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FOR REASONED SCHOLARSHIP IN A FREE SOCIETY

LOSING THE BIG PICTURE:

THE FRAGMENTATION OF THE ENGLISH MAJOR SINCE 1964

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Introduction

It has long been assumed that the primary purpose of an undergraduate education in English literature is to impart a broad appreciation of the English and American literary traditions. It has been commonly—and we think correctly—believed that:

- exposure to a broad sampling of the greatest works in a variety of genres substantially improves the critical judgment of contemporary literary works;

- exposure to the best literature of many periods and styles improves everyday language use and enriches the creative resources of aspiring writers;

- close reading and interpretation of literary masterpieces strengthen the powers of analysis and imagination;

- study of the thoughts, stories, characters and situations brought to life in the greatest works broadens the mind, illuminates the past, affords perspective on the present, and provides encounters with intellectual and cultural diversity hard to achieve otherwise; and

- knowledge of the larger literary tradition provides an indispensable frame of historical reference for specialized literary studies.

This report asks whether English major programs at twenty-five of our nation's leading colleges are, in fact, likely to impart an overall appreciation and understanding of the English and American literary traditions. A great deal of anecdotal evidence suggests that they may not. In this study we seek to move beyond anecdote by systematically analyzing their actual course content and programmatic requirements.

Description of the Study

The report analyzes English major requirements much as our earlier survey examined general education. In our 1996 study, *The Dissolution of General Education: 1914–1993*, we examined the *structure*, *content*, and *rigor* of undergraduate general education requirements, employing catalogue course descriptions to establish the expectations students were asked to meet. Except for the specialized focus, we do the same here.

There are advantages and disadvantages to catalogue studies. The great advantage is that they allow the efficient comparison of many different academic programs. Because catalogues establish an intellectual contract between student and institution, they must strive for some precision. Academic programs and individual faculty members also use catalogue descriptions to attract appropriately prepared students to both programs and courses, which provides another incentive for accuracy.

Course descriptions, however, also omit a good deal, and are sometimes outdated and deceptive. Often, they provide only outlines of the subjects covered and reveal little about the emphasis

given to their component parts or particular readings assigned. At times descriptions are exceedingly terse, while at others they ramble on to astonishing lengths—doing more to confuse than to clarify academic content. Making sense of course descriptions thus involves grappling with ambiguities. Yet, if due caution is observed, much can be extracted. In this case we have used course descriptions to analyze the following program characteristics.

Structure

"Structure" refers to the degree to which, and the means by which, departments channel students through an orderly learning sequence, ascending from the basic to the advanced, and affording an overview of English and American literary traditions. Structure becomes manifest through required courses, which all majors must take, and "clusters," which compel students to choose at least one course from a small, topically united group of offerings. For our purposes, a grouping qualified as a cluster if students were required to take at least a third of its courses. The greater the percentage of the major's total credit requirement composed of mandated or clustered courses, the greater the major's structure. Structure also expresses itself in the number and range of courses available as electives, and the number and scope of distribution requirements, in which students choose from a large number of related courses. A wide range of electives and capacious distribution requirements signify less structure.

Content

"Content" refers to the nature of the subjects a student must cover to complete a major. We evaluated content in the following ways:

1. We asked whether there was a required Shakespeare course or, failing that, at least one Shakespeare course grouped within a cluster.

2. We asked what percentage of a department's courses was "foundational" rather than specialized. For us, a foundational course (a) surveyed the major works of an important literary period or movement, or (b) focused on a traditionally canonical author or small group (two to three) of such authors, or (c) examined a major literary genre.

