

## **English Department Faculty**

Mark C. Amodio, Professor of English

Peter Antelyes, Associate Professor of English

**Heesok Chang, Associate Professor of English**

**Dean Crawford, Adjunct Associate Professor of English**

**Beth Darlington, Professor of English**

**Robert DeMaria, Jr., Professor of English**

**Eve Dunbar, Associate Professor of English**

**Leslie Dunn, Associate Professor of English**

**Donald Foster, Professor of English**

**Wendy Graham, Professor of English**

Hua Hsu, Assistant Professor of English

**Michael Joyce, Professor of English**

**Jean Kane, Associate Professor of English**

**Paul Kane, Professor of English**

Dorothy Kim, Assistant Professor of English

**Amitava Kumar, Professor of English**

**Kiese Laymon, Associate Professor of English**

**M Mark, Adjunct Associate Professor of English**

**Zoltán Márkus, Assistant Professor of English**

Molly McGlennen, Assistant Professor of English

**David Means, Visiting Associate Professor of English**

Sinéad Moynihan, Visiting Professor of English, University of Exeter

Judith Nichols, Adjunct Associate Professor of English

Julie Park, Assistant Professor of English

Hiram Perez, Assistant Professor of English

**Karen Robertson, Visiting Associate Professor of English**

Paul Russell, Professor of English

Ralph Sassone, Adjunct Associate Professor of English

Ronald A. Sharp, Professor of English

Matthew Schultz, Director of the Writing Center

**Tyrone R. Simpson, II, Associate Professor of English**

**Patricia Wallace, Professor of English, Co-Chair**

Nancy Willard, Lecturer

**Laura Yow, Assistant Professor of English**

**Susan Zlotnick, Associate Professor of English, Co-Chair**

For a description of faculty members' interests see pp 24-26. If you are looking for senior thesis advisor, this is a good place to start.

## Major Requirements

Requirements for Concentration: A minimum of twelve units, comprising either eleven graded units and an ungraded senior tutorial, or twelve graded units including a senior seminar in the English 300 range of course offerings. Four units must be elected at the 300-level. At least six units, including either the senior tutorial or the 300-level seminar must be taken at Vassar. No AP credit or course taken NRO may be counted toward the requirements for the major. Distribution Requirements: Majors are required to take two units of work in literature written before 1800 and one unit of work in literature written before 1900. They must also take one course that focuses on issues of race, gender, sexuality, or ethnicity. These courses must be taken at either the 200- or 300-level. Recommendations: English 101 and 170 are strongly recommended as foundational courses, and students are also strongly encouraged to work from the 200 to the 300-level in at least one field of study. Acquaintance with a classical language (Latin or Greek) or with one or more of the languages especially useful for an understanding of the history of English (Old English, German, or French) is useful, as are appropriate courses in philosophy, history, and other literatures. Further information: Applicants for English 209-210 (Narrative Writing), English 211-212 (Verse Writing), and English 305-306 (Senior Composition), must submit samples of their writing before spring break. Details about these deadlines, departmental procedures, and current information on course offerings may be found in the Alphabet Book available in the department office. Correlate Sequences in English: The department offers seven correlates in English. Race and Ethnicity; Literary Theory and Cultural Studies; Poetry and Poetics; Literary Forms; British Literary History; American Literary History and Creative Writing. Further information is in this booklet.

## Courses

### English Freshman Course Descriptions Fall '12

101.01

Mr. Amodio MW 9:00-10:15

Early British Literature:

Texts to be read may include *Beowulf*, *Sir Gawain and the Green Knight*, *Pearl*, Chaucer's *Canterbury Tales*, and several of Shakespeare's plays. Chaucer and Pearl will be read in Middle English. 101.02

Ms. Darlington WF 12:00-1:15

Symbolic Quest:

This course will explore the mythological and psychological origins of the quest motif and its manifestation in a variety of literary texts. Our study may include *Sir Gawain and the Green Knight*, Milton's *Paradise Lost*, and works by Blake, Winterson, and Zimmerman. 101.03

Mr. Foster MW 1:30-2:45

Playwork:

Western drama, from Aeschylus through YouTube. Readings may include Sophocles, Medieval mystery plays, William Shakespeare, Eugene O'Neill, Bertolt Brecht, Lillian Hellman, Samuel Beckett, Harold Pinter, Tom Stoppard, Sam Shepard, Christopher Durang, and Sarah Kane. Some performance will be required. Writing will include theater reviews, historical research, literary criticism, and original dramatic scripts.

101.04

Mr. Hsu TR 10:30-11:45

Spatial Imaginations:

Identities do not exist in vacuums: we require communities, insiders and outsiders, citizens and non-citizens in order to triangulate who we are. This semester-long seminar is organized around the movement of individuals in space. How do our surroundings act upon us? How are we transformed by being on the open seas or even overseas? And how might we reclaim or rearticulate the borderlands, the frontier or the most desperate quarters of the city? We will consider a range of sources, from early twentieth century works of modernism to urban theories of the 1960s to New York subway graffiti of the 1980s. Our semester will close with a meditation on the demands of thinking "globally" and a survey of the contemporary effort among theorists, artist and "radical cartographers" to map the sum totality of social relations. 101.05

Mr. Joyce MR 3:10-4:25

Contrasting Americas:

Perhaps the only way to approach a country that cannot stand standing still is from (at least) two directions at once. Thus this course offers an examination of American culture through contrary literatures, including meditative, polemical, lyrical, graphical (comic) texts; with themes including America Dreams, Walking and Falling, New English, The Western Passion, Fall of the Rustbelt Archipelago, and Rise of Creolized Cities. Readings may include Ana Castillo, F. Scott Fitzgerald, Susan Howe, Nella Larsen, Cormac McCarthy, Toni Morrison, Charles Olson, Joseph O'Neill, Suzan-Lori Parks, Leslie Marmon Silko, Gertrude Stein, Chris Ware, and Karen Tei Yamashita.

101.06

Mr. Kumar TR 3:10-4:25

The Essay Form

The high-school essay trapped in the Darth Vader facemask called the topic sentence. And the immobile drapery of the five-paragraph costume armor. This is an exaggeration, of course, but to write in more imaginative ways let us examine the experiments in prose undertaken by essayists of the past hundred years or so: George Orwell writing about shooting an elephant, James Baldwin on his father's death and race riots, Jorge Luis Borges on his "modest blindness," Susan Sontag looking at photographs, Joan Didion bidding goodbye to New York, Adrienne Rich recalling the strands that make up her identity. Also, Geoff Dyer on sex and hotels, Lydia Davis on "Foucault and pencil," David Shields on the lyric essay, Jenny Boully on the body, Eliot Weinberger on what he heard about Iraq, and David Foster Wallace on anything. We will write brief essays (one to two pages) for each class and two longer essays (about eight pages in length). 101.07

