenth- and nineteenth-century writers who both shaped and disturbed American confidence: Benjamin Franklin, Ralph Waldo Emerson, P. T. Barnum, Herman Melville, Henry D. Thoreau, Edgar Allen Poe, and Mark Twain.

The term “confidence man” was invented in the United States. It is apt then that we read our own tradition, asking as we go: What is the American story? Why do we believe it? This course is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

#### **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.

**Shakespeare**

ENGL 320 (1/2 unit)  
*Davidson*

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

**The Eighteenth-Century Novel**

ENGL 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 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 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 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.

**Canadian Literature and Culture**

ENGL 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.

**Race in the Nineteenth-Century Literary Imagination**

ENGL 378 (1/2 unit)  
*Mason*

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

**The Jazz Age**

ENGL 382 (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.

**Baseball and American Culture**

AMST 382 (1/2 unit)  
*Peter Ruttkoff, professor of American studies; Lynn*

Baseball and American Culture will look at the wide range of representations of the national game in American culture. The course will examine literature, poetry, and drama as well as visual arts as a way of understanding the power of baseball on our cultural imagination. The seminar will focus on group discussion, collaborative presentations, and individual analysis. Students may take the course for credit in American studies or English. Prerequisite: permission of the instructors. Enrollment limited.

**The following are seminars:**

**Shakespeare: The Major Tragedies**

ENGL 420 (1/2 unit)  
*Davidson*

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

**Introduction to Anglo-Saxon Literature**

ENGL 422 (1/2 unit)  
*Klein*

This course will be a "special topic seminar" in the area of Old and Middle English with emphasis on

language study. Class meetings will be conducted in a combination seminar and workshop style. The primary work of the course will be reading and translating Anglo-Saxon prose and poetry, supplemented by readings in Anglo-Saxon culture and history. It is open to all without regard for major or class year. First and second-year students are particularly encouraged to take the course. This course does not fulfill the college's language requirement. Prerequisite: permission of instructor. Enrollment limited.

**Twentieth-Century Eastern-European Literature in Translation**

ENGL 467 (1/2 unit)  
*Brkic*

During the twentieth century, Eastern Europe has witnessed social upheaval, devastating armed conflict, and the rise and fall of totalitarian systems. The region's individual countries have alternately been the tinderbox that launched a world war, pawns in the designs of larger powers, and the site of religious, ethnic, and ideological collision. They are also the setting of significant artistic development, and their authors have long been in the vanguard of literary expression. In this seminar we will discuss work by authors including Bohumil Hrabal, Mesa Selimovic, Ismail Kadare, Imre Kertesz, and Peter Esterhazy. A film series will also be a component of this class. Prerequisite: permission of instructor. Enrollment is limited.

**Hawthorne and Melville**

ENGL 471 (1/2 unit)  
*Smith*

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

**Individual Study**

ENGL 493 (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)  
McMullen

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 Literary Study**

◆ ENGL 104 (1/2 unit)  
Staff

Each section of these first-year seminars approaches the study of literature through the exploration of a single theme in texts drawn from a variety of literary genres (tragedy, comedy, lyric poetry, epic, novel, short story, autobiography, etc.) and historical periods. Classes are small, offering intensive discussion and close attention to each student's writing. While ENGL 104 is not a "composition" course, students in each section are asked to work intensively on composition as part of a rigorous introduction to reading, thinking, speaking, and writing about literary

texts. During the semester, instructors will assign frequent essays and may also require oral presentations, quizzes, examinations, and research projects. Students may take any two sections of ENGL 103 or ENGL 104 to complete their unit of introductory courses. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

**The Crowd in Literature and Film**

◆ ENGL 104.01 (1/2 unit)  
Carson

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

**Literature and Representation**

◆ ENGL 104.02 (1/2 unit)  
Mason

One common conception about literature and other works of art is that they seek to represent reality, to paint a picture of our world. Novels, poems, and plays, are about life and achieve that status by means of representation, the argument goes. The *Mona Lisa* is about the figure painted by da Vinci. The *Autobiography of Benjamin Franklin* is about its author. *Incidents in the Life of a Slave*

