

Requirements: English

Humanities Division

The Department of English teaches students to read with active understanding and wide appreciation, to write with clarity and grace and to explore themselves and the world through the intensive study of literature.

New Students

ENGL 103 and 104 are designed for students beginning the serious study of literature at the college level, and as such are especially appropriate for first-year students. Either ENGL 103 or ENGL 104, or junior standing, is a prerequisite for further study in English at Kenyon. Students may register for a maximum of one (1) unit of 100-level courses in English, and students may not go back to take a 100-level course after taking a 200-level course.

More [advice for new students](#) is available on the English Department website.

ENGL 210-289

Students who have taken ENGL 103 or 104 should advance to one of the courses numbered 210–289. These courses have been designed for and are limited to sophomores and first-year students. Like the department's 100-level courses, these classes are small in size, so that classroom interaction can be discussion-centered and more time can be devoted to helping students with their writing. These courses provide an introduction to fundamental terms, techniques and methods for the advanced study of literature. Students may expect to learn some of the following: how to do a close reading of a literary text, how to conduct research in literary study (including an introduction to library and information resources, and basic reference tools), some of the basic principles of different approaches to literary criticism, important terms used in literary analysis (including prosody in poetry courses), and the proper documentation of sources. While the subject matter of these courses sometimes parallels that of courses for upper-level students (e.g., Shakespeare, postcolonial literature), all are intended as introductions to a focused and intensive consideration of particular genres, themes, periods or critical questions.

ENGL 310-389

These are courses grounded in the advanced study of literature in English, as well as in the variety of critical and theoretical approaches to literature. These courses examine literary works from a range of historical periods, written in a wide variety of genres, and contributing to different national traditions. Through the reading of influential critical books and articles or through the instructors' modeling of different critical practices, these courses aim to teach students about the various modes of literary criticism, theory and scholarship that constitute the current state of literary study. Thus, these courses aim to make students critically self-aware. Some of these courses will situate literary texts in their historical and cultural contexts. Others will focus on the formal concerns of genre and style. Many will require that students conduct independent research. When the subject matter of these courses overlaps with that of an ENGL course numbered from 210 to 289, these

courses will provide more intensive critical study than the broad introductions of the lower-division courses. By taking courses at both curricular levels, students will thus have the opportunity to specialize in a period or genre. The prerequisites for these courses are ENGL 103 or 104 and an ENGL course numbered from 210 to 289. For students with junior standing, the course prerequisites are waived, since such students have typically written enough analytical essays to be prepared for advanced work in literary study. While these courses will constitute the bulk of the coursework of most English majors, non-majors are encouraged to enroll since contemporary literary study frequently draws upon knowledge and techniques from other disciplines.

Requirements for the Major

English majors are required to complete a minimum of five and one half (5.5) units, offered or approved by the department. To graduate as English majors, students must meet the following requirements:

- Completion of one-half (0.5) unit of ENGL 103 or 104
- Completion of at least five (5) units above the 100 level, three (3) units of which should be at the 300 level or above. The remaining units may be completed at the 200 level or above, at the discretion of the student in consultation with his/her advisor
- Distribution of coursework above the 100 level must fulfill the following criteria:
 - Completion of at least one (1) unit, of study of literature written in each of the following historical periods (please see the English Major Distribution Requirements or check specific course descriptions to see which requirements they satisfy):

Pre-1700

1700-1900

Post-1900

- Completion of one-half (0.5) unit in courses designated "Approaches to Literary Study." Courses in this category foreground a variety of methods, critical paradigms and theories for reading and analyzing literature, language and culture. They are intended to help students think self-consciously and more systematically about tools and methods that can be applied broadly within the discipline. Such courses will be designated as meeting the approaches to literary study requirement in their course description. The half (0.5) unit of coursework in approaches to literary study may not also count toward the historical distribution requirement.
- Completion of at least two additional elective courses from any of the department's offerings above the 100 level. Based on the individual curricular choices they have made within the major, students may petition to have a maximum of one-half (0.5) unit of literature courses taken in a department other than the English Department be counted toward their major as an elective. Students will need to present solid arguments about how and why such courses are integrated with the English major.
- Completion of the Senior Seminar: ENGL 405 or ENGL 410
 - ENGL 405: Senior Seminar in Creative Writing

Offered in more than one section each spring semester, this seminar is required for English majors pursuing an emphasis in creative writing. The course will involve critical work on a topic chosen by the instructor (such as “Reliable and Unreliable: Investigating Narrative Voice,” “Beginnings and Endings,” “The Little Magazine in America,” and “Documentary Poetics”) to provide context and structure for students' creative work. Students should check online listings for the specific focus of each section. Although not primarily a workshop, this seminar will require students to work on a substantial creative project (fiction, nonfiction or poetry). Prerequisite: This course is open only to senior English majors who are completing the emphasis in creative writing.

- ENGL 410: Senior Seminar in Literature

Offered in several sections, this seminar will require students to undertake a research paper of their own design, within the context of a course that ranges across genres, literary periods and national borders. Students will study literary works within a variety of critical, historical, cultural and theoretical contexts. All sections of the course will seek to extend the range of interpretive strategies students can use to undertake a major literary research project. Each student will complete a research paper of 15-17 pages. Prerequisite: This course is open only to senior English majors. However, if the enrollment cap has not been reached after the enrollment of senior English majors, then seniors who have declared the English minor will be permitted to enroll.

- Students pursuing honors will take the ENGL 497 — Honors Seminar rather than ENGL 405 or 410 — Senior Seminar.

- Completion of the Senior Capstone

Requirements for the 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 have taken two and one half (2.5) of the five and one half (5.5) units of course credit before the spring semester of their senior year in the following areas:
- To meet all requirements for the regular English major.
 - One section of any of the following:
 - ENGL 200 Introduction to Fiction Writing
 - ENGL 201 Introduction to Poetry Writing
 - ENGL 202 Creative Nonfiction Workshop
 - One section of any of the following:
 - ENGL 300 Advanced Fiction Writing
 - ENGL 301 Advanced Poetry Writing
 - ENGL 302 Advanced Creative Nonfiction
 - One literature course primarily in the genre of the emphasis (poetry, prose-fiction or nonfiction), normally to be taken before the advanced workshop in

the genre. Note: This course might also fulfill a period or approaches requirement.

- One course to be chosen from among the following:
 - An additional workshop, at any level, in the genre of the emphasis
 - An advanced individual study in the genre of the emphasis
 - An additional workshop, at any level, in any other genre
 - An additional literature course primarily in the genre of the emphasis
- ENGL 405 Senior Seminar in Creative Writing or ENGL 497 Honors Seminar.

Qualified seniors who have taken both introductory and advanced creative writing workshops may, with faculty approval, pursue an individual study in creative writing (ENGL 493); this course is not available to students who have not taken both workshops.

Students who are unable to take the advanced creative writing workshops may petition the English Department to count two introductory workshops in a single genre as fulfillment of the two-workshop requirement for the emphasis, as long as these workshops have been taken with different instructors. ENGL 150 may count as a prerequisite for 300-level creative writing courses. Introductory courses in fiction and creative nonfiction (ENGL 200 and ENGL 202) may serve as prerequisites for advanced courses in both genres (ENGL 300 and ENGL 302). Students pursuing the Creative Writing Emphasis must take at least one of their two primary workshops (200- and 300-level) at Kenyon.

ENGL 200, 201, 202, 300, 301 and 302 (Creative Writing)

Admission to all 200- and 300-level creative writing workshops is based on the submission of a writing sample and permission of the instructor. ENGL 200, 202 or 204 is a prerequisite for ENGL 300 or ENGL 302; ENGL 201 is a prerequisite for ENGL 301. ENGL 200, 202 or 204 is a prerequisite for ENGL 300 or ENGL 302. Creative writing courses are open to non-majors. For specific course offerings, sample requirements and submission deadlines, check with the English Department administrative assistant.

Requirements for the Minor

English minors are required to complete a minimum of two and one half (2.5) units, 5 courses, offered or approved by the department. Students must meet the following requirements:

- Completion of one-half (0.5) unit course in each of the following historical periods (please see the [English Major Distribution Requirements](#) or check specific course descriptions to see which requirements they satisfy):

Pre-1700

1700–1900

Post-1900

- Completion of two electives
- Completion of at least two courses at the 300 or 400 level

Please note that only one of ENGL 103 or 104 can count toward the minor. No courses taken off campus (except in the Kenyon-Exeter program) can be applied toward the minor.

Senior Capstone

In order to meet the college-wide Senior Capstone requirement, the English Department requires its majors to take an examination based on a set reading list. The examination is based on a short reading list of a major work or set of lyric poems by twelve different writers; it will be completed in two timed sittings, normally on the Saturday of the week after spring break. The morning two-hour examination will consist of short-answer questions and a short essay, 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 extended 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 students should request from the chair of the English Department the reading list for their particular class.

[Reading lists, by year](#), are available on the English Department website.

Honors

Students of demonstrated ability who would like to undertake more independent work are encouraged to enter the Honors Program. In order to be eligible for the Honors program, students must have a 3.5 grade-point average in their English courses and a 3.33 grade-point average overall. The Honors Program consists of the following:

- ENGL 497 The Honors Seminar (to be taken fall of the senior year). *Students register with a Senior Honors form.*
- ENGL 493 Directed Individual Study (undertaken in the fall semester). *In the directed Individual Study course, the student begins a substantial critical essay of approximately 50-80 pages in length or a creative project of commensurate scope. Students register with an Individual Study form.*
- ENGL 498 Directed Individual Study (undertaken in the spring semester). *In the senior honors course, pursued mainly in a continuation of the fall Individual Study format, the student completes the honors essay or project and defends the work in written and oral exams. Students register with a Senior Honors form.*
- A written examination set by the English Department, to be taken in the spring of the senior year and based on a reading list that combines the Senior Capstone reading list for the current and the subsequent graduating classes
- An oral exam, to be taken soon after the written exam, and conducted by outside examiners on the thesis and the reading list for the written exam
- Evaluation of the thesis, written exam, and oral exam by outside examiners

Please see the description for the Honors Program in English, available from the department administrative assistant, for details. Detailed and complete [information about the Honors Program](#) is also available on the English Department website.

Kenyon-Exeter Program

The department directs a year-long program of study at the University of Exeter in England for junior majors and non-majors who qualify for admission. A member of our department teaches at the university, conducts seminars for Kenyon students, leads numerous co-curricular excursions, and administers the program. See the director of the Center for Global Engagement or the department chair for more information.

Transfer Credit Policy

Students wishing to transfer credit for courses taken elsewhere must petition the department before taking the courses in question. At its discretion, the department may award a maximum of one half (0.5) unit of elective credit toward the English major for a journalism course taken at another institution.

Courses in English

ENGL 103 Introduction to Literature and Language
Credit: 0.5

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 (such as tragedy, comedy, lyric poetry, epic, novel, short story, film and autobiography) and historical periods. Classes are small, offering intensive discussion and close attention to each student's writing. 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. This course is not open to juniors and seniors without permission of the department chair. Offered annually in multiple sections.

ENGL 104 Introduction to Literature and Language
Credit: 0.5

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 (such as tragedy, comedy, lyric poetry, epic, novel, short story, film and autobiography) and historical periods. Classes are small, offering intensive discussion and close attention to each student's writing. 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. This course is not open to juniors and seniors without permission of department chair. Offered annually in multiple sections.

ENGL 122 Introduction to Anglo-Saxon
Credit: 0.5

This course is a seminar in the general field of Old and Middle English literature. Class meetings will be conducted in a combination seminar and workshop fashion. The primary work of the course will be reading and translating Anglo-Saxon prose and poetry, supplemented by readings in Anglo-Saxon culture and history. First-year and sophomore students with an interest in medieval literature are particularly welcome, but this course is open to all without regard for major or class year. This meets the pre-1700 requirement

ENGL 200 Introduction to Fiction Writing

Credit: 0.5

This course introduces students to the elements of fiction writing. While each section of the course will vary in approach and structure, activities and assignments may include intensive reading, workshops, writing, short and flash fiction, and exercises emphasizing various aspects of fiction such as place, dialogue and character. Students should check the online schedule for specific descriptions of each section. Admission to this course is open, though students may not take this course in the first semester of their first year. Seats are reserved for students in each class year. Offered annually in multiple sections.

Instructor: Staff

ENGL 201 Introduction to Poetry Writing

Credit: 0.5

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 variety of types of poetry. Regular writing exercises will encourage students to widen their scope and develop their craft. The course will emphasize discovering the "true" subject of each poem, acquiring the skills needed to render that subject, understanding the relationship between form and content, and, finally, interrogating the role and function of poetry in a culture. In addition to weekly reading and writing assignments, students will submit a process-based portfolio demonstrating an understanding of the revision process and a final chapbook of eight to 12 pages of poetry. Admission to this course is open, though students may not take this course in the first semester of their first year. Seats are reserved for students in each class year. Offered annually in multiple sections.

