

English Department Faculty

- Mark C. Amodio, Professor of English
- Peter Antelyes, Associate Professor of English, Co Chair
- Heesok Chang, Associate Professor of English
- Dean Crawford, Visiting Associate Professor of English
- Beth Darlington, Professor of English
- Robert DeMaria, Jr., Professor of English, Leave a/b
- Eve Dunbar, Assistant Professor of English
- Leslie Dunn, Associate Professor of English
- Donald Foster, Professor of English, Leave b
- Natalie Friedman, Visiting Assistant Professor of English
- Wendy Graham, Associate Professor of English, Leave b
- Joshua Harmon, Visiting Assistant Professor of English
- Hua Hsu, Assistant Professor of English, Leave a/b
- Colton Johnson, Professor of English
- Michael Joyce, Professor of English, Co Chair, Leave b
- Jean Kane, Associate Professor of English
- Paul Kane, Professor of English, Leave b
- Dorothy Kim, Assistant Professor of English
- Amitava Kumar, Professor of English
- Kiese Laymon, Assistant Professor of English
- Joanne Long, Adjunct Assistant Professor of English, Dean of Studies
- M Mark, Visiting Associate Professor of English
- Zoltán Márkus, Assistant Professor of English, Leave a/b
- Molly McGlennen, Assistant Professor of English
- David Means, Visiting Associate Professor of English
- Judith Nichols, Adjunct Associate Professor of English, Leave a/b
- Julie Park, Assistant Professor of English
- H. Daniel Peck, Professor of English
- Hiram Perez, Assistant Professor of English
- Karen Robertson, Visiting Associate Professor of English
- Julia Rose, Adjunct Assistant Professor of English
- Lee Rumbarger, Visiting Assistant Professor of English
- Paul Russell, Professor of English
- Ralph Sassone, Adjunct Associate Professor of English
- Ronald A. Sharp, Professor of English
- Tyrone R. Simpson, II, Assistant Professor of English
- Patricia Wallace, Professor of English
- Mark Whalan, Visiting Associate Professor of English, University of Exeter
- Everett Kennedy Weedon, Jr., Associate Professor of English
- Nancy Willard, Lecturer
- Laura Yow, Assistant Professor of English
- Susan Zlotnick, Associate Professor of English

Descriptions of faculty members' interests are available near the end of this document. If you are looking for a 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

I. Introduction to Literary Study

English Freshman Course Descriptions, Spring 2010

101.51

Mr. Laymon TR 9:00-10:15

Hip Hop and Critical Citizenship:

The American mainstream has a voracious appetite for various forms of subcultural black expression. Though varied, Black American cultural expression is often anchored in rhetorical battles or verbal jousts that place one character against another. From sorrow songs to blues, black music has always been a primary means of cultural expression and survival for African Americans, particularly during difficult social periods and transition. Black Americans have used music and particularly, rhythmic verse to resist, express and signify citizenship or belonging. Nowhere is this more evident than in hip hop culture generally and hip hop music specifically. One could argue that hip hop music, at its best, attempts to reveal and complicate ideas of citizenship while demystifying private and contested public American space. As Tricia Rose writes in *Black Noise*, "Hip Hop combines the improvisational elements of jazz with the narrative sense of place in the blues; it has the oratory power of the black preacher and the

English Department Alphabet Book
emotional vulnerability of Southern soul music." The result is a new vibrant American text that deserves exploration.

This course is a comprehensive freshman course that thoughtfully approaches hip hop as a meaningful, critical and ever-changing post-modern text. In addition to looking at some established hip hop rivalries and forming a complete hip hop timeline that begins in the belly of slave ships, we will look at hip hop as the epitome of metafictional post modernity. We will explore the connection between hip hop and West African chants, southern African American sorrow songs, gospel texts, blues texts, funk texts, punk texts, rock, texts and the texts from the Harlem Renaissance. One of the aims of the course is to encourage students and listeners to treat hip hop music as neither disposable commodity, nor cool art form, but as literary text, complete with hefty subtext and pointed democratic signifiers.

101.52

Ms. Zlotnick TR 10:30-11:45

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 addressed in 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 Woolf as well as essays by contemporary feminist critics.

