

IN ENGLISH

Occasional Newsletter of the Whittier College Department of English Language and Literature

Volume 16, #2, March 2016

Charles S. Adams, Editor

On-Line Presence

Some of you may be aware that the Whittier College English Department has a Facebook page. Librarian and information guru **Mike Garabedian**, and Professor **Andrea Rehn** have been managing it, and they ask that those of you who are into such things “like” it. And we think there is a lot to like. Your editor finds that sometimes the links work and sometimes they do not. Most of you know how to find the stuff without them.

<https://www.facebook.com/WhittierCollegeEnglishDepartment>

Last year, as part of our outreach to alums and friends, we created a small, possibly temporary site managed by our colleagues in the alumni/advancement offices. It is now out of date, but still exists. It has a number of bits of amusement not found elsewhere:

<http://poetsforpoets.wordpress.com/>

And our regular college-based site is:

<http://www.whittier.edu/Academics/EnglishLanguageAndLiterature/>

This Newsletter will be up on that site and will be updated as more information comes in and your editor gets around to it.

The English Department Writing Awards

The 2016 Winners Announced!

(This Means Money and Everlasting Glory)

Every year we offer a set of prizes for the best work submitted by students in the areas of poetry, creative prose, and scholarly writing. Be sure to stay tuned for the announcements asking for submissions for next year’s awards—the deadlines will be fairly early in Spring Semester. You cannot win if you do not enter. All Whittier students are eligible to enter. The submission dates are always in early spring semester. The prizes are **cash** (well, checks actually). You could win more than some of your professors have made on

their books and articles! In addition, look at the same time for notices of the deadlines for submissions to the *Literary Review*, which publishes work in all genres by Whittier students. Any student can submit.

Scholarly Writing

- 1st place Lorca's Poetics of Duende, Brianna Sahagian
- 2nd place Concerning Swift's Problematic Tale, Matthew Voegtle
- 3rd place Robert Frost: Individuality and Isolation, Priscilla Lam

Fiction

- 1st place "Family Ties", Kourtney Brodnax
- 2nd place "So Others May Live", Sommer Hernandez
- 3rd place "Puzzled", Nicholas Barreras

Creative Nonfiction and Journalism

- 1st place "Quindecennial Dreams", Ashley Mora
- 2nd place "Film, Fan Base and Franklins", Keanna Garcia and Melissa Perez

Poetry

- 1st place "The Truth Lay Only in Quiet", Taylor Charles
- 2nd place "God Wrapped Me In Fire Flies", Brianna Sahagian
- 3rd place "Heart of Gold", Brianna Martinez

Honorable Mention

- "I Saw" – Brianna Sahagian
- "Serotonin" – Shaydon Golub
- "Typical Fashion of a Righteous Brutality"- Troy Chavez
- "Weeping Coconut" – Brandy Barajas

Whittier Writer's Festival

As this goes to press or cloud or whatever formless form things now take, the Whittier Writer's Festival is underway. Your editor notes that while sometimes you may not see the writers as "famous" (though some are!), they very likely will be. This is your chance to have some direct access and experience with top level artists.

What Have We Been Up To Lately?

Tony Barnstone reports: "I have been touring to promote my new book of poems, *Pulp Sonnets*, a book of poems designed as a graphic novel and focusing on popular genres, such as detective fiction, spy fiction, horror, sci fi, fantasy, and action adventure. I have presented at the Virginia Festival of the Book, Beyond Baroque, the LA Times Festival of the Book, and others."

Anne Cong-Huyen reports: "I recently gave a talk on the transformative potential of digital pedagogy at Fresno State. I've just submitted a grant proposal to the University of Minnesota Futures Grant Program with colleagues from the FemTechNet Critical Race

and Ethnic Studies committee for a collaborative project, and in May I'll be attending the annual meeting of HASTAC (Humanities Arts Science, Technology Advanced Collaboratory), where I will be on a panel presenting with WSP student and DigLibArts Cauffman Fellow, Sofia Duenas, at Arizona State University. I'm currently working on the keyword "gender" for the MLA publication, *Digital Humanities in the Digital*, and my co-authors and I just got final proofs for a chapter we are publishing in the latest edition of *Debates in the Digital Humanities* (U of Minnesota Press)."

Scott Creley reports: "I'm helping to host the Fifth Annual San Gabriel Valley Literary Festival, which will take place in February 2017 at the dA Center for the Arts in Pomona, California -- just 30 minutes from Whittier College. This is a free arts and literature festival that has hosted readings from names like BH Fairchild, Tony Barnstone, Douglas Kearny, Aimee Bender, Kate Durbin, Charles Webb, and many others. I am one of the founding board members of the non-profit that organizes and funds this festival each year, and I'm very excited about the fifth year of this free community arts event and hope to see many Whittier College students at the festival! Bring your work and read at one of the open mics available at the festival. Visit SGVlitfest.com for details and updates.

I'll have poetry featured in the *Night* Anthology from Spout Hill Press, due for release in June of 2017.

Finally, I host a free monthly poetry and fiction reading in Pomona, California, at the dA Center for the Arts. The reading takes place on the third Friday of each month and features a different author and an open mic for poetry and fiction writers. Bring your work and share it amongst the writing community of the greater Los Angeles area and the San Gabriel Valley!

Mike Garabedian reports: (a) My book titled *Whittier* (co-authored with Becky Ruud) will come out in April: <https://www.arcadiapublishing.com/Products/9781467134293>. There will be an upcoming reading/signing on April 14 at Wardman Library in the late afternoon/early evening.

(b) A two-part article I wrote entitled "Curating Collective Collections: Shared Print and the Book as Artifact" has been published in Volume 28.1 of the journal *Against the Grain* (part 2 will be published in 28.2).

(c) In late March I attended the Campus Compact 30th Anniversary Conference in Boston in order to learn more about interactions between service-learning and information literacy efforts. I was able to attend because the Statewide California Electronic Library Consortium selected me to be their representative, and because I'm interested in connecting our Wardman Library's efforts to digitize Whittier's earliest student literary publications with efforts at WPL and the Whittier Museum to digitize early cultural publications produced in this town. And earlier in March I accompanied **Charlie Eastman**, **Andrea Rehn**, and **Darrin Good** to Louisville to attend the Council of Independent College's Conference on Information Fluency: English and American Language and Literature."

Charles S. Adams: “I just got back from the national joint meeting of the Popular and American Cultures Associations, where **Joe Price** and I made a presentation about the Institute for Baseball Studies and our partnership with The Baseball Reliquary. The Institute has space in Mendenhall and has been involved in a number of things on campus this year, including participating in honoring Jim “Mudcat” Grant with an honorary degree and hosting presentations by Bob Kendrick (president of the Negro Leagues Museum), Neftali Williams (on the ongoing oral history project at USC on pioneering African-American major league baseball players), Wes Parker (former Dodgers star), Andy McCue (on his new book on the deal to bring the Dodgers to L.A.), and Masanori Murakami (first Japanese player for the Giants). You may have seen an exhibit in the library on the Negro Leagues featuring a small part of the materials we now have on that subject alone. We hope that students and faculty will become increasingly aware of this significant intellectual resource, potentially useful in any number of projects that claim to be interested in American culture.”

Kate Durbin reports: “Last fall I performed “Hello Selfie” for the Pulse Art Fair in Miami, which was very exciting. *Art Net*, *Dazed Magazine*, *The Observer*, *Creator’s Project*, and *Fem Magazine* at UCLA all wrote about the work. Afterward I did several panel talks in Miami, including one hosted by *Hyperallergic* and another for *The F Word*, a documentary, which featured my work and the work of other feminist digital artists.

In April I will be heading to Buffalo to present my poetry. I’ll then be launching ABRA, the interactive poetry app I’ve worked on the past several years with Amaranth Borsuk and Ian Hatcher at *Printed Matter*. ABRA was recently written up in *Creator’s Project*. The trade paperback edition of ABRA is soft launching next week at AWP, by 1913 Press, and I’ll be doing a few readings from it.”

Andrea Rehn reports: “As you may have noticed, I’ve temporarily moved my office up to Wardman Hall (102), since I am serving as Associate Director of the Whittier Scholar’s Program. In addition to that, I continue to work with the amazing **Sonia Chaidez** and **Anne Cong-Huyen** in furtherance of our Digital Liberal Arts Center. Because of a generous donation, we have recently inaugurated the new Cauffman Fellowship for Whittier students—look out for application opportunities if you’d like to apply, or stop by the Collaboratory in the main floor of the Library and ask about interning as a Student Technology Liaison.

This has been an exciting year for my own research, as well. I am delighted that an essay of mine on Rudyard Kipling will appear in a forthcoming collection *Traumatic Nationalism*. This year I also presented research at the American Association of Colleges and Universities, Stanford’s Digital Learning Network Conference, HASTAC, and the British Women Writer’s Association. In addition, I am Chair of the Pedagogy Track at the Sloan Consortium’s Online Learning Conference and am on the Steering Committee for the Jane Austen Association of North America’s Annual General Meeting. If you’re interested in Jane Austen herself or later adaptations of her work, get in touch with me about ways to participate in 2017, when the Annual General Meeting will come to Southern California.”

