

## Faculty

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*Assistant Professor*

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Adele S. Davidson  
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Ingrid M. Geerken  
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*Visiting Instructor of American Studies and Women's and Gender Studies*

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*Writer-in-Residence (first semester only)*

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*Associate Professor (on leave)*

Perry C. Lentz  
*Charles P. McIlwaine Professor*

Sergei Lobanov-Rostovsky  
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David H. Lynn  
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Ellen Mankoff  
*Instructor*

Theodore O. Mason Jr.  
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Kim McMullen  
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Timothy B. Shutt  
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Judy R. Smith  
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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 lit-

erature. 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 2006-2007 may choose to complete the major under either the current requirements listed below or the revised requirements that take effect starting with 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, Brit-

ish, 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, and for subsequent classes, 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 additional courses from among any of the department's offerings above the 100-level. Based on the individual curricular choices they have made

within the major, students may propose that a maximum of 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 ten half-units of course credit before the spring semester of their senior year:
  1. One section of ENGL 200 (Introduction to Writing Fiction), ENGL 201 (Introduction to Writing Poetry) or ENGL 202 (Creative Non-fiction)
  2. One section of ENGL 300 (Advanced Fiction-Writing) or ENGL 301 (Advanced Poetry-Writing)
- To complete significant creative work in fulfillment of the Senior Exercise or for their honors project.

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

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

Admission to all creative writing courses, introductory and advanced, in the 2005-06 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. Student work on the critical essay or creative project should be undertaken and completed independently.

The first step in the procedures for the critical essay or creative project will be for the student to submit to the chair of the English department, usually at a date prior to Thanksgiving break, a brief description of the topic: authors, works, or critical problems to be discussed; the nature of the creative work to be pursued. A department committee will examine the topics to ensure that they are appropriate for a culminating exercise in the English major at Kenyon. The second step will be the submission of the completed project, normally in the first month of spring semester.

**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*; Morrison's *Sula*; 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.

**Achilles' Children**

◆ ENGL 111.02-112.02Y (1 unit)  
Lentz

Three great epic poems—the *Iliad*, the *Odyssey*, and *Paradise Lost*—are seminal in Western culture and will direct, in sequence, the syllabi in this course of study. Homer's *Iliad* has established the paradigmatic hero in our culture—the hero rendered autonomous by alienation from the surrounding social order—which explains the title of this course. Our concern during the fall semester will be with variations on this profound and mystifying phenomenon, as it is to be found in a diversity of works including, among others, *Walden*, *A Shropshire Lad*, *Dubliners*, and *King Lear*. Homer's *Odyssey* presents the road curiously far less traveled: the hero who seeks definition within the social order. In the winter we will consider that epic and variations thereof, including Franklin's autobiography. And in the spring we will study the hero under the aspect of eternity, as a figure not only of a social but of a spiritual destiny, as presented in *Paradise Lost*, and, among others works, *The Screwtape Letters*, Emily Dickinson's poetry, and Flannery O'Connor's short fiction. This course is not open to juniors and seniors without permission of the department chair. Enrollment is limited.

**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 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.

**Stories and Storytellers**

◆ ENGL 103.01 (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 *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 103.02 (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 103.03 (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.

### Other Worlds

◆ ENGL 103.04 (1/2 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.

### Myths of the Fall

◆ ENGL 103.05 (1/2 unit)  
*Davidson*

We will investigate, in poetry, fiction, and drama, myths of the fall, construed tragically as a lapse from primal happiness, or comically as a growth in self-knowledge and

self-acceptance following a loss of illusions. Responses to the fall can involve a re-examination of moral and social values—order, civility, justice, equity—and hence can invite utopian projects to return to lost origins or to effect social and historical change; these responses can also, however, lead to domination, slavery, or loss of freedom. We will examine Adam and Eve and other myths, including that of Icarus, whose fall has been interpreted as a paradigm of the artist, or creator. How do writers and artists seek to reclaim some inner paradise or “visionary gleam” through creative processes of memory and imagination? Why does the tempter often appear as an outsider who represents something repressed and hidden in the self—scapegoat, alien, victim, or outcast? Authors will include Toni Morrison, Henry James, Thomas Mann, Christopher Marlowe, William Shakespeare, Flannery O'Connor, Joseph Conrad, and John Milton. This course is not open to juniors and seniors without permission of the department chair. Enrollment is limited.

### Agents and Accidents

◆ ENGL 103.06 (1/2 unit)  
*Geerken*

In literature and media, the complex interplay between human agency and accident has generated responses as varied as the *deus ex machina*, the Freudian slip, identity theft, and the disaster series. 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 investigate philosophical and theoretical accounts of “agency and accident” (Freud, Sartre, Rorty) and examine its aesthetic manifestations in literature (Sophocles, Shakespeare, Hardy, Rich, Ballard, Auster), film (*The General*, *Castaway*, *The Sweet Hereafter*, *Traffic*) and art (Warhol). 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. This course is not open to juniors and seniors without permission of the department chair. Enrollment is limited.