Instructor: Staff

ENGL 202 Creative Nonfiction Workshop

Credit: 0.5

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. Admission to this course is open,

though students may not take this course in the first semester of their first year. Seats are reserved for students in each class year. Offered in most years.

Instructor: Staff

ENGL 204 Writing Fiction, Nonfiction and Other Narrative Forms

Credit: 0.5

This course is an introductory workshop in which students will develop skills in a range of narrative strategies, reading a variety of texts: fiction, nonfiction, memoir, and graphic novels and memoirs, as well as blog essays and other relatively new formats and styles of literary expression. As these multiple forms are explored in the course of the semester, students will write new material each week, with an emphasis on understanding structure, pace, setting, time, dialogue, character and narrative voice. Students will be encouraged to experiment with fiction and nonfiction approaches to the same material. The workshop will pay rigorous attention to language and form, sentence by sentence, and will also focus on developing insights and strategies for revision. Students in this class are assumed to possess basic English writing competence and mature ability to give and receive thoughtful criticism. Admission to this course is open, though students may not take this course in the first semester of their first year. Seats are reserved for students in each class year.

ENGL 205 Creative Writing: A Multi-Genre Workshop

Credit: 0.5

This open-enrollment, multi-genre writing course will give students the opportunity to develop as creative writers and readers through a series of writing assignments and workshops. In addition to poetry and short fiction, areas of focus may include creative essay, playwriting, screenwriting and multimedia works. Students will conclude the course by revising and polishing a selection of their original work as a final portfolio. This class will be limited to 15 students, with seats reserved for each class year. Students may not take this course in the first semester of their first year.

ENGL 210 Proper Ladies and Women Writers

Credit: 0.5

"We think back through our mothers if we are women," Virginia Woolf writes in "A Room of One's Own." Taking Woolf's meditation on women and creativity as our point of departure, we will examine a range of fictional, poetic and polemical writing produced by British women from the late 18th century through the early 20th century, a period that witnessed increases in the literary and cultural opportunities available to female writers, as well as challenges to those opportunities. We will explore debates over "proper" education for women; the role of culturally sanctioned "plots" (most notably, romance and marriage plots) in shaping women's lives and narratives; complex negotiations between public and private experience, particularly between work and domesticity; and the aims and achievements of women's activist and political writings. When has it been possible, or desirable, for female writers to "think back through [their] mothers"? If a tradition of women's writing exists, what motivates and characterizes it? How did these women

writers create new plots — or terminate familiar ones — in response to incommensurable or uncontainable desires and allegiances? How did these writers respond to traditions they inherited from their predecessors, whether male or female? Course authors will include Woolf, Wollstonecraft, Austen, Gaskell, Eliot and Barrett Browning, among others. Students will write two essays and a final exam. This counts toward the requirement for the women's and gender studies concentration and toward the approaches to literary study or the 1700–1900 requirement. Open only to first-year and sophomore students. Prerequisite: ENGL 103 or 104.

Instructor: Heidt

ENGL 211 Autobiographical Theory and Practice

Credit: 0.5

Autobiographical writing allows us to study the complicated cultural and personal dynamics of self-making, as individual authors define (and show themselves to have been defined by) their sociohistorical circumstances. How do writers confront or capitalize on such intersections of the personal and the historical? How and why do autobiographers translate life experiences into writing? How do they grapple with elements of experience that are difficult to represent in language? Is truth necessary to — or even possible in — autobiographical writing? How have writers' gendered, sexualized, classed, raced or geographically located identities shaped the possibilities and purposes of autobiographical narrative? And where is the line between autobiography and biography? In this survey of classic and experimental autobiographical texts, as well as of major developments in autobiographical theory, we will consider broad questions of identity, time and memory, and narrative through close attention to specific works' subjects, structures and histories. Authors may include Augustine, Thomas De Quincey, Harriet Jacobs, Gertrude Stein, Virginia Woolf, Vladimir Nabokov, Malcolm X, Maxine Hong Kingston and Art Spiegelman, among others. Students will write two essays and several reading response papers and will lead one class discussion. This counts toward the approaches to literary study or the post-1900 requirement. Open only to first-year and sophomore students. Prerequisite: ENGL 103 or 104.

Instructor: Heidt

ENGL 212 Introduction to Literary Theory

Credit: 0.5

What gives a literary text its meaning? Does a text simply contain meaning, or is that meaning shaped by social contexts, history, even the act of reading itself? Literary theory attempts to answer these questions by examining the ways in which we interpret the texts we read. This course will introduce students to some of the most important movements in literary theory over the last century with a particular focus on structuralism and poststructuralism, Marxism, feminism, deconstruction and postcolonialism. In addition, we will read short stories and two or three novels to develop our skills at reading and writing with theory. This course meets the approaches to literary study requirement.

Autobiographical writing allows us to study the complicated cultural and personal

dynamics of self-making, as individual authors define (and show themselves to have been defined by) their sociohistorical circumstances. How do writers confront or capitalize on such intersections of the personal and the historical? How and why do autobiographers translate life experiences into writing? How do they grapple with elements of experience that are difficult to represent in language? Is truth necessary to — or even possible in — autobiographical writing? How have writers' gendered, sexualized, classed, raced or geographically located identities shaped the possibilities and purposes of autobiographical narrative? And where is the line between autobiography and biography? In this survey of classic and experimental autobiographical texts, as well as of major developments in autobiographical theory, we will consider broad questions of identity, time and memory, and narrative through close attention to specific works' subjects, structures and histories. Authors may include Augustine, Thomas De Quincey, Harriet Jacobs, Gertrude Stein, Virginia Woolf, Vladimir Nabokov, Malcolm X, Maxine Hong Kingston and Art Spiegelman, among others. Students will write two essays and several reading response papers and will lead one class discussion. This counts toward the approaches to literary study or the post-1900 requirement. Open only to first-year and sophomore students. Prerequisite: ENGL 103 or 104.

Instructor: Staff

ENGL 213 Texting: Reading like an English Major
Credit: 0.5

From basic techniques of critical analysis to far-reaching questions about language, literature, culture and aesthetics, this course will introduce students to many of the fundamental issues, methods and skills of the English major. Topics will range from the pragmatic (e.g., how do you scan a poem? what is free indirect discourse? how do you use the MLA bibliography, OED, JSTOR?) to the theoretical (how does a genre evolve in response to different historical conditions? what is the nature of canons and canonicity? why are questions of race, class, gender and sexuality so important to literary and cultural analysis?). Students will be given many hands-on opportunities to practice new skills and analytic techniques and to explore a range of critical and theoretical paradigms, approaches which should serve them well throughout their careers as English majors. Our discussions will focus on representative texts taken from three genres: drama (Shakespeare's "The Tempest"), the novel (Shelley's "Frankenstein", Woolf's "Mrs. Dalloway"), and lyric poetry (a variety of poems representing four centuries and several traditions). This counts toward the approaches to literary study requirement. Open only to first-year and sophomore students and is strongly recommended for anyone contemplating an English major. Prerequisite: ENGL 103 or 104.

ENGL 214 Gender Benders
Credit: 0.5

In the planetary analogy through which pop psychologists have articulated gender difference, men are from Mars and women from Venus. Presumably, this suggests an irreducible difference that always separates males and females. Critical gender, feminist and queer theorizations have, however, enabled us to look beyond such simplistic binaries.

How can fiction reenvision categories of sexual difference? What newer figurations of gender, sexuality and the seeming immutability of such signifiers do writers play with and complicate? In this course, we will examine some of these gendered imaginings and pay particular attention to the fluidity of gender boundaries, in-betweenness, third space and exclusion by exploring global fiction. In so doing, we will look beyond the heterosexual and heteronormative to identify multiple axes of desire, identity and identification. This counts toward the post-1900 or approaches to literary study requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104. Offered every two years.

Instructor: Murthy

ENGL 215 Prosody and Poetics

Credit: 0.5

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 counts toward the approaches to literary study requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104.

Instructor: Clarvoe

ENGL 216 Theory of Comedy

Credit: 0.5

This course will introduce students to a range of critical methods, interpretive strategies and approaches to literature as we explore connections among theories of comedy and comic texts. Jokes, puns and the language of comedy; the carnivalesque; the role of laughter; the relation of comedy to aggression and violence; the depiction of gender; the comedy of manners; utopian social impulses; and the cultural work of comedy: These issues will shape our attempt to explore traditional and contemporary definitions of the genre. Authors to be studied include Shakespeare, Austen, Wilde, Shaw, O'Connor, Woody Allen and David Sedaris. This counts toward the approaches to literary study requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104. Offered occasionally.

Instructor: Davidson

ENGL 217 The Art and Craft of Analytical Writing

Credit: 0.5

Participants in this course will become more aware of opportunities for creativity and self-challenge in the multi-layered and recursive writing process and will become more

practiced in the art of writing. They will learn to better articulate objectives at each stage of the writing process and to make distinctions between the many choices for techniques and methods available to them for improving their own writing and that of fellow writers. Objectives include: to learn a wide range of rhetorical, literary, and theoretical strategies; to connect theory with practical experience and reflective practice in order to learn more about how best to engage with different kinds of student writers and different forms of academic prose across disciplines; to question assumptions about writing in order to begin establishing a perspective for self-evaluation and assessment, to become more confident at employing a wider range of writing skills and more qualified to suggest interventions to other writers at various stages of the writing process; and to learn to analyze various types of writing and engage with them in a variety of recursive processes for exploration, composition and revision. This counts toward the approaches to literary study requirement. Permission of instructor required. Offered annually.

ENGL 218 What is Narrative?

Credit: 0.5

An introduction to the theory of narrative, through reference to five paradigmatic narrative texts: Daniel Defoe's *Robinson Crusoe*, Jane Austen's *Pride and Prejudice*, Charles Dickens' *Great Expectations*, Frederick Douglass' *Narrative of the Life of Frederick Douglass, an American Slave*, and Henry James' *The Portrait of a Lady*. Main topics include the essentials of narrative form (plot, character, voice, perspective) as well as their different functions (aesthetic, social, cognitive). Discussions will explore a wide range of issues including the power of narrative closure; the narrative representation of the individual mind; how narrative patterns time; the development of realism across the history of the novel; the practice of narrative in psychology and medicine; and the ethics of narrative engagement. This counts toward the approaches to literary study and the 1700–1900 requirement. It is open only to first-year and sophomore students who have taken ENGL 103 or 104.

ENGL 219 Film as Text: Alfred Hitchcock in Context

Credit: 0.5

In this course we will discuss film using methods similar to those used in the analysis of literary texts. The purpose will be to examine the language of film and to explore film history and theory. The class will acquire a working use of film terms and basic understanding of both narrative structure and formal elements. We will look at several films by Alfred Hitchcock to explore both the elements of film construction and a particular directorial style, while also studying a selection of other films that offer variations on Hitchcock's themes and methods. In addition to regular classes, weekly evening film screenings will be held and are mandatory. This course may be counted for the major by students in English or in the Department of Dance, Drama and Film. This counts toward the approaches to literary study requirement. This course is cross listed in the Department of Film for diversification purposes. Open only to first-year and sophomore students who have taken ENGL 103 or 104. Offered in most years.

Instructor: Vigderman

ENGL 220 Studies in Shakespeare

Credit: 0.5

An introduction to the major plays, this course emphasizes questions of language and modes of reading as the entryway into key themes and topics (e.g., gender, identity, kin/g/ship, desire) within the Shakespearean corpus. An initial in-depth study of a single play will enable us to acquire a base knowledge of rhetorical strategies, considerations of performance and thematic development that we will subsequently apply to our readings of other plays. Assignments reinforce reading and writing strategies. This counts toward the pre-1700 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104. Offered annually.

Instructor: Staff

ENGL 222 Truth, Fiction, Journalism

Credit: 0.5

There is a growing sense among both literary and journalism scholars that the line between what is fact and what is fiction is blurred consistently within U.S. culture. This blurring is especially challenging in journalism, which is ostensibly charged with reporting the factual, verifiable "truth." This seminar will consider non-fictional texts, journalistic writings and films where the divisions between truth, fiction and journalism are explored. The course will be divided into two units, one in which we explore the ways in which U.S. writers (since perhaps the inception of the nation in the 18th century) have played with the line demarcating fact from fiction. Texts to be considered in the first section will include Harriet Jacobs' autobiographical but pseudonymously published "Incidents in the Life of a Slave Girl," Maxine Hong Kingston's "Warrior Woman," and Susanna Kaysen's "Girl Interrupted." In the second unit, we will examine how this literary tradition has defined and continues to define U.S. journalism, by reading and analyzing journalistic texts such as Truman Capote's "In Cold Blood," Sebastian Junger's "The Perfect Storm," and John Berendt's "Midnight in the Garden of Good and Evil." We also will watch the fictionalized films based on Junger's and Berendt's texts, along with films such as "Spotlight," which more recently dramatized the search for "truth" by a team of journalists in the cases of sexual abuse of children by Catholic priests in Boston. We will also address and evaluate the influence of "citizen journalism," and of new media on journalistic practices. This counts toward the approaches to literary study or the post-1900 requirement for the major. Open only to first-year and sophomore students. Prerequisite: ENGL 103 or 104 and permission of instructor.