Michelle Chihara reports: “At the Modern Languages Association conference in January 2016, as part of the MLA’s Presidential Theme on Literature and Its Publics, I presented a paper on public work for academics and economic rhetoric, in a changing media landscape. I was also invited to present my research at the American Comparative Literature Association annual meeting, on a seminar entitled “Revisiting The Archive: Finance & Contemporary Literature.” I spoke about podcasts, narrative and behavioral economics. I continue to work as co-editor of the Routledge Companion to Literature & Economics, due out in 2018. A story of mine was listed in the Notable section of Dave Eggers’ Best American NonRequired Reading 2015, but I have not had time to work on my fiction much lately. I have been enjoying teaching the Digital Creative Writing class that I developed through a grant from DigLibArts, and have generally found this semester that the lively political debates occurring off campus have invigorated our discussions in all of my classes. As always, I enjoy Whittier students’ engaged insights.”

david paddy reports: “Although I am looking forward to moving ahead and starting my research on the literature of small nations, for now I am being pulled back by the gravity of J. G. Ballard. At PAMLA last fall I was asked to write a piece for the *Eaton Journal of Archival Research in Science Fiction* on using the Ballard papers at the British Library. There is also a newish series devoted to the work of Ballard, called *Deep Ends*, and I have been asked to contribute a piece for what will be the fourth annual volume. Need to get cracking on these.”

Wendy Furman-Adams reports: “Although my fall sabbatical was far too short, it's a joy to be back in the classroom teaching three of my very favorite courses: Medieval Literature, Milton, and British Literature 1640-1789. Meanwhile, although I didn't manage to *complete* my book project on Milton illustration, I did do a great deal of productive research and added a living artist to the twenty figures (from 1688 to 1992) I've already written about. In October I delivered a paper on my "new" artist at the Conference on John Milton in Murfreesboro, TN: "Heavy Milton: Terrance Lindall's *Paradise Lost*, 1980-2015." Lindall's eye-popping Milton illustrations first appeared in the horror comic magazine *Heavy Metal*, and they've made quite a splash with Miltonists, while receiving no real scholarly attention. (The commentary so far has run along the lines of "Oh wow!") Yet, as my current Milton students already know, Lindall's images can be deeply disturbing and offensive as well as insightful--violently exposing just about every issue of race and gender under current discussion. So my current project is a long article putting his punk-postmodernism into context--both in the context of contemporary politics and in the context of Milton illustration. I'm also working on a more general article called "Modernizing Milton," and have been asked to give one of two keynote addresses (the other by iconic feminist scholar Sandra Gilbert!) at a conference at Durham University (England) in early September. The conference is called *The Afterlives of Eve*, and I'll be speaking about "Eve and the Artist's Gaze"--looking at artists from before Milton's time, and then at some of the over 150 artists who have illustrated *Paradise Lost* since its publication in 1674. Finally, I'm honored to have been nominated to serve as President of the Renaissance Conference of Southern California--our local affiliate of the Renaissance Society of America. I've never yet seen a nomination from the

floor, so I suspect I'll be elected at our June meeting. Having served as President in 1988-89, I'm pleased to sit at the helm of this wonderful organization one more time."

Joe Donnelly reports: "I'm way overdue on turning in a collection of my journalism, memoir and essays tentatively called *L.A. Man* (double entendre intended) for *RareBird Lit*. I continue to host a sporadic reading and conversation series at Chevalier's Books on Larchmont Boulevard. Past guest have included Scott Timberg, Allan MacDonell and Alan Rifkin. The comedian/performance artist/author and actor Lauren Weedman will be my guest on May 15. I'm finishing up an essay for Brit mag *Huck* on the national nervous breakdown America is undergoing, most evident in this awful political season, and I'm working with Cappy Rothman, M.D., aka "The God of Sperm" (yep), on his biography. Cappy's father was the semi-notorious gangster, Norman "Roughhouse" Rothman. In mid May, I'll finally be able to share some really good news about a short story I wrote, "Bonus Baby", that was published in *Zyzyva* last spring."

Katy Simonian reports: I am currently expanding on a broader research project on the nature of linguistic imperialism, including the psychological, educational, political and economic aftermath of the colonial period. I am also currently preparing my Writing Seminars which will delve into the nature of the British colonial education system of the nineteenth and early twentieth century.

On a personal note, I hope to contribute to the 100 Lives Initiative which was formed last year in honor of the Armenian Genocide. This Initiative recognizes and honors the work of individuals, past and present, who have intervened in preventing genocide from Armenia to Rwanda. Those involved, including Elie Wiesel understand that recognition is the first step toward achieving the ultimate goal of prevention and education!

Sigma Tau Delta

Congratulations to all of you who qualified/will qualify this year to be members of the Whittier (Jessamyn West) chapter of Sigma Tau Delta, the national honorary society in English! Well done! (Note: you're not really a member until you get initiated. And the national folks say you are not really in until you have paid a membership! See Professor **Furman-Adams**, **Professor Morris**, or **Angela Olivas** in the department office if you have questions.)

What Have We Been Reading Lately?

Tony Barnstone reports: "I have been reading a lot of books and articles about creativity and neuroscience, as I'm trying to get my many-years-in-the-making project on the nature of creativity published in the next year or two."

Anne Cong-Huyen reports: "I just finished *A Mercy* by Toni Morrison, which was a short an engaging read. Not as devastating as previous books of hers that I've read, but still powerful. I'm itching to read (or re-read) some Octavia Butler, as I've got a taste for some WOC science fiction, and I've also just purchased *A Door into Ocean*, by Joan

Slonczewski, and I'm looking forward to starting that."

Jonathan Burton reports: "At this time of year I'm typically having a tough time reading much beyond what I've assigned to my students, but I have read a few interesting books that have helped me to reflect a bit on my life. Michel Hoellebecq's *Submission*, imagines a situation in which a Muslim party upholding traditionalist and patriarchal values leads the 2022 vote in France. The novel's protagonist is the sort of feckless middle-aged literature professor I never want to become. I've learned a bit about how I might be a better professor while reading Jennine Capo Crucet's *Make Your Home Among Strangers*, a novel about a Latina, first generation college student struggling to balance life at her liberal arts college with the demands of her family. And finally, I've been inspired to think about my life as an atheist parent while reading Long Beach author Wendy Thomas Russell's *Relax, It's Just God: How and Why to Talk to Your Kids about Religion when you're not Religious*."

Scott Creley reports: "I've been reading a diverse catalog including the short story collection *The Hall of Small Mammals* which is a fantastic science fiction collection by Thomas Pierce. I've also been reading the Victorian fantasy novel *Jonathan Strange & Mr. Norrell*, and re-reading *Drown* and *The Brief, Wondrous Life of Oscar Wao*, both by Junot Diaz. In Non-fiction I've been reading contextual work for my "Life During Wartime Class" including *The Forever War* by Dexter Filkins, a non-fiction exploration of western military activity in Iraq and Afghanistan, *Panzer Operation* a world war II memoir by Erhard Raus, *Escape From Davao*, an autobiography from an American who escaped imprisonment in the Phillipines, and *The Dead Hand: The Untold Stories of the Cold War* by David E. Hoffman. I recently read *Building Stories*, an experimental graphic novel by Chris Ware that uses a variety of media to tell the story of a single New York apartment building and its tenants. I highly recommend it despite the moderate price tag. I've been using the writing guide for graphic novels *Words for Picture* by Brian Michael Bendis. I continue to follow *Saga*, which is a monthly comic by Brian K. Vaughan & Fiona Staples -- this is the best series to be published in decades. Finally, I've been reading the poetry publications *Miramar* and *Askew* regularly, as well as re-reading the work of Phillip Levine, Richard Garcia, and Charles Harper Webb. One of my recent favorites has been the collection *Bird of Paradise* by Christine Kitano."

Mike Garabedian reports: "Recently my reading has taken a decidedly spiritual/philosophical/theological bent and so I'm been reading Thomas Merton's *Seven Story Mountain* and *Contemplative Prayer*, as well as John O'Donahue's *Anam Cara*. On the post-apocalypse side of things I've been reading Benjamin Percy's *The Dead Land*. On the non-fiction tip, *Our Kids* by Robert Putnam."

Kate Durbin reports: "Other than re-reading Connie Willis' *Doomsday Book* and *Jurassic Park* with my Whittier Why Read? and INTD 100 students, I am reading Natasha Stagg's *Surveys* about the emptiness of Internet fame.

Andrea Rehn reports: "Well, not much, honestly. I regularly read all my media feeds—Twitter, Facebook, Slack, and Trello (not to mention torrents of email)—and then there

are many student essays. Oh, and I am a judge for this year's California State University Undergraduate Essay competition, so there are LOTS of essays. I've been writing a lot, too, so most of my reading "for fun" has been research-related. Luckily, I get to study what I love."

Michelle Chihara reports: "I have been reading critical work on economics and literature, along with the novels that I am teaching this semester, almost exclusively. A friend of mine is becoming an even more successful YA novelist, and her latest book, *Six of Crows*, is fabulous — and the sequel comes out this summer. Other than that, I highly recommend *Coming Up Short: Working Class Adulthood in an Age of Uncertainty*, about young people entering the workforce in an age of economic and social instability, but it's not exactly pleasure reading."

dAvid pAddy reports: "For Christmas my wife gave me a fantastic gift: a subscription from Daunt Books, one of the best bookstores in London. Once a month for the next year, I will be sent a surprise book (fiction and non-fiction), customized to my interests, while, hopefully, keying me into some things I don't know. So far I've received three books, and they've all been truly pleasant surprises. The first was *The Vegetarian* by the Korean writer Han Kang, a trippily unnerving novel about a woman deemed average by those around her who then decides she wants to become a plant. A powerful book that definitely stays with you. The second, *Pondlife*, is a journal of sorts by the British poet Al Alvarez about his lifelong love of swimming in the often dazzlingly chilly ponds of Hampstead Heath, which turns out to be a beautiful rumination on mortality. Finally (for now), I'm in the middle of Lina Wulff's *Bret Easton Ellis and the Other Dogs*. Wulff is a Swedish author living in Spain, and the novel delves into the darkly comic lives of women in a Spanish brothel. The title comes from the fact that the prostitutes name a set of stray dogs after famous male authors — Dante, Chaucer, Ellis. Can't wait to see what comes next.