### Women on the Edge

◆ ENGL 103.07 (1/2 unit)  
*Campana*

This course will explore the roles we play when—consciously or not—we announce ourselves to be men or women. With the help of the history of drama, fiction, poetry, and film, we'll explore how the representation of women and femininity has come to shape how we think about gender more generally. We'll address any number of the following questions: What kinds of behavior do we expect of ourselves (and of others) as men or women? If gender is a role one plays, willingly or not, what do the roles men and women play in literary and artistic works have to say about the history of “playing” gender? Are women culturally marginal or culturally central? How is the status of women reflected in or contradicted by the roles they play? What happens when women act out instead of acting the roles they are assigned? Can playing an assigned role perfectly be more disturbing than going off script? How do we understand the motives of male authors and artists who depict women? Do masculine and feminine roles depend upon the bodies that play them? Authors to be considered may include: Sophocles, Euripides, Shakespeare, Ibsen, Chekhov, Tennessee Williams, Edward Albee, Robinson Jeffers, Jane Smiley, Pedro Almodóvar. This course is not open to juniors and seniors without permission of the department chair. Enrollment is limited.

### Imagining America

◆ ENGL 103.08 (1/2 unit)  
*Hyde*

Students in this course will read a set of imaginative responses to America and its history. We will begin with Shakespeare's *The Tempest*, written just after the establishment of a European colony in Jamestown. A selec-

tion of Native American stories and a Puritan sermon will follow. By the end of the course we will have read selections from Benjamin Franklin, Ralph Waldo Emerson, Henry D. Thoreau, Frederick Douglass, Walt Whitman, Allen Ginsberg, and Maxine Hong Kingston. We will also consider John Sayles's movie, *Lone Star*.

Throughout the course we'll track a number of themes that have recurred in American literature: the idealization of nature and the frontier, the erasure of history and optimism about the future, various models of freedom, and the tension between community and the self-reliant individual. This course is not open to juniors and seniors without permission of the department chair. Enrollment is limited.

### Body and Soul

◆ ENGL 103.09 (1/2 unit)  
*Clarvoe*

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

### Writing the Mind

◆ ENGL 103.10  
*Matz*

"Not I, but the poets discovered the unconscious": so wrote Sigmund Freud, in recognition of literature's role in psychological discovery. Poems, plays, and stories have long been our main way into the human mind; more than that, they have even shaped the mind, broadcasting possibilities for thought and feeling that would only later come to seem simply natural. This course will study crucial examples of "writing the mind," their motivations, and their implications for our understanding of the nature of literature. "Stream of consciousness" in modernist narrative, confessional poetry, the Shakespearean soliloquy, and the invention of the private female self in eighteenth-century epistolary prose will be some of our concerns. And we will explore them with the help of certain key theories about the relationship between literature and psychology—psychoanalytic theory, for example, and also more recent studies of the ways storytelling drives cognition and deals with trauma. Our primary focus will be the psychological ingenuity of literary languages and forms as we explore the many ways literature has shaped human consciousness. This course is not open to juniors and seniors without permission of the department chair. Enrollment is limited.

### The Postcolonial Condition: An Introduction

◆ ENGL 103.11 (1/2 unit)  
*Chakravorty*

For most of the world—Asia, Africa, the Middle East, and the Caribbean—the dissolution of the British and French empires in the last century has marked a new era of self-determination. The formal collapse of the colonial apparatus arguably leaves influential and deep traces amongst the formerly colonized as they try to forge autonomous political, cultural, and social futures. Considerations of how postcolonial subjects should situate themselves in terms of language, race, nation, class, gender and the law become complicated responses

to the legacies of colonialism itself. Certainly the literature and theory dealing with the postcolonial condition mark these sites of struggle as unique to the historical circumstance of postcoloniality. This course will be concerned with highlighting some of the critical issues (including modernity, hybridity, nationalism, neo-imperialism, transnationalism, racism and sexism, third-worldism) that link disparate national literatures under the sign of "postcoloniality."

We will begin with the premise that postcolonial literature is politically committed precisely because of the ways in which it stages confrontations between the aesthetic and the social. Beyond this, we will also look at how the many stylistic innovations (e.g., the use of patois, magical realism, generic experimentalism) of this corpus reflect specific cultural engagements and mark their difference from mainframes of the English canon, as well as from each other. Our analysis of genre and form will parallel our inquiry into the problems of ethnic, religious, sexual, and cultural representation within postcolonial literature in terms of particular historical, political, and social discourses from which they emerge. To this end, whenever appropriate, we will supplement our reading of the literary text with other relevant sources: film, criticism, music, and popular media. Ultimately, our goal will be to have a sound understanding of the historical contexts and literary forms central to postcolonial literature. Our survey will include authors such as Chinua Achebe, Salman Rushdie, Tsitsi Dangarembga, Arundhati Roy, Jamaica Kincaid, Hanan Al-Shaykh, and Naguib Mahfouz.