Mr. Markus WF 12:00-1:15

## What's Love Got To Do With It?:

This course focuses on representations of love (filial, parental, sexual, etc.) from antiquity to the present. Situating the selected works in their contemporary cultural and historical contexts, the course explores significant differences as well as possible continuities between past and present interpretations and representations of such basic concepts and institutions as gender, family, marriage, filial and marital duties, the private sphere, and sexuality. Shakespeare's *Romeo and Juliet* serves as a chronological center for these investigations, but we will also discuss passages from the Bible and selected texts (representing diverse dramatic, epic, and lyric genres) by Euripides, Aristophanes, Ovid, Petrarch, Boccaccio, Chaucer, Shakespeare, Emily Brontë, and others. In addition, we will look at various adaptations (musical, theatrical, fine arts) of *Romeo and Juliet* as well as film versions. 101.08

Ms. Yow TR 1:30-2:45

Literature and the Unspeakable:

101.09

Ms.Zlotnick TR 3:10-4:25

A Room of One's Own:

This course is intended as an introduction to reading women's writing. It takes as its starting point Virginia Woolf's landmark work of feminist literary criticism, *A Room of One's Own*. Over the semester, we will take up many of the concerns raised by Woolf's text, such as anger in women's literature, androgyny, and the importance of race and class in the construction of literary canons. Readings may include novels by Austen, Charlotte Brontë and Toni Morrison, short fiction by Charlotte Perkins Gilman and Oscar Wilde, the poetry of Emily Dickinson and Christina Rossetti as well as essays by contemporary feminist critics. 101.10

Mr. Crawford TR 12:00-1:15

Autobiography and Fiction:

In this course we will begin by distinguishing between fiction and non-fiction, then go on to study the shameless and covert ways that different forms borrow from one another, sometimes smearing the boundaries. Among the questions that we'll consider are the benefits of drawing on personally revealing, even embarrassing material; the differences between lying and storytelling; the importance of narrative guise or impersonation; and the confidence with which we can identify truth amidst distortion and inaccuracy.

Readings will include *Dubliners* by James Joyce, *The Ghost Writer* by Philip Roth, *This Boy's Life* by Tobias Wolfe, *Lying: A Metaphorical Memoir* by Lauren Slater, *Speak, Memory* by Vladimir Nabokov, and shorter works by Ray Carver, Flannery O'Connor, Grace Paley, Tim O'Brien, and Joan Didion. 101.11

Mr. DeMaria MW 1:30-2:45

What is a Classic?:

Why are some works of literature called classics? Which works are these? Do they have common traits? How is it that they have endured while other works have been largely forgotten? Are all classics related in some way to the original classics of Greek and Latin literature? How old does a work have to be to achieve the stature of a classic? Can there be modern or even contemporary classics? Through reading and discussion of poetry and prose works often thought of as classics, this class will

investigate these and other questions. Authors will include some of the following: Homer, Virgil, Shakespeare, Ben Jonson, Donne, Herbert, Jonathan Swift, Samuel Johnson, Austen, Charlotte Bronte, T.S. Eliot, Robert Frost, Nabokov, Flannery O'Connor, Seamus Heaney, Elizabeth Bishop, Jhumpa Lahiri, and John Banville.

101.12

Ms. Nichols TR 10:30-11:45

Social Class & Imagination:

In this course we will use American poems, essays, film, and short stories to analyze the intersections of multiple forms of identity. Texts will include work by: Alexie, Allison, Baldwin, Bechdel, Diaz, Dove, Lahiri, Olsen, Turner, and Vowell. Close reading of class texts should help us examine ways in which symbolic and institutionalized social organization empowers members of some social groups and disadvantages others in systematic ways. Throughout the course, we'll examine wide varieties of power -- economic, symbolic, political, racial, sexual, cultural -- in a range of historical settings. There will be weekly writing in the course. We will explore Poughkeepsie as a prompt and resource for our own writing. 101.13

Ms. Robertson TR 10:30-11:45

Before There Were Colleges for Women:

In acknowledgement of the 150th anniversary of the founding of Vassar College, this course considers the ways in which women wrote and published before they were admitted to universities and colleges in the nineteenth century. Shaped around the questions asked by Virginia Woolf in *A Room of One's Own*, this course amplifies Woolf's text by adding writers she did not know. This course is a reading and writing course organized around weekly writing assignments, as well as a daily journal for the first month. It culminates in a final research project on diaries of Vassar students in the nineteenth century held in Special Collections. Other writers include Christine de Pisan, Elizabeth Cary, Mary Wollstonecraft, Charlotte Bronte, and Sylvia Plath. 101.14

Ms. Nichols TR 1:30-2:45

Social Class & Imagination:

In this course we will use American poems, essays, film, and short stories to analyze the intersections of multiple forms of identity. Texts will include work by: Alexie, Allison, Baldwin, Bechdel, Diaz, Dove, Lahiri, Olsen, Turner, and Vowell. Close reading of class texts should help us examine ways in which symbolic and institutionalized social organization empowers members of some social groups and disadvantages others in systematic ways. Throughout the course, we'll examine wide varieties of power -- economic, symbolic, political, racial, sexual, cultural -- in a range of historical settings. There will be weekly writing in the course. We will explore Poughkeepsie as a prompt and resource for our own writing. 101.15

Mr. Schultz TR 1:30-2:45

Joyce's Dublin:

This course offers a survey of James Joyce's writing about Dublin and Dubliners. We will read and write about Joyce's, letters, poems, short stories, essays, and novels. We will also consider secondary biographical, historical, and theoretical work on Joyce to discuss how he contributes to both the Celtic Revival and a wider European modernism while writing about Dublin city. We will write 2-3 pages of polished prose bi-weekly,

responding to both primary and secondary sources. Students will be required to work closely with our research library liaison to conduct outside critical research and will produce an 6-8 page literary analysis. The class is designed to give each participant the opportunity to explore, through a complex analysis of Joyce in his contexts, the function of literary criticism and literary biography. We will focus all semester upon the question of how to 'place' Joyce into the rich contexts of Fin de Siècle, Edwardian, and Modern Ireland. Upon completing this course, students will have been introduced to what it means to be a literary critic: someone who, in Joyce's formulation, sees a literary text as both a precise record of time and place and as an enigma constructed to ensure one's immortality—in other words, one who sees texts as connected to and emerging from a complex web of visual and literary arts, social theories, political shifts, and moral and ethical codes. I. Introduction to Literary Study English Freshman Course Descriptions

English 170 Entitled "Approaches to Literary Studies," English 170 is designed as an introduction to the discipline of literary studies. While each section has a different focus (see description below), they have a common agenda: to explore the concerns and methods of the discipline. Topics range from specific critical approaches and their assumptions to larger questions about meaning-making in literature, criticism, and theory. Assignments will develop skills for research and writing in English, including the use of secondary sources and the critical vocabulary of literary study.