Outside the subscription, I've read a number of absolutely great books. First off, I finally succumbed to the international buzz of Norwegian phenomenon, Karl Ove Knausgaard and his six-volume autobiographical anti-fiction novels titled, *My Struggle*. When you first hear about this series — yeah, there's that audacious title — and its claim to be about a novelist who writes about how he has given up on fictional narrative, you tend (at least I did) to go, hmmm, right. But, having devoured volume one and eagerly dying to get into volume two, I'll just say it's one of the most compelling reads I've encountered. I'm also slowly catching up on David Mitchell, and I really liked *Slade House* and deeply loved, loved, loved *The Bone Clocks*.

Beyond this, there's been a great pile of wonderful books, including: an NYRB cosmic horror collection, *The Shadows of Carcosa*, China Miéville's gobsmackingly weird and wonderful novel about London and a squid cult, *Kraken*, the second of Hannu Rajaniemi's post-singularity sf novels, *The Fractal Prince*, Maxim Biller's surrealist homage *Inside the Head of Bruno Schultz* and *Life is a Dream* by the classic Hungarian food-obsessed fiction writer Gyula Krudy.

Currently I'm in the middle of that Lina Wulff novel and Curtis White's dark and sobering, *We, Robots: Staying Human in the Age of Big Data*. But all the while I keep staring at that second volume by Knausgaard. . ."

Wendy Furman-Adams reports: "As usual, I've been reading mostly for classes and for my research. But who can really complain about reading *Moll Flanders*, *Joseph Andrews*, *Beowulf*, *Tristan and Isolt*, and *Paradise Lost* for a living? I've also been reading not only a great deal of Milton scholarship, but scholarship related to the various periods my artists worked--because, as Milton illustrator Carlotta Petrina once said, "all art is of its own time." I try to keep up with the *L.A. Times* each day and the *New York Times* on Sundays, while *The New Yorker* piles up alarmingly. I'm also poking away at three terrific (and miscellaneous) books: James Shapiro's *The Year of Lear: Shakespeare in 1606* (which puts my favorite play into detailed immediate context); Pamela Norris's *Eve: A Biography* (which I suppose is doubling as pleasure reading and preparation for my September keynote); and Shusaku Endo's *Silence* (a classic that had long been sitting on my shelf--until a student mentioned to me I must read it). If I can report completing these three in the fall newsletter, I'll be doing well!"

Joe Donnelly reports: "I'm mostly reading for work--Didion, Fante, Ellroy; Paul Beatty next, Luis Rodriquez in the pipeline. Also, reading Lauren Weedman's collection, "Miss Fortune" which I helped edit a couple summers ago."

English Department Courses for Fall, January, and Spring 2016-17 academic year (All Subject to at Least Some Change)

Below is supplemental information from most of the faculty about the departmental courses scheduled for the 2016-2017 academic year. It is in the nature of our subjects that a course description in the catalog rarely says exactly what any given offering will cover. There are always big choices faculty members have to make, and these change over time. The details are, again, always subject to change, but we hope this will help. As we acquire more information and make changes, we hope to adjust the on-line versions of this document. Please see or e-mail the instructors, the department office, or our current department chair, **Tony Barnstone** (**Andrea Rehn** starting in fall) for answers to questions these descriptions might raise. We note as well that some instructors may be teaching courses in the INTD, GCS, WSP, and GWS (love those acronyms!) categories or are based in other departments, and their descriptions may not all appear here. Students should consult the *Whittier College Catalog* concerning prerequisites for all courses. In particular, many courses require ENGL 110 or 120 or their equivalent as a pre-requisite for enrollment. Some courses taught as part of pairs require co-enrollment in the paired course. See the instructors if you have questions.

ENGL 110 note (only offered in Fall): This course is designed for first-semester, first-year students with a strong background and continuing interest in the study and writing of

literature. While it counts toward the requirements of the English major (as an alternative to ENGL 120), it does not fulfill the COM 2 (writing intensive) requirement as ENGL 120 does. But do not despair—we have worked to designate many of our other courses to fulfill this requirement, which should be reflected in the schedule of courses.

ENGL 120 note: Many sections of “Why Read?” are available. Instructors will organize the course around specific themes of their own devising, though all sections have the same goals. All of them count for the COM 2 Lib Ed requirement and will enable a student to then take upper-level English courses. Where there is no extended description, the instructor is still thinking about it. It is always possible that if a particular section does not draw enough students in preregistration it could be cancelled. If this happens, students should see their advisors, the registrar’s office, or any member of the English Department and we will do our best to find an open spot in another section.

Fall 2016

ENGL 110, Section 1, Exploring Literature, 1001 Nights and Beyond. (Jonathan Burton)

This section of “Exploring Literature” proposes that a central purpose of literature for both writers and readers has always been to move the imagination in ways that exceed and yet continue to speak to the forms and structures of everyday life. So, for example, literature may create a vision of a world which does not exist but in its beauty or desirability define what is lacking in our experience. Our keynote text, *The Arabian Nights* (aka *The 1001 Nights*), testifies to the ways in which literary works can inspire us to be more elastic in our thinking about others, but also confront and challenge us in our easy assumptions about ourselves. Studying the construction, reception and reinterpretation of tales that have circulated across various cultures for thousands of years, from ancient India to the contemporary West, also allows us to consider the boundaries of our imaginations and particularly the ways in which the analytical frameworks that we construct to understand narratives are culturally specific. Thus we will look at how authors from Edgar Allen Poe to John Barth, Assia Djebar, A.S. Byatt and Naghuib Mahfouz have contributed to the tradition of the *Arabian Nights* in ways that respond both to a long-standing tradition and to the pressures of contemporary culture.

ENGL 110, Section 2, Exploring Literature: Being Human. (Wendy Furman-Adams)

We should treat our minds, that is, ourselves, as innocent and ingenuous children, whose guardians we are, and be careful what objects and what subjects we thrust on their attention. Read not the *Times*. Read the Eternities. (Henry David Thoreau, *Life Without Principle*)

I often wonder what Thoreau would say if he were to visit an American college campus in Fall 2016. I wonder if he wouldn't be shocked at our present-ism, our multi-tasking; our obsession with social media; our constant craving for "connection," while becoming

ever more alienated from nature, from history, from one another, from ourselves. I wonder what he would make of a people, of a culture, so caught up in YouTube and "reality" T.V. that we have no time to read at all--not *even* the *Times*, let alone the "eternities."

Thoreau saw reading as one of the most important activities in human life. Most people, he says, are interested only in things that are "modern" and "practical"--things that either entertain us or that bring us immediate personal gain. But "the adventurous student," he says, "will always study classics . . . however ancient they may be. . . . We might as well omit to study Nature because she is old. To read well, that is, to read true books in a true spirit . . . requires . . . the steady intention almost of the whole life to this object. Books must be read as deliberately and reservedly as they are written The works of the great poets have never yet been read by mankind, for only great poets can read them" ("On Reading," *Walden*).

Who are these Poets with the stamina and the commitment to read these trophies of the forum which is the world? They are, more often than not, the English majors. And that is why I love teaching this course for first-year students who are seriously considering--or better yet have decided upon--a major in English.

In a recent essay called "The Ideal English Major," professor Mark Edmundson writes, "All students--I mean all--ought to think seriously about majoring in English. Becoming an English major means pursuing the most important subject of all--being a human being." An English major, Edmundson says, "is, first of all, a reader. But there are readers and there are readers." Some people "read to anesthetize themselves . . . to put a light buzz on." The English major doesn't read for escape; she or he reads "because, as rich as the life one has may be, one life is not enough. He reads . . . effectively to *become* other people," for "the joy of seeing the world through the eyes of people who--let us admit it--are more sensitive, more articulate, shrewder, sharper, more alive than they themselves are."

When we see the world through the eyes of Homer, of the biblical Jesus, of Shakespeare, of Virginia Woolf, of Toni Morrison (all of whom we will read in this course), we see, in Edmundson's words, "that life is bigger, sweeter, more tragic and intense--more alive with meaning" than we had ever thought possible. Reading, he suggests, is nothing less than "*reincarnation* . . . being born again into a higher form of consciousness than we ourselves possess."

Deep lifelong reading also gives us the power to *speak* and *write* our language rather than merely to "be spoken" by all the clichés and formulas of our limited surrounding culture. It gives us the power to *interpret* our world, rather than simply live passively in it; to see life as "a work in progress," in a culture too quick to settle for easy judgments and easy answers. "We're talking, he concludes, "about a way of living that places inquiry about how to live in the world--what to be, how to act, how to move through time--at its center" (*Chronicle of Higher Education*, July 29, 2013). That's the way of living this course is

intended to introduce. Welcome to that conversation--and to Being (ever more fully and deeply) Human.

ENGL 110, Section 3, Exploring Literature, Asian Literature. (Tony Barnstone)

This is an introductory level course in East Asian literature—specifically, the literatures of India, China, and Japan, from ancient to modern. Students will get a general introduction to Asian philosophies and religions and a rip-roaring survey of the best poems, essays, and fiction from this 3000-year old tradition. This is an ENGL 110 course, so students who take this will have done the prereq for upper division literature classes, many of which cover the COM2 (writing intensive) graduation requirement. In addition, the class involves a certain amount of creative writing, so that it will also cover the Creative Arts requirement.

ENGL 120, Sections 1 and 2, Why Read? (Scott Creley)

This course will examine poetry and fiction from multiple era and multiple disciplines ranging from ancient era to contemporary Post-Modernism with an emphasis on the journeys these characters make in the face of adversity. We'll study the adventures of Beowulf and Gilgamesh and compare them with the perspective of creatures who appear to be monsters. This course will seek to see what lessons heroes and monsters can teach the modern world and examine where we find our heroes and monsters in today's literature and culture.