101.53

Mr. Sharp TR 9:00-10:15

Love, Death and the Gift of Art:

Unlike a commodity, according to Lewis Hyde, a gift must always be kept in motion: "The gift gets steeped in the fluids of its own passage." In this course we will study texts, drawn from a variety of cultures, periods, and genres, in which images of gift exchange play a vital role. We will explore the complex connections between human frailty, vulnerability, and mortality on the one hand and conceptions of love, beauty, and art on the other. Readings will include plays by Shakespeare, poems and letters by Keats, a memoir by Eli Wiesel, gift theory by Lewis Hyde, and novels by Helen Garner, Alex Miller, and Nicole Krauss.

I. Introductory Courses

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.

170.51

Ms. Kim MR 3:10-4:25

Approaches to Literary Studies: Mapping Literary Geographies, Building Literary Spaces

In this class, we will examine how writers use geography and space to map out gender, class, and race in a range of literary texts. However, we will begin with some critical work including Aaron Betsky's book *Building Sex* and Mike Davis's *Magical Urbanism*. We will then examine how critical discourses of space in the fields of architecture, urban planning, and geography can give us a window into various works. We will read the Digby Mary Magdalene Play, Aphra Behn's *Oroonoko*, Mandeville's *Travels*, Edith Wharton's *House of Mirth* and *The Decoration of Houses*, Loida Maritza Perez's *Geographies of Home*, and some work from Virginia Woolf. We will take a field trip to the Mills Mansion to look at one of Edith Wharton's decorated rooms. We will also try to take a field trip to Edith Wharton's house "The Mount."

170.52

Mr. Chang TR 3:10-4:25

Approaches to Literary Studies: Thirteen Ways of Looking at a Text

The critical lens through which we read determines what we will (and will not) see. This course will introduce you to thirteen peculiarly penetrating and inventive readers, readers who have discovered new modes and objects of inquiry such as code-switching, heteroglossia, mimetic desire, homosexual panic, abjection, jouissance, gender performativity, intertextuality, supplementarity, profane illumination, the reality effect, the political unconscious, and the obscene object of ideology. Following the insights of these readers we will examine a handful of texts, including Dante's *Inferno* V, Melville's "Bartleby the Scrivener," James' "The Beast in the Jungle," Yeats' "Among School Children," Eliot's *The Waste Land*, Woolf's *To the Lighthouse*, and Hitchcock's *Vertigo*. In the course of the semester you will be asked to customize these various theoretical optics to fit your own prescription. For the aim of the course is not to reproduce other critics' readings, but rather, through the startling force of their example, to create your own.

170.53

Mr. Perez TR 12:00-1:15

Approaches to Literary Studies: Telling Secrets

Margaret Atwood describes secrecy as "a poppy made of ink" that "blooms" inside its subjects. She begins her poem with a correlation between blood and secrecy that resonates powerfully within the American imagination: "Secrecy flows through you,/a different kind of blood." This course investigates the primacy of secrets and confessions as modes of authenticity and self-knowledge in US cultural production. In particular, we consider how the secret provides a major constitutive and regulatory structure for the expression of sexuality and race in American life. We also examine the dynamic relationship of readers to what remains inexplicit in the literary. How is it that the unspoken in a text might provide a key moment defining not only that text but naming a particular readership? Peter Brooks contends (following Foucault, following Freud) that "the obligation to hide...is merely an aspect of the need to avow, to confess." As Atwood's poem suggests, secrecy is a matter of both blood and ink, an interiority shaped by dominant narratives and national symbology yet no less intimate, true and secretive to its subject. Do secrets foreclose speech or urge us toward confession? What are the different performative modes of confession (and secrecy) beyond speech and writing? Is it the role of the critic to make silences articulate and what are the ethical implications of such a project? We will read works by Emily Dickinson, Nathaniel Hawthorne, Herman Melville, Kate Chopin, James Weldon Johnson, Nella Larsen, Tennessee Williams, James Baldwin, Anne Sexton and Michelle Cliff. Approaches include psychoanalysis, critical race theory, feminist theory, queer theory, narratology, new historicism, new criticism, reader-response, and deconstruction.

