

99/199. **Reading and Research.** *Staff.* Supervised advanced study in selected fields of economics. Open to qualified seniors with permission of instructor. Prerequisite: permission of instructor. 99, lower-level; 199, advanced work. Course or half-course. May be repeated. Each semester. (Summer Reading and Research taken as 98/198.)

ENGLISH DEPARTMENT

Professor Kevin Dettmar, Department Chair

Professors Dettmar, Mann, Rankine³, Reed, Wallace
Associate Professors Clark, Fitzpatrick, Thomas
Assistant Professors Kunin³, Raff, Regaignon, Tompkins, Worley
Visiting Professor Blackwood
Visiting Assistant Professors Craig, Javadizadeh, Winiarski
Visiting Writer in Residence Klinkenborg
Moseley Fellow Hofer (Spring 2009)

The Pomona College Department of English offers courses that address a broad range of historical periods, geographical locales, and literatures in English. Majors will encounter a variety of theoretical approaches and ways of engaging the intimately related problems of reading and writing. Rather than being held to a single logic of requirement, English majors are invited to develop individual paths through the curriculum, defining and revising these paths in meetings with their advisers.

Requirements for the Major in English

The major requires eleven courses:

1. *English (ENGL) 67.* This introductory seminar acquaints students with certain historical, theoretical and methodological dimensions of literary study in relation to a topic chosen by the professor. The course is a prerequisite for the advanced studies seminar. It should be taken during the first or second year—either before or, at the latest, during the semester in which a student declares the major.
2. *One advanced studies seminar (170 A, B, C, etc.).* Students are advised to take this course during their junior year. 67 must be taken before any 170 seminar can be taken.
3. *The senior exercise.* Takes one of two forms. Students who choose to write a senior thesis take the two-semester 191: Senior Thesis. Those who elect not to write a thesis take a second 170-seminar series during either semester of senior year and register concurrently for 190: Senior Exercise/Seminar Option. In exceptional cases, the Department may permit a student to replace one English advanced studies seminar (170) with an advanced seminar in another department or program. All senior majors will present senior exercise research—either a portion of the senior thesis or written work produced for the second 170-series seminar taken—at the Department Colloquium toward the end of spring semester.
4. *Eight additional courses.* Upon declaring the major, each student must provide the department with a planned course of study. This plan should define a field of inquiry and explain how the proposed courses will enable the student to explore that field. In consultation with the adviser, each major must review, update, and, if necessary, rework the plan annually. Students may petition to have one or sometimes two courses from outside the English Department count toward the fulfillment of this eight-course requirement. Such petitions must make clear why the course or courses in question are essential to the student's intended path through the major.

³On leave all year

A set of sample pathways through the major is available in hardcopy from the department office and online at www.english.pomona.edu.

The Pass/No Credit (P/NC) grading option is allowed only by petition to the department chair. With rare exceptions, two P/NC courses are allowed for the major.

Requirements for a Minor in English

To complete a minor, students must pass a total of six courses. These must include 67 and a course in the 170 series. The Pass/No Credit (P/NC) grading option is allowed only by petition to the department chair. For the minor, one P/NC course is allowed.

Courses

English (ENGL) courses satisfy Area 1 of the Breadth of Study Requirements.

Courses numbered under 100 take a broader focus; courses numbered over 100 take a narrower one. Course numbers are not keyed to difficulty: 80 is not necessarily more elementary than 154.