As an introduction to the discipline, English 170 is recommended, but not required, for potential majors. It is open to freshmen and sophomores, and others by permission. Although the ideal sequence of English courses for freshmen interested in majoring in English is English 101 in the Fall and 170 in the Spring, 101 is not a prerequisite for 170. Freshmen with AP English credit may take English 170 in the fall semester. Those freshmen who are not currently enrolled in 101 may choose to take 101 in the b-semester and 170 simultaneously; the English department, though, suggests that freshmen take the opportunity to explore other areas of study before committing to the major. Note that English 170 does not fulfill the Freshman Course requirement. 170.01

Mr. Antelyes TR 10:30-11:45

Approaches to Literary Studies:

### CHANGING THE SUBJECT

Questions about the nature of subjectivity have become central to contemporary literary studies. What is the relation between the subject of the work of literature and the subjectivity of the author who produced it? How is that subjectivity constituted by and encoded in literary form? How have specific subjectivities, as well as subjectivity in general, been conceptualized in literary history, criticism, and theory? This course will consider such questions, and their implications for the study of literature generally, by focusing on current areas of contention over the claims of subjectivity, such as gender, sexuality, race, postcoloniality, and postmodernity. Works may include Virginia Woolf's *A Room of One's Own*, Hitchcock's *Vertigo*, and Alison Bechdel's *Fun Home* (gender and sexuality); Gayl Jones's *Corregidora* (race); Nicholson Baker's *The Mezzanine* (postmodernity); and Tayeb Salih's *Season of Migration to the North* (postcoloniality). In addition to placing these texts in their historical and cultural contexts, we will explore a variety of critical perspectives, including semiotics, feminism, psychoanalysis, and cultural studies. English 174 - 179 – Special Topics

Courses listed under these numbers are designed to offer to a wide audience a variety of literary subjects that are seldom taught in regularly offered courses. The courses are

six weeks in length, and the subjects they cover vary from year to year. Enrollment is unlimited and open to all students. Instructors lecture when the classes are too large for the regular seminar format favored in the English department. Does not satisfy Freshman Course requirement. These courses are ungraded and do not count toward the major. They may be repeated. 174.01

Mr. Kane TR 12:00-1:15

Poetry and Philosophy: The Ancient Quarrel:

Topic for 2012a: *Poetry and Philosophy: The Ancient Quarrel*. When Plato famously banished poets from his ideal Republic, he spoke of an ancient quarrel between poetry and philosophy. That argument has continued, in various forms, down to the present, culminating in Heidegger's notorious question, "What are poets for?" This six-week course looks at a number of key texts in this contentious history, along with exemplary poems that illustrate the issues. Writers include Plato, Aristotle, Dante, Shelley, Wordsworth, Wilde, Eliot, Blanchot, Derrida, and others. Mr. Kane.

No specialized knowledge of poetry or philosophy required.

The class is ungraded.

First six weeks. 177.01

Ms. Wallace TR 1:30-2:45

William Carlos Williams:

Topic for 2012a: *William Carlos Williams: Doctor/Poet/Writer*

Second six weeks.

## II. Intermediate Studies

205a

### **Composition:**

Sections of Composition are open by application to the department. No writing sample is required, but an application form must be completed prior to the end of the pre-registration period. Spaces in the course are assigned according to the students' preferences and the priorities indicated in the College Catalogue. All sections are writing intensive, but the focus of the individual sections will vary. See descriptions below.

One 2-hour period and individual conferences with the instructor. 205.01

Mr. Joyce R 6:30-8:30

Composition:

In this section we will pay special attention to poetic writing, including narrative poems and hybrid poetic forms, such as multimedia, imagetexts, and so on. The course is, however, not restricted solely to those interested in writing poetry and we will welcome (and benefit from) the contributions of those interested in narrative and dramatic writing as well as transgressive, experimental, and lyrical forms of writing that verge upon the graphical, kinetic, and performative.

205.04

Ms. Wallace W 1:00-3:00

Composition:

This writing workshop will focus on a variety of short forms in fiction, creative non-fiction, prose poems, poems, lyrical essays. We will engage in the discussion of course readings—both critical and creative—and in discussion of matters of craft and technique. A portion of class time will be devoted to various practices of in-class writing. In addition, a portion of some classes will be run as workshops to discuss student work. Students will have weekly writing and reading assignments and will assemble a final portfolio of revised work.

205.05

Mr. Crawford R 3:10-6:10

Composition:

This course relies on the critical appreciation of both published work and student work. Paying less attention to the distinctions between literary forms than to effective strategies and solutions, we'll read such varied poets and prose writers and poets as Bishop, Babel, Bloom, Carver, Cheever, Chekhov, Dickey, Faulkner, Frost, Joyce, Kafka, Lawrence, Levertov, McEwan, Munro, Nabokov, O'Connor, Paley, Sexton, Updike, Welty, and Yeats. Since the course is both a seminar and a workshop, students will be asked to participate in class discussions, as well as to present their own work.

205.07

Ms. Willard T 10:30-12:30

Composition:

In this course we will look at techniques for bringing the immediacy of the storyteller's voice into the written word. The reading will include traditional tales from the Brothers Grimm and from Chinese, Russian, and Jewish sources, as well as texts by writers who have made the fairy tale their own: Lewis Carroll, A. S. Byatt, Angela Carter, Randall Jarrell, Neil Gaiman, Anne Sexton, Hans Christian Andersen, and Maxine Hong Kingston.

The class will also include discussions of how filmmakers Tim Burton, Jean Cocteau, and Dennis Potter retell traditional tales or borrow from them to make new ones. 206a

Composition:

Study and practice of various forms of prose and poetry. Open to any student who has taken English 205 or an equivalent course. Registration is by draw number as in any other course. Special permission is not required. No application form is required.

One 2-hour period and individual conferences with the instructor. 206.01

Ms. Mark M 3:10-5:10

Composition:

This course explores literary territory at a number of increasingly permeable borders: fiction/fact, prose/poetry, text/image, page/stage/screen. We'll investigate elements of composition (form, plot, structure, point of view, characterization, dialogue, voice, style, and so forth) in texts by contemporary writers as well as past masters of various genres and modes. The course is both a seminar and a workshop: Students will read experienced practitioners, analyze what they've read, and apply what they've learned to their own work. Frequent conferences. 208 a or b Literary Nonfiction

Development of the student's abilities as a reader and writer of literary nonfiction, with emphasis on longer forms. Assignments may include informal, personal, and lyric essays, travel and nature writing, memoirs.

Prerequisite: open to students who have taken English 207 or by permission of the instructor.

One 3-hour period and individual conferences with the instructor.

208.01

Mr. Hsu T 3:10-5:10

Cultural Journalism:

This writing-intensive course considers some of the main currents in twentieth century cultural reporting and criticism, with special attention paid to the question of "taste." It is therefore also an attempt to reconcile the presumed metrics and rigors of criticism with the subjectivity and instability of personal experience. We will be guided by a few basic questions: does criticism matter? What shapes our personal tastes? What can we demand from culture? And how do our arguments about books, bands and TV connect to broader discussions on politics, democracy and commerce? While there will be several reading assignments, the course will primarily consist of workshopping of student material (reviews, reported pieces, essays). 209.01

Mr. Means R 1:00-3:00

Narrative Writing:

This year-long course will develop the student's abilities as a rigorous writer and reader of narrative, with particular emphasis on the short story. Students will be expected to write and revise comprehensively and to participate actively in discussions of peer and published work. The syllabus will be flexible according to the emerging needs of the class, but it will undoubtedly include the work of contemporary narrative writers as well as earlier masters of the form. Frequent conferences with the instructor will be required.