ENGL 120, Sections 3 and 4, Why Read?, Life During Wartime. (Scott Creley)

War seems to be omnipresent in human history. However it changes its clothing, it seems to be a similar entity across time and geography. Why is this? What causes conflict? Why does it seem so inevitable? This course examines great literature through the lens of individuals trying to live their lives during modern conflicts. These conflicts serve as arenas to examine human nature at its best and worst. By adopting this viewpoint as we study texts we are able to examine our own lives with greater complexity. This course studies Tim O'Brien's *The Things They Carried*, Khaled Hosseini's *The Kite Runner*, David Benioff's *City of Thieves* and war-themed poetry collections by Tony Barnstone (*Tongues of War*), and Brian Turner (*Here, Bullet*). This course will take the truths and philosophies present in these texts and apply them to the conflicts of today and yesterday in search of an understanding that might make our era a better place to live.

ENGL 201, Introduction to Journalism (Joe Donnelly)

This course will introduce students to the enduring elements of journalism across the media spectrum. We will learn the basics of reporting, interviewing and writing in the service of compelling, community-based journalism. Students will get hands-on, practical experience going out into the field with the goal of publishing meaningful work

ENGL 202, Writing Short Fiction (Michelle Chihara)

This course is an introduction to writing prose fiction. We will cover a range of literary techniques and writing styles, with a focus on open-minded exploration and careful attention to craft.

ENGL 220, Major British Writers to 1785 (Wendy Furman-Adams)

The very ambitious purpose of this partially team-taught course (required for all English majors) is to introduce you to the major themes and writers in British literature from its beginnings, in the seventh century, until about 1785--in sequence and, insofar as time allows, in context. We'll begin with *Beowulf* and selections from *The Canterbury Tales*, the two most important (and utterly contrasting) works of the English Middle Ages, moving on to selected texts from the Renaissance, Restoration, and Eighteenth Century--ending with Samuel Johnson on the threshold of the Romantic Age. We will attempt to define some of the continuities and discontinuities in British literature, as well as to develop a clear sense of the movements and ideas that shaped its first 1000 years. In the second semester of the sequence--English 221--you will become acquainted with the second half of the story: British *and American* literature from about 1789 to the present. By the time you have completed the sequence, you will be ready for the study in depth provided by our 300-level courses, and should have some idea of the areas you will want to explore most fully. **All majors or prospective majors should take the sequence during their sophomore year. All English majors sophomore and above who need the class should go to see Dr. Furman-Adams--or even just turn up on the first day with an add sheet--if the course is full. Sheets will be signed regardless of the size of the class.**

INTD 290 A: Classical Greece and Rome (Wendy Furman-Adams and David Hunt)

This course provides a remarkable grounding in the humanities by taking us back to the beginnings of Western civilization in ancient Greece and Rome. The time period covered is roughly the ninth century B.C.E. to the fourth century of the common era: the so-called "classical" period. It is classical because so much about our shared culture derives from this period, and because we return to it over and over again as a touchstone for our own efforts (out of the flux and multiplicity of life) to create something that is beautiful, good, and true. As we explore classical Graeco-Roman civilization, we will engage with a history at least as bloody, uncertain, and cynical as that of our own time. But we will also find some of the world's most remarkable writers--among them Homer, Sophocles, Plato, Aristotle, Virgil, and Augustine--seeking wisdom and solace in the composition of works that still possess their edge and relevance.

Our engagement with written culture during the fall semester will prepare us for our January trip (INTD 290 B) and an on-site encounter with the *material* culture of classical Greece and Rome: the statues and frescoes, temples and sanctuaries, law courts and marketplaces, theatres and stadiums, houses and cemeteries, that contributed as much as any literary or philosophical text to shaping ancient men and women. As we visit the Athenian agora where Socrates walked and talked, the Theatre of Dionysos where the plays of Sophocles and Aristophanes were first performed, the cave at Cumae where Aeneas consulted the Sybil, the Roman Forum where Cicero honed his oratorical skills, and the site of the Nemean Games celebrated in Pindar's odes, we will be able to appreciate in a concrete and vivid way the ancient quest for wholeness in the life of the individual and of society. **This team-taught course is open to sophomores and above, but only by application and only to those taking both the Fall and Jan-term segments.**

ENGL 290, Section 1, Digital Textuality (Anne Cong-Huyen)

What are digital texts beyond the ubiquitous e-books? This course examines the history of experimental literature in the 20th century by exploring algorithmic literature, hypertext fiction, electronic literature, and navigable narrative. We will take a project-based approach to the study of such digital texts, and students will “get their hands dirty” in the process of generating, remixing, and producing speculative readings of a hypertext reading list that spans different languages, the Americas and the Anglophone world, print and digital forms. We’ll explore the long history of hypertext, from Modernist literature, to the Oulipo in the 1960s France, and to avant garde video games of the present.

ENGL 290, Section 2, Quaker Campus (Joe Donnelly)

Students who work on the production and writing of the *Quaker Campus* can claim credit for their work through this course, so long as they are also enrolled in a journalism course. The course is to be taken only as Pass/No Pass.

Additional Information: Co-enrollment with ENGL 201: Introduction to Journalism required.

ENGL 305, Screenwriting (John Bak)

This one semester class will teach students how to write a full-length feature screenplay. It will treat screenwriting as the latest expression of a longstanding storytelling tradition and it will make extensive reference to the works of modern-day screenwriting analysts such as Blake Snyder, Michael Hauge, Viki King, David Trotter, and Linda Seger.

Students will formulate their individual story ideas and develop them through a complete story outline, treatment, and a first draft of a full-length feature script from 90 to 129 pages long. They will sharpen both their introspective and their research abilities as they create their stories. Students will look inward to see how they can use their own life experience to inform the lives of their characters, and they will research outward to place their stories in convincing contexts beyond the realm of what they have experienced directly. Internet, library, and personal interviewing skills will be developed further in this course. Most classes will be divided into two parts. (1) Imparting information -- covering the basics of screenwriting: story structure, plot, character development, setting, and use of images, language and dialog. (2) "Workshopping" student projects: brainstorming story ideas, researching the ideas, discussing outlines, treatments, and first drafts. Cross listed with FILM 305 (you take one or the other, not both!)

ENGL 310, Linguistics (Sean Morris)

“’Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.”

Lewis Carroll invented half the words in “Jabberwocky” himself, yet you still know how to say, correctly, “That mimsy rath loves to see a gimbling tove,” even if you don’t know

what you mean. How is this possible? And how can we understand people who say, “This man is a tiger,” or “That course is a bear”? While we’re at it, where do different languages come from in the first place? And why is it so hard to learn a new one when you didn’t have any trouble learning the first? Does someone who speaks another language think differently? And what’s with English spelling? How come “knight” and “bite” rhyme, but “police” and “ice” don’t? Want to know? Tune in to English 310 and find out!

ENGL 324, Chaucer (Sean Morris)

You'll get all your favorite Canterbury Tales in this class—the Miller, the Wife of Bath, the Pardoner, the Nun's Priest—and many, many more. Who knew life was so much fun in 1398? But wait! If you order now, you’ll also get Troilus and Criseyde and a dream vision or two. Add your own pilgrim to the gang, learn to read Middle English, battle for the Canterbury dolls, and find out why Chaucer is to blame for all the Valentine’s Day hullabaloo. (Yes, he really is.) Need I say more? Be there, or be “wood”! (It rhymes with “load.”) All readings will be in Middle English—but don't worry! I’ll show you how. So pick up your satchel, mount your palfrey, and join the pilgrimage... **This course is also linked with the January travel course, The Canterbury Pilgrimage. If you are planning to take that course, you should also sign up for this one!**

ENGL 328, Shakespeare (Jonathan Burton)

Have you ever noticed that the various portraits of Shakespeare don’t really look like the same guy? There’s the fellow with the sunken eyes and bulbous forehead; there’s the dapper one with the fancy silk collar; and let’s not forget the dude with the earring. In this introduction to Shakespeare studies, we will acknowledge multiple visions of Shakespeare by approaching his works with three interanimating methodologies. We will first examine the language of the poetry, familiarizing ourselves with Shakespeare’s idiom before engaging in close readings of the plays’ rich, figurative language. Next we will consider the plays in their historical contexts, concentrating on issues of monarchy, gender, and English nationhood. Finally, we will approach the plays as performance-scripts, confronting various dilemmas of theatrical production raised by Shakespeare's plays from the 16th through the 21st centuries. Assignments will combine expository and creative writing as well as student performances and a trip to a local production.

English 332: Nineteenth Century British Novel (Or, Love and Money: How is a Victorian Novel Similar to Reality TV?, or How to Read Novels with Ridiculously Long Titles) (Andrea Rehn)

We will attempt to answer these and other serious literary questions through a survey of representative (that is, *long*) novels by major British novelists from Austen to Hardy. This period is known as the great flowering of the realist novel, a form that points our attention toward the interplay of personal identity, or “character,” and society at large. In addition to this attention to historical and social context, we will discuss Victorian reworkings of the familiar “marriage plot” in terms of narrative structure and prose style. In short, we’ll be discussing love and money.

Questions we will ask include (but are not limited to): If a computer read 1000 novels in

a few seconds, what would it tell us about them, and about ourselves? What is the relationship between gender and definitions of morality? How does living in the world's first industrialized nation transform human relations? What counts as education and who should get it? What is the purpose of marriage? What is work, who engages in it, and what is it for? How do international geopolitics affect individual life choices? What is the best way to respond to blackmail? How do we (and should we) differentiate between private matters and public ones? What is the place of sexuality among our life choices? How do novels influence what we believe and how we live? How do we choose what we read (and does it choose us)?

Books may include: Jane Austen, *Mansfield Park*, Charlotte Bronte, *Jane Eyre*, Wilkie Collins, *The Moonstone*, George Eliot, *Middlemarch*, Thomas Hardy, *Jude the Obscure*, Rudyard Kipling, *Kim*.