For example, among the courses we counted as surveying major works, periods, and movements were *English Literature of the Renaissance* (Bowdoin, 1964–65); *The Augustan Age* (Smith, 1963–64); *The Romantic Era* (Barnard, 1997–98); and *Nineteenth-Century American Literature* (Hamilton, 1997–98). Examples of courses on major authors included *Seminar: Henry James* (Wellesley, 1963–64); *Three Major Novelists: Fielding, Jane Austen, and Dickens* (Williams, 1964–65); *Swift and Pope* (Oberlin, 1997–98); *The Novels of Virginia Woolf* (Trinity, 1997–98); and *Seminar: George Eliot* (Colby, 1997–98). Typical of courses on major genres were *Epic and Romance* (College of William and Mary, 1964–65); *The Art of Poetry* (Davidson, 1964–65); *Prose Style* (Mount Holyoke, 1964-65); *The Short Story* (Pomona, 1964–65); *Reading Poetry* (Amherst, 1997–98); *Tragedy* (Swarthmore, 1997–98); and *The American Novel* (Colgate, 1997–98).

"Non-foundational" courses fell under several headings. Some dealt with such specialized subjects as *Seminar: The Press as a Social Instrument* (Grinnell, 1964–65) and *The Harlem Renaissance and The Jazz Age* (Swarthmore, 1997–98). Others emphasized authors not traditionally considered canonical. Many knit together disparate works on the basis of common themes like heroism, "otherness," "spatiality," travel, or "representations of self," to mix traditional and contemporary examples. Quite a few were mainly interested in criticism or literary theory, or concentrated on non-literary matters like Victorian Culture or film. Finally, we considered a course non-foundational when its subject matter was largely composed of literature written within fifty years of the offering date.

Our unwillingness to classify a course as foundational should not necessarily be considered a negative judgment. Many non-foundational courses make fine undergraduate electives, and many foundational courses are poorly conceived and badly taught. Non-foundational courses were, in our opinion, simply not designed or likely to make a substantial contribution to a student's familiarity with the overall literary tradition.

Naturally, any categorization of courses entails judgment calls. To avoid criticism that conclusions reached about increased specialization and theory were exaggerated, we followed a generous policy of classifying all courses of ambiguous status as foundational. Thus, the conclusions we reached about the fragmentation of the literature curriculum are, if anything, understated. Moreover, a course's description often alters before its title, leading to frequent encounters with a course that might be called *Nineteenth Century Fiction*, but is followed by a description centered upon postcolonial theory or relatively obscure authors rather than classic writers and texts. Since we lent significant weight to a course's title, such discrepancies also conduced toward understatement. Finally, much anecdotal evidence suggests that course descriptions are lagging indicators of what happens in the classroom. Whatever course descriptions reveal about the extent of change, change in actual teaching practice is probably a good deal greater. This is yet another reason for believing that our figures underestimate the degree to which conveying the "big literary picture" is being neglected.

3. We asked about the degree to which interpretation of literary content was colored by postmodern theory and its "race, gender, and class" preoccupations.

Literary studies have traditionally been concerned with the intentions, techniques, and meanings of authors. The recent evolution of literary theory has, by contrast, worked to "de-center" the author, which subordinates the exploration of authorial purpose to the intellectual interests, and often political aims, of academic critics. This has had the pedagogical effect of turning works of literature into "social text" to be mined from a variety of theoretical perspectives for sexual, racial, political, or class significance. The result is often that a student learns more about the thinking of professors than of authors.

The greatest authors are those whose insight and language transcend the particularities of time, place, and background. All good writers can appeal to readers of diverse origin and experience. Thus, while gender, ethnicity, and social class do influence a writer's work, too heavy an interpretive emphasis on race, gender, and class inevitably coarsens the appreciation of literature as literature. Simply reading through course descriptions is enough to convey a strong sense of a

department's interest in theory and political/social critique. In making our evaluations, however, we sought to fortify (or conceivably undermine) general impressions about various programs with a quantified indicator of postmodernism's relative importance. Accordingly, we compiled a list of what, for want of a better name, might be called "postmodern terms of art": words, phrases, and a few individual names, referring to subjects, interests, concepts, theoretical perspectives, and theorists associated with recent schools of literary criticism. We then counted the number of times each of these appeared in the course descriptions of a particular program. (See Appendices for a complete listing of the one hundred fifteen terms, phrases, and names employed.) The next step was to add up the numbers to obtain a cumulative total for each program. Dividing this by the sum total of all the words the course descriptions contained yielded a percentage figure for each department, facilitating program-by-program comparison. Relatively high percentages suggested a stronger emphasis on postmodern literary theory than low ones. (The figures ran from lows of a few tenths of a percent to highs of nearly three percent.)[1]

Obviously, the appearance of any particular word or phrase on our list indicates little. Many crop up in course descriptions of an entirely traditional nature. But their cumulative presence is a reasonable measure of the extent to which literary theory's "new sensibility" has permeated a department's outlook.