50. **Modern British Literature.** *Staff.* To be announced.
51. **Modern American Fiction.** *Staff.* Development of the American novel during the first half of the 20th century, including such major writers as Dreiser, Wharton, Cather, Larsen, Dos Passos, Hemingway, Wright, Faulkner and Ellison. Spring 2009.
- MS 51. **Introduction to Digital Media Studies.** *Ms. Fitzpatrick.* Spring 2009.
53. **20th-Century American Women Writers.** *Ms. Clark.* Fall 2010.
55. **Topics in Contemporary Fiction.** *Ms. Craig.* It is an old Hollywood adage that mid-dling novels make good films. In this class, we examine five fine contemporary novels and a novelesque short story that have been adapted to the screen and examine what distinguishes these novels, why their qualities pose challenges to the process of adaptation to the film form and how these challenges have been met. Texts include Michael Cunningham's *The Hours*, Graham Greene's *The End of the Affair*, Milan Kundera's *The Unbearable Lightness of Being*, Annie Proulx's "Brokeback Mountain" and Richard Yates's *Revolutionary Road*. Fall 2008.
56. **Contemporary Native American Literature.** *Ms. Thomas.* Examination of contemporary writers and other artists of Native American descent including those working in fiction, poetry, drama, visual arts, and film for indigenous perspectives on self and community formation, gender, ethnicity, class and sexuality, home and displacement, internal U.S. diaspora geographies, and a revised view of American society that includes all the Americas and the fact of genocide as an extended but denied history. Fall 2008.
64. **Elements of Creative Writing.** Practice in a literary form, with some attention to technical theory and to the creative process. Prerequisite: permission of instructor; student must submit a writing sample to receive permission. 64A. **Fiction.** *Ms. Wallace.* Spring 2009. 64B. **Poetry.** *Mr. Mann.* Fall 2008. 64C. **Screenwriting.** *Mr. Blackwood.* Fall 2008. 64D. **Literary Non-Fiction.** *Mr. Klinkenborg.* Spring 2009.
65. **Special Topics in Creative Writing.** *Staff.* To be announced.
67. **Literary Interpretation.** *Staff.* Training in certain historical, theoretical and methodological dimensions of literary study in relation to a topic chosen by the professor. Special attention to close textual analysis and to writing effectively about literature. Each semester.
74. **The British Novel, Behn through Austen.** *Ms. Raff.* The British novel from its beginnings in the prose narratives of the late 17th century to its form in the early 19th century. Readings from Defoe, Richardson, Fielding, Goldsmith, Sterne, Burney, Cleland, Radcliffe and Austen, and others. Spring 2010; offered alternate years.
75. **The British Novel II.** *Staff.* To be announced.
80. **Bible as Literature.** *Ms. Worley.* Close reading of the anthology that sets the literary standards for Western culture and teaches us how to read. We will be reading thematically