Instructor: Garcia

ENGL 223 Writing Medieval Women

Credit: 0.5

We will read the most important works written in Middle English by women, placing these in the context of continental traditions of women's writing. Our readings will range across time, space and genre: from the letters exchanged by history's most famous ill-fated lovers (Abelard and Heloise), to some of the most sophisticated works of theology produced in the

Middle Ages (by Julian of Norwich and Hildegard von Bingen), to the first autobiography in English, in which a married mother of 14 travels around the world on pilgrimage, challenging clerics and stirring up trouble along the way (The Book of Margery Kempe). We also will read writing by women in lesser-known genres: purgatory vision letters, parenting manuals, as well as some of the advice and conduct literature written by men that shaped expectations of female behavior. Most texts will be in modern translation, with a few short pieces in Middle English (no previous experience expected). This counts toward the pre-1700 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104.

Instructor: O'Neill

ENGL 224 Chaucer: Canterbury Tales

Credit: 0.5

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 counts toward the pre-1700 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104.

Instructor: Staff

ENGL 226 Tolkien's Middle Ages

Credit: 0.5

J. R. R. Tolkien was not just a beloved novelist but also a distinguished scholar who edited, translated and analyzed medieval poetry including "Beowulf", "Sir Gawain and the Green Knight", and Chaucer's "Canterbury Tales." In this course, we will study the literature that gave rise to Tolkien's fiction in order to explore how medieval literature continues to shape contemporary popular culture. In this vein, our reading of medieval texts will pay particular attention to "popular" genres such as purgatory vision narratives, romances and drama. While our reading will primarily focus on the medieval narratives that inspired Tolkien, there will be occasional student-led opportunities to connect this medieval material to Tolkien's own fiction and poetry. This counts toward the pre-1700 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104.

Instructor: O'Neill

ENGL 227 Love, Sex and Desire in Medieval Romance

Credit: 0.5

From the invention of Valentine's Day, to the notion of love as a sickness, to the articulation of courtship as a game with specific rules, many of our ideas about and expectations for

romantic love come to us from medieval literature. Yet in the popular medieval genre of adventure story known as "romance," things do not always go according to love's rules: Men fall in love with other men, women resist getting married, and married women seduce their unsuspecting houseguests. In this course, we will explore the complex messages about love and sex encoded in medieval romances. Our readings will include poetry by Geoffrey Chaucer, the anonymous romances "Roman de Silence" and "Amis and Amiloun", Guillaume de Lorris and Jean de Meun's "Romance of the Rose", and the rules of love offered by both Ovid and Capellanus, and other medieval texts as well as contemporary works of theory and criticism. This counts toward the pre-1700 requirement. It also counts toward the Women's and Gender Studies concentration. Open only to first-year and sophomore students who have taken ENGL 103 or 104.

ENGL 231 Elizabethan Age
Credit: 0.5

This course examines the profound cultural matrix that shaped the golden age of English literature. The course will focus on nondramatic poetry, especially that of Sidney, Shakespeare and Spenser, with attention to the development of the Renaissance lyric and the Renaissance conception of the vocation of poet. The sonnet will be studied extensively in relation to gender and love relations, and to the cult of the individual. We also will examine the origins of Elizabethan drama and the relation of emblem, allegory and spectacle to Elizabethan drama and epic. How does Elizabethan literature represent, celebrate and critique the power relations found in Renaissance social institutions? Using contemporary critical and cultural theory, we will analyze the roots of Elizabethan nationalism, the emergence of London as a central literary milieu, and the iconic dominance of Queen Elizabeth in the literary and cultural landscape of the late 16th century. Students who have taken another course under this number may receive credit for this. This counts toward the pre-1700 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104. Offered two of every three years.

Instructor: Staff

ENGL 232 Renaissance Poetry
Credit: 0.5

This study of the Renaissance poem opens up a delicate world of intensely structured language. We will develop strategies of micro- and macro-reading for understanding how sparks of meaning lattice across a poem to create a whole effect: we will see how a single letter can change everything, how much a single word can do, a single line, a stanza within a poem, an entire sonnet within a series of sonnets. We will explore ways poems draw us into their worlds by transforming us into the "I" of the lyric speaker, by articulating our own emotions in a beautiful and intricate arrangement of words designed to amplify or soothe. In the light of early modern poetic studies as well as contemporary methodologies (e.g., George Puttenham, Roman Jakobson), this course examines the major Renaissance poetic movements and poetics of the 16th and early 17th centuries, including the works of sonneteers, popular ballad writers, the Cavalier Poets, the Metaphysical Poets and others. This counts toward the approaches to literary study or the pre-1700 requirement. Open

only to first-year and sophomore students who have taken ENGL 103 or 104. Offered annually.

Instructor: Staff

ENGL 235 Moderns and Early Moderns

Credit: 0.5

When T. S. Eliot declared that there had been a disassociation of sensibility that set in after the early 17th century metaphysical poets, he was deliberately claiming a connection between his own work and the writing from this earlier period that he admired. This course will investigate this affinity between early modern literature and the literature of the 20th century. In the process, we will consider the importance of early modern literature in forming the critical taste and formalist methods of reading that were central to the New Criticism. This counts toward the pre-1700 and 20th century requirements. Open only to first-year and sophomore students who have taken ENGL 103 or 104.

Instructor: Staff

ENGL 240 Early 18th-Century Literature

Credit: 0.5

We will begin this course by spending several weeks on Jonathan Swift's "Gulliver's Travels" (examining in passing another work of the 18th century inspired by "Gulliver's Travels", "The Adventures of Baron Munchausen"). Satire is one of the predominant forms of the 18th century and finds its grotesque complement in the graphic arts. We will study various examples of visual satire — notably the "progress" narratives of William Hogarth. We will examine the emergence of the novel in this period, focusing on its multi-generic character. We will explore the overlapping of categories — history and fiction, travel and novel, news and novels, philosophy and fiction — in works such as Jonathan Swift's "Gulliver's Travels", Lady Mary Wortley Montagu's epistolary account of her travels to Turkey, Eliza Haywood's spy/masquerade novel "Fantomina", and Susanna Centlivre's play about metamorphosis, "A Bold Stroke for a Wife". Periodical literature first appears in the long 18th century. We will explore the phenomenon of spectatorship in this period in relation to the institution of the masquerade, the science and philosophy of empiricism, and the rise of the penitentiary and systems of surveillance. This counts toward the 1700–1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104. Offered annually.

Instructor: Laycock

ENGL 243 Satire, Sensibility and Enlightenment

Credit: 0.5

This course presents a survey of 18th-century literature from Jonathan Swift to such writers of the 1790s and early 19th century as Mary Wollstonecraft, Olaudah Equiano and Maria Edgeworth. Early 18th-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. This counts toward the 1700–1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104. Offered occasionally.

Instructor: Carson

ENGL 251 Studies in Romanticism

Credit: 0.5

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 counts toward the 1700–1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104. Offered annually.

Instructor: Carson

ENGL 254 Literary Women: 19th-Century British Literature

Credit: 0.5

"What art's for a woman?" asks Elizabeth Barrett Browning. Her question was echoed by many other writers throughout the 19th century, nonetheless — or all the more — a great age for literary women. This course will introduce major writers of the Romantic and Victorian periods, exploring the relationships between their lives and works, and examining issues such as women as readers; the education of women; the changing roles of women in the home, in the workplace and in the community; the growth of the reading public; and the gendering of authorship. We will consider relations between genres as we read fiction ("Gothic" and "realistic" novels), poetry, letters, journals, biography, autobiography and essays on education, travel, literature and politics. Authors will include Mary Wollstonecraft, Maria Edgeworth, Dorothy Wordsworth, Jane Austen, Mary Shelley, Charlotte Bronte, Emily Bronte, Elizabeth Gaskell, Elizabeth Barrett Browning, Florence Nightingale, George Eliot and Christina Rossetti. This counts toward the 1700–1900

requirement and the approaches to literary study requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104. Offered two of every three years.

Instructor: Mankoff

ENGL 260 Modernism

Credit: 0.5

"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 counts toward the post-1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104. Offered annually.

Instructor: Matz

ENGL 262 Irish Classics

Credit: 0.5

This course will survey two centuries of "Irish Classics" by reading, in translation, poems and narratives from the vibrant Gaelic literary tradition and by returning to their Irish milieu a number of classic texts that have been conscripted into the canon of "English Literature." We will encounter "the greatest poem written in these islands in the whole 18th century," according to one critic — a traditional keen composed by an Irishwoman over the body of her murdered husband — and we will read Maria Edgeworth's "Castle Rackrent", "the first significant English novel to speak in the words of the colonized," according to another critic. We will ask what happens to Jonathan Swift's "Gulliver's Travels" or Oscar Wilde's glittering "The Importance of Being Earnest" or Bram Stoker's brooding "Dracula" when we restore it to a Hibernian context. We will read a bawdy Irish epic once banned in Ireland, analyze early lyrics by W.B. Yeats, consider Joyce's "Dubliners", and conclude with some rousing examples of the Irish political ballad. This counts toward the 1700–1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104. Offered every other year.

Instructor: McMullen

ENGL 263 Writing the Modern City

Credit: 0.5

In this class, we will explore how cities are written — not only how they are written about, but also how they are constructed, both imaginatively and concretely, through disciplines ranging from poetry to architecture. In doing so, we will try to understand how cities give rise to modern literature and to modernity more generally. In the works of novelists that may include Dickens, Bellow, Balzac, Ellison, Joyce, Zadie Smith, Rushdie and Woolf, we will consider urban landscapes that offer unprecedented economic, political, social and intellectual opportunities. At the same time, we will see how urban life threatens to increase the commodification of experience and how new organizations of social space impose ever greater levels of control and surveillance, calling for new tactics in both literature and daily life. By reading poets such as Apollinaire, Ashbery, Baudelaire, Brooks, Cullen, Eliot, Hughes, McKay, O'Hara, Williams and Whitman, we will explore the role of the crowd, its race and its class. Theoretical works by authors such as Jean Baudrillard, Houston Baker, Walter Benjamin, Michel De Certeau, Ann Douglas, Jane Jacobs, Frederick Jameson, Le Corbusier and Lewis Mumford will frame discussions of literary texts. This counts toward the approaches to literary study or the post-1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104. Offered annually.

Instructor: Hawks

ENGL 265 Postcolonial Literature

Credit: 0.5

From "Heart of Darkness" to "Midnight's Children" to "Wide Sargasso Sea" to "Pushing the Bear", the novel has lent itself to various and provocative imaginings of national identities. Novelists have not only imagined their own nations but they also have imagined "other" nations as well. This class examines how national identities are represented in these novels and to what purpose. We also identify and explore the outer reaches and limitations of postcolonial theory as we apply its critical frameworks to the analysis of 19th- and 20th-century novels that have come to define and/or challenge national identities in Africa, India, the Caribbean and the United States. This counts toward the approaches to literary study or the post-1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104.

ENGL 266 Violence and the Body: Narrative Insurgency

Credit: 0.5

In his "Critique of Violence," the German philosopher Walter Benjamin raises the question: "Is any nonviolent resolution of conflict possible?" In this course, we will investigate this question through an exploration of literary and theoretical writings that shed light on the historical experience of decolonization. Decolonization was often imagined as a "new day," free from oppression and strife. In reality, however, independence from the colonizer was almost always marked by many manifestations of violence. Why was decolonization such a violent phenomenon? How did violence express itself in response to race, class, gender, and religious and linguistic difference? How did the various anticolonial nationalisms imagine

everyday life after independence? How was literature — novels, poems, short stories, plays and film — shaped by the struggles of anticolonial resistance and decolonization? And finally, how do fictional texts represent everyday life after decolonization? These are some of the questions that we will explore in this course. We will begin with an exploration of a few critical writings on violence: Frantz Fanon's "Concerning Violence," Walter Benjamin's "Critique of Violence," Mohandas K. Gandhi's "Hindu Swaraj", Hannah Arendt's "Reflections on Violence" and excerpts from Edward Said's "Culture and Imperialism". We will use the questions and responses that we generate from our discussion of these theoretical texts to frame our subsequent analyses of literary texts. Our literary texts will include writing from India, Sri Lanka, Pakistan, Bangladesh, Trinidad, Jamaica and Zimbabwe. Rabindranath Tagore's "The Home and the World", Earl Lovelace's "The Dragon Can't Dance", Shyam Selvadurai's "Funny Boy", Michael Ondaatje's "Anil's Ghost", Tsitsi Dangarembga's "Nervous Conditions" and Baburao Bagul's "Mother" are some of the works that we will read in the context of the course. Prerequisite: ENGL 103 or 104.