4. We did a computerized count of author names to help establish the relative emphasis given various writers. This involved compiling a master list of three hundred ninety prominent English-language authors past and present (see Appendices). We also compiled another list of authors whose names appeared in the third edition of the *Norton Anthology of English Literature* published in 1974. The authors represented in this edition are exclusively from the British Isles. Though a number of novelists like Jane Austen are omitted, it is a good indicator of which British authors were considered standard around mid-century. We then tabulated the number of times each of these authors was cited in the course descriptions we analyzed.

The first edition of the *Norton Anthology of American Literature* did not appear until 1979 and already reflected some of the reevaluations of author status spurred by a heightened consciousness of race, gender, and class. To assemble a list of standard mid-century American authors, we therefore relied on *American Writers: A Collection of Literary Biographies* (Charles Scribner's Sons, 1974), which is, with subsequent revisions and updating, still widely considered a standard reference source.

How much teaching literature now centers upon race, gender, and class with respect to author selection and interpretation is a matter of continuing controversy. We believe that approaches to teaching literature more preoccupied with sex, race, and ethnicity than with artistic achievement diminish the likelihood of achieving satisfactory comprehension of the subject. The extent to which race, gender, and class seem dominating considerations is therefore a question we seek to address.

Undoubtedly, considerations of race, gender, and class are more important today than several decades ago. In 1991, however, a nationwide Modern Language Association survey of upper division undergraduate English courses concluded that "professors of English literature continue

to base their teaching on works from the recognized body of traditional literature."[2] Although this statement is a study in ambiguity, and the MLA survey has been subjected to some searching methodological criticism, the findings of America's largest organization of literary scholars necessarily carry weight.[3] Because our data record the changing author preferences of undergraduate English departments at a sizable number of leading schools over several decades, they can shed some useful light on the accuracy of the MLA's contention.

Although it goes against our grain, we followed fashion by sorting our authors into categories based on race and gender, as well as whether they were alive or dead. Seeking to measure the relative stress given different authors and categories of authors, we tabulated the total number of times particular authors were cited in all course descriptions in each of the three years examined. We then calculated the percentage that these citations comprised of the total number of author citations in each of those years. (Total author citations nearly tripled during the period under review, rising from 1,986 in 1964 to 5,161 in 1989 to 5,724 in 1997.) We refer to the percentage figure thus derived as an *author's emphasis*, denoting the relative degree of attention given to him or her (or, in some cases, to a whole category of writers).

Change in author emphasis can be calculated by comparing the emphasis given a writer in different years. For instance, if an author accounted for two percent of all citations in 1964 and one percent of all citations in 1997, he received 50 percent less emphasis in the latter year than in the former. Changes in emphasis accorded to groups of authors can be similarly calculated. While such changes may reflect various factors (for example, a serious revaluation of an author's work), they also shed light on how preoccupation with race and gender influences author and theme selection.

5. To assess the changing emphasis given to authors, especially the most prestigious, we counted the number of courses exclusively concerned with their work. In the three years we examined, a total of only thirty-three authors had at least one entire course devoted to them.

With respect to our counts of author citations and single-author courses, we note a methodological caveat.

In a free elective system, which most English departments have more or less embraced, the probability of a student encountering any particular author in a "random walk" through the curriculum is a function of the proportion of all courses and/or reading assignments devoted to that author. Since 1964 there has been a 74% increase in the number of listed courses and a 188% increase in the number of author citations. An author's statistical "market share" (that is, the likelihood of his or her being read by the "randomly walking student") will thus decline unless the number of courses, or assignments, dealing with that author grows as rapidly as does the total number of courses and/or readings. The growth of courses dealing with most prominent authors has not kept pace with overall course growth.