- rather than serially, with consideration given to the material and cultural history of the text as well as genre and form. Fall 2008; offered alternate years.
81. **History of the Book: Papyrus, Parchment, Paper, Pixel.** *Ms. Worley.* From the evolution of writing through the Chinese invention of paper and printing, medieval illumination, Inca quipu, the printing industry in Europe, copyright, the Brazilian cordel, and the politics of literacy, up to speculations about the future of the book. Hands-on work in Special Collections. Letter grade only. Spring 2009; offered alternate years.
83. **Arthurian Literature.** *Ms. Worley.* The legend of King Arthur, from its earliest roots in 6th-century Britain, through the 13th-century growth of the legend (and introduction of new characters), up to the modern use of Arthur to reflect Cold War anxieties. Fall 2009; offered alternate years.
85. **History of the English Language.** *Ms. Worley.* A basic introduction to the development of English, from its earliest days as an obscure dialect along the North Sea coast to its position as a language of global domination. We will use sound patterns, vocabulary and language structure to understand the big picture of linguistic change, as well as the small curiosities of daily language. Fall 2009; offered alternate years.
86. **Poetry Movements Since the 1950s.** *Ms. Rankine.* This course will be a survey of the major poetic movements in the last half-century. Poets will include Ashbery, O'Hara, Ginsberg, Wright, Rich, Lorde, Creeley, Duncan and others. Letter grade only. Fall 2010.
87. **Writing: Theories, Processes, Pedagogies.** *Ms. Reguignon.* Theoretical grounding in the writing process, as well as in teaching and tutoring. Students will undertake a major research project, investigating some aspect of the writing process, writing in a particular discipline, or tutoring writing. Each fall.
88. **Poets in the 21st Century.** *Ms. Rankine.* Explores the work of a number of contemporary poets by reading their work and engaging with criticism written by and about them. Spring 2010; offered alternate years.
- 89M. **Madness and Postwar American Culture.** *Mr. Javadizadeh.* An exploration of the relationship between some products of postwar American culture—its fiction, poetry, and film—and the madness thematized in its work and so often lived by its makers. Writings by Pound, Salinger, Ellison, Ginsberg, Burroughs, Lowell, Berryman, Kelsey, Plath and Bellows. Films by Bennet, Robson, Hitchcock, Johnson and Frankenheimer. Spring 2009.
- 89N. **L.A. Stories.** *Mr. Javadizadeh.* How is Los Angeles made and remade in the products of its culture? An exploration via the overlapping fictive forms of noir, social realism, post-modern fantasy and neo-noir. Some attention, as well, to the more theoretical work of Theodor Adorno, Mike Davis, Norman Klein and D.J. Waldie, as well as the relationship between L.A. and our own Inland Empire. Films. Spring 2009.
90. **Medieval and Renaissance Literature.** *Ms. Winiarski.* A consideration of major cultural and counter-cultural forces in English literature in Medieval and Renaissance periods: the influence of ancient Rome, eruptions of Protestant iconoclasm, and wondrous discoveries and confrontations in newly explored lands. Texts include works by Chaucer, Foxe, Sidney, Whitney, Shakespeare, Africanus; and Donne, as well as Medieval mystery plays and Renaissance translations of Virgil and the Bible. Fall 2008.
91. **Enlightenment, Romantic and Victorian Literature.** *Mr. Reed.* Close study in historical context of selected works by such 18th- and 19th-century writers as Swift, Pope, Fielding, Johnson, Austen, Wordsworth, Keats, Bronte, Browning, Dickens, G. Eliot, Hardy and Yeats. Spring 2009.
92. **The Anglo-Irish Literary Tradition.** *Mr. Dettmar.* A survey of the most significant English-language Irish writing from Jonathan Swift to the present day, with attention paid to linguistic and stylistic virtuosity, and to the politics of Ireland's colonial and postcolonial experiences. Sterne, Goldsmith, Edgeworth, Yeats, Moore, Synge, Joyce, Beckett, Bowen, Heaney, Boland, Muldoon, Doyle, McDonagh and others. Letter grade only. Spring 2009; offered alternate years.