### 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 April 2005 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 April 2005 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 begins with two premises: (1) that students of the craft of poetry should be challenged to write in as many different ways as possible, and (2) that students are individual writers with different needs and goals. In this course, we will study a wide variety of poetry. Regular writing exercises will encourage students to widen their scope and develop their craft. This course will emphasize discovering the “true” subject of each poem, acquiring the skills needed to render that subject, understanding the relationship between form and content, and, finally, interrogating the role and function of poetry in a culture. In addition to weekly reading and writing assignments, students will submit a process-based portfolio demonstrating an understanding of the revision process and a final chapbook of eight to twelve pages of poetry. Prerequisites: Submission of a writing sample in April 2005 and permission of 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 description. Prerequisites: Submission of a writing sample in April 2005 and permission of instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

### Creative Nonfiction Workshop

ENGL 202 (1/2 unit)  
Hyde

Students in this workshop will write imaginative nonfiction in any of its traditional forms: memoirs, reflections, polemics, chronicles, idylls, lampoons, monographs, pamphlets, profiles, reviews, prefaces, sketches, remarks, complaints—anything but the traditional college essay. As in other writing workshops, attention in class will be paid above all to the writing itself, word by word, sentence by sentence. Prerequisites: submission of writing sample in April 2005 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

### Proper Ladies and Women Writers

◆ ENGL 210 (1/2 unit)  
Heidt

“We think back through our mothers if we are women,” Virginia Woolf writes in *A Room of One’s Own*. Taking Woolf’s meditation on women and creativity as our point of departure, in this course we will examine a range of fictional, poetic, and polemical writing produced by British women from the late eighteenth century through the early twentieth century, a period that witnessed increases in the public literary and cultural opportunities available to women writers, as well as sharp challenges to those opportunities. We will explore debates over “proper” education and laws for women; the role of culturally sanctioned plots (most notably, romance and marriage plots) in shaping women’s lives and narratives; complex (and sometimes disastrous) negotiations between public and pri-

vate experience, particularly between work and domesticity; and the aims and achievements of women’s activist and political writings, including abolitionist, feminist, and anti-feminist works. When has it been possible—or desirable—for women writers to think back through [their] mothers? If a tradition of women’s writing exists, what motivates and characterizes it? How did these women writers create new plots—or abruptly terminate familiar ones—in response to incommensurable or uncontainable desires and allegiances? How did these writers respond to the traditions they inherited from their literary predecessors, whether male or female? Course texts will include Wollstonecraft’s *Vindication of the Rights of Woman*, Austen’s *Persuasion*, *The History of Mary Prince*, Eliot’s *Mill on the Floss*, Nightingale’s *Cassandra*, Barrett Browning’s *Aurora Leigh*, and Woolf’s *A Room of One’s Own* and *To the Lighthouse*, as well as poetry and prose by such authors as Christina Rossetti, Frances Power Cobbe, and Eliza Lynn Linton. Students will write two essays and open one class discussion. This course fills a requirement for the women’s and gender studies concentration. This course is open only to sophomores and first-year students with advanced placement credit. Enrollment limited for sophomores. Permission of instructor required for first-year students.

### 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.

### **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.

### **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.

### **Postcolonial Modernities: South Asia and the Middle East**

- ENGL 265 (1/2 unit)  
*Chakravorty*

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

### **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**

ENGL 301 (1/2 unit)  
*Clarvoe*

The requirements for this course include in-class writing and discussion, a portfolio of poems (including a long sequence), an anthology of work

copied from other writers, recitation of memorized poems, attendance at readings by visiting poets, and two conferences. Allen Ginsberg once suggested that the purpose of poetic language is “to connect heaven and earth.” More recently Gjertrud Schnackenberg asserted that “a sentence is a posture for the soul.” In this workshop, we will, among many other concerns, attend quite specifically to the craft of sentences: their beginnings, middles, and ends; music and movement; aims and aspirations. Prerequisites: ENGL 201, submission of a writing sample in April 2005, and permission of instructor. Check with the English department administrative assistant for submission deadlines. Enrollment is 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 studying classic texts of Freudian psychoanalysis and those of “object-relations” theorists (Klein, Winnicott), we will explore the representation of psychoanalysis in the modern imagination. We will be looking, for example, at how post-war American film portrays the rehabilitation of the feminine hysteric through the patient-doctor relationship (*Now, Voyager, The Three Faces of Eve, Lilith*), and how the “confessional” school of post-war American poets (Plath, Lowell, Berryman) uses the therapeutic session as a basis for poetry. In addition, we will consider the influence of psychoanalysis on surrealist art, gaming, and graphic novels; examine contemporary memoirs of madness; analyze the short stories of A.M. Homes; and evaluate the Freudian “family romance” in film and television (*Chinatown, The Sopranos*). What we hope to accomplish from this work is an appreciation of psychoanalysis as an influential and intriguing model (and modeler) of human consciousness, as we test its validity across various periods and

genres. Prerequisite: permission of instructor. Enrollment limited.