Of course, the process of course and author selection is not actually random. Student preference and convenience reshape the odds, as does faculty advisement. We don't have data about these factors, but we don't believe they affect the overall significance of our findings. More likely the patterns of student interest, scheduling, and advisement tend to evolve over time in the same

direction, if not to the same extremity, as author and course listings. They may sometimes even reinforce the trends displayed by the listings.

For example, most undergraduates are likely to develop their literary tastes in the process of sampling courses and readings. Thus, while student preferences influence course selection, course availability also helps shape student preferences.

Student convenience largely depends on how frequently and when a course is offered, plus its perceived difficulty. Survey courses, major author courses, and foundational courses have traditionally tended to be scheduled most frequently and allowed higher enrollments, giving them a convenience advantage in attracting students. Nonetheless, the more courses that are listed, the more that compete for scheduling. Faculty members who have troubled themselves to develop new courses will almost certainly want them taught. As courses multiply, surviving survey courses are thus likely to lose at least some of their traditional convenience advantages. In addition, as we'll see, courses covering broad subject matter have not only declined proportionally, but in absolute number as well. There are now fewer of them left to compete for places in the schedule with specialized electives.

Advisement is driven by faculty judgment and self-interest (i.e., procuring enrollments for the courses faculty members wish to teach). But what better indicator of changing faculty judgment and self-interest can there be than the courses professors choose to introduce into the curriculum? Obviously, some advisors will better serve their students than others, but there is no reason to think that advisement as a whole will go strongly against the curriculum's grain.

In sum, while we acknowledge that a one-to-one relationship doesn't exist between author emphasis—as we measure it—and the actual exposure any author receives, we are confident that author emphasis is a serviceable measure of such exposure and its changes over time.

6. We also investigated the extent to which the study of film and television is replacing that of literature. To answer this question we counted the number of courses devoted entirely, or in part, to these subjects in each department in 1964, 1989, and 1997. Our position is not that film and television are unworthy of academic study, but that they do not comprise literature. Their presence in English programs thus diverts students from literary study. (There are, of course, instances when viewing a treatment of a Shakespeare play or a Jane Austen novel can be a useful adjunct to a literature class, but that is different from the study of film per se.)

Rigor

Our interest here was in how much was asked of students majoring in English, particularly whether they were required to pass a comprehensive exam or complete a thesis.

Theses and comprehensive exams are not equivalent in their effects. A comprehensive exam is generally synthetic, demanding the integration of a wide range of disparate knowledge. A thesis, by contrast, usually requires the in-depth treatment of a narrower subject. Ideally, of course, both demand analytic capacities that go well beyond those needed simply to pass individual courses.

The Study's Framework

Years Surveyed

This study does not reach as far back into the century as our general education report, which included the years 1914 and 1939. Instead, we focus on the period encompassing the most dramatic curricular changes revealed by that study. Hence, our baseline is the 1964–65 academic year, the threshold of the campus revolutions that challenged so many of the assumptions about what it means to be an educated person. From there we jump a quarter-century ahead to the 1989–90 academic year, when deconstruction and other voguish literary perspectives had gained dominance in many English departments. We conclude with the 1997–98 academic year, when we began our research. (We have checked current college websites and noted in the individual departmental profiles any significant changes in majors that have occurred since 1997–98.)[4]

Programs Surveyed

Our general education study also covered a larger number of schools. Specifically, it looked at fifty elite institutions equally divided between twenty-five prestigious liberal arts colleges and twenty-five leading public and private universities selected on the basis of their appearance in *U.S. News & World Report*'s listing of America's top universities and colleges in 1989. Here we confine ourselves to the colleges.