94. **Pre-Contact to Civil War U.S. Literature.** *Staff.* To be announced.
95. **From Antebellum to Postwar: U.S. Literature from 1855 to 1955.** *Staff.* To be announced.
100. **Literature & Cultures of U.S. Imperialism.** *Ms. Tompkins.* Course addresses the history of U.S. imperialism through literature, historical readings and cultural theory. Emphasis on reading imperialism through the lens of critical gender studies and critical race theory. Covers lesser-known women writers such as Helen Hunt Jackson, Sitkala-Sam, and Maria Amparo Ruiz de Burton as well as canonical novelists like Melville and Twain. Spring 2010.
101. **The English Lyric Before 1700.** *Mr. Kunin.* Study of the short poem in the 16th and 17th centuries, both secular and religious. Emphasis on Spenser, Sidney, Shakespeare, Donne, Johnson, Herbert and Marvell. Spring 2011.
103. **Literature of the Enlightenment.** *Ms. Raff.* Reason and unreason, ethics and aesthetics, high minds and low bodies in poetry, drama and prose by such writers as Dryden, Locke, Rochester, Congreve, Pope, Swift, Fielding, Johnson, Boswell, Reynolds, Burke and Sheridan, with some attention to French authors such as Voltaire. Fall 2008.
104. **Literature of the Romantic Period.** *Mr. Reed.* The major poets—Blake, Wordsworth, Coleridge, Byron, Shelley and Keats—with some attention to both fictional and nonfictional prose. Fall 2008.
105. **Literature of the Victorian Period.** *Staff.* To be announced.
106. **19th-Century U.S. Women Writers.** *Ms. Tompkins.* Novels, anti- and pro-slavery tracts, domestic manuals and other forms of women's writing during the 19th century. Special attention to critical and historical sources examining the role of women in the public spheres and spaces of 19th-century United States. Knowledge of literary, cultural or critical gender theory required. Fall 2009; offered alternate years.
107. **William Blake.** *Mr. Mann.* Studies in Blake's visionary poetry and painting, with special focus on "illuminated books" as both verbal and visual art. Fall 2010.
110. **Women and the Rise of the Novel.** *Ms. Raff.* Women's contributions to the rise of the novel. Focus on aesthetic and popular triumphs of 18th-century England. Topics include the legacy of French romances and salon culture; the bawdy court novella; coded rebellion within sentimental novels; constructions of the female reader; connections to the present. Spring 2012.
113. **Step Right Up: Race, Gender, and Popular Culture 1865-1917.** *Ms. Tompkins.* Looks at the explosion of popular culture from the end of the Civil War to World War II via primary texts (advertising, popular and canonical novels, magazines, etc.) and feminist and cultural theory. Examines the ways that U.S. demographics—Black, European immigrant, working class, female, male and adolescent—were both shaped by the popular discourses and the period. Spring 2009; offered alternate years.
115. **Eating the Other: Race, Gender and Literary Food Studies.** *Ms. Tompkins.* Introduces students to the theoretical and historical conversations taking place in the new field of Food Studies. Emphasis on 20th-century U.S. literature, film and food culture; how food has been used to represent cultural difference. We explore hunger, food ethics, disorderly eating, fat, race, gender, sex and chocolate. Fall 2008; offered alternate years.
116. **Excess.** *Mr. Mann.* Interdisciplinary study of key "limit-texts," chiefly in the area of sexual extremity. Readings from Sade, Masoch, Freud, Deleuze, Kafka and others; films by Pasolini and Oshima. Spring 2009; offered alternate years.
117. **Poststructuralism.** *Mr. Mann.* Readings in Derrida, Lacan, Foucault, Kristeva, Irigaray, Deleuze, Barthes, Lyotard, de Man, et al. Some familiarity with continental philosophy or critical theory recommended. Spring 2011; offered alternate years.
118. **The Nature of Narrative in Fictions and Films.** *Mr. Reed.* Investigates narrative as a fundamental mode of understanding and organizing human experience. Practice of storytelling in writers like Calvino, Diderot, Kundera, Borges, Proust, Kafka, Dante, Sterne,