### **Contemporary Innovative Poetics**

ENGL 317 (1/2 unit)  
*Kinsella*

Poetry, and the discussion of how poetry works, and what it might mean, have been historically intertwined. In this course we will explore the ideas behind the writing and “role” of poetry in a variety of social environments. Topics may include Aristotle, Sir Philip Sidney, Classical and contemporary Chinese poetics, the educationalism of Tagore, Matthew Arnold, French Parnassianism and Symbolism, Futurism and Russian formalism, the Modernist umbrella, the Harlem Renaissance, Imagism, Dada and Surrealism, Objectivism, Black Mountain and Projectivism, postcolonial poetics, gender poetics, identity poetics, the emergence of L=A=N=G=U=A=G=E and the counterpointing New Lyricism, “the Cambridge School”, the new hybridities, and radical environmental poetics. Prerequisite: permission of instructor. Enrollment limited.

### **Shakespeare**

ENGL 320 (1/2 unit)  
*Campana*

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.

### **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.

### **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.

### **Victorian Poetry and Poetics**

ENGL 356 (1/2 unit)

*Heidt*

This course will serve as a wide-ranging exploration of Victorian poetic culture. Our primary focus will be Victorian poetry in all its forms—including lyric, ballad, elegy, narrative, and epic—and its staggering range of subjects sacred and profane: love, grief, social injustice, doubt, sado-masochism, religious devotion, pet dogs, travel, madness, and poetry itself (among many others). We will read works by Tennyson, the Brownings, the Brontës, the Rossettis, Arnold, Clough, Hopkins, Swinburne, and Hardy, examining the formal and topical conventions and innovations of their verse. We will also examine

mechanisms of fame and obscurity as they shaped these (and other) poets’ careers, and we’ll discuss a number of women poets whose critical and canonical fortunes have risen in recent years, including the dramatic monologist Augusta Webster and the duo who wrote as Michael Field. We will consider the relationship of poetry to other arts (especially painting) and literary forms (such as the novel); we will also discuss the role of anthologies, periodicals, reviews, and the development of English literature as an academic discipline in the circulation and consumption of poetic works throughout the nineteenth century. Students will write two essays and several reading response papers and will deliver at least one oral presentation. 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.

### **Five Modern American Poets**

ENGL 387 (1/2 unit)

*Clarvoe*

“I, too, dislike it,” wrote Marianne Moore provocatively, in her poem, “Poetry.” “Reading it, however, with a perfect contempt for it, one discovers in it, after all, a place for the genuine.” We must understand Moore’s “perfect contempt,” here,

as that kind of love that refuses to be uncritical. American poets of the early twentieth century were acutely critical readers—of the traditions they had inherited, and of the difficult, exhilarating new work they were creating themselves. This course will focus on five poets—Ezra Pound, William Carlos Williams, Marianne Moore, Wallace Stevens, and Robert Frost—with a special attention to their reading of traditions, and additional consideration of the ways in which some contemporary American poets now read and transform the traditions of the Moderns. Prerequisite: permission of instructor. 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:**

#### **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 2005 and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

### Hard-boiled Crime Fiction and Film Noir

ENGL 419 (1/2 unit)  
Lobanov-Rostovsky

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

### 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.

### Sidney and Spenser

ENGL 432 (1/2 unit)  
Campana

By 1603, the two great voices of sixteenth-century England, Philip Sidney and Edmund Spenser, were dead and a whole new era of literature and

literary interests was ushered in by the death of Queen Elizabeth and the accession of King James. Both Sidney and Spenser wrote sonnet sequences and romances, and they both held strong views about the nature of poetry and about what English poetry should be. These correspondences, and the fact that Sidney was a great supporter of Spenser, have encouraged critics to identify Spenser and Sidney as like-minded writers. This course will examine the relationship between Sidney’s and Spenser’s understanding of the possibilities of poetry as we read through their major works: Sidney’s *Astrophil and Stella*, *A Defence of Poesy*, and the “New” and “Old” *Arcadia*, with Spenser’s *Shepherd’s Calendar*, *Amoretti*, and *The Faerie Queene*. We will consider how each viewed the relationship between literature and other major concerns of the day, including: religion, ethics, politics, travel, war and violence, literary inheritance, gender and sexuality, and the emergence of English national identity. 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 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.

### Stories and Storytellers

◆ ENGL 104.01 (1/2 unit)  
Klein

See first-semester course description for ENGL 103.01.