Deadline for submission of writing samples is the week before spring break. Check with the English office for the exact date of deadline.

One 2-hour period and individual conferences with the instructor. 211.01

Ms. McGlennen T 3:10-5:10

Verse Writing:

This year long course develops a student's abilities as a writer and reader of poetry.

Deadline for submission of writing samples is the week before spring break. Check with the English office for the exact date of deadline.

One 2-hour period and individual conferences with the instructor.

215.01

Mr. Markus TR 12:00-1:15

Pre Modern Drama before 1800:

Study of selected dramatic texts and their embodiment both on the page and the stage. Authors, critical and theoretical approaches, dramatic genres, historical coverage, and themes may vary from year to year.

Topic for 2012a: *Vile, Outrageous Crimes*. Study of "most foul, strange, and unnatural" acts of transgression in selected plays created between the 1590s and the 1670s.

In addition to Shakespeare's *Titus Andronicus* and *Richard III*, we discuss works by Marlowe, Jonson, Middleton, Rowley, Webster, Ford, and Wycherley. We also read selected theoretical texts by Benjamin, Girard, Agamben, and others. We pay particular attention to the performative aspects of our discussed plays: we perform selected scenes as well as view and discuss a theater production staged at Vassar or in our larger area. 217.01

Ms. Graham TR 10:30-11:45

Literary Criticism & Theory:

English 217 is an introduction to literary theory and related critical practices. Sometimes, literary theory focuses on the history of literary criticism. This is not that course. As an introduction to the foundational criticism and new theories that have revolutionized literary study since 1945, we read classic texts from linguistics, structuralism, formalism, psychoanalysis, historicism, and Marxism as well as cutting-edge theory: deconstruction, post-colonial criticism, culture studies, gay-ethnic-film studies. We read Foucault, Benjamin, Bakhtin, Jakobson, Freud, Lacan, Levi-Strauss, Derrida, Gayle Rubin, Fanon, Said, and many others. 218.01

Mr. Perez TR 10:30-11:45

Literature, Gender, and Sexuality:

This course considers matters of gender and sexuality in literary texts, criticism, and theory. The focus varies from year to year, and may include study of a historical period, literary movement, or genre; constructions of masculinity and femininity; sexual identities; or representations of gender in relation to race and class.

Topic for 2012a: *Queer of Color Critique*. This course considers what interventions the construction "queer of color" makes possible for queer theory, LGBT scholarship and activism, and different models of ethnic studies. We will assess the value and limitations of queer theory's "subjectless critique" in doing cultural and political work. What kind of complications (or contradictions) does the notion "queer of color" present for subjectless critique? How might queer of color critique inform political organizing? Particular attention will be devoted to how "queer" travels. Toward this end, students will determine what conflicts are presently shaping debates around sexuality in their own communities and consider how these debates may be linked to different regional, national or transnational politics. Throughout the semester, we evaluate what "queer" means and what kind of work it enables. Is it an identity or an anti-identity? A verb, a noun, an adjective? An analytic mode or a kind of literacy?

222/223

Founding of English Literature:

These courses, English 222 and 223, offer an introduction to British literary history through an exploration of texts from the eighth through the seventeenth centuries in their literary and cultural contexts. The fall term begins with Old English literature and continues to the early 16th-century. The spring term begins with the Protestant Reformation and continues through the reigns of Queen Elizabeth and King James I, the Civil Wars and Puritan Interregnum, to the Restoration in 1660. Critical issues may include discourses of difference (race, religion, gender, social class); tribal, ethnic, and national identities; exploration and colonization; textual transmission and the rise of print culture; authorship and authority.

222 not offered in 2012/13. 223 is offered in Spring 2013.

225.01

Mr. Antelyes TR 3:10-4:25

American Literature, Origins to 1865:

Study of the main developments in American literature from its origins through the Civil War: including Native American traditions, exploration accounts, Puritan writings, captivity and slave narratives, as well as major authors from the eighteenth century (such as Edwards, Franklin, Jefferson, Rowson, and Brown) up to the mid-nineteenth century (Irving, Cooper, Poe, Emerson, Hawthorne, Fuller, Stowe, Thoreau, Douglass, Melville, Whitman, and Dickinson).

230.01

Mr. Perez TR 1:30-2:45

Latina/o Literature:

(Same as Latin American and Latino/a Studies 230a)

This literature engages a history of conflict, resistance, and mestizaje. For some understanding of this embattled context, we examine transnational migration, exile, assimilation, bilingualism, and political and economic oppression as these variously affect the means and modes of the texts under consideration. At the same time, we emphasize the invented and hybrid nature of Latina and Latino literary and cultural traditions, and investigate the place of those inventions in the larger framework of American intellectual and literary traditions, on the one hand, and pan-Latinidad, on the other. Authors studied may include Americo Paredes, Piri Thomas, Cherrie Moraga, Richard Rodriguez, Michelle Serros, Cristina Garcia, Ana Castillo, and Junot Diaz.

235.01

Mr. Amodio MW 10:30-11:45

Old English:

Introduction to Old English language and literature. 240.01

Ms. Robertson TR 3:10-4:25

Shakespeare:

Study of some representative comedies, histories, and tragedies.

Not open to students who have taken English 241, 242. 241.01

Mr. Foster MW 10:30-11:45

Shakespeare:

Study of a substantial number of the plays, roughly in chronological order, to permit a detailed consideration of the range and variety of Shakespeare's dramatic art.

Not open to students who have taken English 241, 242.

245.01

Mr. DeMaria MW 12:00-1:15

Pride and Prejudice:

Study of various authors who were influential in defining the literary culture and the meaning of authorship in the period from the British Civil War (1642-1660) to the death of George I (1727). Authors may include John Milton, Aphra Behn, John Dryden, Anne

English Department Alphabet Book  
Finch, John Gay, Eliza Haywood, Mary Leapor, Katherine Philips, Alexander Pope, Jonathan Swift, and Lady Mary Wortley Montagu. 250.01

Mr. Kane TR 1:30-2:45

Victorian Poets:

A study of major English poets in the period 1830 to 1900, with special emphasis on the virtuosity and innovations of Alfred, Lord Tennyson and Robert Browning. Other poets include Elizabeth Barrett Browning, Emily Brontë, Matthew Arnold, Dante Gabriel Rossetti, Christina Rossetti, William Morris, Algernon Swinburne, Gerard Manley Hopkins, Michael Field (Katherine Bradley and Edith Cooper), and Thomas Hardy. Consideration will be given to Pre-Raphaelite art and to contemporaneous works of literary criticism. 251.01

Mr. Simpson MW 12:00-1:15

Topics in Black Literature:

This course considers Black literatures in all their richness and diversity. The focus changes from year to year, and may include study of a historical period, literary movement, or genre. The course may take a comparative, diasporic approach or may examine a single national or regional literature.