Instructor: Fernando

ENGL 270 American Fiction

Credit: 0.5

We will concentrate on American fiction of the 19th and the 20th 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, Gilman, Ellison and Silko. This counts toward the 1700–1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104.

Instructor: Staff

ENGL 273 Latino/Latina Literature and Film

Credit: 0.5

This course serves as an introduction to the literature and film produced by and about U.S. Latinos and Latinas, and to the theoretical approaches, such as borderlands theory, which have arisen from the lived experience of this diverse group. By focusing on the Latino/a experience, and situating it squarely within an American literary tradition, the course examines the intersections of national origin or ancestry with other identity markers such as gender, race and sexuality. We take an interdisciplinary approach that seeks to connect literature and film with history, political science, psychology, art, sociology and so on. Thus, students read not only literary works, both visual and written, but also related works in other disciplines that speak to the issues raised by the texts. Specifically, the course critically explores the effects and literary expressions of internal and external migration, displacement and belonging, nation and citizenship, code switching and other ways in which Latinos and Latinas have made sense of their experiences in the United States.

Beginning with 16th-century accounts by Spaniards in areas that would eventually become part of the United States, and moving to the present day, the class familiarizes students with the culture(s) of a group that plays an important role in our national narrative, and with the issues that this group grapples with on our national stage. This counts toward the post-1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104.

Instructor: García

ENGL 274 Hope and Hate: Reading Race and Reconstruction

Credit: 0.5

The late 19th century was a pivotal moment in African-American social and intellectual history. During Reconstruction, African Americans were elected to positions in state and national government. Later in the century, however, unprecedented racial violence threatened the social, political and economic gains achieved during Reconstruction. As the nation as a whole was still attempting to heal the wounds of sectional division caused by the Civil War, African Americans were also meditating on what it means to be a people. African American literature written during this time incorporates such meditations, chronicling African Americans' attempt to negotiate between the two poles of hope and hate, and urging individual readers to commit to the common cause of racial uplift. This counts toward the 1700–1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104. Offered every one or two years.

Instructor: Schoenfeld

ENGL 280 American Literature Modernism

Credit: 0.5

Modernist literature was written under the injunction to "make it new." Our discussion will focus on how American modernist writers made it new, and what "it" was, in each case, that they made. We will pay particular attention to the problematics of gender and sexuality and to the permeability of gender boundaries that produced such figures as Djuna Barnes's Dr. O'Connor, T.S. Eliot's Tiresias and Ernest Hemingway's Jake Barnes. In addition to these three writers, we will read selections from Stein, Faulkner, Hughes, Williams and Larsen, among others. This course can be used to fulfill requirements in American studies as well as (in some years) the Women's and Gender Studies Concentration. This counts toward the post-1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104.

Instructor: Staff

ENGL 282 Beyond Borders: Introduction to Trans-American Literature

Credit: 0.5

This course examines the literatures of the Americas through the critical lenses of contact zone, border and transnational theories. From Laura Esquivel's "Malinche" to Juan Rulfo's "Pedro Paramo" to Rudolfo Anaya's "Bless Me, Ultima" to Esmeralda Santiago's "America's

Dream" this class explores the clashes between races, cultures, genders, classes, nationalities and worldviews that characterize this richly creative region, both in the hemispheric and U.S. sense of "America." By examining mostly novels but also poetry, including the love poems of Pablo Neruda, we will seek a better understanding of this richly creative and fascinating area of literary study. This counts toward the approaches to literary study or the post-1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104.

Instructor: García

ENGL 283 Native American Literature

Credit: 0.5

Through literature and film, this course offers an introduction to contemporary Native American culture. We will screen several films, including Sherman Alexie's "Smoke Signals", Arlene Bowman's "Navajo Talking Picture", and short films by emerging Native filmmakers. Our readings will include works by writers visiting campus (recent visitors have included Gordon Henry, Diane Glancy, Diana Garcia, LeAnne Howe and Allison Hedge Coke). We will take an interdisciplinary approach, locating these texts and authors within their appropriate historical and cultural contexts and focusing on issues of identity, sovereignty and community. We'll also consider the ways Indians are depicted in and respond to popular culture. Other texts will include the anthology "Nothing But the Truth", Louise Erdrich's "Tracks", Gordon Henry's "The Failure of Certain Charms and Other Disparate Signs of Life", and Sherman Alexie's "Smoke Signals: A Screenplay". This counts toward the post-1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104.

ENGL 284 Demons, Great Whites and Aliens: Representing American Fear

Credit: 0.5

This course engages questions such as: "How have U.S. writers and filmmakers represented fear, and why?" "What are the major themes in American horror?" "What is the relationship of American horror to American history and to ongoing national issues, especially those involving race, class, sexuality and gender?" To answer these questions, we do close reading analysis, read critical and theoretical essays, and apply historicist and cultural-studies approaches to examine specifically "American" novels, short stories and films that seek to incite fear in one way or another. We look at canonical works, such as those of Edgar Allan Poe and Henry James, and also at works considered "mass market," such as those of Stephen King and the film "Jaws". Our mission is to uncover how these texts are cast as specifically "American" and why this is significant to our understanding of the texts and their historical contexts. We also compare how the written and visual "fears" between the texts, and between written texts and films, work differently and similarly. This counts toward the 1700–1900 or the post-1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104.

Instructor: García

ENGL 286 Transgressive Friendships in American Literature

Credit: 0.5

Race, class, gender, religion: These categories can be the basis of identity politics that divide as much as they unite. This course will consider the significance in American literary texts of friendships that transgress these categorical divisions. We will contemplate what makes such transgression possible in individual instances, and why these instances are so exceptional. We will expand the discussion to explore the tension between the individual and the community in the formation of identity. Texts are likely to include: Mark Twain's "Huckleberry Finn", Ernest Hemingway's "The Sun Also Rises", Toni Morrison's "Sula", Langston Hughes' and Zora Neale Hurston's play "Mule Bone", Toni Morrison's short story "Recitatif" and others. This counts toward the post-1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104.

Instructor: Schoenfeld

ENGL 288 African-American Literature

Credit: 0.5

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 counts toward the 1700–1900 or the post-1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104.

ENGL 289 American Novel 1950-Present

Credit: 0.5

This course involves close examination of 10 American novels written after World War II. Consideration will be given to styles and methods: the authorial choices that make the novels what they are. Beyond this, however, we'll examine these novels as comments on American life. The reading list may be organized around a specific theme — politics, ethnic experience, sport, small-town life — or a combination of themes. In any case, the study of authors whose place in or out of the canon has not yet been determined should give the class an opportunity for intelligent, critical reading. This counts toward the post-1900 requirement. Open only to first-year and sophomore students who have taken ENGL 103 or 104.

Instructor: Kluge

ENGL 300 Advanced Fiction Writing

Credit: 0.5

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 at every level. As we consider narrative strategies and practical methods for developing individual styles, along with approaches to revising work, we also will read, as writers, a variety of outside texts. Check with the English department administrative assistant for submission deadlines. Prerequisite: ENGL 200, 202 or 204 or submission of a writing sample and permission of instructor. Offered annually.

ENGL 301 Advanced Poetry Writing

Credit: 0.5

This course sets out to trouble your assumptions — both conscious and unrecognized — about poetry: writing it, reading it, responding to it; its purpose, its nature, its public and private selves. We will explore revision in the fullest senses of the word, aiming not only toward compression and economy but toward expansion and explosion, toward breaking down the boundaries between what constitutes — for you as writer and reader — poem and not-poem. We will reverse the usual order of things: Our workshopping will focus on canonized poems, and you should expect to engage fully in your role as poet-critic when you respond to classmates' work, approaching it as you approach texts in the literature classroom. We will explore poetry's technologized face through blogs and webzines, even as, Luddite-like, we hand write, cut, paste, find and memorize poetry. This class requires intensive reading (and attendant thoughtful response) in poetry and poetics, enthusiastic engagement with exercises in critique, revision and poem-making, and a final project, demonstrating your advancement as both critic and poet during the course of the semester. Texts will likely include several volumes of contemporary poetry, selected critical essays, manifestoes, writings on process, and readings by visiting writers. Prerequisite: ENGL 201, submission of a writing sample and permission of instructor. Check with the English department administrative assistant for submission deadlines. Offered annually, in one or two sections.

Instructor: Staff

ENGL 302 Advanced Creative Nonfiction

Credit: 0.5

Students in this workshop will write imaginative nonfiction in any of its many forms and will write and revise one or more pieces to produce 75-90 pages over the course of the semester. As with all writing workshops, classroom discussion will require an openness to giving and receiving criticism. Outside reading will include essays and at least one book-length work by acknowledged masters of the form. To better explore questions of craft, written responses to these readings will be due each week. Check with the English department administrative assistant for submission deadlines. Prerequisite: ENGL 200, 202, 204, or a similar course; submission of writing sample; and permission of instructor.

ENGL 310 Narrative Theory

Credit: 0.5

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 and 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. This counts toward the approaches to literary study requirement. Prerequisite: junior or senior standing or ENGL 210-291 or permission of instructor.

Instructor: Matz

ENGL 311 Time and Narrative

Credit: 0.5

Long ago, in answer to the question, "What is time?" St. Augustine wrote: "If no one asks me I know but when someone does I do not." Time continues to be hard to define or explain. But where philosophy and physics fail, some say, narrative succeeds. Narrative engagement, as the creative record of history, or the form of personal recollection, or the way to trace the succession of moments in an ordinary day, may be the cultural form through which we truly understand the meaning of time. To test this theory, this course will read narrative fiction that experiments with the representation of time to see: (1) what such fiction has to say about time and (2) how the problem of time determines the forms, styles, and techniques of narrative fiction. Primary texts will include novels and stories by Charles Dickens, Leo Tolstoy, Virginia Woolf, William Faulkner, Jorge Luis Borges, and others. Secondary reading will include philosophical treatments of time, literary-critical accounts of the time-narrative relationship and cultural histories of time's changing meanings. This counts toward the approaches to literary study requirement. Prerequisite: junior standing or ENGL 210–291 or permission of instructor.

ENGL 312 Postmodern Narrative

Credit: 0.5

Through discussion and occasional lecture, this course will examine some of the aesthetic strategies and cultural concerns of postmodern narrative: the critique of representation and a consequent focus on fictionality, textuality, intertextuality and the act of reading; subversion of "master narratives" and the release of multiplicity and indeterminacy; preoccupation with the discursive construction of the human subject and the

interrelationship of language, knowledge, power; and the interpenetration of history and fiction, theory and literature, "high" art and mass culture. We will consider such writers as Italo Calvino, Angela Carter, J.M. Coetzee, Maxine Hong Kingston, Vladimir Nabokov, Manuel Puig, Ishmael Reed, Salman Rushdie and Jeanette Winterson. We also will engage various theorists and critics of the postmodern (Barthes, Lyotard, Jameson, Eagleton). This counts toward the approaches to literary study or the post-1900 requirement. Prerequisite: junior or senior standing or ENGL 210–291 or permission of instructor. Offered occasionally.

Instructor: McMullen

ENGL 315 The History of the Book

Credit: 0.5

History of the Book is an introduction to the history of material texts. It investigates the production of writing from scribal manuscript to modern digital media, with a focus on the hand-press era (c.1450–1830). Our goal is to become proficient at reading material forms in conjunction with the texts they contain and to place these materials in historical context. During the course, we will examine topics including: shifting notions of authorship and audience; the processes of manuscript and print production; the economics of printing and bookselling; libraries and organization of knowledge; methods of illustration; mise-en-page, and paratexts; and textual editing. The class is taught in Special Collections in the Olin Library, where we learn how to handle rare materials and become familiar with the physical structure and layout of books. This counts toward the approaches to literary study requirement or either the pre-1700 or 1700–1900 period requirements. Prerequisite: junior or senior standing, or ENGL 210–291 or permission of instructor.

Instructor: Staff

ENGL 317 Poetry and the Visual Arts

Credit: 0.5

From Homer's description of the shield of Achilles in the "Iliad", to Keats' great "Ode on a Grecian Urn," to John Ashbery's meditation on Parmigianino's painting in "Self-Portrait in a Convex Mirror," poets have attempted to capture works of visual art in words. This course will consider examples in this tradition, from classical to contemporary poets, as well as a range of theories of ekphrasis. We will explore the various ways that such poems offer (as the root meaning of ekphrasis indicates) a "speaking out" or a "telling in full" of what is silent in a painting, sketch, sculpture, monument, photograph or fresco; from ancient Greek bronzes to the miraculous boxes of Joseph Cornell. The fascination with ekphrasis also should suggest, however, ways that the visual arts, at their best, evoke more than the merely visible, just as great poetry evokes that which is beyond words. This counts toward the approaches to literary study requirement. Prerequisite: junior or senior standing or ENGL 210–291 or permission of instructor.