170.54

Ms. Yow MW 12:00-1:115

Approaches to Literary Studies: The Violence of the Letter: Language, Literature and Power

In 1492, the Bishop of Avila presented a perplexed Queen Isabella of Castile with his *Gramática sobre la lengua castella*. Asked what it was for, he replied: "Your majesty, language is the perfect instrument of empire." More than four centuries later, in a tragic testimony to the bishop's prescience, the Haitian poet Edmond Laforest tied a Larousse dictionary to his neck and jumped from a bridge to his death. Laforest's gesture of mute but eloquent despair is but one of the ways colonial and postcolonial writers have protested the violence of linguistic imperialism. The aim of this course is to examine the roles of language and literature in the exercise of various forms of power. What is the relationship between aesthetics and ideology? How are tacit assumptions about value embedded in language? How have race, class, gender, nationality and sexuality shaped the stakes and meaning of literacy? What is the relationship of authorship to authority, of subjectivity to subjection? What does it mean to speak or write in the language of one's oppressor? In analyzing the linguistic and the literary as sites of domination and resistance, the course draws on feminist theory, psychoanalysis, deconstruction, speech act theory, postcolonial theory, critical race theory, and queer studies. We

will consider the particular social and historical contexts in which various literary and critical texts were produced. In addition, we will look at the origins of English Studies in colonial India and the Working Men's Colleges and Mechanics' Institutes of Britain to understand how this academic discipline has functioned historically as a mechanism of social control.

Authors may include Anthony Appiah, Judith Butler, Theresa Cha, Sandra Cisneros, Jacques Derrida, Frederick Douglass, Michel Foucault, Sigmund Freud, Stuart Hall, Barbara Johnson, Jamaica Kincaid, Claude Levi-Strauss, Felix Mnthali, Ngugi wa Thiongo, Edward Said, Joan Scott, William Shakespeare, Sara Suleri, Gauri Viswanathan, Sherley Anne Williams.

170.55

Ms. Rose MW 1:30-2:45

Approaches to Literary Studies: American Modernism

What was American modernism? Are all literary texts composed in the modern historical period necessarily modernist? If not, upon what basis did the prose and poetry of writers such as Hemingway, Faulkner, Fitzgerald, Eliot, and Pound come to be recognized as representative of - if not synonymous with - the modern period? This course has a dual focus on 1) the prose and poetry of the modern period and 2) critical approaches to the concept of modernism itself. Issues include the rise of new criticism, modernism as a response to mass culture, race matters, and gender construction against the backdrop of world war. Primary works include those by Robert Frost, T.S. Eliot, Ezra Pound, Ernest Hemingway, and Zora Neal Hurston. The subject of interpretive authority will constitute a central area of investigation for us as we examine the ways in which readers' ideologies - the beliefs, assumptions, and values with which they approach a text - play a crucial role in shaping our understanding of modernism. Along the way, we will arrive at a shared understanding of some of the key aspects of American modernism, and of our own ideological tendencies.

170.56

Mr. Whalan TR 10:30-11:45

Approaches to Literary Studies: Theory and the Harlem Renaissance

Using a range of exciting texts and cultural forms from the Harlem Renaissance-including poetry, fiction, non-fiction, music, and cinema-this course will examine a series of critical issues and theories around race, literary canons, the politics of literature, and cultural value. What is a renaissance? What informs our value judgments on what makes a cultural work "great"? What are the differences between mass, folk, and high culture? How do forms of representation inform our ideas about race and identity? And how much can culture play a part in struggles for equality and civil rights? All these questions were raised by the writers and theorists of the Harlem Renaissance, and continue to be questions of vital importance today. The course will consider how these issues were in play both during the period and beyond, balancing close attention to texts from the time with insights from contemporary theorists and

critics. Writers to be studied include Langston Hughes, James Weldon Johnson, Nella Larsen, Jean Toomer, and Zora Neale Hurston.

170.57

Mr. Whalan TR 1:30-2:45

Approaches to Literary Studies: Theory and the Harlem Renaissance

Using a range of exciting texts and cultural forms from the Harlem Renaissance—including poetry, fiction, non-fiction, music, and cinema—this course will examine a series of critical issues and theories around race, literary canons, the politics of literature, and cultural value. What is a renaissance? What informs our value judgments on what makes a cultural work "great"? What are the differences between mass, folk, and high culture? How do forms of representation inform our ideas about race and identity? And how much can culture play a part in struggles for equality and civil rights? All these questions were raised by the writers and theorists of the Harlem Renaissance, and continue to be questions of vital importance today. The course will consider how these issues were in play both during the period and beyond, balancing close attention to texts from the time with insights from contemporary theorists and critics. Writers to be studied include Langston Hughes, James Weldon Johnson, Nella Larsen, Jean Toomer, and Zora Neale Hurston.

