

## English

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*Associate Professors:* Aviva Briefel, Peter Coviello†, Ann Louise Kibbie, Elizabeth Muther, *Chair*

*Assistant Professors:* Mary Agnes Edsall, Guy Mark Foster, Aaron Kitch

*Visiting Assistant Professor:* Terri Nickel

*Joint Appointments with Africana Studies:* Assistant Professor Tess Chakkalakal, Consortium for Faculty Diversity Pre-Dissertation Fellow and Lecturer Jarrett H. Brown

*Joint Appointment with Asian Studies:* Assistant Professor Belinda Kong†

*Writers in Residence:* Margot Livesey, Anthony E. Walton

*Adjunct Lecturer:* Jane Brox

*Department Coordinator:* Barbara Olmstead

### Requirements for the Major in English and American Literature

The major requires a minimum of ten courses. Each student must take one first-year seminar (**English 10–23**) or introductory course (**English 103–111**), either of which will serve as a prerequisite to further study in the major. At least three of the ten courses must be chosen from offerings in British and Irish literature before 1800. These are courses in Old English and medieval literature, Renaissance literature, and the literature of the Restoration and the eighteenth century. The individual courses that satisfy this requirement are identified by a note in the course description. Only one of these three courses may be a Shakespeare drama course, and only one may be a Chaucer course. Only one transfer course may count toward this requirement. At least one of the ten courses must be chosen from offerings in literature of the Americas. The individual courses that satisfy this requirement are identified by a note in the course description. Also, each student must take at least one advanced seminar in the department (any 300-level English course). Students may, when appropriate, also count the advanced seminar toward one of the requirements listed above. Transfer credits will not count for the advanced seminar requirement. The remaining courses may be selected from the foregoing and/or first-year seminars; Introductory or Advanced Creative Writing; **200** and/or **300** Literary Analysis; Independent Study; and **401–402** (Advanced Independent Study/Honors). No more than three courses may come from the department's roster of first-year seminars and 100-level courses; no more than one creative writing course will count toward the major. As one of two courses outside the department, one upper-level course in film studies may be counted toward the major; courses in expository writing, journalism, and communication are not eligible for major credit. Credit toward the major for advanced literature courses in another language, provided that the works are read in that language, must be arranged with the chair.

Majors who are candidates for honors must write an honors essay and take an oral examination in the spring of their senior year.

### Interdisciplinary Major

The department participates in an interdisciplinary major in English and Theater. See page 204.

### **Requirements for the Minor in English and American Literature**

The minor requires five courses in the department, including one first-year seminar (**English 10–23**) or introductory course (**English 103–111**). At least three of the remaining four courses must be numbered **200** or above. No more than one creative writing course may count toward the minor, and no courses in expository writing, film, communication, or journalism will count. Students may not apply transfer credits to the minor.

### **First-Year Seminars in English Composition and Literature**

These courses are open to first-year students. The first-year English seminars are numbered **10–18** in the fall; **19–23** in the spring. Usually there are not enough openings in the fall for all first-year students who want an English seminar. First-year students who cannot get into a seminar in the fall are given priority in the spring. The main purpose of the first-year seminars (no matter what the topic or reading list) is to give first-year students extensive practice in reading and writing analytically. Each seminar is normally limited to sixteen students and includes discussion, outside reading, frequent papers, and individual conferences on writing problems. For a full description of first-year seminars, see pages 147–57.

**10c. Modern American Poetry.** Fall 2008. CELESTE GOODRIDGE.

**11c. The Greatest American Play?** Fall 2008. WILLIAM WATTERSON.

**12c. Jane Austen.** Fall 2008. ANN KIBBIE.  
(Same as **Gender and Women's Studies 13**.)

**13c. Transfigurations of Song.** Fall 2008. DAVID COLLINGS.

**14c.d. Migration Narratives: Writers of the Caribbean.** Fall 2008. JARRETT BROWN.  
(Same as **Africana Studies 14** and **Latin American Studies 14**.)

**15c. Stoic Heroes and Disenchanted Knights.** Fall 2008. MARY AGNES EDSALL.

**16c.d. Love and Trouble: Black Women Writers.** Fall 2008. GUY MARK FOSTER.  
(Same as **Africana Studies 16**.)

**17c.d. The Intermarriage Plot in American Fiction.** Fall 2008. TESS CHAKKALAKAL.  
(Same as **Africana Studies 17**.)

**18c. Photographic Narratives.** Fall 2008. TERRI NICKEL.

**19c. Imaginary Plagues.** Spring 2009. ANN KIBBIE.

**20c.d. African American Children's Literature.** Spring 2009. ELIZABETH MUTHER.  
(Same as **Africana Studies 20**.)

**21c. Shakespeare's Afterlives.** Spring 2009. AARON KITCH.

**22c. Femmes Fatales, Ladykillers, and Other Dangerous Women.** Spring 2009. AVIVA BRIEFEL.  
(Same as **Gay and Lesbian Studies 22** and **Gender and Women's Studies 19**.)