ENGL 353, James Joyce (dAvid pAddy)

In the year 1999, millennial fever seemed to make people go list crazy. Everywhere we were being asked about the greatest songs of all time, the best TV show, and even the best novel of the twentieth century. In poll after poll, two books rose to the top of that last list: Tolkien's *Lord of the Rings* and James Joyce's *Ulysses*. Given that far fewer people have probably read Joyce's book than Tolkien's trilogy, what does this say about the significance attributed to *Ulysses*? This class will give you a chance to see what all the fuss is about. The course provides an intensive study of the writings of Irish author James Joyce, one of the leading figures of European modernism. In addition to reading about Joyce's life, his relationship to Ireland and his historical era, we will read three of his four major works: *Dubliners*, *A Portrait of the Artist as a Young Man* and the aforementioned *Ulysses*. We will also take a look at samples of Joyce's final work, *Finnegans Wake*. Given the length and difficulty of *Ulysses*, most of the semester will be devoted to the careful reading of that text. Come and join us if you are ready to delve into some of the most incredibly challenging but rewarding literature, and learn the importance of the word "Yes!"

ENGL 355, Contemporary Drama (Jonathan Burton)

Drama and theatre have always been anxious forms; writings from Aristotle, Plato, and Horace make claims about the impact of theatrical expression on the life, mind and morality of its practitioners and spectators. Theater, many argue, is dangerous. As a result, one of the areas of greatest interest in contemporary drama has been metadrama, plays interested in the possibilities and responsibilities of playwright, actor, and audience. In contemporary drama, we find actors breaking through fourth walls, plotlines penetrating narrative frames, playwrights staging themselves and their audiences in powerful and compromised positions, and performers performing performance. If that last phrase seems dizzying, hang on to your hats, these are plays designed to unsettle you. **This course is paired with Theater 340.**

ENGL 362, American Realism and Naturalism (Charles S. Adams)

This course will examine American fiction of the period roughly between the Civil War and World War I. The title comes from two related American literary movements that

many of the writers of this period are associated with (whether they knew it or not). As we might expect in a country traumatized in many ways by the horror of war and the heritage of slavery, our authors may all too often find that the optimism of the romantic “transcendentalists” is perhaps misguided, especially the optimism about the capacities and possibilities human beings. Death destruction, and suicide, and lots of it. We find writers taking a new look at social, philosophical, political, moral, and aesthetic issues in the light of the experiences of the war, the development of the frontier, industrialization, and the increasing voices of women and African Americans. Among a variety of possibilities, we will probably consider Davis, Jackson, Howells, Crane, Chesnut, Twain, James, Gilman, Norris, Chopin, and Wharton. The reading load will be pretty substantial—these are the American “Victorians,” so (setting aside some important ideological and cultural concerns) if you know something about the traditions of fiction in the U.K. of the period concerning length, you know something about those in America.

ENGL 377, Autobiography and American Culture (Charles S. Adams)

In the last few decades, autobiography has been increasingly recognized as a literary form of considerable significance. It has been around a long time, but we have only really just started to try and understand it. This course starts from the premise that autobiography has been particularly important in American literary culture. We will read a variety of texts from writers with very different conceptions of how one should approach one’s own life history. Because the course is **paired with Religion 321, Religion in America, with Professor Joe Price** we will certainly focus on texts that have a spiritual dimension. We have not determined exactly which ones we will do yet, but in the past I have looked at people like Bradford, Franklin, Jefferson, Edwards, Knight, Rowlandson, Jacobs, Douglass, Whitman, James, Adams, Malcolm X, Kerouac, Rodriguez, Angelou, Kingston, Conroy, and a variety of others (these are just examples, not a reading list). This should suggest the wide array of interesting things one can find in the American version of the genre. And we live in the age of Facebook, etc., where we all do autobiography all the time. It is reasonable to wonder why. We will do a little theory as well to try to figure out how it all works. This course may be of special interest to students with interdisciplinary interests in history, psychology, and related fields.

Enrollment in both classes required.

ENGL 385, Celtic Literature. (dAvid pAddy)

The Celts continue to hold an astonishing power over us to this day. You may find yourself strolling through a bookstore, CD shop, New Age boutique, or even a stationary store, and you might find a strange variety of objects labeled “Celtic.” But what might this mean? What is Celtic? Who are the Celts? (Or should the question be reserved solely for the past tense?) This semester we will examine the history and legacy of the Celts. Covering an impossibly large span, we will begin by reading about the earliest archaeological records and move on through to the present day. How much connection there is between the original Celts of mainland Europe and the people now congregating at the fringes and extremities of Britain is still a source of scholarly debate, but, in this course, we will accept the term as it applies to the literature of Ireland, Wales, Scotland, Cornwall, the Isle of Man and Brittany. The course schedule will be divided in two halves. In the first, we will examine the origins of the Celts, and read samples of the

earliest surviving literature of the British Isles, with a focus on the Irish *Táin* and the Welsh *Mabinogion*. In the second half, we will look at Celtic revivalism, from the novel uses made of the Celts by the Romantics to their appropriation by modernist and postmodernist writers. By the end of the semester, we may hope to have some sense of the complex set of concepts, histories and literatures that we have come to call Celtic.

ENGL 390, Money and Progress: Economic Writers in Context (Michelle Chihara)

This course is designed as a course in intellectual history and critical analysis. It will focus on exposing students to a selection of important figures in the development of economic thought, writers who were also historians, moral philosophers, political scientists and storytellers. Through this experience, students will not only improve their understanding of what we mean when we say “the economy,” but will also gain a unique appreciation of how our contemporary capitalist system evolved into its present form. While this course will not teach empirical or quantitative analysis, students will gain a unique understanding of certain important roots of contemporary society and modern economic ideas.

This is not a course in the philosophy and methodology of economics, but the course will consider the evolution of this enormously influential body of thought in its historic context. As with the qualitative analysis of any text, we will open up the ideas in question to theoretical and philosophical scrutiny. Inevitably, a one-semester course will leave out many major thinkers and important topics in the history of economic thought, however, students will be encouraged to suggest and explore other thinkers and other models of thought.

I am very much hoping that I will have both English majors and economics and business majors in the class!! This is a version of a fairly standard class in many economics majors across the country, although obviously I will teach it somewhat differently, based on my own background. We will all enrich each other’s journey.

ENGL 400, Critical Procedures (dAvid pAddy)

Reading a novel, poem or play may seem a fairly basic skill to you by now. But how do you go about making an interpretation of a literary text? What kind of questions should you be asking? How do you find meaning? How do you know if your interpretation has any validity? Throughout this course we will encounter an array of critical essays by literary and critical theorists who have raised difficult questions and offered compelling ideas about how to approach a literary text. Reading literary theory can feel a bit like reading philosophy, sociology, psychology, or something from a number of other fields, and it is indeed a multidisciplinary means of thinking about what we do when we read, talk and write about literature. In this way, literary theory informs the practical work of literary criticism. Many of these theories are difficult if not mind-boggling, but they can help you become a more thoughtful reader, careful critic, and, perhaps, sophisticated teacher of literature. In addition to reading primary documents of major literary theory, we will also discuss practical aspects of research and argumentation. The writing of the Paper in the Major and delivery of the senior presentation for this course will enable you to put some of the theories into practice. Practicing such theories in your own writing and

responding to what other critics have said can help you learn what literary scholars do and may

ENGL 410, Senior Seminar: Edgar Allan Poe (Charles S. Adams)

I have been thinking about Poe recently, for reasons that are unclear but must be meaningful. So, I thought it was time to offer a course to try to really understand the guy. Genius? Con man? Madman? Everything that can be said about a person probably has been said about Poe. But his importance is not questioned. He pretty much invented the detective story. He certainly refines and defines the horror and gothic. His poetry strongly influences the later “symbolists.” Some even credit him with articulating the principles of the short story in general. He writes fiction, poetry, and journalism. He performed his work live. His contributions to literary theory are still of significance. Senior English majors only. Seems worth knowing more about! Instructor permission required.

ENGL 420: Preceptorships (Various Faculty)

This course is for advanced students who will act as assistants to faculty in some of the courses above. See individual faculty members concerning what might be involved. Instructor permission required.

January 2017

ENGL 203, Writing Poetry (Tony Barnstone)

This will be an introduction to poetry writing, focusing on form and technique. Workshops, outside readings, visits by established poets. The format of the class is the workshop, in which students critique each others' work. The class is fun, but work-heavy--a kind of creative writing boot camp--and thus not for students looking for an easy ride. We will explore American and international poetry and poetics, seeking to expand our range of modes and techniques. Students will be introduced to a wide variety of poetic forms, esthetic approaches, and creative techniques to help them develop their own potentialities and personal styles.

INTD 290 B: Classical Greece and Rome (Wendy Furman-Adams and David Hunt)

See description above under INTD 290 A. **This team-taught course is open to sophomores and above, but only by application and only to those taking both the Fall and Jan-term segments.**

ENGL 290: Digital Journalism (Joe Donnelly)

In this class, we will study the impacts of the digital revolution on journalism—what’s changed, what remains the same and what the future of the brave new world might look

like. We will also set up a working, digital newsroom and publish stories on our medium.com digital platform. Journalism, digital or otherwise, is learned mostly through practice and you will be expected to go report, write and publish compelling, multimedia stories.

ENGL 290, Contemporary Horror Fiction (Kate Durbin)

This course will explore contemporary horror novels as windows into the human condition and the state of the globe. Books include: John Ajvide Lindqvist's *Let Me In*, William Peter Blatty's *The Exorcist*, Bret Easton Ellis' *American Psycho*, and Natsuo Kirino's *Out*. Films include *The Witch*, *The Cabin in the Woods*, and *Paranormal Activity*. Students will also create their own horror narratives via the gaming platform Twine based on concepts gleaned in class, in collaboration with the Digital Lib Arts Lab.