*Girl* concerns slavery. Well, yes and no. The purpose of this course is to investigate this critical commonplace by reading literary works that treat the complicated problem of imitating life. Some of these works, such as Shelley's "Ozymandias," will concern representations themselves. Other works will in various ways challenge the entire concept of representation. In this process of investigation we will consider the following questions: What, after all, is representation? How do literary works comment on the process of representation? Is all literature implicitly about representation? Is accurate representation always a goal? Is it even possible? How have ideas of accuracy changed over time. Students may expect to read a variety of texts, including works by Shakespeare, Keats, Shelley, Dickinson, James, Wright, Morrison, and others. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

**The Legacy of Poe**

◆ ENGL 104.03 (1/2 unit)  
Klein

The majority of study will be devoted to the legacy of Edgar Allen Poe in the "Gothic" tradition of short fiction from the early nineteenth century up to contemporary writers, with special attention to important figures in the tradition: Henry James, Franz Kafka, Jorge Luis Borges, and Joyce Carol Oates. The course will also explore the sense of the Gothic and the "uncanny" in verse and dramatically in the cinema. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

**Postcolonial Revisions**

◆ ENGL 104.04 (1/2 unit)  
McMullen

If European powers extended their political control over their colonies through subordination of indigenous culture, when "the Empire writes back (to the center)," as Salman Rushdie puts it, authors from former colonial countries challenge such cultural imperialism, initiating new literary

possibilities even as they remake the traditions of literature in English. This course will focus on postcolonial “backtalk”—on literary reactions and revisions by writers from South Asia, Africa, the Caribbean, and beyond. We will begin with explicit dialogues between canonic texts and their postcolonial interrogators (Shakespeare’s *The Tempest*/Cesaire’s *A Tempest*, Bronte’s *Jane Eyre*/Rhys’s *Wide Sargasso Sea*); proceed to the (anti?)imperial classic, *Heart of Darkness*, Edward Said’s critical rereading of that novel, and Achebe’s alternative epic of colonialism, *Things Fall Apart*; and conclude with Rushdie’s *Midnight’s Children*. We will also consider work by such poets as Kipling, Walcott, and Heaney, and such recent films as *Bend It Like Beckham*. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

#### Turning Points

- ◆ ENGL 104.05 (1/2 unit)  
*Davidson*

We will examine literary investigations of the possibility for individual moral choice at times of crisis, conflict, and social change. Texts will include, among others, *King Lear*, *Samson Agonistes*, and *Beloved*. How do these texts construe acts of choice and change in an attempt to redeem a fallen or apocalyptic landscape? We will consider the genres of lyric poetry, fiction, and drama, and examine political and cultural pressures, rifts, and shifts; turning and returning to the past; the return of the repressed; and points of no return. A verse is etymologically a turn, and we will examine formal issues concerning turns of phrase as well as thematic issues concerning art as a response to or an agent in cultural crisis and social change. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

#### Literature of Exile

- ◆ ENGL 104.06 (1/2 unit)  
*Brkic*

Throughout history, people have been displaced for a variety of reasons, including wars, natural disasters, and personal choice. Since Virgil’s Aeneas fled the burning walls of Troy, wandered the Mediterranean, and eventually landed on the shores of Italy, literature by and about exiles has connected readers with the world of the displaced and/or stateless. In the *Aeneid*, the hero’s displacement is portrayed as key to fulfilling his fate. In other cases the displacement is a continuing source of pain and dislocation. For many authors, exile is integral to the way they define themselves. This course will explore works of fiction, nonfiction and poetry that tackle this theme. Authors will include, among others: Virgil, Harriet Jacobs, James Joyce, Vladimir Nabokov, and Gao Xingjian. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

#### Introduction to Fiction Writing

- ENGL 200.01 (1/2 unit)  
*Brkic*

See first-semester course description. Prerequisites: submission of writing sample in October 2004 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

#### Writing for Children

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

See first-semester Introduction to Fiction Writing course description. Prerequisites: submission of writing sample in October 2004 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*

See first-semester course description. This course is open only to sophomores and first-year students with advanced placement credit. Enroll-

ment limited for sophomores. Permission of instructor required for first-year students.