Topic for 2012a: *Narrative, Black Existence, and the Self beyond the Problem*. (Same as Africana Studies 251) "How does it feel to be a Problem?" With this question, W.E.B. DuBois opened *The Souls of Black Folk*, his lengthy meditation on the condition of African Americans in the modern era. No doubt DuBois saw the white Victorian readers who would constitute the bulk of his audience as problematic. To that moment in history, these readers had forestalled black admission to modernity by means of plantation slavery and other forms of underpaid peonage. But his question was not so much directed at this audience as it was an attempt to ventriloquize its sentiments towards blacks. It was blacks who functioned as modernity's existential riddle and modernity's deliverance would depend on how Western societies would creatively answer this query. Yet in this question there was also a challenge issued to the black readers of his book. Dubois's query pointed to an existential crisis in which most blacks were mired. After years of epochal discomfort, it appeared that blacks hardly knew who they were outside of modernity's gaze. What did blacks see when they looked at themselves? Were they impressed? sanguine? troubled? terrified? This course takes as its organizing premise that much of black writing has engaged Dubois's question about black existence-not only what it means to live life as an object for others, but also what it means to live life as a subject for one's self--with a great deal of urgency. As a consequence, it will feature narratives that seek to respond to this complex query with its due complexity. Works like *Dubois's Souls*, Paul Gilroy's *Black Atlantic*, and Saidiya Hartman's *Scenes of Subjection* will serve as theoretical guides as we analyze some of the following works, Equiano's *Interesting Narrative of the Life of Gustavus Vassav*, Frances Harper's *Contending Forces*, Dorothy West's *The Living is Easy*, Jean Toomer's *Cane*, James Baldwin's *Another Country*, August Wilson's *Fences*, Toni Cade Bambara's *Salt Eaters*, Lorraine Hansberry's *Les Blancs*, David Bradley's *The Chaneyville Incident*, Gloria Naylor's *Bailey's Cafe*, Charles Johnson's *Middle Passage*, Adrienne Kennedy's *Sleep Deprivation Chamber*, Toni Morrison's *Paradise*, and Aaron McGruder's *The Boondocks*. Necessarily the course will address ideas of the social. We will consider topics like colorism, religion, class difference, sexuality, nationalism, urban life, migration, violence, and the oral tradition. 255.01

Ms. Zlotnick TR 10:30-11:45

Nineteenth-Century British Novels:

Readings vary but include works by such novelists as Scott, Dickens, Thackeray, the Brontës, Trollope, George Eliot, and Hardy. 261.01

Ms. Kane TR 1:30-2:45

Irish Literatures:

The course will examine Irish poetry, drama, and fiction in the twentieth century, in light of the unstable location of Irish writing in English. After an introduction to Irish orature, we'll examine the romantic return to Irish myth as a national literary resource in the late nineteenth century. The pastoral "Celtic Revival" engendered stimulated creativity and critique from its inception, fueling Ireland's "sensational re-entrance" into metropolitan literature, as one critic called it. The first part of the course centers on this late colonial era; the second explores the literature of post-colonial (and Northern still colonial) Ireland. Issues of language, gender, religion, class, culture, race, and national origin figure into our examinations of literary issues and the peculiar position of Ireland as a European colony and of "Irish" literature in the twentieth century as both marginal and central to the British canon. Among the authors we'll read are Synge, Yeats, Joyce, McGuckian, Heaney, Friel, and O'Brien. 262.01

Ms. Kane TR 12:00-1:15

Post-Colonial Literature:

Topic for 2012/13a: *Transnational Anglophone Literatures*. This introduction to Anglophone post-colonial drama, verse, and prose will examine the works in specific historical and theoretical contexts. We will explore eighteenth- and nineteenth-century imperial fantasies before focusing on twentieth-century writers from or in areas formerly colonized by the British. As the course follows this--necessarily selective--historical-literary scheme, it will touch upon important themes, theories, and questions. Among the topics we will consider are anti-colonialism, nationalism, decolonization, and recent critiques of their limitations, particularly by women; the meanings and inadequacies of the term "post-colonial"; its relationship to modernity and to literary post-modernism; the political implications of language choice; questions of authenticity in relation to class and geography; the link between territory and genre; and the influence of metropolitan publishing on the creation of post-colonial literatures. Among the writers that we may read are Wole Soyinka, Zadie Smith, Salman Rushdie, Martin and McDonagh. 290 a or b. Field Work

Field work is open by special permission of the co-associate chairs, and is usually offered for one-half unit of credit.

Field Work projects are sponsored by individual faculty members in the department.

Students interested in Field Work should see page 30 for further details on the requirements. Independent Study

Independent Study is open by special permission of the co-associate chairs.

Independent Study is intended to supplement (not duplicate) the regular curricular offerings by defining special projects in reading and writing under the direction of an individual faculty member. The prerequisite for Independent Study at the 200- or 300-level is 2 units of 200-level work in English.

Application forms for Independent Study are available in the English department office. 298 a or b. (1/2 Unit)

Open by permission of the co-associate chairs. 1 unit of credit given only in exceptional cases.

399 a or b. (1/2 Unit)

Senior Independent Work:

Open by permission of the co-associate chairs. 1 unit of credit given only in exceptional cases.

### III. Advanced Courses

Senior Year Requirements The College requires a special exercise to distinguish the work of the senior year in one's major. In the English department, that requirement takes the form of English 300, Senior Tutorial, or enrolling in at least one of the four required 300-level courses in the senior year. Description of English 300: All senior English majors should consider taking this course. The tutorial should reflect and extend the intellectual interests you have developed in your earlier course work. The tutorial itself involves working with an individual faculty member to produce a long paper (approximately 10,000 words or 40 pages). The project may consist of a sustained essay or a series of linked essays, or one of several alternatives, such as primary research in the Special Collections department of the Library, a piece of translation, a work of dramaturgy, or a scholarly edition of a particular work or group of works. Senior projects that are not essays in themselves should be accompanied by a complementary essay. When taken with 305-306 (Senior Composition), English 300 must be elected in the a-term, and it follows special guidelines to be established in the context of 305-306. 300 a or b

Senior Tutorial

Preparation of a long essay (40 pages) or other independently designed critical project. Each essay is directed by an individual member of the department. Special Permission. 305.01

Mr. Kumar TR 12:00-1:15

Senior Composition:

Advanced study and practice of various forms of prose and poetry. Open in the senior year to students concentrating in English. Special Permission. Deadline for submission of writing samples is the week before spring break. Check with the English office for the exact date of deadline. If you are selected for Senior Composition, you, the student, must enroll in ENGL 300 in the fall in addition to ENGL 305 and 306 to receive your 3 credits. 319.01

Mr. Simpson M 7:00-10:00

Race and Its Metaphors:

Re-examinations of canonical literature in order to discover how race is either explicitly addressed by or implicitly enabling to the texts. Does racial difference, whether or not overtly expressed, prove a useful literary tool? The focus of the course varies from year to year.