**23c. Arab and Jew in Literature and Film.** Spring 2009. MARILYN REIZBAUM.

### **Introductory Courses in Literature**

**103–111.** Primarily intended for first- and second-year students, and for juniors and seniors with no prior experience in college literature courses. (Specific content and focus of each course will vary with the instructor.)

**103c. Signs and Symbols in Narrative Fiction.** Fall 2008. MARY AGNES EDSALL.

Introduces students to a range of literary and other works in English, with particular attention to the questions of symbols and of interpretation. What are adequate criteria for interpretation in the symbolic mode? What balance is to be struck, or tension maintained, between the intentions of the text or author and the response of the reader? When might interpretation turn into overinterpretation? What knowledge, if any, makes for a better reading of a text? Reading and discussion of each text will be accompanied by relevant historical, literary, and/or cultural context. Authors may include Isak Dinesen, George Eliot, George Orwell, Art Spiegelman, David Sedaris, William Faulkner, Flannery O'Connor, Chinua Achebe.

**[105c. Introduction to Poetry.]****106c. Introduction to Drama.** Spring 2009. WILLIAM WATTERSON.

Traces the development of dramatic form, character, and style from classical Greece through the Renaissance and Enlightenment to contemporary America and Africa. Explores the evolution of plot design, with special attention to the politics of playing, the shifting strategies of representing human agency, and contemporary relationships between the theater and a variety of forms of mass media. Authors may include Sophocles, Aristophanes, Marlowe, Shakespeare, Dryden, Ibsen, Wilde, Beckett, Mamet, and Churchill. (Same as **Theater 106.**)

**108c. Introduction to Black Women's Literature.** Spring 2009. GUY MARK FOSTER.

Examines the twin themes of love and sex as they relate to poems, stories, novels, and plays written by African American women from the nineteenth century to the contemporary era. Explores such issues as Reconstruction, the Great Migration, motherhood, sexism, group loyalty, racial authenticity, intra- and interracial desire, homosexuality, the intertextual unfolding of a literary tradition of black female writing, and how these writings relate to canonical African American male-authored texts and European American literary traditions. Students are expected to read texts closely, critically, and appreciatively. Possible authors: Harriet Jacobs, Frances Harper, Nella Larsen, Jessie Faucet, Ann Petry, Ntozake Shange, Suzan-Lori Parks, Alice Walker, Toni Morrison, Gayle Jones, Jamaica Kincaid, Terry McMillan, Sapphire, Lizzette Carter. (Same as **Africana Studies 108.**)

**109c. Introduction to Narrative through Short Fiction.** Fall 2008. CELESTE GOODRIDGE.

Emphasizing the ways in which short stories have different requirements of economy than longer narratives, examines some of the formal features and strategies of narrative (such as plot and character development, voice, point of view, the role of the reader, and closure) in short fiction. Authors may include Raymond Carver, Alice Munro, Elizabeth Jolly, Jane McCafferty, and others.

**111c,d. African American Literary Traditions.** Fall 2008. GABRIELLE FOREMAN.

Examines African American literature and culture by reading across genres that include the slave narrative, fiction, theater, and poetry. Principal focus will be the essays of such famous authors and activists as Frederick Douglass, Ida Wells, W. E. B. DuBois, Langston Hughes, Zora Neale Hurston, Ralph Ellison, Richard Wright, James Baldwin, Alice Walker, Audre Lorde, and June Jordan. (Same as **Africana Studies 111.**)

**Courses in Composition**

**60c. English Composition.** Fall 2008. ELIZABETH MUTHER. Spring 2009. MARY AGNES EDSALL.

Practice in developing the skills needed to write and revise college-level expository essays. Explores the close relationship between critical reading and writing. Assignment sequences and different modes of analysis and response enable students to write fully developed expository essays. Does not count toward the major or minor in English.

**Introductory Courses in Creative Writing**

**125c. Creative Writing: Poetry I.** Fall 2008. ANTHONY WALTON.

Intensive study of the writing of poetry through the workshop method. Students are expected to write in free verse and in form, and to read deeply from an assigned list of poets. Formerly **English 61**.

Prerequisite: Permission of the instructor.

**126c. Creative Nonfiction Writing.** Fall 2008. JANE BROX.

Explores a range of creative nonfiction from the personal essay to new journalism with an emphasis on the elements of structure, voice, and style. Students read and discuss published nonfiction and write their own narratives. Students are expected to fully participate in weekly workshop discussions.

Prerequisite: Permission of the instructor.