### Moments, Memories, Mementos

◆ ENGL 104.02 (1/2 unit)  
Heidt

What imaginative and creative work do we do when we remember a thing, a place, an event, or a person? What roles do material objects, physical spaces, and bodily senses play in creating, maintaining, and cueing mem-

ories? What ethical responsibilities do we have to recall (or forget) particular events, whether personal, familial, cultural, or historical? How does recollection (or its failure, amnesia) affect our senses of time, place, and self? In this course, we will examine a range of cultural productions (including poems, essays, fictions, autobiographical writings, and films) that have theorized the operations and uses of memory and remembrance; we will pay particular attention to how literatures of memory help us explore individuals' interactions with cultural and historical settings, as well as to how our own reading and writing practices are shaped by processes of memory. Course readings will include works by Shakespeare, Augustine, Wordsworth, De Quincey, Dickens, Collins, Freud, West, Sacks, Sebald, Morrison, and Brkic. Time and interest permitting, we will make forays into recent neuroscientific studies of how the brain processes experiences and memories. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

### The Writer in the Text

◆ ENGL 104.03 (1/2 unit)  
Davidson

This course will consider representations of artists and the act of writing in literature, drama, and poetry; it will analyze scenes of writing, portraits of literary creators and creation, views of writers on the craft writing, and self-conscious expressions of literary self-fashioning. How do writers envision and define the process of putting pen to paper? How do the technologies of writing influence a digital age? What is the connection between the act of writing and memory, and between writing and oral tradition? How have the representations of writers and writing varied across historical periods? Does author biography help or hinder the understanding of the writer on the printed page? A diverse range of texts will include Shakespeare's *Hamlet* and *The Tempest*; James Joyce's *A Portrait of the Artist*, Ben Franklin's *Autobiography*, A. S. Byatt's *Possession*, and

Jane Austen's *Pride and Prejudice*.

This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

### Agents and Accidents

◆ ENGL 104.04 (1/2 unit)  
Geerken

See first-semester course description for ENGL 103.06.

### Literature of Resistance

◆ ENGL 104.05 (1/2 unit)  
McAdams

"What is poetry that does not save nations or peoples?" Nobel laureate Czeslaw Milosz asks. In this course, we will study writing as an act of resistance. We will attend to the ways that writers, throughout history, have used their words both to document and effect resistance. We'll begin with Irish poet Seamus Heaney's *Burial at Thebes*, a new translation of Sophocles' *Antigone*, using it to frame one of the key questions of the course: When does a private act become a political one? We'll consider slave narratives from nineteenth-century America and 'passing' narratives from the early twentieth century. During the latter part of the semester, we'll focus on the 'poetry of witness,' concluding with Acoma poet Simon Ortiz's *After Sand Creek*. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

### Monstrosity and Otherness

◆ ENGL 104.06 (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.

### Writing the Mind

- ◆ ENGL 104.07 (1/2 unit)  
*Matz*

See first-semester course description for ENGL 103.10.

### Narratives of Our America

- ◆ ENGL 104.08 (1/2 unit)  
*Kaplan*

This course asks: How might a narrative simultaneously tell the story of both an individual and her original or adopted home? Drawing upon a variety of literary genres (novels, short stories, plays, poetry) as well as visual art, music, and film, we will explore the intersection of personal and national narratives by people of color in the United States. How are “America” and what it means to be “American” constructed in these narratives? What conceptions of identity, place, history, and politics are developed and deployed? How might these narratives be in dialogue with—or even challenge—more canonical tales of coming-of-age? We will seek to answer these and other questions by engaging in critical readings of the narratives of American-born and immigrant African Americans, Asian Americans, Latinos, and Native Americans (such as Toni Morrison, Leslie Marmon Silko, Jessica Hagedorn, Audre Lorde, Edwidge Danticat, Cristina Garcia, Fae M. Ng, Rudolfo Anaya, and Louise Erdrich). This class will also focus on developing and honing analytical writing skills. This course is not open to juniors and seniors without permission of the department chair. Enrollment limited.

### Introduction to Fiction Writing

- ENGL 200 (1/2 unit)  
*Lobanov-Rostovsky*

See first-semester course description. Prerequisites: submission of writing sample in October 2005 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*

See first-semester course description. Prerequisites: submission of writing sample in October 2005 and permission of instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

### Introduction to Poetry Writing

- ENGL 201.02 (1/2 unit)  
*Campana*

See first-semester course description. Prerequisites: submission of writing sample in October 2005 and permission of instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

### Creative Nonfiction Workshop

- ENGL 202 (1/2 unit)  
*Brkic*

See first-semester course description. Prerequisites: submission of writing sample in October 2005 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.

### Studies in Shakespeare

- ◆ ENGL 220 (1/2 unit)  
*Davidson*

This course will survey Shakespeare’s development as a dramatist, with attention to the cultural and historical energies animating early modern England; these forces include an emergent nationalism, exploration and commerce, a new appreciation for classical learning, and tensions in familial and social relations, in domestic and religious life. 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.