ENGL 302, Advanced Fiction Writing (Michelle Chihara)

This course will develop your prose fiction writing skills by focusing on creating new and sustainable daily habits. Every day, we will set aside time to quiet our minds, approach the blank page. There will be a short daily reading selection. We will share our work with each other online. We will not look at work generated before the class period, instead, we will use the intensive January term to open a mental space of experimentation and daily “flow.”

ENGL 390, Writing Science Fiction and Fantasy (Scott Creley)

In Whittier College's Science Fiction & Fantasy Workshop, students will learn to write and edit their own literary science fiction and fantasy stories through the study of the masters and by way of workshopping the writing of their fellow students. This class will study western science fiction and Fantasy from the late 1800s to the contemporary era, and draw writing exercises and inspiration from this deep field of work. Writers in this workshop will analyze the short fiction of authors such as E.M. Forster, Neil Gaiman, Octavia Butler, and Alice Sheldon (along with many others). Ultimately, this course will demonstrate that science fiction and fantasy represent the purest distillation of a society's hopes and fears, and that these genres represent a unique window into the human experience that no other approach can truly match.

ENGL 390, The Canterbury Pilgrimage (Sean Morris)

What better way to study *The Canterbury Tales* than by tracing the footsteps of its pilgrims? **In this course, we will travel to England, visit the locations of Chaucer's pilgrimage**, and talk about his tales as we do so. Finally, each student will tell a story of his or her own making or re-making. (Chaucer, after all, adapted and remade sources in his writings.) All of the Jan Term course itself will take place in England, and most of the book work will be done in the regular Chaucer class, ENGL 324 (from Fall 2015 or Fall 2016), including an intensive reading of *The Canterbury Tales* and an exploration of the idea of pilgrimage, comparing our philosophies of life to the outlooks offered by Chaucer's pilgrims. For *The Canterbury Tales* is more than a mere collection of stories; it is a debate—about which tale is best, but by implication also about which teller is best, and which way of life. For the stories we tell in England, each story will also be more than a tale; it will reflect in some way his or her own conclusions about the best path to

follow on this pilgrimage of life. As for the traveling, we will divide our time primarily between London and Canterbury, but with some appropriate stops in between, and possible side trips to Stratford-upon-Avon, Oxford, and Bath (towns with connections to a certain Franklin, Miller, and Wife). We'll see where Chaucer lived, and died; see some of the non-literary work he left behind; visit medieval hotels and the Canterbury Cathedral; taste the "flavor" of relevant regions of England; and evaluate modern approximations of some of the things we will have read—from inns to taverns to roadways. Add to this grand cities, picturesque countryside, evenings and weekends for exploring England's non-Chaucerian attractions, possible sites for our own personal pilgrimages (*Beowulf* manuscript and Platform 9 ¾, anyone?) and the best fish and chips in the world (I'll show you where): Who wouldn't come "from every shires ende" to join us?

ENGL 390, Experimental Drama, New York City (Jonathan Burton)

Experimental Drama/NYC will be a partial travel course with online, on-site and classroom components. Students will explore the theory and practice of experimental drama, in a course divided into three parts: (1) Theorizing experimental drama; (2) evaluating experimental drama; and (3) practicing experimental drama. In the first week of the course, students will read twentieth and twenty-first century theories of experimental drama and contribute written responses to an online forum. In the second week, students will meet in New York City to attend performances associated with four experimental theater festivals as well as one mainstream Broadway performance that will serve as a point of comparison. During the remaining period of the term, students will workshop their own experimental works, rehearse them and finally present performances accompanied by prefatory essays of the sort you might find in a theater program.

Spring 2017

See head note at the start of the course listing section for a discussion of the ins and outs of 120 registration.

ENGL 120, Sections 1,2, and 6, Why Read?, Literature Through Heroes and Monsters (Scott Creley)

The archetypes of the hero and monster are alive and well in our modern world. Monsters stalk our thoughts and heroes loom large, carrying our hopes and dreams with them as they beat back the darkness. These ideas are ancient and powerful, and this course will delve into what they mean, how they are defined, and the impact they have on art, literature and culture. This course will use the Hero's Journey as a means of exploring the deep ideas behind literature as diverse as Mary Shelley's *Frankenstein* and Grant Morrison's take on *Superman*. We'll seek to understand why these ideas are so pervasive across thousands of years and thousands of miles, and how these structures can be used as tools to analyze our lives.

ENGL 120, Section 3, 4, and 5, Why Read?, Can the Empire Write Back? (Katy Simonian)

Critic and author V. S. Naipaul sees colonization as an overwhelming cultural experience that renders the colonized permanently disabled. By contrast, Salman Rushdie claims that “those whom [the English] once colonized are carving out large territories within the language for themselves” (“The Empire Writes Back”). The title of this course, *Why Read?*, challenges us to appreciate the broader concerns of literature and the impact of language on the way in which we perceive, understand, and ultimately read the world. During the course of the semester, we will engage in the debate set up between the perspectives of Naipaul and Rushdie and identify where some selected works of fiction fall within the spectrum of critical interpretation set up in their work. The course is not meant to be a survey of twentieth century English literature, but rather a detailed look into varieties of postcolonial fiction from some of the different corners of the former Empire which dominated the literary world for the last century. By reading works of fiction from Ireland, Africa, the Caribbean, and India, we can gain a stronger understanding of the complexities of language, which is the connective thread between each of these writers and their works. By the end of the course, we will ask ourselves the question of whether or not voices of the Empire can indeed write back, and in doing so examine the impact language plays on identity in the context of the colonial experience and recognize the power of literature as a means of conveying an understanding of these issues to readers.

ENGL 120, Section 7 and 8, *Why Read?*, Science Fiction (Kate Durbin)

Surveillance, time travel, and dystopias: in this class we will examine race and gender dynamics, environmental issues, global politics, and questions of technology, genetics, and ethics via the novels of Octavia Butler, Michel Faber, Suzanne Collins, and others, as well as the 2015 Jennifer Phang film *Advantageous*, the Netflix series *Black Mirror*, and more. We will ground each text in the political contexts from which they were written, examining each parallel world as a revealing mirror of our past, present, and possible futures.

ENGL 120, Section 9, *Why Read?*, Beyond 1001 Nights (Jonathan Burton)

This section of “*Why Read?*” proposes that a central purpose of literature for both writers and readers has always been to move the imagination in ways that exceed and yet continue to speak to the forms and structures of everyday life. So, for example, literature may create a vision of a world which does not exist but in its beauty or desirability define what is lacking in our experience. Our keynote text, *The Arabian Nights* (aka *The 1001 Nights*), testifies to the ways in which literary works can inspire us to be more elastic in our thinking about others, but also confront and challenge us in our easy assumptions about ourselves. Studying the construction, reception and reinterpretation of tales that have circulated across various cultures for thousands of years, from ancient India to the contemporary West, also allows us to consider the boundaries of our imaginations and particularly the ways in which the analytical frameworks that we construct to understand narratives are culturally specific. Thus we will look at how authors from Edgar Allan Poe to John Barth, Assia Djebar, A.S. Byatt and Naghuib Mahfouz have contributed to the tradition of the *Arabian Nights* in ways that respond both to a long-standing tradition and to the pressures of contemporary culture.

ENGL 120, Section 10, Why Read?: What is Reality? (Charles S. Adams)

The classical attack on literature (actually on all art), going back to Plato, is that it essentially “lies.” It is a representation of reality, not the thing itself, and thus deceptive, leading us into possibly dangerous errors. I propose to take on this question by complicating it. There is a considerable literature that is about, among other things, literature itself, about the use of telling stories. What is the use of the imagination? What claims can literature make to be about reality? What can art do to actually have a positive role in the affairs of the world, in spite of what Plato says? We will look at fiction, poetry, and some film. I know we will read *The Life of Pi*, and *Atonement* (both of which have become interesting films). I think we will consider poetry by Walt Whitman given that he thoroughly believed that poetry could and should be about real people doing real things. I am thinking about the rest.

ENGL 221, Major British and American Writers from 1785 (Michelle Chihara)

This course continues the survey of literature in English begun in ENG 220 (Which is a pre-requisite). One of the big differences in this course from ENGL 220 is that in addition to continuing our review of the developments in and of British literary history we will have to consider the somewhat parallel trajectory of American literary history. The course will in fact begin with some of the foundations of American literature. Moving back and forth between British and American literature, we will examine Romanticism, the Victorian Age, Realism, Modernism, and conclude with some directions taken in contemporary literature. As we investigate the predominant ideas and aesthetic premises in each era, we will also consider literature’s relationship to matters such as the rise and fall of the British Empire, the building of the American nation, the historical importance of revolution and industrialization, and matters of race, class, and gender. As we consider shifting notions of aesthetics, we will also consistently ask: “What is the relationship between national identity and literature, if any? What was/is the literary canon, and how should we think about it?” Out of some necessity, we will focus on representative works rather than trying to do it all. This course is foundational for the English major and will include guest appearances by departmental faculty, who will introduce their particular literary interests.

ENGL 222, Literature of the Bible (Wendy Furman-Adams)

Along with Greek and Roman texts, the Bible is one of the two great well-springs of European music, literature, and art. Biblical narratives have been given color and form by countless Jewish artists, as well as by Christian artists as diverse as Giotto, Fra Angelico, Botticelli, Michelangelo, Rembrandt, and Bernini; and "secular" modern artists like Mark Rothko and Paul Klee. Literary works ranging from Milton's *Paradise Lost* to Toni Morrison's *Beloved* are best understood in a biblical light.