- Woolf and Sartre; and in filmmakers like Lynch, Hitchcock, Roeg, Mallek and Allen. Theories of narrative from Aristotle through Freud to Barthes. Spring 2010.
123. **The Holocaust in Literature and Film.** *Mr. Mann.* To be announced.
- BK 125C. **Introduction to African American Literature: Middle Passage to Civil War.** *Ms. Thomas.* Survey of 18th- and 19th-century Black Atlantic literary production, including oral and song texts, slave and emancipation narratives, autobiographical writing, early novels and poetry, with attention to cultural and political contexts, representations of race, gender and class, aesthetics of resistance, and African-centered literary constructions and criticism. Fall 2008.
- BK 125D. **Literature and Film of the African Diaspora.** *Ms. Thomas.* Spring 2010.
127. **Pre-Modern Psychology.** *Mr. Kunin.* Spring 2011.
- BK 130. **Topics in 20th-Century African Diaspora Literature.** *Ms. Thomas.* Readings and discussions of contemporary African American literary production, with emphasis on particular authors, themes, critical and/or theoretical issues. Topic for Spring 2009: Afrofuturism.
140. **Literature of Incarceration: Writings from No Man's Land.** *Ms. Thomas.* Fall 2009.
142. **American Poetry.** *Staff.* To be announced.
144. **Psychoanalysis and Literature.** *Ms. Raff.* Considers psychoanalytic conceptions of the unconscious, identity, subjectivity, family, culture, religion and clinical practice with attention to their relevance to the study of literature. Intensive introduction to psychoanalysis followed by an examination of psychoanalytic theories of reading. Work by Freud, Lacan, Winnicott and others. Short literary texts may include Hoffmann, Gogol, Poe, Flaubert, James and Kafka. Spring 2009; offered alternate years.
145. **The Gothic Tradition.** *Ms. Raff.* A close look at the founding phase of the Gothic literary tradition (Walpole, Godwin, Radcliffe, Lewis, Austen) with a glance at its precursors, such as the "apparition narrative" and a survey of its monstrous progeny (Hoffmann, Mary Shelley, Pushkin, Poe, LeFanu, Henry James, Stoker, Carter, cyborg films). Short secondary readings include Burke, Sade, Scott, Freud, Kristeva, Sedgwick. Spring 2009; offered alternate years.
147. **Contemporary Critical Theory.** *Mr. Mann.* Introduction to the tasks and problems of contemporary literary theory. Readings drawn primarily from structuralism and poststructuralism. Fall 2008; offered alternate years.
148. **Literary Theory, Ancient and Modern.** *Mr. Mann.* Fall 2010.
- MS 149. **Marxism & Cultural Studies.** *Ms. Fitzpatrick.* Fall 2009.
153. **Chaucer and His World.** *Ms. Worley.* Poetry and prose, fact and fiction, piety and porno (or just about) — Chaucer wrote it all. We will learn Middle English, get familiar with one of the cornerstones of English literature, and examine timeless issues like imperialism, gender roles and class warfare. Spring 2009; offered alternate years.
154. **Shakespeare: The Comedies and Histories.** *Ms. Winiarski.* An examination of Shakespeare's earlier plays. Emphasis on the formal, religious, and political significance of love, sex, and marriage in the comedies. Consideration of various uses and modes of history-writing as well as intersections between religion and politics (political theology) in the histories. Spring 2009.
155. **Shakespeare: The Tragedies and Romances.** *Ms. Winiarski.* An examination of Shakespeare's later plays, with emphasis on traditional and newly emerging ideas about political, religious, and gender relationships, including the analogy between family and state and alternative notions of contract and consent. The course considers how the literary genres of tragedy and romance can perform political critique and imagine political reform. Fall 2008.
156. **Milton and Visual Culture.** *Ms. Winiarski.* A study of Milton's major poetic and prose works, considering these works in the context of the English Renaissance and its val-