[**127c. Nonfiction Literary Narrative.** Formerly **English 68**.]

**128c. Introductory Fiction Workshop.** Spring 2009. MARGOT LIVESEY.

Begins with an examination of some technical aspects of fiction writing. In particular, considers those that we tend to take for granted as readers and need to understand better as writers, e.g. point of view, characterization, dialogue, foreshadowing, scene, and summary. Students read and discuss published stories, and work through a series of exercises to write their own stories. Workshop discussion is an integral part of the course. Admission based on writing samples. Not open to students who have credit for **English 69**. Formerly **English 66**.

Prerequisite: Permission of the instructor.

**129c. Advanced Fiction Workshop.** Spring 2009. MARGOT LIVESEY.

Presumes a familiarity with the mechanics of fiction and, ideally, previous experience in a fiction workshop. Uses published stories and stories by students to explore questions of voice and tone, structure and plot, how to deepen one's characters, and how to make stories resonate at a higher level. Students write several stories during the semester and revise at least one. Workshop discussion and critiques are an integral part of the course. Formerly **English 70**.

Prerequisite: Permission of the instructor.

**Advanced Courses in Creative Writing**

[**213c. Telling Environmental Stories.** (Same as **Environmental Studies 216**.)]

[**214c - VPA. Playwriting.** (Same as **Theater 260**.)]

### Advanced Courses in English and American Literature

**201c. Chaucer: *The Canterbury Tales*.** Every other year. Spring 2010. MARY AGNES EDSALL.

Learn Middle English and enjoy and analyze a wide selection of the stories told on Chaucer's great literary road-trip. Includes a focus on medieval history, material culture, literary backgrounds, social codes, and social conflicts. Attention given to trends in Chaucer studies.

Prerequisite: One first-year seminar or 100-level course in English.

Note: This course fulfills the pre-1800 literature requirement for English majors.

**202c. Chaucer: *Troilus and Criseyde*.** Spring 2011. MARY AGNES EDSALL.

Learn Middle English and study Chaucer's tragic story of love in besieged Troy. Includes a focus on medieval discourses of love and empire, on the Troy story in the Middle Ages, and on the history and court culture of Ricardian England. Attention given to trends in Chaucer studies.

Prerequisite: One first-year seminar or 100-level course in English.

Note: This course fulfills the pre-1800 literature requirement for English majors.

**203c. Topics in Medieval Literature: Trilingual England.** Every other year. Spring 2009. MARY AGNES EDSALL.

An introduction to the literature written in medieval England, with a focus on orality and literacy, and on the multilingualism of English culture in the Middle Ages. The world of medieval Europe was, at the least, bilingual, for Latin was the language of the Church and of the educated; moreover, in post-Norman England, French became the language of social and political power. Examines how different languages, discourses, and codes functioned in medieval English culture and considers works that depict exchanges between different cultures. Readings may include Bede, *The Wanderer*, *The Dream of the Rood*, *The Song of Roland*, *The Play of Adam*, Chrétien de Troyes, Marie de France, medieval lyrics and fabliaux, Chaucer, *Mankind*.

Prerequisite: One first-year seminar or 100-level course in English.

Note: This course fulfills the pre-1800 literature requirement for English majors.

**204c. Tolkien's Middle Ages.** Every other year. Fall 2009. MARY AGNES EDSALL.

A study of the philological, historical, and literary backgrounds of J. R. R. Tolkien's *Lord of the Rings*. While some attention is given to major and minor works by Tolkien, as well as to Peter Jackson's films, the main focus of the course is on the nineteenth-century theories of philology and mythology that influenced Tolkien; on Anglo-Saxon and Middle English language, literature, and culture; as well as on Tolkien's essays, especially those on *Beowulf* and on Fairie. Presumes that students have a real familiarity with the text (as opposed to the film version) of *LOTR*. Medieval texts may include Snorri Sturluson's *Gylfaginning*, *The Kalevala*, *The Battle of Maldon*, *Beowulf*, *Lanval*, *Sir Orfeo*, and *Sir Gawain and the Green Knight*.

Prerequisite: One first-year seminar or 100-level course in English.

Note: This course fulfills the pre-1800 literature requirement for English majors.

**210c. Shakespeare's Comedies and Romances.** Every other year. Fall 2009. WILLIAM WATTERSON.

Examines *A Midsummer Night's Dream*, *The Merchant of Venice*, *Twelfth Night*, *As You Like It*, *The Winter's Tale*, and *The Tempest* in light of Renaissance genre theory. (Same as **Theater 210**.)

Prerequisite: One first-year seminar or 100-level course in English.

Note: This course fulfills the pre-1800 literature requirement for English majors.