At major research universities, undergraduate English majors are inescapably influenced by the proximity of graduate programs preoccupied with literary theory. We wanted to focus on the purest examples of undergraduate instruction. We picked liberal arts colleges of the highest reputation because their graduates are most likely to rise to cultural and political influence, and because they act as institutional trendsetters for colleges of lesser acclaim.

We examined the English programs at the following twenty-five colleges: Amherst, Barnard, Bates, Bowdoin, Bryn Mawr, Carleton, Colby, Colgate, Davidson, Grinnell, Hamilton, Haverford, Middlebury, Mount Holyoke, Oberlin, Pomona, Smith, Swarthmore, Trinity, Vassar, Washington and Lee, Wellesley, Wesleyan, William and Mary, and Williams.

Department-by-Department Analysis

There is another significant difference between our general education survey and this one. In order to make our basic point about general education patterns as forcefully as possible, we refrained from an analysis of specific schools. In this report, we supplement our description of the overall pattern with a school-by-school review that highlights strengths, weaknesses, and trends. As it turns out, some very significant differences exist among the departments examined.

Our call for higher education reform has gained momentum since 1996. There are now many more trustees, donors, and academic officials who share the NAS's concerns and are willing to act on them. In light of this development, we thought it important not only to make available our findings on general trends, but also on the extent to which individual colleges participate in them.

With this in mind it should be understood that there are some things a catalogue study can't uncover, particularly the quality of teaching. It is also worth noting that all the departments we reviewed had fine courses, and at least some faculty members with excellent teaching reputations. No doubt, an unusually discerning student could get a superb literary education at any of them. Unfortunately, literary discernment is not something most beginning English students come equipped with. Rather, it is what a serious study of literature should be designed to cultivate.

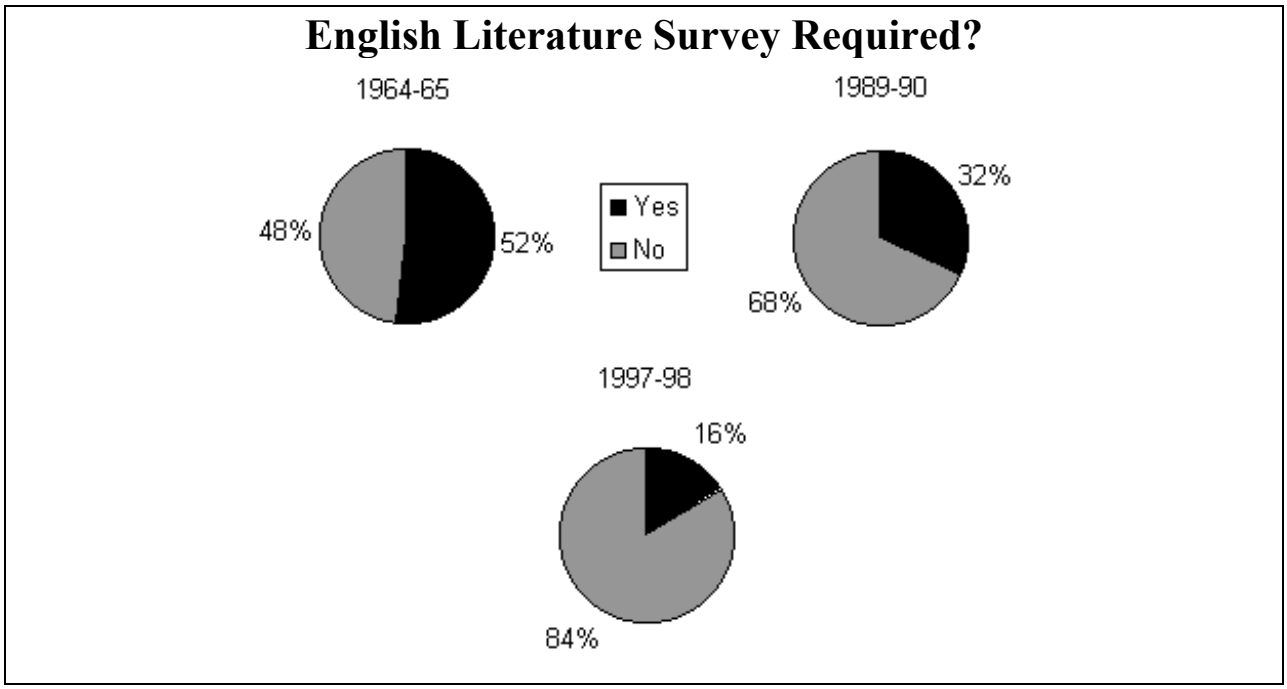
Results of the Study: Losing the Big Picture