Topic for 2012a: *Fictions of Black Urbanism in the Post-War United States (Bodies and Belonging; Borders and Mobility)* "If you're born black in America you must quickly teach yourself to recognize the invisible barriers disciplining the space in which you may move." -John Edgar Wideman, *Brothers and Keepers*. Cultural history encourages

that we start thinking about blackness and the American city after the Great War had ended. By 1945, the second migration of African Americans from the agrarian rural south and the challenges present therein—exploitative sharecropping contracts, failing agribusiness, and Klan violence—had reached tsunamic proportions. Their journeys landed them in cities such as New York, Chicago, Pittsburgh, Detroit, Indianapolis, Newark; cities whose residents and industrial infrastructure made blacks optimistic about their social and economic prospects. Many African Americans were able to take advantage of this “urban hospitality” and found American promise in the decades after the war. Unfortunately, these migrants did not suspect that this period of prosperity came with an expiration date. By the time Wideman issues the existential caveat for African Americans in 1984 (above), many of these metropolitan spaces have lost the capability to accommodate black needs. Shifts in the global economy—among them, corporations realizing that advances in transportation and technology made space and distance less encumbering in producing and delivering goods—divested these cities of their productive responsibilities. With less of a need to produce, these urban centers had less of a need to employ the blacks that relied on them for wages upon which they could build their American dreams and hopes. What was once an urban refuge for blacks became in a short time a space of desperation and repression. In fact, one could say that cities became carceral. This phenomenon most definitely inspired the stark warning that John Wideman felt he needed to submit to his readers in the mid-1980s. This course aims to explore how African American creative artists have staged black encounter with the American city. None of the fictionists we will study this semester conceives of the metropolis in the same way and this diversity of urban visions will greatly enrich our discussion. Allow the following inquiries, however, to tame and shape your study of what may appear to be seemingly disparate voices and perspectives. To what extent do these fictional blacks feel at home in their cities? Does the city—through its public places (bars, salons) and private spaces (apartments, churches) appear so inhospitable that it hinders these characters from making a claim on the place they (must) live? How is the black body read and understood in the urban environment? How are black characters read by those who perceive them? How do they perceive themselves? Finally, if we understand black urban spaces as carceral constructs, what factors allow characters movement and transport? Do these characters ever transcend the immobility that the metropolis seeks to impose upon them?

325.02

Mr. Kane T 4:00-6:00

Studies in Genre:

An intensive study of specific forms or types of literature, such as satire, humor, gothic fiction, realism, slave narratives, science fiction, crime, romance, adventure, short story, epic, autobiography, hypertext, and screenplay. Each year, one or more of these genres is investigated in depth. The course may cross national borders and historical periods or adhere to boundaries of time and place.

Topic for 2012a: *Green Writing: Literature and the Environment*. (Same as Environmental Studies 325) This course examines the development of environmental literature, from the "nature writing" of the nineteenth and twentieth centuries to the emergence of contemporary ecocriticism. Readings will feature a wide range of writers from various disciplines.

329.01

Ms. Graham T 1:00-3:00

American Literary Realism:

Exploration of the literary concepts of realism and naturalism focusing on the theory and practice of fiction between 1870 and 1910, the first period in American literary history to be called modern. The course may examine past critical debates as well as the current controversy over realism in fiction. Attention is given to such questions as what constitutes reality in fiction, as well as the relationship of realism to other literary traditions. Authors may include Henry James, Mark Twain, Stephen Crane, Charles Chestnutt, Edith Wharton, Theodore Dreiser, and Willa Cather.

Topic for 2012a: *American Literary Realism and Naturalism: A Reading of Major American Novels Written Primarily Between 1870 and 1910*. Authors include Henry James, Mark Twain, Stephen Crane, Charles Chesnutt, William Dean Howells, Edith Wharton, Theodore Dreiser, Richard Wright, and Ralph Ellison. American Literary Realism and Naturalism pays particular attention to the historical currents of post-Civil War America (war, slavery, reconstruction), the closing of the frontier, rapid industrialization, new monetary instruments and technologies, the rise of the professional class, labor, demographic shifts (rural/urban; South/North), issues of race, class, gender, and the dominant ideologies that supported America's maturation into a super-power: Social Darwinism, the Gospel of Efficiency (new Protestant work ethic), Imperialism (new Manifest Destiny), pecuniary emulation, conspicuous consumption as well as the concomitant social costs of prosperity and progress: poverty, racism, neurasthenia. The period literature is itself a primary source for an overview of the relevant historical context. In *Sister Carrie*, Dreiser offers a general introduction to the new phenomenon, the department store, in case this innovation in one stop shopping should become obsolete by 1940. It is Dreiser's self-consciousness as a 'historian of the present' or Twain's revisionist, backward glance at slavery or Wharton's anxious account of the imminent extinction of the leisure class that forges the peculiar bond of form/content in such works. While the course focuses on genre, it reflects the diversity of 19th-century literature flying under the banners: Naturalism & Realism. 330.01

Ms. Graham R 1:00-3:00

American Modernism:

Intensive study of modern American literature and culture in the first half of the twentieth century, with special attention to the concept of "modernism" and its relation to other cultural movements during this period. Authors may include Dreiser, Wharton, Cather, Frost, Anderson, Millay, Pound, Stein, Hemingway, Fitzgerald, O'Neill, H.D., Faulkner, Wright, Eliot, Williams, Moore, Stevens, Crane, Yeziarska, Toomer, Hughes, Cullen, Brown, Hurston, McKay, Steinbeck, and Dos Passos. 331.01

Ms. Hsu R 3:10-5:10

Post-modern American Literature:

Advanced study of American literature from the second half of the twentieth century to the present date. Authors may include Welty, Ellison, Warren, O'Connor, Olson, Momaday, Mailer, Lowell, Bellow, Percy, Nabokov, Bishop, Rich, Roth, Pynchon, Ashbery, Merrill, Reed, Silko, Walker, Morrison, Gass, and Kingston. 339.01

Ms. Walen T 3:10-6:10

Shakespeare in Production:

(Same as Drama 339a and Medieval and Renaissance Studies 339a) Students in the course study the physical circumstances of Elizabethan public and private theaters at the beginning of the semester. The remainder of the semester is spent in critical examination of the plays of Shakespeare and several of his contemporaries using original staging practices of the early modern theater. The course emphasizes the conditions under which the plays were written and performed and uses practice as an experiential tool to critically analyze the texts as performance scripts. Enrollment limited to Juniors and Seniors. 340.01

Mr. Amodio M 1:00-3:00

#### Studies in Medieval Literature:

Intensive study of selected medieval texts and the questions they raise about their context and interpretation. Issues addressed may include the social and political dynamics, literary traditions, symbolic discourses, and individual authorial voices shaping literary works in this era. Discussion of these issues may draw on both historical and aesthetic approaches, and both medieval and modern theories of rhetoric, reference, and text-formation.