**211c. Shakespeare's Tragedies and Roman Plays.** Every other year. Spring 2010. WILLIAM WATTERSON.

Examines *Hamlet*, *Othello*, *Macbeth*, *King Lear*, *Julius Caesar*, *Antony and Cleopatra*, and *Coriolanus* in light of recent critical thought. Special attention is given to psychoanalysis, new historicism, and genre theory. (Same as **Theater 211**.)

Prerequisite: One first-year seminar or 100-level course in English.

*Note:* This course fulfills the pre-1800 literature requirement for English majors.

**212c. Shakespeare's History Plays.** Every other year. Fall 2008. WILLIAM WATTERSON.

Explores the relationship of *Richard III*, *2 Henry VI*, and the second tetralogy (*Richard II*, the two parts of *Henry IV* and *Henry V*) to the genre of English chronicle play that flourished in the 1580s and 1590s. Readings in primary sources (More, Hall, and Holinshed) are supplemented by readings of critics (Tillyard, Kelly, Siegel, Greenblatt, Goldberg, etc.) concerned with locating Shakespeare's own orientation toward questions of history and historical meaning. Regular screenings of BBC productions. (Same as **Theater 212**.)

Prerequisite: One first-year seminar or 100-level course in English.

*Note:* This course fulfills the pre-1800 literature requirement for English majors.

**223c - VPA. English Renaissance Drama.** Spring 2009. AARON KITCH.

Explores the explosion of popular drama in London following the construction of the first permanent theaters in the 1560s. Pays special attention to the forms of drama that audiences liked best—those portraying revenge, marriage, middle-class ascendancy, and adultery. Topics include the cultural space of the theater, the structure of playing companies, and the cultivation of blank verse as a vehicle for theatrical expression. Students will master the styles of different playwrights, examine the topography of the Globe theater, and try out different staging techniques. Authors include Shakespeare, Thomas Kyd, Christopher Marlowe, Ben Jonson, and Thomas Middleton. (Same as **Theater 223**.)

Prerequisite: One first-year seminar or 100-level course in English.

*Note:* This course fulfills the pre-1800 literature requirement for English majors.

**225c. Race-ing the Renaissance.** Fall 2008. AARON KITCH.

Considers the representation of "race" in the English Renaissance (c. 1500–1650). Explores how authors from Philip Sidney to Aphra Behn used literary strategies to represent ethnic, religious, and cultural difference. Topics include England's role in the nascent slave trade, the aesthetics of blackness, and the influence of Islamic and "Moorish" cultures on an increasingly cosmopolitan London. Readings include *Othello*, Jonson's *Masque of Blackness*, selected travel narratives, sonnets by Sidney and Shakespeare, and Behn's *Oroonoko*. (Same as **Africana Studies 225**.)

Prerequisite: One first-year seminar or 100-level course in English or Africana studies.

*Note:* This course fulfills the pre-1800 literature requirement for English majors.

**229c. Milton.** Every other year. Fall 2009. ANN KIBBIE.

A critical study of Milton's major works in poetry and prose, with special emphasis on *Paradise Lost*. Formerly **English 222**.

Prerequisite: One first-year seminar or 100-level course in English.

*Note:* This course fulfills the pre-1800 literature requirement for English majors.

**230c. Theater and Theatricality in the Restoration and the Eighteenth Century.** Every other year. Spring 2009. ANN KIBBIE.

An overview of the development of the theater from the re-opening of the playhouses in 1660 to the end of the eighteenth century, with special emphasis on the emergence of new dramatic modes such as Restoration comedy, heroic tragedy, "she-tragedy," sentimental

comedy, and opera. Other topics include the legacy of Puritan anxieties about theatricality; the introduction of actresses on the professional stage; adaptations of Shakespeare on the Restoration and eighteenth-century stage; other sites of public performance, such as the masquerade and the scaffold; and the representation of theatricality in the eighteenth-century novel. (Same as **Theater 230**.)

Prerequisite: One first-year seminar or 100-level course in English.

*Note:* This course fulfills the pre-1800 literature requirement for English majors.

**[231c. Topics in Restoration and Eighteenth-Century Poetry and Prose.]**

**232c. Women and the Eighteenth-Century Novel.** Every other year. Fall 2008. ANN KIBBIE.

Explores how women are represented in eighteenth-century fiction, and the impact of women readers and women writers on the development of the novel. Authors will include Daniel Defoe, Samuel Richardson, Frances Burney, and Jane Austen. Formerly **English 250**.

Prerequisite: One first-year seminar or 100-level course in English.

*Note:* This course fulfills the pre-1800 literature requirement for English majors.