Moreover, the Bible is *itself* a work of art: a compendium or anthology of literary texts of incredible richness and variety. Within its covers lie works of cosmology, epic, heroic and domestic tales, tragedy, lyric, and wisdom literature; narrative, parable, epistle, and apocalypse.

Thus we will be looking at biblical narrative and images through two complementary

lenses. Primarily, we'll look closely at the biblical texts themselves--a large and representative sampling from both the Hebrew Bible and the Christian New Testament--placing them in as full an historical context as possible. But at various points throughout the course, we also will be looking at literary reflections of those texts, and/or at images created in response to those texts by musical or visual artists. In doing so, we will be grappling with several questions: What are the points of similarity and contrast between visual and verbal ways of "seeing" divine (or any) reality? How have familiar biblical stories been understood at different points in history and in different countries--and how have those different understandings produced different works of art? What biblical texts have seemed most important and revelatory to artists at different points in art and literary history? And how have visual and verbal traditions influenced and affected each other, as artists in both have sought to convey their experience of an eternal, invisible God who has acted, visibly, within the ever-changing stream of human time?

ENGL 290, Eco-poetry: Workshop in Writing Poetry and the Environment (Tony Barnstne)

This is a version of the Beginning Poetry Workshop, but it is focused on reading and writing poetry about the environment—ecopoetry. This is in support of the Whittier Writers Festival 2017, which will focus on eco-poetic concerns and will bring 5 Chinese poets to Whittier to perform their poetry of nature and the environment. Students will learn how to write poetry from the beginning to the sonnet, and no experience is required.

The class is for absolute novices just as much as for advanced beginners with deep backgrounds in creative writing. The best work of the class have a chance to be published by one of our two international partners, the literary journals *Manoa* and *Poetry East West*, though there are no guarantees! Students can take the class as a proseminar for 3 credits, or as a seminar for 4 credits, in which case they will be expected to go to China over spring break and participate in the eco-poetry festival in Dali, Yunnan Province. The college expects to be able to provide substantial aid to students in covering this expense.

ENGL 290, Quaker Campus (Joe Donnelly)

Students who work on the production and writing of the *Quaker Campus* can claim credit for their work through this course, so long as they are also enrolled in a journalism course. The course is to be taken only as Pass/No Pass.

ENGL 290, Narrative Journalism (Joe Donnelly)

This class takes the basic tenets of solid journalism—industrious and accurate reporting, the search for the best obtainable truth, engaging writing—and applies them to a richer and deeper level of storytelling with a purpose. Narrative journalism applies literary techniques to factual reporting in order to amplify the reader experience and improve the understanding of complex issues.

ENGL 290: Environmental Journalism: New Ways of Writing About the Environment (Joe Donnelly)

The environment is the biggest story in the world. The question of sustainability is the one narrative none of us can escape. So, why do we struggle to make environmental

journalism feel urgent and resonant? Maybe, it's because we're not going about the job the right way. This course will look at new ways of writing about the environment with the impact the urgency of the issue demands.

ENGL 303, Advanced Poetry Writing (Tony Barnstone)

This class is an advanced workshop for those who have learned the basics of poetry writing. You are expected to enter the class with a strong understanding of what makes for a powerful free verse poem, how to craft the amazing image, how to take a poem through rhetorical and conceptual "turns," how to create exciting line breaks that create interesting tensions with the sentence rhythm, and of course how to revise a poem to make it better and better. In this class, you will learn the essentials of metrics, from accentual meter to syllabics to accentual-syllabic meter, and you will write in those meters, often in fixed forms, such as the haiku, the pantoum, the sestina, the quatrain, the villanelle, the sonnet, terza rima, blank verse, and such other meters as Chinese regulated verse and the Persian ghazal.

ENGL 311, History of the English Language (Sean Morris)

This is your language 1000 years ago: "Hwæt! We gardena in geardagum þeodcyninga þrym gefrunon, hu þa æþelingas ellen fremmedon." What happened?!?! How did we get here from there? And while we're at it, we still want to know why "police" and "ice" don't rhyme, but "knight" and "bite" do. And why can you have two dogs, but not two sheeps or oxes? And why do they talk funny in other states, calling a "soda" a "pop" and other crazy things? Why? I will tell you why, if first you sojourn with me through... the History of the English Language. Welcome to H-E-L

ENGL 323, Dante (Wendy Furman-Adams)

Even in our era of a vastly expanding canon, Dante Alighieri (1265-1321) is one of a handful of writers who make up the virtually undisputed "greats" of European literature. In a still-important twentieth-century essay, T. S. Eliot exaggerated only slightly when he wrote, "Dante and Shakespeare divide the modern world between them; there is no third. . . . The majority of poems one outgrows and outlives, as one outgrows and outlives the majority of human passions. Dante is one of those which one can only just hope to grow up to at the end of life" ("Dante," in *Selected Essays* [Faber and Faber, 1932]). Dante's epic journey through Hell, Purgatory, and Paradise is most profoundly a journey inward, a journey in which all human beings are in some sense engaged.

But if Dante's *Commedia* is (at least from an "essentialist" perspective) in some sense perpetually "relevant" to our lives, it is also the supreme literary reflection of a particular time and place: Florence, Italy, ca. 1300. Its huge cast of characters includes the popes, emperors, and nobles both of the past and of the poet's own day; and all three canticles are full of allusions to parties and debates, quarrels, schisms and battles that were of immediate importance to Dante himself. In the midst of nearly perpetual turmoil, Europe was undergoing a great cultural renaissance. And Dante was immersed not only in its politics, but also in its welter of secular and religious ideas.

The *Commedia* is a fourteenth-century poetic *Summa Theologica*, a love poem, and a

political manifesto. It is also a poetic cathedral with a place for both gargoyles and rose windows; deep darkness and unfathomable light. All aspects of European civilization illuminate Dante's thought and work, and the *Commedia* demonstrates vividly what a brilliant fourteenth-century mind made of the political, intellectual and aesthetic data of his time and place. But we will also explore the poem's canticles as Dante explored Hell, Purgatory, and Paradise: as places on a journey into the remarkably familiar human mind and heart.

ENGL 326 Hamlet and its Afterlives (Jonathan Burton)

In this class we will spend an entire semester studying Hamlets -- but not just Shakespeare's melancholy Dane. We will also get to know female Hamlets, burlesque Hamlets, children's Hamlets, Freudian Hamlets, Arab and Chinese Hamlets. Students will approach Shakespeare's play, and its literary and filmic offspring, with an array of critical tools, including textual criticism, character criticism, historicist theory, psychoanalytic theory, and theories of revision and adaptation. Finally, students will produce and present their own Southern California Hamlets.

ENGL 336: The European Novel (dAve pAddy)

This course is paired with Elizabeth Sage's HIST 363 Socialism and Revolution in Modern Europe, and together we will explore some of the literature, art and history from the end of the 18th century through the end of the twentieth century, a period rife with revolutionary sentiments in Europe. Think of this as a set of classes in the relationship between art and revolution. My readings will have us think about the changing ways that literature in the modern period has attempted to represent or wrestle with ideas of social and cultural change. We will look at works that attempt to address revolutionary moments directly through content, as well as avant-garde works that make claims to the revolutionary nature of artistic forms in and of themselves. Readings will be heavy and exciting. [I do not know yet what I will use, but some of these are possibilities: Goethe's *Sorrows of Young Werther*, Elizabeth Gaskell's *Mary Barton*, Ivan Turgenev's *Fathers and Sons*, Knut Hamsun's *Hunger* and László Krasznahorkai's *Satantango*, as well as avant-garde manifestoes and political essays by Theodor Adorno, Bertolt Brecht, Walter Benjamin, Gyorgy Lukacs and Guy Debord.]

Note: to be in this class you will also have to be enrolled in HIST 363.

ENGL 354, Late 20th Century British Fiction (dAvid pAddy)

"Imagine instead a British history in which alteration, mutation and flux, rather than continuity and bedrock solidity, are the norm." —Simon Schama

Since World War Two, Britain has undergone numerous changes that have called into question what it means to be British. Recovering from the war through an extended period of austerity, Britain also witnessed the rapid loss of many of its primary colonies. As the future of the British Empire was challenged, so was the future of Britain itself. Economic decline, and a necessity to join the European Union, coincided with increasing demands for independence from Scotland and Wales, as well as a major influx of immigrants from Britain's former colonies. In this course we will examine how contemporary British literature reflects, constructs, and responds to questions of Britain's national identity in a post-imperial age. Readings have yet to be finalized but could very

well include works by such writers as: Patrick Hamilton, Kingsley Amis, Philip Larkin, Angela Carter, J. G. Ballard, Martin Amis, Ian McEwan, Kazuo Ishiguro, Jeanette Winterson, Alasdair Gray, Niall Griffiths and Zadie Smith.

ENGL 363, Modern American Novel (Charles S. Adams)

This course is designed to give some focus to what is happening in the American novel from about World War I into the 1950's, and the relation of those literary developments to cultural issues. It is a prolific period, filled with important work by many writers. The relationship of literature to ideas of nation, race, gender, aesthetics, morality and everything else are rethought once again. I am still considering the exact direction it will take this year as far as specific texts are concerned, though, as usual, my interests are pretty historical. Here is my thinking so far: in the past we have started with some Willa Cather and Gertrude Stein. We then should move on to some Ernest Hemingway, William Faulkner, and John Dos Passos. I feel an obligation to F. Scott Fitzgerald, but time begins to be an issue. We should look at Zora Hurston and Jean Toomer and end up with people like Ralph Ellison, Vladimir Nabokov, and Jack Kerouac. So, we will be looking at perhaps ten books. Yes, it is true.