### Satire, Sensibility, and Enlightenment

- ◆ ENGL 243 (1/2 unit)  
*Carson*

This course presents a survey of eighteenth-century literature from Jonathan Swift to such writers of the 1790s and early nineteenth century as Mary Wollstonecraft, Olaudah Equiano, and Maria Edgeworth. Early eighteenth-century literature is dominated by satirical works that ostensibly aim at reform through ridicule, even while the great satirists doubt that such an aim can be achieved. Beginning in mid-century, the literary movement of sentimentalism and sensibility rejects the satirical impulse and embraces sympathy, immediacy, and the “man of feeling.” Throughout the period—indeed already satirized by Swift and Pope—Enlightenment ideals are explored and debated in a new public sphere. These ideals include progress, secularism, universal rights, the systematization of knowledge, and the growth of liberty through print and education. Through an examination of works in a variety of literary genres (prose and verse satire, periodical essay, novel, tragedy, comedy, descriptive and lyric poetry, and travel writing), the course will introduce students to such authors as Alexander Pope, Joseph Addison, Richard Steele, Samuel

Johnson, Oliver Goldsmith, Edmund Burke, and Thomas Gray. Enrollment limited for sophomores. Permission of instructor required for first-year students.

### Work, Sex, and Death: The Nineteenth Century Novel

◆ ENGL 252 (1/2 unit)  
*Geerken*

In this introductory course, we will be reading a set of exemplary nineteenth-century British novels alongside the writings of influential Victorian thinkers such as Freud, Darwin, Marx, and Engels. We will examine how the interrelation of work, sex, and death shapes both the form and content of these novels, and how the rearrangement of these features produces generic models such as the *bildungsroman*, the Gothic, and realism. For example, we may consider the various intersections of work, sex, and death that characterize figures such as the governess, the prostitute, the vampire, and the detective. Authors may include Brontë, Hardy, Eliot, Shelley, Stoker, Doyle, Dickens, and James. In addition, we will be studying adaptations and other films (e.g., *Secretary*) that address these issues, as well as television episodes (*The Office*, *Six Feet Under*) that, like the nineteenth-century novel, express these cultural and aesthetic issues in serial form. Enrollment limited for sophomores. Permission of instructor required for first-year students.

### Short Story Sequence

◆ ENGL 264 (1/2 unit)  
*Klein*

Beginning with Sarah Orne Jewett's slender volume of stories, *The Country of the Pointed Firs* in 1896, the twentieth century saw a proliferation of remarkable collections of short stories that are not just gatherings of stories but designed arrangements that make wholes greater than the sums of their parts. The readings will include James Joyce's *Dubliners* because of its importance in defining this genre, but all the others are American. We will begin with Sherwood Anderson's *Winesburg, Ohio*, Ernest Hemingway's *In Our Time*, and

a pair by John Steinbeck, *Cannery Row* and *Tortilla Flat*, and end with Isabel Allende's *The Stories of Eva Luna*, Alice Munro's *Open Secrets* and Courtney Brkic's *Stillness*. Raymond Carver and Tim O'Brien will constitute the main course. Class meetings will be conducted in seminar style. Writing will be intensive practice in writing personal essays of literary analysis. The conceptual framework of the course will be a reconstructed formalist study of the texts, but fully informed by historical context. Enrollment limited for sophomores. Permission of instructor required for first-year students.

### Violence and the Body: Narrative Insurgency

ENGL 266 (1/2 unit)  
*Chakravorty*

This course will interrogate Fanon's assertions that the colonized find their freedom only through violence, and that decolonization is always a violent process, by considering the structuring dialectics between violence, the body, and postcolonial narratives of insurgency. If, for Fanon, decolonization is both literally and linguistically an adopted violence so that militancy against colonialism is an answer back in the imported language of destruction that the colonizer best understands, our goal will be to investigate the complex and shifting relations to violence/violation that postcolonial texts elaborate when they represent insurgent anticolonial practices. By looking closely at how postcolonial narratives represent insurgencies against power and their attendant violences, we will arrive at an analytic for addressing the technologies of pain, trauma, brutality, torture, and repression that conditioned regimes of colonial discipline and control. We will also consider the extent to which postcolonial texts appropriate an apparatus of violence in representing bodies in rebellion, while also articulating alternative visions of resistance and social change that specifically refuse the ethics of extremism. Our inquiry will draw from a critical discourse on corporeality (Foucault, Scarry) and

on the nation (Fanon, Anderson) to illuminate the peculiar charge in narratives of insurgency between the embodied politics of militancy and the body politic. Finally, the texts which we will be reading deal in some way with the problematic of form (how to represent the urgency of politicized violence as a condition of modernity), and in so doing reach beyond realist conventions to reflect aspects of the surreal, the grotesque, the spectacular, and the magically real. We will assess the efficacy of these forms, and their overwrought symbolism, in managing the economy between the public and the private, victims and perpetrators, masculinity and femininity, and whites and blacks, which structured the play of colonial violence itself. Over the course of the term, we will be reading writers as diverse as Gordimer, Naipaul, Ondaatje, Al-Shaykh, El-Sadaawi, and Rushdie, and viewing films such as *The Terrorist*, *Bandit Queen*, *Three Kings*, and *The Battle of Algiers*.