**233c - ESD. Transatlantic Crossings.** Spring 2009. TERRI NICKEL.

Traces the circulation of narratives at the height of Britain's colonial power in the Americas. Situates such literary commerce alongside the larger exchange of people and goods and focuses on the fluctuating nature of national, racial, and sexual identities in the circum-Atlantic world. Explores how literary texts attempted, and often failed, to sustain "Englishness" in the face of separation, revolution, or insurrection. Of special interest are figures who move across the Atlantic divide and exploit the possibility of multiple roles—sailors, pirates, freed or escaped slaves, female soldiers. Texts may include *General History of the Pirates*; *The Woman of Colour*; *Moll Flanders*; *The History of Emily Montague*; *Obi, or the History of Three-Fingered Jack*; *The Interesting Narrative of the Life of Olaudah Equiano*; the *Journals* of Janet Schaw; *The History of Mary Prince*; *The Female American*. (Same as **Africana Studies 234**.)

Prerequisite: One first-year seminar or 100-level course in English.

*Note:* This course fulfills the pre-1800 literature requirement for English majors.

**235c. Radical Sensibility.** Fall 2009. DAVID COLLINGS.

Examines the rise of and reactions to the literature of radical sensibility in the wake of the French Revolution. Focuses upon such topics as apocalyptic lyricism, anarchism, non-violent revolution, and the critique of marriage, family, male privilege, and patriarchal religious belief, as well as the defense of tradition, attacks on radical thinking, and the depiction of revolution as monstrosity. Discusses poetic experimentation, innovations in the English novel, and the intersections between political writing and the Gothic. Authors may include Burke, Paine, Blake, Wollstonecraft, Godwin, Opie, Percy Shelley, and Mary Shelley. Formerly **English 240**. (Same as **Gender and Women's Studies 240**.)

Prerequisite: One first-year seminar or 100-level course in English or gender and women's studies.

**238c. Natural Supernaturalism.** Fall 2008. DAVID COLLINGS.

Examines the Romantic attempt to blend aspects of the transcendental—such as the sublime, immortality, and divinity—with ordinary life, the forms of nature, and the resources of human consciousness. Discusses theories of the sublime, poetry of the English landscape, mountaintop experiences, tales of transfiguration, lyrics of loss, and encounters with

otherworldly figures. Explores the difficulties of representing the transcendental in secular poetry and the consequences of natural supernaturalism for our own understanding of nature. Focuses on the poetry of Wordsworth and Coleridge, along with writings by Milton, Burke, Kant, Percy Shelley, and Keats. (Same as **Environmental Studies 238**.)

Prerequisite: One first-year seminar or 100-level course in English or environmental studies.

**244c. Victorian Crime.** Every other year. Spring 2009. AVIVA BRIEFEL.

Investigates literary representations of criminality in Victorian England. Of central concern is the construction of social deviancy and criminal types; images of disciplinary figures, structures, and institutions; and the relationship between generic categories (the detective story, the Gothic tale, the sensation novel) and the period's preoccupation with transgressive behavior and crime. Authors may include Braddon, Collins, Dickens, Doyle, Stevenson, and Wells. (Same as **Gay and Lesbian Studies 244** and **Gender and Women's Studies 244**.)

Prerequisite: One first-year seminar or 100-level course in English or gender and women's studies.

**245c. Modernism/Modernity.** Every other year. Spring 2010. MARILYN REIZBAUM.

Examines the cruxes of the "modern," and the term's shift into a conceptual category rather than a temporal designation. Although not confined to a particular national or generic rubric, takes British works as a focus. Organized by movements or critical formations of the modern, i.e., modernisms, psychoanalysis, postmodernism, cultural critique. Readings of critical literature in conjunction with primary texts. Authors/directors/works may include T. S. Eliot, Joyce's *Dubliners*, Lawrence's *Sons and Lovers*, Sontag's *On Photography*, W. G. Sebald's *The Natural History of Destruction*, Ian McEwan's *Enduring Love*, Stevie Smith, Kureishi's *My Son the Fanatic*, and Coetzee's *White Writing*. Formerly **English 261**. (Same as **Gender and Women's Studies 247**.)

Prerequisite: One first-year seminar or 100-level course in English or gender and women's studies.

**247c. The Irish Story.** Every other year. Fall 2008. MARILYN REIZBAUM.

Considers Irish writing from the late nineteenth century through the present: its contribution to modern literary movements and conflictual relation to the idea of a national Irish literature. Likely topics include linguistic and national dispossession; the supernatural or surreal, pastoral, and urban traditions; the Celtic Twilight versus Modernism; and the interaction of feminism and nationalism. Formerly **English 264**.

Prerequisite: One first-year seminar or 100-level course in English.