II. Intermediate Studies

205b

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. These forms are available in the English office. 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.

205.51

Mr. Crawford F 10:30-12:30

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.

205.52

Mr. Means T 1:00-3:00

Composition:

This course will focus on the writing of narrative forms, in particular the short story. Exercises will be assigned along with close reading of established masters in order to supplement our own attempts at writing. Students will be asked to cross genres from fiction to poetry, although the emphasis will be the short story. A final portfolio of creative work will be required at the end of the semester. Readings might include works by Beckett, Welty, Babel, Chekhov, along with contemporary writers (on the fiction side), and Yates, Williams, and many contemporary poets (on the poetry side).

205.53

Mr. Sassone R 3:10-5:10

Composition:

This course will develop the student's abilities as a rigorous writer and reader of creative prose, with a particular emphasis on short fiction. Students will be expected to produce short exercises, stories, and comprehensive revisions and to participate actively in discussions of peer and published work. The syllabus will be flexible according to the emerging needs of the class. Frequent conferences with the instructor will be required.

205.55

Mr. Sassone F 1:00-3:00

Composition:

This course will develop the student's abilities as a rigorous writer and reader of creative prose, with a particular emphasis on short fiction. Students will be expected to produce short exercises, stories, and comprehensive revisions and to participate actively in discussions of peer and published work. The syllabus will be flexible according to the emerging needs of the class. Frequent conferences with the instructor will be required.

206b**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.

206.51

Mr. Russell M 3:10-6:10

Composition: Techniques of realist fiction.**206.52**

Ms. Wallace T 3:10-6:10

Composition:

This course focuses on short forms--poems, short short stories, short creative non-fiction, lyrical essays, prose poems--with the understanding that sometimes there's a lot of slippage between these forms. We use some collections, such as David Lehman's *The Great American Prose Poem*, and *Best America Poems of 2009*, as well as selections from the work of such writers as Eula Biss, Italo Calvino, Anne Carson, Matthew Dickman, Joan Didion, Lydia Davis, Tony Hoagland, Jamaica Kinkaid, Lorrie Moore, Frank O'Hara, Sharon Olds, Kay Ryan. Class time is divided between discussion of assigned readings and workshop sessions focused on class members's drafts. Frequent conferences.

206.53

Mr. Means R 3:10-5:10

Composition:

This course will focus on the writing of narrative forms, in particular the short story. Students will be asked to cross genres from fiction to poetry, although the emphasis will be on finding your own unique voice, subject, and style in the short story. An independent reading/inspiration project will be required. In addition we'll be examining other art forms (music, photography, painting) in relation to the story, and reading a wide range of short fiction, from traditional to experimental, along with Italo Calvino's book, *Six Memos for the Next Millennium* and Donald Barthelme's *Not-Knowing*. The class will operate in a collaborative workshop format. Frequent conferences with the instructor will be required.

207 a or b Literary Nonfiction

Study and practice of literary nonfiction in various forms. Reading and writing assignments may include personal, informal, and lyric essay, travel and nature writing, writing, memoirs. Frequent short writing assignments. One 2-hour course and individual conferences with the instructor.

207.51

Mr. Laymon M 3:10-5:10

222/223**Founding of English Literature:**

These courses 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. Please note: historical parameters of 222 and 223 will be different in 2009-2020 from those in the printed catalogue. 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. Not offered "b" semester.

215.51

Ms. Kim

TR

12:00-1:15

Pre-modern Drama: Text and Performance 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 2009/10: From Medieval Page to the Contemporary Stage: Performing the Chester Cycle.

In May 2010, the *Poculi Ludique Societas* at the University of Toronto will be mounting a production of the entire Chester Cycle. This will be a unique dramatic opportunity because the entire Chester Cycle is rarely produced and performed in one day. Members of this class and others in the Vassar community will have a chance to help produce the Dyers Play, *The Antichrist*, to perform it on a pageant wagon during this momentous production. What is interesting about this production is that all the different groups coming together from across North America will be imaging how to produce this play in a very specific historical moment. The Chester Cycle was witnessed in 1572 by Christopher Goodman, a protestant who strongly objected to the Catholic content of the cycle. The Chester Cycle 2010 will be performed with this religious and political tension in mind.