orization of ancient Greek and Roman culture; the religious and political iconoclasm of 17th-century England; and more 'universal' psychological issues of gender difference and sexual desire. Spring 2009.

157. **Nature and Gender: Reading Environmental Literature.** *Ms. Clark.* Close reading and discussion of North American fiction, poetry, literary non-fiction and science writing through the theoretical frameworks of eco-feminism and environmental criticism, with attention to issues of environmental justice. May include such writers as Carson, Dillard, Hogan, Kumin, Leopold, Kingston, Lopez, Merchant, Silko, Snyder, Thoreau, Walker and Williams. Spring 2009.
158. **Jane Austen.** *Ms. Raff.* Austen's novels and related texts, with attention to Austen's place in literary tradition. Fall 2008; offered alternate years.
160. **Theories of Authorship.** *Ms. Fitzpatrick.* Exploration of authorship in a shifting technological and mediated landscape; topics include poststructuralist theories of authorship, auteur theory, corporate authorship and battles over copyright. Spring 2009; offered alternate years.
161. **James Joyce.** *Mr. Dettmar.* Examinations of Joyce's works: *Dubliners*, *Portrait of the Artist*, *Exiles* and *Ulysses*. Close reading of the texts and consideration of aspects of Joyce's personal background, relation to previous literary history and great influence upon contemporary literature. Fall 2008.
163. **T.S. Eliot and Virginia Woolf.** *Ms. Clark.* A close reading of the major works, including criticism, with attention to how both shaped modernist aesthetics. Fall 2009.
167. **Contemporary Poetry.** *Mr. Mann.* English and American poetry from World War II to the present. Spring 2009.
168. **Writing Machines.** *Ms. Fitzpatrick.* To be announced.
183. **Advanced Creative Writing.** *Staff.* Student's own work is principal content of the course; class meets weekly to read and discuss it. Occasionally other readings. Enrollment limited to 15. Prerequisite: permission of instructor; student must submit a writing sample to receive permission. 64 strongly recommended. May be repeated for credit. Each semester. 183A. **Fiction.** *Ms. Craig.* Spring 2009. 183B. **Poetry.** *Ms. Hofer.* Spring 2009. 183C. **Screenwriting.** *Mr. Blackwood.* Spring 2009. 183D. **The Literary Essay.** *Mr. Klinkenberg.* Spring 2009.
- 189G. **American Waters.** *Mr. Javadizadeh.* What meanings does American literature submerge in bodies of water? How, for that matter, do the oceans that surround our continent and the rivers that bisect it usefully complicate the very notion of a national literature? Writers to include Melville, Whitman, Twain, Hemingway, Moore, Crane and Bishop. Spring 2009.
- 189H. **Abraham and Paul.** *Ms. Winiarski.* Considers the religious, philosophical and political paradigms established by the "Judeo-Christian" figures of Abraham and Paul and the ways these paradigms have been contemplated and developed through modern times. Topics include: immigration, conversion, universalism and the exception. Readings from Genesis, Paul's epistles, Medieval mystery plays, Luther, Shakespeare, Kierkegaard, Nietzsche, Pasolini, Badiou; film by Kieslowski. Spring 2009.

Advanced Studies Seminars

170. **Advanced Studies Seminar.** *Staff.* Advanced analysis and writing of an extended research paper. Prerequisite: 67. English majors taking a second 170-series seminar for completion of the senior exercise must also enroll in 190.
- 170C. **Inventing the Great Books.** *Mr. Dettmar.* Spring 2009; offered alternate years.
- 170D. **The Poet's Letter.** *Mr. Javadizadeh.* Fall 2008.
- 170E. **Special Topics in English Literature Before 1700: Beowulf.** *Ms. Worley.* Spring 2011.

- 170J. Special Topics in American Literature: Toni Morrison. *Ms. Thomas*. Spring 2009.
170Q. Wordsworth and Proust. *Mr. Reed*. Spring 2010.
170R. Selected Obscure/Eclectic Fictions for Writers. *Mr. Wallace*. Fall 2008.
170S. Austen and the Reader. *Ms. Raff*. Fall 2009.
99/199. Reading and Research. *Staff*. Individual programs of reading or of writing (expository or creative) for specially qualified students. Permission of department chair required. 99, lower-level; 199, advanced work. Course or half-course. May be repeated. Each semester. (Summer Reading and Research taken as 98/198.)

Courses for Seniors

190. Senior Exercise/Seminar Option. *Mr. Dettmar*. Students electing this option take a second 170-series Advanced Studies seminar to satisfy the senior exercise requirement. A grade and credit are assigned for the 170 seminar; enrollment in 190 confers no credit but will receive one of the following designations: No Credit, Pass or Distinction. Students must receive at least a C-minus in the Advanced Studies Seminar in order to receive a Pass in 190. Each semester.
191. Senior Thesis. *Mr. Dettmar*. Students choosing this option enroll both semesters of the senior year. A grade will be assigned for the fall semester based upon the completion of a chapter of thesis (or approximately 20-25 pages of writing toward the thesis) and for the spring semester upon completion of the thesis. Eligibility based on grade point average and permission of the department. Each semester.