**248c. The Modern Novel.** Every other year. Spring 2009. MARILYN REIZBAUM.

A study of the modern impulse in the novel genre in English. Considers origins of the modern novel and developments such as modernism, postmodernism, realism, formalism, impressionism, the rise of short fiction. Focuses on individual or groups of authors and take into account theories of the novel, narrative theory, critical contexts. Topics shift and may include Philip Roth, Henry Roth, Virginia Woolf, James Joyce, Rebecca West, Dorothy Richardson, Lorrie Moore, Ford Madox Ford, J. M. Coetzee, W. G. Sebald, F. Scott Fitzgerald, John Banville, Ian Watt, Peter Brook, and Franco Moretti. Formerly **English 269**.

Prerequisite: One first-year seminar or 100-level course in English.

[**250c. Early American Literature.** Formerly **English 270**.]

**[251c. The American Renaissance.** Formerly **English 271.** (Same as **Gay and Lesbian Studies 271.**)]

**[252c. Topics in Nineteenth-Century American Literature: Empire of Feeling.** Formerly **English 277.** (Same as **Africana Studies 277.**)]

**253c. Topics in Twentieth-Century American Literature: American Fiction between the Wars with an Emphasis on the 1920s.** Every other year. Fall 2009. CELESTE GOODRIDGE.

Authors may include Wharton, Cather, Hemingway, Fitzgerald, Nella Larsen, and Faulkner. Considers how these authors both reflect and subvert the dominant ideologies of the period.

Prerequisite: One first-year seminar or 100-level course in English.

*Note:* This course fulfills the literature of the Americas requirement for English majors.

**254c. Twentieth-Century American Poetry.** Every other year. Spring 2009. CELESTE GOODRIDGE.

Readings of mid-century American poets followed by late century ones. Considers the validity of the term “confessional” to describe some of this poetry and examine performativity, autobiography, biography, and the mixing of high and low culture in this work. Authors may include Lowell, Bishop, Plath, Gluck, Doty and Clampitt. Formerly **English 274.**

Prerequisite: One first-year seminar or 100-level course in English.

*Note:* This course fulfills the literature of the Americas requirement for English majors.

**[257c. Classic Twentieth-Century LGBT Cultural Texts.** (Same as **Gay and Lesbian Studies 257** and **Gender and Women’s Studies 257.**)]

**[260c.d. African American Fiction: (Re)Writing Black Masculinities.** (Same as **Africana Studies 260** and **Gender and Women’s Studies 260.**)]

**[261c.d. African American Poetry.** Formerly **English 276.** (Same as **Africana Studies 261.**)]

**263c. Staging Blackness.** Every other year. Spring 2010. GUY MARK FOSTER.

Examines the history and contributions of African Americans to United States theater from the early blackface minstrel tradition, to the revolutionary theater of the Black Arts writers, to more recent postmodernist stage spectacles. Among other concerns, such works often dramatize the efforts of African Americans to negotiate ongoing tensions between individual needs and group demands that result from historically changing forms of racial marginalization. A particular goal is to highlight what Kimberly Benston has termed the “expressive agency” with which black writers and performers have imbued their theatrical presentations. Potential authors include Zora Neale Hurston, Langston Hughes, Lorraine Hansberry, Amiri Baraka, Ron Milner, Adrienne Kennedy, Ntozake Shange, George C. Wolfe, Anna Deavere Smith, Afro Pomo Homos, and August Wilson. (Same as **Africana Studies 263.**)

Prerequisite: One first-year seminar or 100-level course in English or Africana studies.

*Note:* This course fulfills the literature of the Americas requirement for English majors.

**[266c.d. Topics in African American Literature: The Harlem Renaissance.** (Same as **Africana Studies 266.**)]

**268c,d - ESD, IP. Representing Slavery in the Americas.** Fall 2008. GABRIELLE FOREMAN.

Examines slave narratives and anti-slavery novels from the United States and Cuba (where almost all of the nineteenth-century writings in Spanish originated). Situates these works in their historical and literary contexts and explores the ways in which authors enter politically charged debates about slavery, gender, and sexuality. Authors include the orator, editor, and statesman, Frederick Douglass; the enslaved poet Juan Manzano; the feisty narrator Esteban Montejo; Martin Delany, known as the father of Black nationalism; the once enslaved authors and activists Harriet Jacobs and Louisa Picquet; and Jamaica's famous woman warrior, Nanny. Spanish speakers will be encouraged to read primary texts and criticism in Spanish. Writing intensive. (Same as **Africana Studies 268** and **Latin American Studies 268**.)

Prerequisite: One first-year seminar or 100-level course in English or Africana studies.

*Note:* This course fulfills the literature of the Americas requirement for English majors.

**270c,d - ESD. African American Fiction: Short Stories.** Spring 2009. ELIZABETH MUTHER.

Explorations of short fiction by African American writers from fugitive narratives to futurist science fiction. Focuses on strategies of cultural survival as mapped in narrative form—with special interest in trickster storytellers, alternative temporalities and double-voicing. Close attention paid to the exigencies of the short form, the experimental ground of the short story and its role for emerging writers, and notable anthologies and the role of stories in movement-making. Formerly **English 275**. (Same as **Africana Studies 270**.)