Instructor: Clarvoe

ENGL 318 Science Fiction and Fantasy

Credit: 0.5

As a genre, fantasy has seen a sudden leap in popularity over the last two decades, primarily as a result of novels for children, such as those by J. K. Rowling and Philip Pullman, and of film or television adaptations, such as those of "Lord of the Rings" and "Game of Thrones". Despite these events it remains one of the most marginalized genre categories in fiction, both in academia and in culture more generally — a marginalization that is all the more striking considering the general acceptance of magic realist novels as part of literary culture. In this course we will reread the genre of fantasy for continuities with the wider history of the novel, focusing particularly on allegory, the bildungsroman, children's literature and historical narratives. This counts toward the approaches to literary study requirement or the post-1900 requirement. Prerequisite: junior or senior standing or ENGL 210–291 or permission of instructor.

Instructor: Brown

ENGL 319 Explorations in Literary Journalism

Credit: 0.5

A duo of Washington journalists uncovers a political scandal that brings down a U.S. president, a reporter devotes more than a decade to solving one of the worst serial killer cases in U.S. history, toxic waste dumping leads to the death of several residents in a small New England town, and a writer spends eight years of his life shadowing the lawyer who fought and lost one of the earliest environmental law cases in U.S. courts. In all those events, and many others, journalistic research, analysis and writing were the keys to uncovering unknown or concealed facts that changed the course of U.S. history. This class explores the long-standing relationship between literature and journalism through the genre of literary journalism in a series of mostly 20th- and 21st- century texts (such as Truman Capote's "In Cold Blood" and Jonathan Harr's "A Civil Action"), and films that represent the process and consequences of journalistic writing ("All the President's Men" and "Zodiac," among others). Secondary texts include books about writing and about literary journalism, such as Norman Sims' "True Stories: A Century of Literary Journalism". Students will learn to contextualize these works within their historical periods and to analyze them as cultural and literary texts. In addition, students also produce a piece of literary journalism as their final project. The goal of the class is to familiarize students with the historical and literary significance of this genre and to explore how this "fourth genre" has contributed to the construction of personal and national narratives of identity through the use of literary tools. This counts toward the approaches to literary study or the post-1900 requirement. Prerequisite: junior or senior standing or ENGL 210–291 or permission of instructor. Offered every other year.

ENGL 320 Shakespeare

Credit: 0.5

Who and what is "Shakespeare"? The wealth of Shakespeare's legacy allows us to offer many versions of this course, all of which will focus on Shakespeare on the page and on the

stage. Sometimes this course may examine the role of the cultural "other." Looking at figures like the witch, the native/foreigner, or the cross-dressed woman in such plays as "Macbeth", "Othello" and "The Merchant of Venice", we will explore the way Shakespeare's theater shaped — and was shaped by -- the cultural expectations of the English Renaissance. At other times the course may query the concept of Renaissance self-fashioning in the sonnets and in plays such as "Twelfth Night", "Hamlet", and "Antony and Cleopatra". We may also explore what Shakespeare read as he composed plays such as "A Midsummer Night's Dream", "King Lear", and "The Tempest" — and how writers since Shakespeare have responded to and re-visioned his work in the form of lyric poems, new plays, novels and films. Now and then, the course may focus on "the history plays," or the relationship of comedy and tragedy to the romances. No matter which version of Shakespeare is offered, a close reading of several of Shakespeare's plays will always shape and center this course. This counts towards the pre-1700 requirement. Prerequisite: junior or senior standing or ENGL 210– 291 or permission of instructor. Offered annually.

Instructor: Staff

ENGL 322 History of the English Language

Credit: 0.5

This course treats the history of English from Anglo-Saxon through the Renaissance in English literature to the era of Samuel Johnson and the creation of his great dictionary. The first half of the course provides an introduction to both Anglo-Saxon and Middle English language and literature. Students acquire sufficient grasp to read the citations in the "Oxford English Dictionary" from the medieval period. In the Anglo-Saxon portion of the course, the study focuses on short texts including poetry, riddles and varieties of prose. In the Middle English and Early Modern English portions of the course, the array of texts is broader and includes the Renaissance sonnet tradition, family correspondence and miscellaneous prose. Particular attention is given to the emergence of differentiated styles, dialects and "discourses" in the 17th and 18th centuries, and to the early stages of English language study following models of philology created to treat Latin and Greek. This counts toward the approaches to literary study or pre-1700 requirement. Prerequisite: junior or senior standing or ENGL 210–291 or permission of instructor.

ENGL 325 Chaucer

Credit: 0.5

With a focus on major works — "Troilus and Criseyde", "The House of Fame", "The Legend of Good Women" and "The Canterbury Tales" — we will consider Chaucer in the context of medieval literature and as a writer who anticipates modern questions of gender and authority. Reading in Middle English, and exploring the social and historical contexts of Chaucer's fictions, we will pay special attention to Chaucer's preoccupations with the experience of reading, the revisioning of romance, the metamorphosis and translation of texts, and the status of the book itself. This counts toward the pre-1700 requirement. Prerequisite: junior or senior standing or ENGL 210– 291 or permission of instructor.

Instructor: Staff

ENGL 331 The Reformation and Literature: Dogma and Dissent

Credit: 0.5

The Reformation deeply influenced the literary development of England and transformed the religious, intellectual and cultural worlds of the 16th and 17th centuries. The long process of Reformation, shaped by late-medieval piety, the Renaissance, Continental activists, and popular religion, illustrates both religious continuities and discontinuities in the works of poets and prelates, prayer books and propaganda, sermons and exorcisms, bibles and broadsheets. This interdisciplinary course will focus on a range of English literary texts, from the humanists under early Tudor monarchs to the flowering of Renaissance writers in the Elizabethan and Stuart eras, in the context of religious history, poetry, drama, prose and iconography. Writers and reformers such as More, Erasmus, Cranmer, Shakespeare, Marlowe, Southwell, Herbert and Donne will be examined. This counts toward the pre-1700 requirement. This course is the same as RLST 331.

Prerequisite: junior or senior standing or ENGL 210– 291 or permission of instructor.

Instructor: Davidson

ENGL 336 17th-Century Poetry

Credit: 0.5

This course will examine the poetry of England's most radical age, a period of revolution, religious dissent and the birth of modern science, of apocalyptic visions and utopian dreams. We will consider how these changing ideas about politics, religion, science and sex shaped the poems of John Donne, Aemilia Lanyer, Ben Jonson, George Herbert, Katherine Philips, John Milton, Henry Vaughan, Andrew Marvell and others. This counts toward the pre-1700 requirement. Prerequisite: junior or senior standing or ENGL 210– 291 or permission of instructor.

ENGL 338 Milton

Credit: 0.5

This course will undertake a close reading and analysis of the great English epic "Paradise Lost" in the context of Milton's political and literary career: his early experiments in lyric poetry and masque; his radical support — through prose, the writings of "[his]left hand" — of revolution, freedom of the press and divorce; and his personal response to imprisonment and the death of his political hopes in the restoration of the English monarchy under Charles II. As we examine issues of freedom, authority and authorship in "Paradise Lost" and "Samson Agonistes", we will consider Milton's revisioning of classical epic and drama and of biblical texts. And as we explore the attempt "to justify the ways of God to men," we will pay particular attention to Milton's account of gender and his examination of the literary imagination and the creative process. We also will consider the responses of other great writers, from Milton's time to our own, to this most provocative and enduring epic. This counts towards the pre-1700 requirement. Prerequisite: junior or senior standing or ENGL 210– 291 or permission of instructor.

Instructor: Staff

ENGL 339 The Restoration on Stage and Screen

Credit: 0.5

This course focuses on the plays of a period (roughly 1660–1720) deemed to be one of the most licentious in history, both morally and politically. We shall examine the ways in which contemporary playwrights and film directors explore and critique not only Restoration society but also modern society through the lens of Restoration plays. Peter Greenaway's "Draughtsman's Contract" (1982), set in 1694, is a brilliant reconstruction of the Restoration's preoccupation with sex and property but it also is a film that reflects on the art of filmmaking, thus taking us into the modern world through the perspective of the 17th-century artist and forcing us to confront the ways in which we see the past. The Restoration period was an important moment of transition in theater history: women (as actors) were introduced to the stage (displacing boys playing women's roles), and female playwrights had a new and influential voice. We will examine the rise of the actress in the Restoration and also in modern plays that attempt to recreate the sexual dynamics of this cultural shift. This counts toward the pre-1700 or the 1700–1900 requirement. Prerequisite: junior or senior standing or ENGL 210– 291 or permission of instructor.

Instructor: Laycock

ENGL 341 Travel and Tourism in 18th-Century British Literature

Credit: 0.5

In this course, we will concentrate on the literature and discourse of travel in the later 18th century. This is the period of the "grand tour," the rise of tourism and the tourist industry, and the increasing preoccupation of writers with the issue of cultural identity — are human beings everywhere ("from China to Peru") the same, or are there important essential or cultural differences between them? Is there such a thing as national identity and, if so, what attempts can be made to preserve or construct that national identity? What are the relationships of so-called civilized cultures to "primitive" or undeveloped ones? Many travelers in the 18th century embarked on the grand tour to Italy, to examine the origins of a culture the English sought to reconstruct in self-consciously "neoclassical" forms, but travelers also ventured north — to Scandinavia, to the polar regions, to the Celtic fringes of Britain — hoping to find and observe people existing in a state of nature. We will examine how various writers use travel as a "vehicle" to explore such larger issues as the history of human society and notions of progress. We also will study issues of perception — how travelers regarded and transformed what they viewed. In addition to reading 18th-century tour guides, we will study representations of the sublime and picturesque in landscape painting, landscape gardening, and theater design. We also will examine the horror of travel in the 18th century by examining narratives of the slave trade. This counts toward the 1700–1900 requirement. Prerequisite: junior or senior standing or ENGL 210– 291 or permission of instructor.

Instructor: Laycock

ENGL 342 18th-Century Novel

Credit: 0.5

This course aims to define the novel, to trace the causes of its rise in 18th-century England, to study some great and various examples of the genre 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 newswriting. Various types of novel also will 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. This course also will provide an introduction to such major theorists of the novel as Mikhail Bakhtin, Ian Watt and Michael McKeon. This counts toward the 1700–1900 requirement. Prerequisite: junior or senior standing or ENGL 210–291 or permission of instructor.

ENGL 351 The Romantic Period

Credit: 0.5

This course will explore some of the complexities and contradictions in the literature of the Romantic period. A period that came to be identified with the work of six male poets in two generations (Blake, Wordsworth and Coleridge; Byron, Shelley and Keats) also is the period in which the English novel achieves considerable subtlety and broad cultural influence. In addition to the poets, then, the course will include works by such novelists as Walter Scott and Maria Edgeworth. While lyric poetry becomes increasingly dominant and the sonnet undergoes a revival in this period, there remains a poetic hierarchy in which epic and tragedy occupy the highest positions. The course will therefore include dramatic poems, whether or not such works were intended for performance, and a consideration of the epic impulse. The course will examine the tension between populism (and popular superstitions) and the elitist alienation of the Romantic poet, and the relationship between political radicalism and both Burkean conservatism and an abandonment of the political ideals of the French Revolution in favor of imaginative freedom. In addition, this course will introduce students to recent critical studies of Romanticism. This counts toward the 1700–1900 requirement. Prerequisite: junior or senior standing or ENGL 210–291 or permission of instructor.

Instructor: Carson

ENGL 354 Page, Stage, Screen: 19th-Century Novels Transformed

Credit: 0.5

In the 19th century British writers brought into the world innumerable fictional characters and plots that have — for good and ill, and in forms as low as cereal boxes and as high as acclaimed novels — served as cultural touchstones for more than a century. In this course, we will explore a handful of fictions that have undergone particularly provocative transformations into novelistic, theatrical, and cinematic productions. Throughout the semester, we will use our close readings of fictions, plays and films (as well as of ephemera like cartoons) to consider theories and practices of adaptation in both the 19th and 20th centuries. What kinds of plots seem most to have enthralled or even possessed 19th- and

20th-century readers and viewers? How do those plots change when they undergo shifts from textual to visual media? We also will explore the cultural and critical discourses that have grown up around particular works. Course texts will include Austen's "Pride and Prejudice", Shelley's "Frankenstein", Carroll's "Alice's Adventures in Wonderland", Stevenson's "Strange Case of Dr. Jekyll and Mr. Hyde" and Stoker's "Dracula", as well as numerous film adaptations of each novel. Students will produce two formal writings and weekly film response papers and also will participate in a group research presentation. Students enrolled in this course must enroll in a mandatory weekly film screening. This counts toward the approaches to literary study or the 1700–1900 requirement. Prerequisite: junior or senior standing or ENGL 210– 291 or permission of instructor.