#### Elizabethan Age

- ◆ ENGL 231 (1/2 unit)  
*Davidson*

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

#### 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.

#### **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. Eliot’s “Tiresias,” and Ernest Hemingway’s “Jake Barnes.” In addition to these three writers, we will read selections from Stein, Faulkner, Hughes, Williams, and Larsen, among others. This course is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

#### **Advanced Fiction Writing**

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 or ENGL 202, submission of a writing sample in October 2004, 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)  
*Howe*

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 October 2004, and permission of instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

#### **Postmodern Narrative**

ENGL 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.

#### **The Psychoanalytic Imagination**

ENGL 316 (1/2 unit)  
*Geerken*

In this course we will examine psychoanalysis as a literary and artistic medium in its own right. In addition to looking at classic texts of Freudian psychoanalysis (*The Interpretation of Dreams*), and of “object-relations” theory, we will explore the representation of psychoanalysis in the modern imagination. We will be looking at how American films of the forties and fifties portray the rehabilitation of the feminine hysteric through the patient-doctor relationship (*Now, Voyager*; *The Three Faces of Eve*; *The Snake Pit*), and how the “confessional” school of post-war American poets (Plath, Lowell, Berryman) use the therapeutic session as a basis for poetry. More recently, we will be examining the case studies of Adam Phillips, the short stories of A.M. Homes (*The Safety of Objects*), and the comic or satiric representations of the analytic relationship in TV (*The Sopranos*) and film.

#### **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. Enrollment limited.

**The Reformation and Literature: Dogma and Dissent**ENGL 331 (1/2 unit)  
Royal W. Rhodes, professor of religious studies; Davidson

The Reformation deeply influenced the literary development of England and transformed the religious, intellectual, and cultural worlds of the sixteenth and seventeenth centuries. The long process of Reformation, shaped by late-medieval piety, the Renaissance, Continental activists, and popular religion, illustrates both religious continuities and discontinuities in the works of poets and prelates, prayerbooks and propaganda, sermons and exorcisms, bibles and broadsheets. This interdisciplinary course will focus on a range of English literature, from the Humanists under early Tudor monarchs to the flowering of Renaissance writers in the Elizabethan and Stuart eras, in the context of religious history, poetry, drama, prose, and iconography. Writers and reformers, such as More, Erasmus, Cranmer, Shakespeare, Marlowe, Southwell, Herbert, and Donne, will be examined. This course is cross-listed as RELN 331. Prerequisite: permission of instructor(s). Enrollment limited.

**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.

**The Romantic Period**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 a novel by Walter Scott. While lyric poetry becomes increasingly dominant and the sonnet undergoes a revival in this period, there remains a poetic hierarchy in which epic and tragedy occupy the highest positions. The course will therefore include dramatic poems, whether or not such works were intended for performance, and a consideration of the epic impulse in Wordsworth's *The Prelude* and Keats's "Hyperion" poems. 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. We shall also study Romantic literary criticism, including Shelley's *Defence of Poetry*, and selected works by one of the greatest essayists in the English language—William Hazlitt. In addition, this course will introduce students to recent critical studies of Romanticism. Prerequisite: permission of instructor. Enrollment limited.

**Australian Indigenous Poetry**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 poetics 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 poetics, 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). Students who have taken another course under this number may receive credit for this. Prerequisite: permission of instructor. Enrollment limited.

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

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. Students who have taken another course under this number may receive credit for this. 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 2004 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

**Narrative Regret**

ENGL 411 (1/2 unit)  
*Geerken*

We often feel sorry for acts that we have either done or failed to do, whether the object of regret is miniature (the breaking of a vase), or gigantic (the accidental killing of a person). This course begins with the premise that regret is essentially generative of narrative. In imagining what might have or could have happened—(“If only...”; “I wish I had...”)—we rewrite the past and invent a new future. In this course, we will investigate three kinds of literary regret: *Martial* (regret over the act of killing), *Marital* (regret over the act of marrying), and *Mortal* (regret over the death of a loved one). In each case, a

close reading of an exemplary text (Conrad's *Lord Jim*, Eliot's *Middlemarch*, Brontë's *Wuthering Heights*) will be combined with theoretical and philosophical elaborations on regret. We will also be looking at classic and contemporary versions of regret, including, for example, Greek tragedy and current films.

**Atwood/Ondaatje**

ENGL 469 (1/2 unit)  
*Laycock*

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

**Faulkner**

ENGL 473 (1/2 unit)  
*Smith*

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

**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.