ENGL 371, Contemporary American Poetry (Tony Barnstone)

This is a course in poetry of the postmodern tradition from the mid-twentieth century to the present day. Students will read such authors as Robert Lowell, Frank O'Hara, John Ashbery, Sylvia Plath, Anne Sexton, Allen Ginsberg, James Wright, Theodore Roethke, and Yusef Komunyakaa. Some international poets might be covered as well. In addition, students will read the work of living poets who will be visiting the college. Though this is a survey class, it is one in which students will become extensively familiar with a small, representative group of poets through whose work a portrait of the larger movements of postmodern poetry will be sketched.

ENGL 374, Asian-American Literature (Anne Cong-Huyen)

This course offers an advanced introduction to the cultural production of Asian Americans. We will undertake a historical survey of how Asians and Asian Americans have been represented in U.S. media in 19th and 20th century popular imaginary, and examine how Asian Americans have responded through their own production of cultural content. At the same time that we are working with primary texts, students will be introduced to Asian American studies and the Asian American movement, with specific emphasis on debates about representational burden, authenticity, racial formation, and gender. Texts for the class include poetry, novels, drama, film, and graphic narrative. The variety in form and content encompasses a wide breadth of Asian American cultural production and situates it within a larger U.S. social, historical, and cultural framework.

ENGL 375, Chicano(a) Literature (Michelle Chihara)

Within contemporary U.S. culture, most young people know what it means to struggle with one's individual identity within a fractious, multicultural landscape. In this course, we assume that the questions asked within critical race studies—about the nature of identity, authenticity, culture and belonging—are relevant and pressing for people of all races. This is a class, in other words, for anyone who has a racial identity (which means

everyone).

In this course, students will gain an appreciation and understanding of the growing body of critically-acclaimed and trailblazing Chicano literature, and an awareness of the significance of Chicano cultural production to the field of American literature. We will approach the literature from an interdisciplinary perspective and will examine assigned texts within their larger historical, social, and political contexts. We will also ask, what does it mean to define a body of literature by a set of hallmark socioeconomic experiences? Is this how we want to define literary canons?

Here in Los Angeles county, we live very close to the Mexican border, in a state that will soon be majority Latino/a. In this class, we will use Chican@ literature as a means of exploring the role of borders, both political and imaginary, in art and culture. We will ask: What role do the arts play in the very real political struggles surrounding the border?

ENGL 390, Writing Renaissance Women (Wendy Furman-Adams)

The title of this course refers to two things at once. Most obviously, this is a course about women writers working in Italy and England between about 1500 and 1700. But a number of important male writers are represented as well because of their role in the way literature both reflected and, in turn, influenced--even re-invented--early modern life. Due in part to social factors, in part to the power of their vision, these male poets indelibly shaped the ways men imagined and represented women, as well as the ways female readers imagined and represented themselves. Thus, even when writing for others of their own sex, women had to write in *response* to male voices, male pens, male images of female identity.

Some recent critics have argued that if people write history, they are also "written" by it. Each of our lives, then, is a kind of fiction, written in collaboration with the social forces that shape them. And, especially in the early modern period, those forces tended to privilege the male perspective. The Renaissance was a period of enormous change and upheaval, in which a relatively unified and stable medieval world-view gave way to what would become the Enlightenment. It was a period in which men--at least an elite of outstanding and privileged men--were involved actively in a reconstruction of identity, a reconstruction Stephen Greenblatt famously called "Renaissance self-fashioning."

Women, too, were engaged in this "self-fashioning" enterprise--but with a difference. Less free to begin the inquiry "from scratch," they engaged in the process under the jealous eye of a patriarchal society that saw them, essentially, as passive members--valued above all, as Suzanne Hull has noted, for three traditional virtues: chastity, obedience, and *silence*. Even as they wrote, then (and many did write), they were also "being written"--by male writers, and yet more profoundly by the social conventions that shaped both male and female roles.

Thus we will constantly considering the context of the literature we read, the social conditions under which it was produced. But we also read each *text*--closely and with open minds--in order to see the extent to which Renaissance writers, male *and* female,

were "written" by the context in which they wrote; and to see, conversely, the extent to which they managed to "re-write," or "refashion" themselves and one another.

ENGL 400, Critical Procedures (Charles S. Adams)

This is the course in which senior English majors complete their “paper in the major” requirement, so a good deal of our time will be spent working on that, culminating in the “Senior Presentation,” where you go public. In addition, the agenda of this class is theoretical. Reading a novel, poem, or play may seem a fairly fundamental skill for you by the time you’re a senior English major. But most of us have not really encountered the reality that there are serious people who have serious disagreements about how to go about these fundamental tasks. We know it at heart, but most of us have not thought it through. So, what are the ways that contemporary literary theorists take on the job? What are people doing right now, arguing about? Many of these theories are difficult if not mind-boggling, but they will all help you become a more thoughtful reader, careful critic, and, perhaps, sophisticated teacher of literature. Indeed, a common response from students after learning this material is something like, “I will never be able to read the same way again.” And, “Why didn’t I know this stuff far earlier in my career?” But maybe you did, and now can put a name to it—that is the point. Each of us has an approach to literature, but is there a name for what you do? The answer is yes. Maybe not exactly what you do, but probably close. **Instructor Permission Required.**

ENGL 410: Senior Seminar: “East Meets West: Imagining Asia in Medieval England” (Sean Morris)

Ripley’s Believe It or Not[®]: There is a “Life of Buddha” in Middle English. Discovering this on a library shelf in graduate school exploded the box I had always put around medieval Europe. And now I will encourage you to play with fire, too, as we explore together the ways in which the East, near and far, influenced medieval literature (especially Middle English literature) both in the imagination and in fact. Alongside *Barlam and Iosaphat* (the Middle English Life of Buddha) we find heroic stories drawn from Buddhist parables, *Kyng Alisaunder*’s descriptions of India, travelogues, Chaucer’s tale of Genghis Khan, analogues of English stories in Sanskrit, and of course the literature touched by the cultures met on crusade. Even the controlling framework of Chaucer’s *Canterbury Tales*—a story about telling stories—owes ultimately to Asian models. Given England’s future obsession with eastern colonies, especially the “Jewel in the Crown” of India, these early experiments in imagining Asia are provocative. But they are valuable for their own sake as well. Film critic Roger Ebert once praised the respect that *The Piano* offered its rural characters: it didn’t assume they were stupid just because they didn’t have telephones. What if medieval Europeans were likewise more cosmopolitan than their technology implies? Let’s wipe the dust from these overlooked tales and remind ourselves of the astonishing complexity of human beings in every age’

ENGL 420: Preceptorships (Various Faculty)

This course is for advanced students who will act as assistants to faculty in some of the courses above. See individual faculty members concerning what might be involved. Instructor permission required.

Why Did You Get This?

The purpose of this newsletter is to keep students, faculty, and friends informed about the wide variety of activities the Whittier College English Department is engaged in. If there are events of a literary nature that could use a bit of publicity through this vehicle, send information about them to the English Department office. We cannot guarantee when or if they will appear, but it never hurts to try! If you get this and do not want it, or if you did not get it but see a copy and want future issues, please let our Department Administrative Assistant, **Angela Olivas** (x4253 or see e-mail list below), in the department office know.

Ways to Help

While we all live for art alone, other things do matter. There are lots of ways to help us, and we welcome conversations with anyone who wants one. We are all interested in collaborations with alums in various ways, just as a starting point. But money is always useful too. We have two funds that support English Department activities in particular—one for Student Prizes in Literature and the other called Poets for Poets. The first supports writing prize contests all students at Whittier can enter. We have been giving prizes for fiction, poetry, and prose. Most of the winning work has been published in our *Literary Review*, edited by our students. The Poets for Poets fund will support general activities of interest and importance to the department (we need it to grow a bit more to start using it in the best ways possible). If you are interested in making even very small gifts, “it is all good.” Just tell the office of Advancement (on line or in person) what you want to do.

The Whittier College Department of English Language and Literature and Affiliates

Charles S. Adams: cadams@whittier.edu

Professor (American Literature, American Studies, Autobiography, Romanticism, Popular Culture, Literary Theory)

Tony Barnstone: tbarnstone@whittier.edu (Department Chair)

Albert Upton Professor of English Language and Literature (Creative Writing--Poetry, Modern and Postmodern American Literature, Asian Literature, Translation)

Jonathan Burton: jburt@whittier.edu

Associate Professor (Shakespeare, Early Modern Studies, Music Writing, Comparative Literature)

Michelle Chihara: mchihara@whittier.edu

Assistant Professor (Creative Writing—Fiction and Non-Fiction, Chicano/a Literature, American Literature, American Studies)

Wendy Furman-Adams: wfurman@whittier.edu

Albert Upton Professor of English Language and Literature (Milton, Early Modern Literature, 18th Century Literature, Women’s Studies, Literature and Visual Culture, The Bible, Classics)

Sean Morris: smorris@whittier.edu

Associate Professor (Linguistics and English Language, Medieval Literature, Creative Writing, Fun)

dAvid pAddy: dpaddy@whittier.edu

Professor (20th Century British, Modernism, Postmodernism, Welsh and other Celtic Literatures, Literary Theory, Creative Writing)

Andrea Rehn: arehn@whittier.edu

Associate Professor (19th Century British, Postcolonial Studies, Women's Studies, Travel, Literary Theory)

Visiting, Lecturer, Adjunct, and Affiliated Faculty

(These links may or may not be ones our adjunct and affiliated faculty use most of the time. Please contact the department office if you cannot make contact using these)

Anne Cong-Huyen: aconghuy@whittier.edu

Scott Creley: screley@whittier.edu

Joe Donnelly: jdonnell@whittier.edu

Kate Durbin: kdurbin@whittier.edu

Mike Garabedian: mgarabed@whittier.edu

Katy Simonian: ksimonia@whittier.edu

Director, College Writing Programs:

Charlie Eastman ceastman@whittier.edu

English/History/Writing Program Departments Administrative Assistant:

Angela Olivas: afreelan@whittier.edu