### Fictions in Black

◆ ENGL 281 (1/2 unit)  
*Mason*

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

**Advanced Fiction Writing**ENGL 300 (1/2 unit)  
*Brkic*

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 2005, and permission of the instructor. Check with the English department administrative assistant for submission deadlines. Enrollment limited.

**Narrative Theory**ENGL 310 (1/2 unit)  
*Matz*

Why do we tell stories—and why do we do it the way we do? What psychological desires do our narratives express? How do they help us to generate our collective cultures, to frame our individual lives, to recreate the past, and to imagine the future? What political dictates do our narratives obey, and how do they constitute political resistance? What are the different genres of narrative, and what elements define them? This course asks these and other such questions in order to study the nature, purpose, and effects of narrative, from a range of theoretical perspectives. We will study the history of the English novel (its development out of spiritual autobiographies, news-sheets, and capitalist individualism), the categories of "narratology" (the formal study of narrative), the politics of narrative according to Marxists, feminists, neo-Victorians, and New Historicists, the psychology of narrative (according to the Freudians, behavioral therapists, cognitive scientists), and the structure of narrative as described in schools of criticism from formalism to deconstruction to film theory. Readings will include selections from *The Rise of the Novel* by Ian Watt, *Narrative Discourse* by Gerard Genette,

*S/Z* by Roland Barthes, *Reading for the Plot* by Peter Brooks, *The Sense of an Ending* by Frank Kermode, *The Dialogic Imagination* by Mikhail Bakhtin, and *Dreaming by the Book* by Elaine Scarry. Prerequisite: permission of instructor. Enrollment limited.

**Cinema and Sexuality**ENGL 318 (1/2 unit)  
*Campana*

This course explores the intertwined histories of sexuality and cinema. We will find not only that cinema is centrally concerned with sexuality (from silent films to the latest releases) but also that sexuality appears in some of its most challenging representations on the silver screen. In the course of the semester, we will develop a vocabulary for analyzing and discussing permutations of gender and sexuality within and across a variety of cultural sites and communities through contemporary film. We will explore how and why the terrain of sexuality is so often the place where cultures cross in creative and destructive ways. Rather than attempting to offer a comprehensive account of American or global sexual cultures, this course will address a series of theoretical questions about desire, gender, and sexuality and how they intersect with the development of cultural identities and the formation of subcultures, the emergence of class identities, and the development of ways of thinking about population, reproduction, kinship, and social cohesion. Required course work will include: viewing and discussing one or two films per week, consultation of secondary sources, film reviews, two formal essays, and an annotated bibliography. 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.

**Divine Comedy**ENGL 323 (1/2 unit)  
*Shutt*

In this course, we will study the whole of Dante's *Divine Comedy* in John Sinclair's Oxford translation. Prerequisite: permission of instructor. 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, prayer books 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.

**Victorian World**ENGL 357 (1/2 unit)  
*Heidt*

In this course, we will examine the phenomenon of Victorian globalism—how the British understood the world and their place in it in the nineteenth century. We will

investigate relationships among world travel, scientific discovery and exploration, and the expansion of imperial power. We'll consider what was distinctive about Britain's relationships with the Middle East, the United States, the Pacific Islands, Africa, Ireland, Japan, and India. We will explore how global expansion and awareness of (or assumptions about) these parts of the world and their cultures both promoted and was promoted by particular cultural productions within the British Isles, including museum exhibitions, operetta and theater, and, of course, fictional, nonfictional, and poetic writing. We will study both global movement and British representations of that movement in part through tracking the impact of nineteenth-century technological innovations, including the development of photography and of cheaper, more fully illustrated, and generally more plentiful news media outlets; the creation of ever-faster modes of transportation like steamships and railroads; and the invention of communications technologies like the telegraph. Moreover, we'll ask questions about how global encounters (and representations of those encounters) affected British identities. For instance, how did global travel and global power change the ways the British thought about race and gender? What new literary and cultural identities—desired or otherwise—did global expansion and empire make possible, both for the British and for the peoples and lands they explored and/or sought to control? Throughout the semester, we will engage with broad questions about the relationship between language and power (both individual and national/global) and about the role literary and cultural productions play in shaping identities, social attitudes, and historical movements and moments. To this end, we will consider not only a wide array of Victorian cultural productions (including works by Darwin, Brontë, Seacole, Kipling, Stevenson, Gilbert and Sullivan, and Conrad) but also recent critical and theoretical approaches to those productions,

including some postcolonial theory. Prerequisite: permission of instructor. Enrollment limited.