This class will examine the documentary artifacts of the Chester Cycle (its manuscripts, accounts of viewings, production notes, etc.) to think about what it would require for an entire civic community to produce and perform this play on a yearly basis. The Chester Cycle was produced regularly during the Middle Ages into the late sixteenth century. We will examine all of the Chester Cycle and think about it not just as a medieval artifact, but about how its dramatic shape can change depending on the historical, political, and religious pressures during the several centuries it was performed. We will think about what it means to stage it in relation to civic architecture and space, the construction and use of pageant wagons, the questions of costuming, music, visual Catholic iconography in the British Isles, and how this cycle could be used as a tool for rebellion against the Reformation.

217.51

Mr. Sharp TR 3:10-4:25

Literary Criticism and Theory:

A study of various critical theories and practices ranging from antiquity to the present day, including Plato, Aristotle, Dr. Johnson, Matthew Arnold, formalism, psychoanalytic criticism, Marxist criticism, feminist criticism, deconstruction, new historicism, and cultural studies.

218.51

Ms. Dunbar MW 1:30-2:45

Literature, Gender and Sexuality:

(Same as Africana Studies 218 and Women's Studies 218.) 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 2009/10: *Black Feminism*.

222/223**Founding of English Literature:**

These courses 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. Please note: historical parameters of 222 and 223 will be different in 2009-2010 from those in the printed catalogue. 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.

223.51

Ms. Dunn TR 1:30-2:45

Founding of English Literature: Reformation, Renaissance and Revolution

The period from Henry VIII's break with the Roman church in the 1530s, through the reigns of Queen Elizabeth and King James, to the Civil War and the restoration of the monarchy in 1660--was marked by violent conflict and profound social and political change. It was also a period of extraordinary literary and cultural production--texts that

247.51

Ms. Park TR 1:30-2:45

Eighteenth Century British Novels:

Readings vary but include works by such novelists as Defoe, Richardson, Fielding, Smollett, Sterne, and Austen.

252.51

Mr. Laymon TR 3:10-4:25

Writing the Diaspora: Verses/Versus

(Same as Africana Studies 252) Black American cultural expression is anchored in rhetorical battles and verbal jousts that place one character against another. From sorrow songs to blues, black music has always been a primary means of cultural expression for African Americans, particularly during difficult social periods and transition. Black Americans have used music and particularly rhythmic verse to resist, express, and signify. Nowhere is this more evident than in hip hop culture generally and hip hop music specifically.

This semester's Writing the Diaspora class concerns itself with close textual analysis of hip hop texts. Is Imani Perry right in claiming that Hip Hop is Black American music, or diasporic music? In addition to close textual reading of lyrics, students are asked to create their own hip hop texts that speak to particular artists/texts and/or issues and styles raised.

261.51

Ms. Kane TR 12:00-1:15

Literatures of Ireland:

The course will examine Irish poetry, drama, and fiction in the twentieth century, in light of aesthetic, political, and historical questions about the unstable location of Irish literature as British, provincial, international, postcolonial, or diasporic. After an introduction to Irish orature, we will examine the "Irish Renaissance" and modernism as the moments of Ireland's "sensational re-entrance" into metropolitan literature, as one critic called it. Critiques of patriarchal nationalism and of the Catholic-Celtic imaginary characterize both the modern and contemporary works that we'll read. Potential authors include Yeats, Synge, Joyce, Beckett, O'Brien, McDonagh, Enright, McDowell, Friel, Boland, and McGuckian. We may examine some visual art and pop culture, as well as the movie *The Magdalenes*.

265.51

Ms. Zlotnick TR 3:10-4:25

Selected Author:

Study of the work of a single author. The work may be read in relation to literary predecessors and descendants as well as in relation to the history of the writer's critical and popular reception. This course alternates from year to year with English 365.

Fulfills the English department's pre-1900 requirement.

Topic for 2009/2010b: Jane Austen.

277.51

Ms. Yow

TR

12:00-1:15

Sea-Changes: Caribbean Rewritings of the British Canon

(Same as Africana Studies 277) From William Shakespeare's *The Tempest* to James Joyce's *Ulysses*, the classic texts of the British literary canon have served as points of departure for Caribbean writers seeking to establish a dialogue between a colonial literary tradition and post-colonial national literatures. This course addresses the many re-writings of British texts by Caribbean authors from Roberto Fernandez Retamar's *Caliban* to Jamaica Kincaid's *The Autobiography of My Mother*. Among the texts to be discussed are Jean Rhys's *Wide Sargasso Sea*, V.S. Naipaul's *Guerillas*, Michelle Cliff's *Abeng* and *No Telephone to Heaven*, Maryse Conde's *Windward Heights*, and Riosario Ferre's *Sweet Diamond Dust*.