Instructor: Heidt

ENGL 356 Victorian Poetry and Poetics

Credit: 0.5

This course will serve as a wide-ranging exploration of Victorian poetic culture. Our primary focus will be Victorian poetry in all its forms — including lyric, ballad, elegy, narrative and epic — and its staggering range of subjects sacred and profane: love, grief, social injustice, doubt, sadomasochism, religious devotion, pet dogs, travel, madness and poetry itself (among many others). We will read works by Tennyson, the Brownings, the Brontes, the Rossettis, Arnold, Clough, Hopkins, Swinburne and Hardy, examining the formal and topical conventions and innovations of their verse. We also will examine mechanisms of fame and obscurity as they shaped these (and other) poets' careers, and we will discuss a number of female 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 also will discuss the role anthologies, periodicals, reviews and the development of English literature as an academic discipline played in the circulation and consumption of poetic works throughout the 19th century. Students will write two formal essays and several three-to-four-page poetry explications and also will perform at least one poem during class. This counts toward the approaches to literary study or the 1700–1900 requirement. Prerequisite: junior or senior standing or ENGL 210–291 or permission of instructor.

Instructor: Heidt

ENGL 357 19th-Century Novel

Credit: 0.5

This course will introduce students to the wide range of questions, scandals, lessons, and pleasures to be found in nineteenth-century novels. We will attend to questions of how the 19th-century novel differed from its predecessors and successors how the novel, as a genre, grappled with the nineteenth century's relentless social, political, and technological changes and how novels functioned within and across national boundaries and literary traditions. How were nineteenth-century novels packaged and marketed? Who read them, and how did they read them? How have they survived into other media (including authorial

public readings and theatrical and cinematic adaptations) since their initial publications? How might careful study of another era's fictional literature help us both to understand that era and to reexamine our own historical and cultural moment? This counts toward the 1700–1900 requirement. Prerequisite: junior or senior standing or ENGL 210–291 or permission of the instructor.

ENGL 358 Victorian Ghosts

Credit: 0.5

In the 19th century, Britain was nothing if not haunted — by (among other things) history, doubt, science, political unrest, desire and sexuality, other parts and peoples of the world, and the unfathomable complexities of the human psyche. This course will provide an intensive introduction to Victorian literature and culture through an examination of its ghosts. Among the literary works we will read are fictions by Emily Bronte, Hardy, Eliot, Gaskell, Dickens, Pater, James and Wilde; poetry by Tennyson, Browning, Arnold, Christina Rossetti, Swinburne and Hardy; and autobiographical writing by Oliphant. We will explore extraliterary movements and phenomena that illustrate how Victorian people attempted to document and/or make contact with ghosts, including spiritualism, spirit photography and psychical research. And we will give some consideration to the ways the Victorian period has haunted its successors. Students can expect to complete two major essays and a final exam, deliver at least one oral presentation, and compose occasional short reading papers or discussion questions. This counts toward the 1700–1900 requirement. Prerequisite: junior or senior standing or ENGL 210–291 or permission of instructor.

Instructor: Heidt

ENGL 359 Middlemarch

Credit: 0.5

This course will afford us an opportunity to concentrate on and to luxuriate in one novel, George Eliot's "Middlemarch" (1871-72), and to consider how close study of a single literary work can afford a window onto the cultural, political, and intellectual developments of a complex historical period. During our first read, we will move through this eight-part novel at roughly the pace at which you might have encountered it in a course on the Victorian novel or on George Eliot's works more broadly. On our second read, we will move at the much slower pace of one part per week, bringing various contextualizing materials to bear upon our rereading. This course will thus function both as a chance to become deeply conversant with an iconic British novel and also as an experiment in slow reading and in rereading. We will engage with questions of literary form and formal close-reading, of cultural and biographical contexts, of publishing and reception history, and of changing critical and theoretical perspectives. Students will take a midterm exam, design and conduct part of a class session, and write a final research essay. This counts toward the 1700–1900 requirement. Prerequisite: junior or senior standing, ENGL 210–291 or permission of instructor.

Instructor: Heidt

ENGL 362 20th-Century Irish Literature

Credit: 0.5

Henry V's resident stage-Irishman, MacMorris, poses the pressing postcolonial question, "What is my nation?" — a concern that grows urgent for Irish writers at the beginning of the 20th century. This course will examine the mutually informing emergence of an independent Irish state and a modern Irish literature and will analyze the evolution of postcolonial Irish culture. Focusing on texts from the "Celtic Revival," the revolutionary and Civil War era, the Free State, and present-day Eire, we will analyze literature's dialogue with its historical moment and with its cultural inheritance. We will consider multiple genres (drama, poetry, fiction and film) and such writers as Yeats, Augusta Gregory, J.M. Synge, James Joyce, Padraic Pearse, Sean O'Casey, Elizabeth Bowen, Flann O'Brien, Seamus Heaney, Brian Friel, Eavan Boland, Colm Tóibín and Conor McPherson. This counts toward the post-1900 requirement. Prerequisite: junior or senior standing or ENGL 210–291 or permission of instructor.

ENGL 363 Writing the Global City

Credit: 0.5

What makes and defines a city? Is there an essence that unites Tulsa and Tokyo or Rio de Janeiro and Riga? What happens if we shift our gaze, instead, to comparing New York, Delhi and Shanghai? Some of the characteristics that make these three cities similar include their cosmopolitanism, their renown as economic and political hubs, and their location as sites of cultural activity. In contrast with Tulsa and Riga, then, these cities become global cities. Since the 1990s, globalization theorists have increasingly focused on the city as the site of contestation between the local and the global. In this course, we will read cultural and literary texts that challenge and complicate how we read cities: between exemplifying the nation in a microcosm and embodying globality. Some of the writers we read in this course may include Teju Cole, Orhan Pamuk, Monica Ali, China Miéville, and Jeet Thayil. Students should contact the instructor to find out what specific texts will be adopted. This counts toward the post-1900 and approaches to literary study requirements. Prerequisite: junior or senior standing or ENGL 210–291.

Instructor: Murthy

ENGL 364 The Modern Short Story

Credit: 0.5

This course will focus on the American short story since 1900. The story is not simply a shorter fictional narrative than the novel. It is a genre with a distinct pedigree. For the first three-quarters of the 20th century, writing short stories for commercial venues such as the "Saturday Evening Post," the "New Yorker," and even "Playboy" offered financial support to many authors while they were also writing novels or screenplays. Hemingway, Fitzgerald and Porter are just a few examples. More recently, creative writing workshops and university-based M.F.A. programs have proliferated, and the short form, ideal for workshop discussion, received new life. Finally, throughout the last century, the short story was often also the site for counter-narratives and other experimentation. In this course, we will read

five or six stories each week. We often will read multiple examples by the same author. And though each week will concentrate on stories largely from the same era, there will be significant differences in styles, subjects, and technique. We will discuss how the stories work, how the authors' themes and techniques develop over time, and how they influenced each other. As the semester progresses, students will assume increasing responsibility for leading discussions. This counts toward the post-1900 requirement. Prerequisite: junior or senior standing or ENGL 210–291 or permission of instructor.

Instructor: Lynn

ENGL 365 The Modern Novel

Credit: 0.5

For at least 100 years now, novelists have experimented with ways to make fiction "modern," to make it better able to reflect and resist the perils and pleasures of modernity. This course explores the ways they have done so, tracing the evolution of the modern novel from its origins in the realist fiction of the 19th century to its contemporary incarnations. We will consider such authors as Thomas Hardy, Joseph Conrad, Virginia Woolf, James Joyce, E. M. Forster, Zora Neale Hurston, William Faulkner, Anthony Burgess and Salman Rushdie. This counts toward the post-1900 requirement. Prerequisite: junior or senior standing; or ENGL 210–291; or permission of instructor.

Instructor: Staff

ENGL 366 African Fiction

Credit: 0.5

This course is a reading of African fiction since the middle of the 20th century, focusing on the way Africa's cultural traditions, historical problems and political objectives have revised and resisted Western narrative forms. What narrative forms develop as a result of the machinations of power in modern Africa? How, for example, does the need to present historical information and political argument to the broadest possible local audience favor realism and popular styles? How has the globalization of the African novel complicated questions of genre, style, and even the very category of African fiction? Some of the topics that the course will touch upon may include the impact of modernization on traditional life, the transmission of oral culture into literary form, the impact of external patronage on local literary cultures, the influence of writers educated abroad on literature at home, the result of the African effort to "decolonize" literary forms of expression, and the transnational turn in African fiction, and newer movements in African literature including Afro-Futurism. The thematic focus of the course may vary from year to year; students should contact the instructor to find out what specific focus and texts that will be adopted. In addition to plays, short stories, and novels, we will read selections from critical and nonfiction works. This counts toward the post-1900 requirement. Prerequisite: junior or senior standing; or ENGL 210–291; or permission of instructor.

Instructor: Staff

ENGL 367 The Global South Novel
Credit: 0.5

Contemporary literary fiction from Africa, South Asia and the Caribbean is often referred to as postcolonial. This course proposes another category: the Global South. One immediate consequence of such categorization is that these literatures might be framed not only in relation to Western Europe but in dialogue with each other. Looking at the Global South novel as a genre enables us to move outside the boundaries of national literatures and regional specificity while seeing their interconnectedness. In this course, we will read texts that travel and draw different geographies and histories into relation with each other. At the same time, we will begin defining the parameters of the Global South novel and its difference from postcolonial and world literature. In addition to a range of critical and theoretical texts, we may read the following novels: Laila Lalami's "The Moor's Account," Sunjeev Sahota's "The Year of the Runaways," Achmat Dangor's "Bitter Fruit," and Kerry Young's "Pao," among others. This counts toward the post-1900 or the approaches to literary study requirement. Prerequisite: junior or senior standing, or ENGL 210–291 or permission of instructor.

Instructor: Murthy

ENGL 368 Departures and Arrivals
Credit: 0.5

Exile, Edward Said writes, is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted. What is it about leaving one's native home that evokes this essential sadness? Is a native place always a true home? What are the social, cultural, emotional, and political challenges that accompany leaving home as well as arriving in a new country? What does it mean to return home as a member of the diasporic community abroad? How do we distinguish between the various types of migrations — exile, refugee, expatriate, and émigré? How do writers imagine the various hybridity — linguistic, cultural, religious, gender, and sexual — that result from these complicated crossings? We will interrogate these questions related to diasporic living, through an examination of an array of literary and theoretical writings. This counts toward the post-1900 requirement. Prerequisite: junior or senior standing, or ENGL 210–291 or permission of instructor.

ENGL 369 Canadian Literature and Culture
Credit: 0.5

In this course we will examine works of modern authors from English- and French-speaking (in translation) Canada, as well as works by native Canadian writers, some who choose to write in either of the two "official" languages. We will consider issues of national identity both within an officially bilingual, multicultural Canada, and within a North American context — Canadians defining themselves in relation to a powerful neighbor to the south. We will thus begin by focusing on Canadian writers, filmmakers and musicians as they characterize that border or "medicine line" along which so many Canadians choose to live, against which so much of Canadian identity is defined, and over which they

constantly trespass. In the process, we also will examine the many ways in which Canadians characterize the United States and Americans. We will concentrate on writers (Margaret Atwood, Michael Ondaatje, Alice Munro, Gabrielle Roy, Leonard Cohen) who have very self-consciously, and from very different perspectives, contributed to the task of defining what constitutes Canadian culture, the Canadian multicultural "mosaic." Some of Canada's most renowned poets also are musicians. We also will hear from them. And, as some of Canada's strongest representations of cultural difference have appeared in the form of films sponsored by the National Film Board of Canada and Telefilm Canada, we will view and study some of these in relation to the literary works we will be reading. This counts toward the post-1900 requirement. Prerequisite: junior or senior standing; or ENGL 210–291; or permission of instructor.

Instructor: Laycock

ENGL 370 Transnational South Asia

Credit: 0.5

The course offers an exploration of literary texts from writers based in India, Pakistan, Sri Lanka, and Bangladesh and/or the South Asian diaspora. It examines how South Asia as a category is imagined and evoked, as well as how the literary classification changes the way we approach and read the text. To what extent is a reading of a text bound with the national literary canon? In what ways are literary texts informed by the social, historical and political conditions while also participating in the transformation of the public sphere? What are the ways in which South Asian writers articulate a specifically postcolonial imaginary within a global discourse? What, indeed, counts as a South Asian text? In addition to poems, plays, short stories, and novels, we will read critical and nonfiction works. Topics to be examined in the course may include borders and locations, traumas and triumphs of decolonization, formation of the national canon and articulation of identity within and outside the nation. The thematic focus of the course may vary from year to year students should contact the instructor to ascertain the specific focus and texts that will be adopted. This counts toward the post-1900 requirement. Prerequisite: junior or senior standing or ENGL 210–291 or permission of instructor.