Prerequisite: One first-year seminar or 100-level course in English or Africana studies.

*Note:* This course fulfills the literature of the Americas requirement for English majors.

**[271c,d - ESD. Introduction to Asian American Literature.** Formerly **English 284**. (Same as **Asian Studies 213**.)]**[273c,d - ESD, IP. Writing China from Afar.** Formerly **English 283**. (Same as **Asian Studies 212**.)]**[274c,d - ESD, IP. Asian Diaspora Literature of World War II.** (Same as **Asian Studies 216**.)]**277c,d. Writing the South Asian Diaspora.** Spring 2009. DAVID COLLINGS.

Examines English writing emerging from dispersed communities of South Asia (primarily India and Pakistan), including those in Trinidad, the Persian Gulf, the United Kingdom, and the United States. Considers cultural dislocation, individualism, assimilation, and the potential loss of tradition; the performance of South Asian transnational identities in multicultural spaces; the ironies of writing the homeland from afar; the uses of exoticism; the implications of cross-ethnic intimacies; the intersections of these themes with gender, sexuality, and class; and the politics of literary representation. Authors may include Naipaul, Ghosh, Mukherjee, Suleri, Kureishi, Syal, and Lahiri. (Same as **Asian Studies 277**.)

Prerequisite: One first-year seminar or 100-level course in English or one course in Asian studies.

**278c - VPA. Of Comics and Culture.** Fall 2008. ELIZABETH MUTHER.

An introduction to comics, graphic narratives, and “sequential art.” Explores elements of the history of the comics—especially in a United States cultural context—while examining the formal dimensions of this hybrid art. Considers the cultural functions of this work in theoretical terms, as well as the sociology of its reception. Examines comics as personal

narrative, social criticism, political commentary, fantasy, and science fiction, among other modes. Special focus on the functions of humor, irony, pathos, and outrage, as deployed in historical and contemporary comic forms.

Prerequisite: One first-year seminar or 100-level course in English.

**279c.d. Race and Sentimental Literature.** Spring 2009. TESS CHAKKALAKAL.

Examines a broad swath of antebellum and postbellum American sentimental literature; its purpose is to understand the ways in which the literature defines itself both in alliance with and opposition to slavery. Students also engage a number of theoretical texts that discuss the philosophical dimensions of sentimentalism and its impact on the form of American fiction. Works by Stowe, Melville, Hawthorne, Sedgwick, Sarah Hale, Lydia Maria Child, Frances Harper, and Frank Webb, among others, will be included. (Same as **Africana Studies 279.**)

Prerequisite: One first-year seminar or 100-level course in English or Africana studies.

*Note:* This course fulfills the literature of the Americas requirement for English majors.

**282c. Introduction to Literary and Cultural Theory.** Spring 2009. DAVID COLLINGS.

Introduces a range of new questions that, over the last three decades, have challenged the fundamental assumptions of literary and cultural studies: How are notions of authorship, greatness, or “high” art shaped by other forms of social power? How might literary modes of reading apply to forms of cultural expression other than literature, including popular culture? To what extent is any text consistent with itself, or does it inevitably undermine its key concepts in the course of articulating them? Do texts that encode social privilege—whether of class, gender, race, nationality, or sexuality—resist it as well? How reliable are the oppositions that anchor critical reading, such as male/female, white/black, home/exile, straight/gay? Where is meaning (or an unsettling non-meaning) to be found: in the text itself, symptoms of its unconscious desire, its relation to prior texts, its implication in contemporary discourses, or its intervention into its historical moment? Examines theoretical statements of these and other questions and applies them in experimental readings of short texts chosen in conjunction with the class.

Prerequisite: One first-year seminar or 100-level course in English, Africana studies, or gender and women’s studies, or **Gay and Lesbian Studies 201.**

**288c.d. Fiction Without Borders.** Spring 2009. TESS CHAKKALAKAL.

Explores the effects of globalization—the economic integration of national markets—on the production of literature in the late twentieth and early twenty-first centuries. As trading blocs in Latin America, North America, Europe, Asia, and the Caribbean are being formed and consolidated, a growing number of literary texts are being produced that focus on the social and cultural consequences of economic globalization. This literature confronts both the possibilities and pitfalls of this new global era by addressing issues of immigration, multiculturalism, ethnic identity, and Americanization through provocative experiments with narrative form. Readings cover a broad geographical terrain—from Zadie Smith’s and V. S. Naipaul’s reflections on diasporic communities to the perils and pleasures of border-crossings described in the fictions of Gayl Jones, Nurrudin Farah, Michael Ondaatje, and Tayeb Salih.