290 a or b.

Field Work

Field work is open by special permission of the associate chair, 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 associate chair. 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 includes 2 units of 200-level work in English. One unit of credit given only in exceptional cases. Application forms for Independent Study are available in the English department office.

298 a or b (1/2 Unit)

Prerequisite: 2 units of 200-level work in English, and by permission of the associate chair. 1 unit of credit given only in exceptional cases.

399 a or b (1/2 Unit)

Open by permission of the associate chair. 1 unit of credit given only in exceptional cases.

Senior Independent Work

Open by permission of the associate chair. 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.

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.

Description of Advanced Literary Study (English 380-89):

The content and requirements of the various sections of this course vary from year to year. The descriptions of next year's offerings are appended herewith. The enrollment in each section is limited to 12 students, and registration requires the permission of the instructor. The application form is available in the English office.

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.

325.51

Ms. Kim

W

1:00-3:00

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 2009/2010b Medieval Travel Writing: Strange Lands and Strange Creatures.

This class will examine medieval travel literature from the Old English period to the early exploration accounts of sixteenth century explorers in the New World. We will look at pilgrimage accounts to Rome and Jerusalem, the Old English Wonders of the East, Alexander romances, medieval mappa mundi including the Hereford World Map, medieval bestiaries, The Book of Margery Kempe, crusader romances including Beves of Hamtoun, King Horn, and Richard Coer de Lion, the letter of Prester John, and the Siege of Jerusalem.

In this class, we will think about bodily wonders: troglodytes, giants, "monsters," fabulous beasts, and dragons. We will also think about how these texts develop imaginary or historical encounters with strange folk: fairies, elves, green children, Saracens, Jews, demons, Ethiopians. We will encounter some cannibalism, interfaith and interracial marriages, miracles both religious and political, and the early constructions of race that becomes the background behind Western Europe's "contact" with the New World.

326.51

Mr. Perez

T

4:00-6:00

Studies in Ethnic American Literature:

An exploration of literary and artistic engagements with ethnicity. Contents and approaches vary from year to year. *Fulfills the English department's Race, Gender, Sexuality, and Ethnicity requirement.*

Topic for 2009/2010b: Race and Melodrama.

Often dismissed as escapist, predictable, lowbrow or exploitative, melodrama has also been recuperated by several contemporary critics as a key site for the rupture and transformation of mainstream values. Film scholar Linda Williams argues that melodrama constitutes "a major force of moral reasoning in American mass culture," shaping the nation's racial imaginary. The conventions of melodrama originate from popular theater, but its success has relied largely on its remarkable adaptability across various media, including print, motion pictures, radio, and television. This course investigates the lasting impact of such fictions as Harriet Beecher Stowe's *Uncle Tom's Cabin*, Fannie Hurst's *Imitation of Life*, the romanticized legend of John Smith's encounter with Pocahontas, and John Luther Long's "Madame Butterfly." What precisely is melodrama? If not a genre, is it (as critics diversely argue) a mode,

Studies in Eighteenth Century British Literature:

Focuses on a broad literary topic, with special attention to works of the Restoration and eighteenth century: a consideration of the genre of satire as a way of understanding the world; or sensibility and the Gothic, a study of the origins of these literary trends and of their relationship to each other, with some attention to their later development.

Topic for 2009/10b: *Interior Life in Eighteenth Century England*.

351.51

Ms. Darlington

F

10:30-12:30

Studies in Nineteenth-Century British Literature:

Study of a major author (e.g., Coleridge, George Eliot, Oscar Wilde) or a group of authors (the Brontës, the Pre-Raphaelite poets and painters) or a topical issue (representations of poverty; literary decadence; domestic angels and fallen women; transformations of myth in Romantic and Victorian literature) or a major genre (elegy, epic, autobiography).

Topic for 2009/10b: *Deals with the Devil*.

This course examines the Faust theme in works of nineteenth-century British literature. The story of the scholar-magician who sold his soul to the prince of darkness compelled the imaginations of many British writers of the Romantic and Victorian era. Often they associated this legend with the myth of Prometheus, the Titan who dared to steal divine fire for the benefit of humankind. The course studies the various faces of the archetypal over-reacher and the significance of the archetype for us at the beginning of the twenty-first century.