ENGL 371 Whitman and Dickinson

Credit: 0.5

"I celebrate myself and sing myself, / And what I shall assume you shall assume," asserts Walt Whitman. Emily Dickinson queries, "I'm Nobody — who are you?" This course will focus in depth on the poetic works of these two 19th-century American poets, paying attention to the development of their distinctive poetry and their careers, their publication history and reception, the relationship between their work and lives, and their influence on subsequent generations of writers. We will pay particular attention to their formal innovations and poetic principles. Students will write weekly response papers, including projects in poetic imitation, and two longer (nine-to-12 page) essays. This counts toward the 1700–1900 requirement. Prerequisite: junior or senior standing or ENGL 210–291 or permission of instructor.

ENGL 373 Literary Amazons: 19th-Century U.S. Women Writers
Credit: 0.5

This course traces American women's authorship between the 1840s and the early 1900s from a multi-ethnic perspective, from Margaret Fuller's feminist manifesto "Woman in the 19th Century" in 1845, to Elizabeth Keckley's autobiographical account of her work as a seamstress for the Lincoln White House in 1868, to Edith Wharton's heartbreaking "The House of Mirth" (1905). Focusing on literature selected to provide a wide exposure to the study of U.S. female writers, the course sets each author within her historical context and examines the ways in which the texts address issues of race, ethnicity, nationality, gender, sexuality, class and other identity categories pertinent to the definition of American-ness. Is there such a category as American women's writing? And, if so, how might we define its national and generic parameters? The course explores these questions through biographical and critical lenses currently under debate in this field, such as separate spheres, true womanhood, republican motherhood, sentimentalism and manifest domesticity, among others. The course provides students with a solid foundation in some of the most well known but also some of the least studied texts written by 19th-century American female authors. This counts towards the 1700–1900 requirement. Prerequisite: junior or senior standing; or ENGL 210–291; or permission of instructor.

Instructor: García

ENGL 375 From Cooper to Crane: U.S. Fiction in the 19th-Century
Credit: 0.5

This course covers major United States fiction from roughly 1840–1900. We will concern ourselves with the fictional representations of an emerging national identity, focusing on such questions as the individual's relation to nature, westward expansion, slavery, the Civil War and its aftermath. In doing so we will be particularly interested in the development of fiction as a literary form, considering the relation of fictional romance to literary realism and then taking up the question of aesthetic form as realism is elaborated later in the century. One important issue to be considered is why the novel plays such an important role in developing conceptions of U.S. identity during the period. This counts toward the 1700–1900 requirement. Prerequisite: junior or senior standing; or ENGL 210–291; or permission of instructor.

ENGL 381 Another America: Narratives of the Hemisphere
Credit: 0.5

This course serves as an introduction to the literature in English of Latin American and U.S. Latino(a) writers. Through both written works and films, we examine the themes, critical issues, styles and forms that characterize the literature of this "other" America. The course expands the notion of what is widely considered as "American" literature by examining works (some originally written in English and others translated into English) produced in both the hemispheric and U.S. contexts of "America." We begin with the Cuban Alejo Carpentier, the Colombian Gabriel García Márquez and the Mexican Laura Esquivel, using rhetorical and cultural analysis to discuss how issues of colonization, slavery, the clash of

cultures and U.S. intervention are represented within the texts. We then migrate north into the United States to read essays by Gloria Anzaldúa and Chérrie Moraga, poetry by Miguel Piñero, and a memoir of migration by Esmeralda Santiago. These and other texts help us to explore questions such as: What general similarities and differences can we identify between Latin American and Latino(a) literature? How are individual and national identities constructed in popular films by Latin Americans, and by U.S. filmmakers about Latino(a)s? Is there a difference between Hispanic and Latino(a)? This counts toward the approaches to literary study or the post-1900 requirement. Prerequisite: junior or senior standing; or ENGL 210–291; or permission of instructor.

Instructor: García

ENGL 383 Unlearning Native America

Credit: 0.5

An introduction to the field of Native American studies, this interdisciplinary course critically examines an array of cultural expression by contemporary Native writers, filmmakers, visual artists and performers. While the course emphasizes the way Native people represent themselves, we begin with the powerful stereotypes of Native Americans that continue to circulate (hence, the unlearning aspect of the course), then look to the ways Native artists and writers appropriate, refute, and rewrite these images. As we read, screen and listen, we all attend to the political, regional and tribal contexts informing these works, through supplementary reading in history, political science, gender studies and other disciplines. Key critical issues will include nation and sovereignty, indigenous feminism and two-spirit traditions, displacement and community, and the role of humor. Texts to be studied may include "Storyteller" by Leslie Marmon Silko, "Bad Indians" by Deborah Miranda, "When My Brother Was an Aztec" by Natalie Diaz, such films as "Reel Injun," "Smoke Signals," and "The Fast Runner", and work by such visual and performing artists as the 1491s, Steven Paul Judd, and Jaune Quick-to-See-Smith. This counts toward the approaches to literary study or the post-1900 requirement. Prerequisite: sophomore standing or permission of instructor.

ENGL 384 Imagining America in the Novel

Credit: 0.5

This course is a general introduction to major American novels from 1900 to 1955. Our central question will be: How is American national identity imagined and represented in fiction? We also will consider the relation between a general national identity and various regional identities in the South or the Midwestern prairie. Are these identities more in conflict or in concert? The course will investigate how national identity also can be connected with other forms of identity, such as race, class and gender. We also will interest ourselves in the craft of the authors under consideration including Theodore Dreiser, Edith Wharton, F. Scott Fitzgerald, Willa Cather, William Faulkner, John Dos Passos and Ralph Ellison. This counts toward the post-1900 requirement. This course may be taken for credit in American studies. Prerequisite: junior or senior standing; or ENGL 210–291; or permission of instructor.

Instructor: Mason

ENGL 385 Contemporary American Poetry

Credit: 0.5

The young Robert Lowell, before he attended Kenyon, wrote to Ezra Pound, "If the 20th century is to realize a great art comparable to that of Chaucer or Shakespeare, the foundation will have to be your poems." James Wright, some years later, wrote his Kenyon honors thesis on "The Will in the Thought and Art of Thomas Hardy." This course offers a sampling of contemporary American poets of the generation of Lowell and Wright and later generations, including Ashbery, Bishop, Gunn, Jarrell, Merrill, O'Hara, Plath, Olson, Ginsberg, Duncan, Rich and Baraka. We will pay particular attention to their dynamic and widely varying relationships with the traditions they inherited and transformed, and we also will attempt to locate their poems within social and political as well as aesthetic contexts. This counts toward the post-1900 requirement. Prerequisite: junior or senior standing; or ENGL 210–291; or permission of instructor.

Instructor: Staff

ENGL 386 Toni Morrison

Credit: 0.5

Pleasurable doesn't seem like a word that would apply to the harrowing story of a mother who kills her child rather than allow her to be enslaved. Yet Toni Morrison, consummate artist and Nobel laureate, writes prose so beautiful that one could describe reading such a story as, in some sense, pleasurable, even as this beauty deepens the powerful and sometimes painful effect of her words. In this class we will read most of Morrison's novels, some of her short fiction, and some of her critical work. We will discuss the craft involved in the creation of Morrison's stunning prose, Morrison's position relative to both American and African-American literary canons, as well as the themes of Morrison's literature, including (but not limited to): race, gender and love (familial, amorous, platonic and, perhaps most importantly, self). This counts toward the post-1900 requirement. This course can be used to fulfill requirements in African diaspora studies as well as in women's and gender studies. Prerequisite: junior or senior standing; or ENGL 210–291; or permission of instructor.

Instructor: Staff

ENGL 387 Modern American Poetry

Credit: 0.5

"The 20th century is much more splendid than the 19th century." Wrote Gertrude Stein in "Picasso." "It is a time when everything cracks, where everything is destroyed, everything isolates itself, it is a more splendid thing than a period where everything follows itself. So then the 20th century is a splendid period. Not a reasonable one in the scientific sense, but splendid." This course provides a survey of American poets exploding onto the literary scene in the early 20th century: Stein, Masters, Pound, Eliot, Williams, H. D., Moore, Stevens,

Toomer and Frost. We will consider ways in which this poetry, as Stein might suggest, splendidly cracks conventions of poetic representation, narrative, form, voice and genre to explore what it might mean to be "modern." This course will conclude with a consideration of issues of canon-formation — and cracks in the canon. This counts toward the post-1900 requirement. Prerequisite: junior or senior standing; or ENGL 210–291; or permission of instructor.

Instructor: Clarvoe

ENGL 388 Studies in 20th-Century African American Literature
Credit: 0.5

In Zora Neale Hurston's novel "Their Eyes Were Watching God," Nanny observes that African American women are "de mule uh de world." Her response to this situation is to marry her granddaughter to a man whose wealth might take Janie off her feet. Janie, in contrast, wants a man whose charm will sweep her off her feet. To what extent do historical circumstances, expressed in this case as generational differences, shape the meaning of marriage for African American women? What other kinds of hopes are invested in the institution of marriage in African American women's writing (and lives)? When might marriage cease to be regarded as a viable avenue for expanding African American women's opportunities? How do African American authors negotiate the loaded issue of African American female sexuality both within and outside of marriage? What circumstances could make death an African American mother's greatest gift, as in Toni Morrison's novel "Sula," for example? What circumstances could make abandonment a generous gesture, as in Harriet Jacobs' "Incidents in the Life of a Slave Girl?" These are just a handful of the questions that will stimulate our discussion over the course of the semester. Note: Though the texts in this course span from 1861 to 1991, this counts toward the post-1900 requirement. Prerequisite: junior or senior standing; or ENGL 210–291; or permission of instructor.

ENGL 389 Gender Sexuality in Native American Literature
Credit: 0.5

This course posits that gender and sexuality do not merely intersect with Native American indigenous cultures but are produced by and through them. In the course, we will explore the complex relationships among gender, sexuality and tribal sovereignty, beginning with such questions as: How did European invasion of the Americas affect the traditionally high status of Native women in their own communities? And, what is the relationship between the imposition of European gender binaries and sovereign self-definition? We will focus on the ways Native women and Two Spirit writers represent their cultures in novels, poetry, memoir and film. Texts for the course will likely include Ella Deloria's "Waterlily," Louise Erdrich's "Tracks," Deborah Miranda's "Bad Indians," the anthology *Sovereign Erotics: A Collection of Two-Spirit Literature*, and the films "Soft Things," "Hard Things" and "Two Spirit." Critical readings will focus on such topics as Indigenous literary nationalism, trauma and queer indigeneity. This course fulfills a requirement for the Women's and Gender Studies Concentration and counts toward the approaches to literary study or the post-1900 requirement. This is an inter-disciplinary course not open to first-year students.

ENGL 395Y The Kenyon-Exeter Seminar

Credit: 0.5

Designed to take full advantage of the rich historical and cultural heritage of the British Isles, the Kenyon-Exeter Seminar focuses on two different themes: "plays in production" and "literature and landscape." "Plays in production" focuses on the drama, stagecraft, history and culture of British theater. Students see and study 15 to 20 plays ranging from works by Shakespeare and other Renaissance and classical dramatists to the most avant-garde of contemporary writers; from "original practices" at London's Globe Theatre to "immersive theater" in London warehouses to cutting-edge productions staged by boundary-defying companies. The goal is to trace the actual process of production from play-text to cultural reception all across Britain's theatrical history, in the context of close classroom attention to the theory and practice of performance. "Literature and landscape" integrates analysis of literary texts with study of the distinctive geographic and social landscapes that inspired and shaped them. This part of the course balances literary study with travel throughout England and the British Isles. Subjects include the poetry and journals of William and Dorothy Wordsworth in the context of their surroundings in the Lake District and elsewhere; William Butler Yeats' poetic reinvention of the Irish landscape; the country-house tradition of Chatsworth and Stourhead as it helped determine Jane Austen's approach to questions of property and community; and the complex social and cultural history of London legible in the work of writers ranging from William Blake to Charles Dickens to Zadie Smith. This part of the course also centers on an extended sojourn across a broad region of Britain or Ireland—typically, one to two weeks in Scotland's Highlands and cities or in the Republic of Ireland. Other sites include Dartmoor, Bath, Lyme Regis, Stonehenge, Tintagel, and many more, all with a view toward immersion in the worlds of British literature. This course meets two half-units of any of the department's distribution requirements, as confirmed by the course's instructor. Prerequisite: only open to participants in the Kenyon-Exeter Program.

ENGL 396Y The Kenyon-Exeter Seminar

Credit: 0.5

See description for ENGL 385Y.