Topic for 2012a: *Late Fourteenth-Century English Poetry: Chaucer and his Contemporaries*. In addition to the *Canterbury Tales*, we will read the works of the Pearl-Poet, as well as some romances, Breton lays, and lyrics. Texts will be read in Middle English, but no prior experience with the language is required as we will use editions with modern English glosses. 341.01

Ms. Dunn T 3:10-6:10

#### Studies in the Renaissance:

Intensive study of selected Renaissance texts and the questions they raise about their context and interpretation.

Topic for 2012a: *Performing Women in Early Modern England*. (Same as Women's Studies 341) This course draws on both historical evidence and the perspectives of contemporary feminist criticism to explore the performance of gender in early modern English culture. We'll begin by unpacking the discourses of gender difference in a range of early modern texts. Then we'll consider the transvestite theatre of Shakespeare and his contemporaries as a site where masculinity and femininity were impersonated, sometimes to unsettling or subversive effect. We'll also consider some lyric representations of feminine performance, in which the female body and voice often served as vehicles for negotiating the male poet's own concerns. Then we'll shift our focus from men performing women to women performing themselves. Though barred from the professional stage, early modern women had many spaces, both public and private, in which to act, from the political stage on which Queen Elizabeth I enacted female power, to the court masques in which Queen Anne and her ladies danced, to the household rooms in which women played instruments, sang songs, and wrote and performed their own plays. In illuminating these spaces of women's performance, we'll put particular emphasis on the ways in which they could be used to re-imagine gendered social roles. 352.01

Ms. Darlington R 10:30-12:30

#### Romantic Poets: Rebels with a Cause

Intensive study of the major poetry and critical prose of Blake, Wordsworth, and Coleridge (first semester), and Byron, Shelley, and Keats (second semester) in the

context of Enlightenment thought, the French Revolution, and the post-Napoleonic era.

Readings may include biographies, letters, and a few philosophical texts central to the period. Some preliminary study of Milton is strongly recommended.

362.01

Mr. Markus M 3:10-5:10

Text and Image:

Explores intersections and interrelationships between literary and visual forms such as the graphic novel, illustrated manuscripts, tapestry, the world-wide web, immersive environments, the history and medium of book design, literature and film, literature and visual art. Topics vary from year to year.

Topic for 2012a: *Envisioning Shakespeare: From the Silver Screen to Second Life*.

Study of visual representations of Shakespeare and his works since the early twentieth century to today. We discuss Shakespearean illustrations, silent films, black-and-white as well as color movies, television adaptations, cartoons, and graphic novels. We also explore digital Shakespeare: we work with various well-established digital archives (e.g. *Internet Shakespeare Editions*, *Global Shakespeares*, *Shakespeare Electronic Archive*, and *Hamletworks*), while also building our own archive of iShakespeare as it emerges in digital art, the Internet, YouTube, and Second Life. The course pays particular attention to three plays: *The Taming of the Shrew*, *Romeo and Juliet*, and *Othello*. 370.01

Ms. McGlennen R 3:10-5:10

Transnational Literature:

This course focuses on literary works and cultural networks that cross the borders of the nation-state. Such border-crossings raise questions concerning vexed phenomena such as globalization, exile, diaspora, and migration-forced and voluntary. Collectively, these phenomena deeply influence the development of transnational cultural identities and practices. Specific topics studied in the course vary from year to year and may include global cities and cosmopolitanisms; the black Atlantic; border theory; the discourses of travel and tourism; global economy and trade; or international terrorism and war.

Topic for 2012a: *Indigenous Transnationalisms*. This course focuses on the ways in which the transnational has become more central to American Studies and the many ways transnational literatures serve as a means to subvert narratives of the nation-state as a static and stable territory. Contemporary North American Indigenous writers across colonial and tribal borders alike utilize literature to create narratives that more accurately reflect the global flow of people, ideas, texts, and products etc. and call into question the geo-political boundaries of colonial nation-states. Indigenous transnationalisms demonstrate the mobilizing force of shared cultural and political alliances while remaining steadfast to tribal identities. In this way, many Indigenous writers are critiquing national identity and imperialism, and radically challenging the histories, geographies, and contemporary social relations that define the U.S., Mexico, Canada, and the Caribbean. The course includes writers such as Cherrie Moraga, Gerald Vizenor, Jimmy Santiago Baca, Gloria Anzaldua, Chrystos, Victor Hernandez Cruz, Pauline Johnson, Wendy Rose, Diane Glancy, Jeanette Armstrong, Phillip Red Eagle, Delfina Cuero, among others. The course also looks to theorists more broadly, including Huhndorf, Mignolo, Spivak, P. Deloria, Said, and Trinh, among others.

# The Correlate Sequences in English

## THE CORRELATE SEQUENCES IN ENGLISH

The curriculum in English presents a broad array of courses representing a variety of subjects—literatures from different periods of history and geographical locations, genres, and approaches or methods of study. Given the scope of the discipline, the correlate sequences we offer allow students to tailor their programs to individual interests within the discipline while maintaining a broader understanding of the contexts surrounding that area of focus.

Here are the correlate areas:

1. Race and Ethnicity
2. Theory, Criticism and Transnational Studies
3. Poetry and Poetics
4. Literary Forms
5. British Literary History
6. American Literary History
7. Creative Writing

These correlates are designed to articulate coherent plans of study that build from a foundation in introductory and intermediate courses to great depth and complexity in advanced courses. Students are advised, then, to try to take the courses in sequence, beginning with either English 101 or 170 (or both), moving on to 200-level courses, and concluding with 300-level seminars. Each sequence offers a number of courses from which the students must elect six to complete the sequence.

The correlate sequences are defined, in part, to suggest intellectual compatibilities between literature and other disciplines. Students majoring in Africana Studies or Women's Studies, for example, will find that the correlate in "Race and Ethnicity" supplements and extends their work in the major. At the same time, because these correlates articulate issues of central interest within the discipline, English majors will discover in them useful guides for developing a sequenced and coherent plan of courses to fulfill the requirements in the major.

Since many of the courses in the English Department are topics courses that change from year to year, we cannot list all the courses that, in any given year, may be applied to correlate sequences. If you wish a special topics course to count towards one of the correlate sequences, you should check with one of the co-associate chairs to make sure that course is appropriate for the correlate sequence you are pursuing.