### **Imperial Communities: The Colonial and Postcolonial Novel**

ENGL 367 (1/2 unit)  
*Chakravorty*

In this course we will rethink the problematic that colonial and postcolonial novels encounter when representing specific “communities” aligned with nations, classes, ethnicities, genders, sexualities, and diaspora. We will begin by assuming with Said that the development of the novel form alongside the colonial enterprise is historically conditioned. From here we will work toward a consideration of how the experience of empire conditioned the legibility of certain communities, while obfuscating others, within the colonial novel. Our task will be to understand the concurrent aesthetic, social, and cultural predicates that produced fictions of imperial communities and the extent to which they were articulated to mainframes of the colonial project. For instance, we will consider how colonial novels both appropriated and invented the mannerisms, sensibilities, and ethics of the Raj. We will also trace particular spatial and geographical metaphors in these fictions that enable communities in power to be visibly and publicly portrayed, while the presence of minor communities remain inscrutable. Finally, we will examine these novels of empire in “contrapuntal” relation with the works of their most powerful postcolonial interlocutors. Why has the novel been the most prevalent aesthetic form for postcolonial writers? What questions about authority, origin, and genre arise when we consider the ways in which postcolonial novels interrogate, intercept, and disorient imperial conventions for evoking community? What theoretical analytic (feminism, Marxism, deconstruction) is most helpful for thinking about the affective, material, and representational commitments these postcolonial novels make to counter-colonial communities? How

can we understand communities not only as “subjectivities” but as minority collectives (of queers, migrants, outcasts, refugees, urban poor) given our comparative perspective. What are the limits of community within postcolonial fictions against empire? Aside from novels of empire and decolonization, our answers to these questions will emerge from extensive engagements with theories of the novel and postcolonial theory. We will focus on three constellations of theoretical inquiry: discourses on community, the novel, and postcoloniality. Among others, we will be reading novelists such as Brontë, Rhys, Forster, Desai, Woolf, and Al-Shaykh, and the following theorists: Lukacs (on the bourgeois novel), Bakhtin (on the novel as heteroglossic and chronotope), Marx, Derrida, Foucault, Benedict Anderson, Partha Chatterjee, Gayatri Spivak, Chandra Mohanty, and Chela Sandoval.

### **The following are seminars:**

#### **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...” or “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 and Renaissance tragedy, contemporary poetry, and current films. The aim here is to generate a poetics of regret that could serve as the basis of a rich and viable category of literary interpretation. Prerequisite: permission of instructor. Enrollment limited.

### **Panoramic Novel**

ENGL 413 (1/2 unit)  
*Heidt*

In the late eighteenth century, Scottish inventor Robert Barker coined the word panorama (from the Greek words for *all* and *spectacle*) to name his new method of creating and displaying hyperdetailed 360-degree images—of city streets, of battles, of foreign lands—in circular buildings specially designed to produce the ultimate in reality viewing: reproductions of the outside world so ultrareal that their artifice was imperceptible. Barker claimed that his invention made it possible for “the will of an artist...to make observers, on whatever situation he may wish they should imagine themselves, feel as if really on the very Spot.” In this course, we will study several nineteenth-century novels that, for their attempts at creating an all-encompassing realism through the worlds they depict in grand sweep and minute detail, we will consider as panoramic. How do these novelists create realistic effects? What are the aims of their realist projects? How do their novels represent an historical imagination at work? What conditions of reading and publishing, as well as of public expectation or desire, shaped these novels’ composition and reception? And can these novels—and their artists’ wills—still make twenty-first century observers feel ourselves “as if really on the very Spot” of their worlds? We will read Thackeray’s *Vanity Fair* (1847-48), Dickens’s *Little Dorrit* (1855-57), Eliot’s *Daniel Deronda* (1876), and Tolstoy’s *Anna Karenina* (1873-76), as well as writings by such theorists as Bakhtin. Students will open one class discussion, lead one class discussion, and produce a research essay of fifteen to

twenty pages. 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.

### **Virginia Woolf**

ENGL 461 (1/2 unit)  
*Matz*

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

### **American Indian Literature**

ENGL 483 (1/2 unit)  
*McAdams*

Is Native American writing an American minority discourse? Or are Native writers composing national literatures? This course will trace the evolution of indigenous theory and criticism, from quasi-anthropological models, to the identity-focused approaches of the so-called Native American Renaissance, to sovereign and separatist discourses. Taking a comparativist approach, the course will focus on writing from two cultures: Lakota/Dakota (Sioux) and Muskogee (Creek). Readings will include oral narratives, as-told-to memoirs such as *Black Elk Speaks*, historical novels such as Ella Deloria’s *Waterlily*, and contemporary novels, poetry, and film. 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.