Prerequisite: One first-year seminar or 100-level course in English.

**291c–294c. Intermediate Independent Study in English.** THE DEPARTMENT.

**310–350. Advanced Literary Study.** Every year.

English 300-level courses are advanced seminars; students who take them are normally English majors. Their content and perspective varies—the emphasis may be thematic, historical, generic, biographical, etc. All require extensive reading in primary and collateral materials.

**316c. Shakespeare’s Sonnets.** Spring 2009. WILLIAM WATTERSON.

Close reading of Shakespeare’s 154 sonnets and the appended narrative poem “A Lover’s Complaint,” which accompanies them in the *editio princeps* of 1609. Required texts include the “New Arden” edition of Shakespeare’s *Sonnets* (1997) edited by Katherine Duncan-Jones, and Helen Vendler’s *The Art of Shakespeare’s Sonnets* (1998). Critical issues examined include the dating of the sonnets, the order in which they appear, their rhetorical and architectural strategies, and their historical and autobiographical content. (Same as **Gay and Lesbian Studies 316**.)

Prerequisite: One 200-level course in English or gay and lesbian studies, or permission of the instructor.

*Note:* This course fulfills the pre-1800 literature requirement for English majors.

**317c. The Arts of Power.** Fall 2008. AARON KITCH.

Explores the dialectical relationship between aesthetics and politics in Renaissance England, with special attention to the ways that the courts of Elizabeth I and James I used poetry, painting, and various “entertainments” for political purposes. Approaches the court as site of power, an object of representation, and a center of patronage. Topics include the arts of perspective, the politics of courtly love, and the allegorical structures of the royal masque. Readings include poetry by Wyatt, Sidney, Shakespeare, and Lanyer as well as the spectacular royal masques of Ben Jonson and Inigo Jones, including *The Masque of Blackness* and *Pleasure Reconciled to Virtue*. Students have an opportunity to design research projects tailored to their individual interests. (Same as **Theater 317**.)

Prerequisite: One 200-level course in English or permission of the instructor.

*Note:* This course fulfills the pre-1800 literature requirement for English majors.

**[321c. Medieval Drama.** (Same as **Religion 321**.)]**[322c.d. African American Literature and Visual Culture.** (Same as **Africana Studies 322**.)]**323c. The Joyce Revolution.** Fall 2008. MARILYN REIZBAUM.

An examination of James Joyce’s signal contributions to modern writing and critical theories. Reading includes the major works (*Dubliners*, *Portrait of the Artist as a Young Man*, *Ulysses*), essays by Joyce, and writings by others who testify to the Joyce mystique: e.g., Oliver St. John Gogarty, T. S. Eliot, Virginia Woolf, Jacques Derrida, Seamus Heaney, Maud Ellmann.

Prerequisite: One 200-level course in English or permission of the instructor.

**325c. Henry James and Others.** Spring 2009. CELESTE GOODRIDGE.

Recent James criticism has focused on James’s homosexuality and its influence on his aesthetic and choice of subjects. Examines what is at stake in a Queer James, “queer” here referring both to James’s homosexuality and to perceptions of him as different, perverse, odd, awkward, and other. Readings of representative James texts and a number of other authors he influenced. Examines confluence between his work and his contemporary E. M. Forster’s, as well as his influence on Alan Hollinghurst, a contemporary British author who acknowledged

James's influence, and David Levitt, a contemporary American author whose his kinship with James is apparent. Also considers the influence of James's life as art, as seen in novels by Colm Toibin and David Lodge that re-imagine James's biography. Students required to read criticism of James and critical theory. (Same as **Gay and Lesbian Studies 325**.)

Prerequisite: One 200-level course in English or permission of the instructor.

*Note:* This course fulfills the literature of the Americas requirement for English majors.

**327c.d. White Negroes.** Spring 2009. GUY MARK FOSTER.

Close readings of literary and filmic texts that interrogate widespread beliefs in the fixity of racial categories and the broad assumptions these beliefs often engender. Investigates "whiteness" and "blackness" as unstable and fractured ideological constructs—constructs that, while socially and historically produced, are no less "real" in their tangible effects, whether internal or external. Includes works by Charles Chesnutt, Sinclair Lewis, Nella Larsen, Norman Mailer, Anne McClintock, Jack Kerouac, John Howard Griffin, Andrea Lee, Sandra Bernhard, and Warren Beatty. (Same as **Africana Studies 327**.)

Prerequisite: One 200-level course in English or Africana studies, or permission of the instructor.

*Note:* This course fulfills the literature of the Americas requirement for English majors.

**401c–404c. Advanced Independent Study and Honors in English.** THE DEPARTMENT.