### Correlate Sequences in English

#### 1. Race and Ethnicity

\* At least one of the following: English 101, 170

\* At least two of the following:

English 227, 228, 229, 230, 231, 251, 252, 261, 262, 275, 277

\* At least one of the following: English 319, 326, 370

#### 2. Theory, Criticism and Transnational Studies

\* At least one of the following: English 101, 170

\* At least one of the following: English 217, 317

\* At least one of the following: English 218, 257, 262, 275, 277

\* At least one of the following: English 331, 362, 369, 370

### 3. Poetry and Poetics

\* At least one of the following: English 101, 170

\* At least two of the following: English 211-212, 222, 223, 236, 237, 250,

\* At least two of the following: English 315, 345, 352, 353, 355, 356

### 4. Literary Forms

\* At least one of the following: English 101, 170

\* At least two of the following:

English 207, 209-210, 211-212, 215, 216, 217, 240, 241-242, 247, 250, 255, 256, 257

\* At least two of the following: English 315, 317, 329, 342, 345, 352, 353, 355, 356

### 5. British Literary History

\* At least one of the following: English 101, 170

\* English 222 and 223

\* At least one of the following:

English 215, 235, 236, 237, 238, 240, 241-242, 245, 246, 247, 248, 249, 250, 255

\* At least one of the following: English 256, 260, 261, 262

\* At least one of the following: English 324, 340, 341, 342, 345, 350, 351, 352, 353

### 6. American Literary History

\* At least one of the following: English 101, 170

\* At least one of the following: English 225, 226

\* At least one of the following: English 227, 228, 229, 230, 231, 251, 252

\* At least two of the following: English 326, 328, 329, 330, 331

### 7. Creative Writing

\* At least one of the following: English 101, 170

\* At least two literary courses in the genre or genres of focus

\* At least three of the following: 205, 206, 207, 208, 209-10, 211-12, 307

\* At least one course in the correlate must be at the 300 level

## The Faculty

The following list of the English department faculty suggests its range and vitality, and it reveals hidden talents and interests. Members of the department have described themselves in terms of their intellectual interests—the subjects they study and teach; areas in which they have directed tutorials and guided independent studies. Please consult this list when you are selecting an advisor, a tutor, or looking for a faculty member to sponsor Independent Study or Field Work.

Mark C. Amodio: Primary interests: Old and Middle English poetry and prose; oral theory; history of English language; literary theory; linguistics. Secondary interests: Old Norse language and literature; Renaissance drama and poetry; Milton, Orwell; film and literature.

Peter Antelyes: American literature, ethnic studies, film and popular culture.

Heesok Chang: Twentieth-century British and Irish literature; literary modernism; critical theory; rhetoric; media and visual studies.

**Dean Crawford:** Fiction, modern and contemporary; autobiography; travel narratives and literary journalism; narrative writing.

Beth Darlington: Romantic and Victorian literature; mythology and literature; the Arthurian tradition; fairy tales and children's literature; Jungian and archetypal psychology in relation to literature.

Robert DeMaria, Jr.: Eighteenth-century literature; history of media; history of language; lexicography; biography.

Eve Dunbar: Nineteenth-and twentieth-century African American literature; Women writers of color; Science-fiction cinema.

Leslie Dunn: Early modern literature, including Shakespeare and women writers; feminist literary and cultural studies; literature and music; literature and medicine.

Donald Foster: Literature of the early modern period, dramatic and non-dramatic, especially Shakespeare; all periods of English and American drama; writing for performance; and journalism.

Wendy Graham: American Literature; American Culture, emphasizing issues of gender and sexual nonconformity as well as the relationship between fiction and the emerging social sciences (psychology, anthropology, museology, sociology, biophysics); Literary Decadence, Pre-Raphaelitism, and the notion of "sister arts"; literary and critical theory; African-American literature.

Hua Hsu: Transpacific/Asian American literature; 20th Century American literature and culture; literary transnationalism; philosophies of race and ethnicity; American historical fiction; protest literature; autobiography and genre; film and music criticism.

Michael Joyce: Hypertext fiction; media studies; modern literature; theory.

Jean Kane: Post-colonial literatures; modern and contemporary British literature; imperial discourse; women's studies; creative writing.

Paul Kane: American and British literature; poetry; literature and the environment; Australian and other post-colonial literatures; literary theory and criticism.

Dorothy Kim: Old English, Middle English, history of the book, medieval Celtic literature, medieval Scandinavian literature, romance, medieval Arthurian tradition, medieval manuscripts, literature and music, literature and visual culture, women writers, devotional literature, literacy, multilingualism, multiculturalism, border culture.

Amitava Kumar: Reportage; essay-form, both in prose and film; literatures describing the global movement of goods and people; memory-work.

Kiese Laymon: Fiction, expository writing, African-American literature, Southern literature, gender studies. Very interested in close textual analysis of film, oral traditions and hip hop culture and music.

M Mark: Twentieth-century literature; contemporary literature; postcolonial literature; modern South Asian literature; modern Irish literature; literary modernism; drama; literature and film. Creative writing: fiction and literary nonfiction.

Zoltán Márkus: Early modern literature, especially drama; Shakespeare studies; European drama; cultural, literary, and performance theory.

Molly McGlennen: Native American literature, Native American Women and Feminisms, Native American Urban Experience, Native American literary theory, Ojibwe literature and identity, Contemporary Ethnic poetry, Poetry writing.

David Means: Creative writing; fiction and poetry; modern fiction.

Judith Nichols: Poetry and short fiction; gay and lesbian literature; post-colonial fiction.

Julie Park: Eighteenth-century British literature, history and theory of the novel, material culture, aesthetics, psychoanalysis.

Hiram Perez: Immigration and Diaspora, Critical Race Theory, Latina/o Literature, African American Literature, Asian American Literature, Feminism, Queer Studies, Film, Popular Culture, Psychoanalysis.

Karen Robertson: Renaissance drama, including Shakespeare, feminist studies; creative writing. Independents have included creative writing, contemporary women writers, Virginia Woolf, feminist theorists in England in the eighteenth and nineteenth centuries.

Paul Russell: Twentieth century prose fiction, especially Joyce, Woolf and Nabokov; Dickens; gay and lesbian studies; Mormons; fiction and poetry writing.

Ralph Sassone: Creative writing; twentieth-century literature; contemporary fiction and literary nonfiction.

Ronald Sharp: Romanticism; critical theory; Australian literature; contemporary poetry; the literature of friendship.

Tyrone Simpson, II: Literary Urbanism; Twentieth- Century American Literature; Nineteenth and Twentieth- Century African American Literature; Twentieth- Century Urban American Studies; Critical Race Theory, Critical Geography, American Cultural Studies, and Film Studies.

Patricia Wallace: Twentieth-century poetry and prose; contemporary American literature, including minority writers; poetic theory; feminist studies; American Culture, multidisciplinary approaches to literature and creative writing.

Nancy Willard: Writing poetry and fiction; medieval narrative and poetry; children's literature, fairy tales, Lewis Carroll, film adaptations.

Laura Yow: Anglophone and Francophone Caribbean literatures, African-American literature, African Diaspora studies, Holocaust studies, trauma studies, postcolonial theory, theories of racial formation, literature of the U.S. South.

Susan Zlotnick: Victorian studies; gender studies; the novel; working-class literature; the intersections of history and literature; independent projects welcome.