ENGL 404 Science Writing

Credit: 0.5

In recent years, there has been a renaissance of science writing for the common reader that combines literary and scientific merit: from Stephen Hawking's "A Brief History of Time" to Oliver Sacks' "The Man Who Mistook His Wife for A Hat", from Dava Sobel's "Longitude" to Rebecca Skloot's "The Immortal Life of Henrietta Lacks," a series of books that explore scientific questions in a style that transcends the conventions of academic science writing or popular history have brought important questions from physics, biology, chemistry, neuroscience, and mathematics to wider public attention. Short form science journalism has become one of the most important areas of literary nonfiction, recognized both by annual awards from the American Association for the Advancement of Science and two different series of Best of American Science Writing anthologies. This interdisciplinary

science writing course will combine literary analysis of exemplary essays on scientific topics with a writing workshop that requires students to do close observation of scientific processes, conduct independent research and interviews, interpret data, and present scientific information in highly readable form. Weekly readings will be selected from prize-winning science essays and the Best of American Science and Nature Writing series. We may also read one book-length work of science writing. Weekly writing assignments will include journals, observational accounts of science experiments, exercises in interpreting scientific data, interviews, narratives and a substantial research essay. This counts toward the approaches to literary study or post-1900 requirement. No prerequisite.

ENGL 405 Senior Seminar in Creative Writing

Credit: 0.5

Offered in more than one section each year, this seminar is required for English majors pursuing an emphasis in creative writing. The course will involve critical work on a topic chosen by the instructor (such as "Reliable and Unreliable: Investigating Narrative Voice," "Beginnings and Endings," "The Little Magazine in America" and "Documentary Poetics") to provide context and structure for students' creative work. Students should check online listings for the specific focus of each section. Although not primarily a workshop, this seminar will require students to work on a substantial creative project (fiction, nonfiction or poetry). Students pursuing honors will take ENGL 497 rather than the Senior Seminar. Open only to senior English majors who are completing the emphasis in creative writing.

ENGL 410 Senior Seminar in Literature

Credit: 0.5

Offered in several sections, this seminar will require students to undertake a research paper of their own design, within the context of a course that ranges across genres, literary periods and national borders. Students will study literary works within a variety of critical, historical, cultural and theoretical contexts. All sections of the course will seek to extend the range of interpretive strategies students can use to undertake a major literary research project. Each student will complete a research paper of 15 to 17 pages. Senior English majors pursuing an emphasis in creative writing are required to take instead ENGL 405. Students pursuing honors will take ENGL 497 rather than ENGL 410. Prerequisite: senior standing and English major or permission of instructor.

ENGL 412 The Arts of Memory

Credit: 0.5

Memory is the mother of the muses because, as Vladimir Nabokov once noted, all art must work with materials that Mnemosyne, with mysterious foresight has stored up and made available. That gathering up implies, however, that the memory-work of creation is always double, for the creative spirit necessarily consigns to oblivion vastly more material than it ever retains. In this seminar we will study the double life of memory and forgetting by surveying ancient mythology and philosophy (Hesiod, Homer, Plato, Aristotle) the tension between oral and written literature, the rhetorical tradition of memory palaces (Cicero and others), the Christian Middle Ages (Saint Augustine), and finally some modern theorists

(Nietzsche, Foucault) and practitioners (Proust and Nabokov). This counts toward the approaches to literary study or the post-1900 requirement. Permission of instructor required.

Instructor: Hyde

ENGL 419 Hard-Boiled Crime Fiction and Film Noir

Credit: 0.5

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 authors such as Raymond Chandler, Dashiell Hammett, James Cain and Jim Thompson, then examine the influence of noir style on such "literary" texts as Faulkner's "Sanctuary," Wright's "Native Son," Warren's "All the King's Men," Capote's "In Cold Blood" and DeLillo's "Libra." By doing so, the course will explore such issues as the relationship between popular and high culture, the politics of literary and cinematic style, the role of the femme fatale in recent gender theory, and the cultural history of the anti-hero as both a commercial product in American popular culture and an expression of literary dissent. The course includes a mandatory film series, tracking the development of film noir as a cinematic style, as well as extensive readings in literary and film theory. This counts toward the approaches to literary study requirement. Permission of instructor required.

Instructor: Lobanov-Rostovsky

ENGL 420 Shakespeare: The Major Tragedies

Credit: 0.5

We will undertake an intensive investigation of Shakespeare's major tragedies — "Hamlet," "Othello," "King Lear" and "Macbeth" — as enduring literary and dramatic legacies and as products of a unique cultural and historical moment. How do the tragedies emerge from the landscape of early modern London and in the context of contemporaneous non-Shakespearean drama? What do the plays tell us about the Jacobean theater and the printing house? How do these dramas compare with early tragedies such as "Romeo and Juliet" and "Julius Caesar?" How do the tragedies negotiate religious, racial, cultural and gender difference? Does a coherent Shakespearean theory of tragedy emerge? What is the literary afterlife of these plays? Substantial independent work and full seminar participation are required. This counts toward the pre-1700 requirement. Permission of instructor required.

Instructor: Davidson

ENGL 453 Jane Austen

Credit: 0.5

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 nostalgia 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 also will be considered in relation to the late 18th-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. This counts toward the 1700–1900 requirement. Permission of instructor required.

Instructor: Carson

ENGL 461 Virginia Woolf
Credit: 0.5

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. This counts toward the post-1900 requirement. Permission of instructor required.

Instructor: Matz

ENGL 462 James Joyce
Credit: 0.5

Language, race, history, commodity culture, gender, narratology, imperialism, decolonization, sexuality: If the list reads like an encyclopedia of modern/postmodern preoccupations, it's because the text it references — James Joyce's "Ulysses" — stands at the de-centered center of so many discussions of 20th-century culture. With a brief review of "Dubliners" and "A Portrait of the Artist as a Young Man" as our preamble, we will spend the majority of our seminar following Leopold Bloom through the Dublin day that left its traces on so many aspects of modern and postmodern culture. In the process, we will engage several of the major theoretical paradigms that shape contemporary literary studies. Preferred preparation: a course in Modernism/ modernity, the novel as genre, literary theory, Irish literature or Irish history. This counts toward the post-1900 requirement. Permission of instructor required.

Instructor: McMullen

ENGL 469 Atwood and Ondaatje
Credit: 0.5

In this course we will examine the works of two of the most internationally recognized Canadian writers: Margaret Atwood and Michael Ondaatje. Both have won the prestigious Booker Prize. Both have had their works translated into a variety of media (film, drama, opera). Their works have come to be emblematic of the Canadian postmodern, and both

authors have worked at defining Canadian identity — its mosaic assemblage of subject positions, from colonial to postcolonial. We will read a wide selection of their writings, which engage issues of postmodernism, postcolonialism, the Canadian long poem, the documentary collage and the relationship between history and fiction and between literature and film. This counts toward the post-1900 requirement. Permission of instructor required.

Instructor: Laycock

ENGL 471 Hawthorne: Nation and Transnation in Hawthorne's Fiction
Credit: 0.5

Herman Melville, who dedicated "Moby Dick" to Hawthorne, described the latter as the "American Shakespeare." Perhaps more than any of his contemporaries (with the exception of Melville himself), Hawthorne wanted to be (and be recognized as) the great American writer. But while by the end of his life he had established himself as a respected and largely admired author, the fame and financial success he craved seemed to elude him. This course explores the bulk of Hawthorne's work, more specifically his novels and his short stories (his "sketches" and "tales"), in search of an answer to two important questions: (1) How and why is "the nation" (the developing "American" nation of the 19th century between the 1830s and 1860s) reflected (or not) in Hawthorne's writing? (2) How and why is Hawthorne's writing transnational (that is, how does it move beyond the American nation itself to find sources and issues of discussion)? In attempting to answer these questions, we will try to gauge whether Melville was correct in comparing Hawthorne to Shakespeare. We will read the latest biography on Hawthorne, his five completed novels, his most famous short stories and other writings and a number of critical essays by his contemporaries and by modern scholars who have tried to make sense of this most perplexing and fascinating of the 19th-century U.S. authors. This counts toward the 1700–1900 requirement. Permission of instructor required.

Instructor: García

ENGL 472 The Confidence Game in America
Credit: 0.5

A confidence man is not necessarily a crook; he is simply someone in the business of creating belief. Abraham Lincoln, rallying the nation to the Union cause, was a confidence man in the good sense; P. T. Barnum, charging people to see his "Fejee Mermaid," was a con man of the shadier sort. But how exactly do we tell the difference between the two? More broadly, how does the story someone tells, and the way that it is told, lead us to believe or to disbelieve? This course will focus on 18th- and 19th-century writers who both shaped and disturbed American confidence: Benjamin Franklin, Ralph Waldo Emerson, P. T. Barnum, Herman Melville, Henry D. Thoreau, Edgar Allan Poe and Mark Twain. The term "confidence man" was invented in the United States. It is apt then that we read our own tradition, asking as we go: What is the American story? Why do we believe it? And what is our "art of reading" such that we might know when belief is warranted and when it isn't? This counts toward the 1700–1900 requirement. Permission of instructor required.

Instructor: Hyde

ENGL 483 Contemporary Indigenous American Poetry

Credit: 0.5

How do indigenous writers bear witness to history? How are they influenced by concerns of community, audience and tradition? These are some of the questions we will consider in this exploration of poetry by contemporary Native American writers. We will read works by major poets such as Simon Ortiz "Acoma Pueblo," Linda Hogan "Chickasaw," Joy Harjo "Muskogee," Carter Revard "Osage" and Diane Glancy "Cherokee," as well as from the emerging generation. We'll view taped interviews and two films, Sherman Alexie's "The Business of Fancy Dancing," based on his poetry collection of the same name, and Cedar Sherbert's "Gesture Down," based on the poetry of James Welch. Other secondary materials will include memoirs and essays written by the poets, as well as readings in contemporary poetics and indigenous theory. This counts toward the post-1900 requirement. Permission of instructor required.

Instructor: McAdams

ENGL 487 The Mulatto in American Fiction

Credit: 0.5

The mulatto balances precariously on the razor-thin edge of the color line between black and white. In the antebellum era, the mulatto's proximity to whiteness made the mulatto an attractive object for abolitionist sympathy. In the Jim Crow era, that proximity made the mulatto a threat to the security of white privilege. In our present moment, this figure has all but disappeared, though it seems to be re-emerging in a new form with Tiger Woods, Cablinasian and Vin Diesel, "multiracial movie star." This course will explore representations of the mulatto in American fiction and culture. In addition to reading some great works of literature, by authors such as William Faulkner, Nella Larsen, Charles Chesnutt and Mark Twain (to name only a few), we will use our discussions about the trope of the mulatto to consider some of the more perplexing theoretical issues concerning race in America. We'll begin with concerns generated specifically by the mulatto, such as passing (the "problem" of the racially ambiguous body), racial allegiance, biological determinism (nature/nurture), hybrid degeneracy and the mulatto's "tragic" marginality. From there, we'll move to the big questions, including, but not limited to: What is race? What is its determining factor: physical features, ancestry, culture? Can it be chosen or rejected? The course will concentrate on fiction of the Jim Crow era, a period of particularly intense struggle over the significance of race, but may also draw on other disciplines, such as science and law, and other historical moments. This counts toward the post-1900 requirement. It can be used to fulfill requirements in African diaspora studies. Permission of instructor required.

Instructor: Schoenfeld

ENGL 493 Individual Study

0.25-0.5

Individual study in English is a privilege reserved for senior majors who want to pursue a course of reading or complete a writing project on a topic not regularly offered in the curriculum. Because individual study is one option in a rich and varied English curriculum, it is intended to supplement, not take the place of, coursework, and it cannot normally be used to fulfill requirements for the major. An IS will earn the student 0.5 units of credit, although in special cases it may be designed to earn 0.25 units. To qualify to enroll in an individual study, a student must identify a member of the English department willing to direct the project. In consultation with that faculty member, the student must write a 1–2 page proposal for the IS that the department chair must approve before the IS can go forward. The chair’s approval is required to ensure that no single faculty member becomes overburdened by directing too many IS courses. In the proposal, the student should provide a preliminary bibliography (and/or set of specific problems, goals and tasks) for the course, outline a specific schedule of reading and/or writing assignments, and describe in some detail the methods of assessment (e.g., a short story to be submitted for evaluation biweekly; a thirty-page research paper submitted at course’s end, with rough drafts due at given intervals). Students should also briefly describe any prior coursework that particularly qualifies them for their proposed individual studies. The department expects IS students to meet regularly with their instructors for at least one hour per week, or the equivalent, at the discretion of the instructor. The amount of work submitted for a grade in an IS should approximate at least that required, on average, in 400-level English courses. In the case of group individual studies, a single proposal may be submitted, assuming that all group members will follow the same protocols. Because students must enroll for individual studies by the seventh class day of each semester, they should begin discussion of their proposed individual study well in advance, preferably the semester before, so that there is time to devise the proposal and seek departmental approval before the registrar’s deadline.

ENGL 497 Senior Honors

Credit: 0.5

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

ENGL 498 Senior Honors

Credit: 0.5

See description for ENGL 497. Undertaken in the spring semester; students register with the Senior Honors form.