353.51

Ms. Darlington

R

10:30-12:30

Romantic Poets:

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.

355.51

Mr. Whalan

W

10:30-12:30

Modern Poets:

This course will give a survey of modern poetry in English from 1900 to 1950, with a particular focus on American poets in a time of enormous social and political upheaval.

Poets considered the relationship of poems to political and national commitment; the ontological question of how the word related to the world; how new social and technological forms required new literary forms; and how poetry's unique qualities of representation could be of value to the modern consciousness. Women and African American poets sought answers to these questions whilst articulating a difference and a distance from poetic traditions that sometimes tacitly and sometimes explicitly sought to exclude them. This class will explore the extraordinary range of poetry from the first half of the twentieth century, the debates that went on between poets, and how contemporary critics and theorists have conceptualized their work. Topics will include modernism and its discontents; imagism and after; poetry and the nation; poetry and mass culture; and the poetics of identity. Poets studied will include William B. Yeats, T. S. Eliot, Ezra Pound, William Carlos Williams, Gertrude Stein, Langston Hughes, Gwendolyn Brooks, W. H. Auden, Wallace Stevens, and Elizabeth Bishop.

362.51

Mr. Peck

R

10:30-12:30

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.

This offering of ENG 362 fulfills the English major requirement of a course in literature pre- 1900.

Topic for 2009/10b: 20's/20's.

In the United States during the 1920s there was an unusually close collaboration between writers and artists, who often knew one another well and shared aesthetic programs and cultural agendas. Ernest Hemingway, Gertrude Stein, and William Carlos Williams for example, understood their work in relation to that of American artists like John Marin, Georgia O'Keeffe, and Charles Demuth. A century before, in the 1820s, the emergence of the Hudson River School landscape painters goes hand in hand with the emergence of a national literature in works by writers such as Washington Irving. In both decades, important cultural institutions, such as little magazines in the 1920s and New York City writers and artists clubs in the 1820s, helped establish an intimate dialogue between literature and art. In this course, we seek to learn why this kind of dialogue was unusually rich during these two decades of American life.

The Correlate Sequences in English

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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. Literary Theory and Cultural 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, as defined below, 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.

In addition to the list of courses below, students may, where appropriate, substitute a course from the 380-series for one of the 300-level courses.

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, 265 (if applicable), 275, 277

* At least one of the following: English 319, 326, 365 (if applicable), 370

2. Literary Theory and Cultural 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, 262, 277

* At least one of the following: English 319, 362, 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, 248, 250, 265 (if applicable)

* At least two of the following: English 315, 325 (if applicable), 345, 352, 353, 355, 356, 365 (if applicable)

4. Literary Forms

- * At least one of the following: English 101, 170
- * At least two of the following: English 215, 216, 240, 247, 250, 255, 256, 262
- * At least two of the following: English 315, 317, 325, 326, 352, 353, 362, 370

5. British Literary History (two possibilities)

- * At least one of the following: English 101, 170
- * English 222 and 223
- * At least one of the following: English 215, 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, 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, 265 (where applicable), 326
- * At least two of the following: English 328, 329, 330, 331, 365 (where applicable)

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, 209, 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.

Natalie Friedman: American literature, nineteenth- and twentieth- century; immigrant literature; women's studies; global literature; literature of the Holocaust; literary nonfiction; composition; writing pedagogy.

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.

Joshua Harmon: Creative writing: fiction, nonfiction, poetry. Modern and contemporary 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.

Colton Johnson: Twentieth-century English and Irish literature; literature of the 'transition' (1880-1920); the Irish Literary Revival; James Joyce; W. B. Yeats.

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 and verse writing; 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.

Joanne Long: Nineteenth-century fiction, nonfiction prose, and poetry.

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.

H. Daniel Peck: American literature, nineteenth and twentieth centuries; nineteenth century romanticism, and its relation to modernism; landscape values in literary and visual art.

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.

Julia Rose: American literature and fiction writing.

Lee Rumbarger: Twentieth century British literature; modernism; women's studies; and writing pedagogy.

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; nineteenth-century British 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.

E. Ken Weedon: Literary traditions, especially from the fifteenth through the twentieth centuries; verse of the sixteenth, seventeenth and twentieth centuries; Shakespeare; Spenser.

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