The trends revealed by the data are very similar to those documented in *The Dissolution of General Education*, and paint a portrait of contemporary undergraduate English programs that is not particularly flattering.

Structure

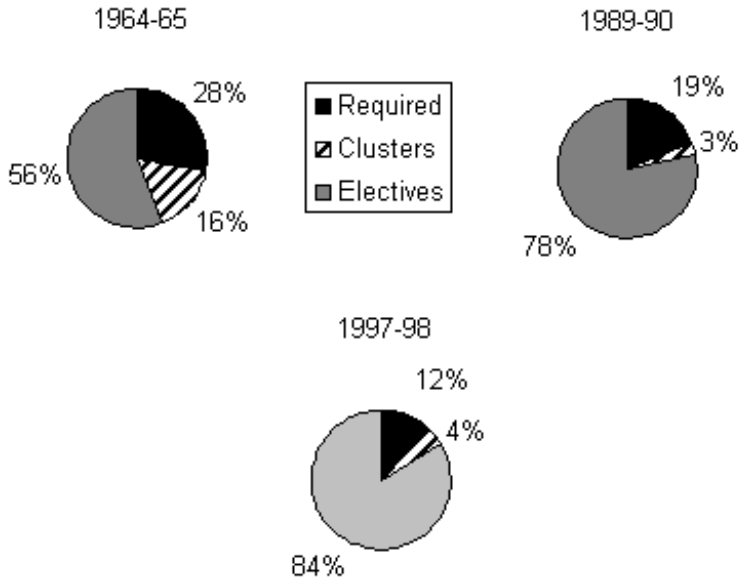
In 1964, the typical English department in our sample offered a tightly structured major that channeled students through a small number of introductory courses collectively comprising a sizeable percentage of all courses to be taken. The result was a substantial correspondence in the readings encountered by students, dominated by standard authors and classic works. To know a student had majored in English would have been to know largely what he or she had read. By 1997, however, an undergraduate literary core, and the common expectations about literary cultivation that sustained it, had essentially evaporated.

Take, for example, the steady fall in the number of departments requiring completion of a basic survey course. In 1964, thirteen programs made this stipulation, in 1989 eight and, in 1997, just four—Carleton, Davidson, Grinnell, and Smith. Smith alone bucked the trend, having actually introduced its requirement—two full semesters of English literature— between 1989 and 1997. During the same period, however, Bates, Bryn Mawr, Colby, Colgate, and Pomona dropped their required surveys.



A sense of what has been eliminated from the literary education of many students can be gleaned from the titles and descriptions of some of the requirements dropped after 1989. For example, there was Colby College's two-semester *Major British Writers* survey, which took students from "*Beowulf* to Milton" and then from "Dryden to the beginnings of the modern movement." There was also Colgate's three-semester survey sequence beginning with a two-part *Survey of British Literature* from "Old English literature…[to] the middle of the eighteenth century with Alexander Pope" and from the "later eighteenth century…[to] modernism in the early twentieth century," plus a single semester "Survey of American Literature" from "the early colonial period to the Civil War." And there was Pomona College's two-semester *Major British Authors* survey guiding the student through "a close study in historical context of selected works by writers from the Anglo-Saxon period through 1660, including medieval lyrics, Chaucer, Sidney, Spenser, Shakespeare, Donne, Herbert, Marvell and Milton," followed by "a close study in historical context of selected works by such 18th and 19th century writers as Swift, Pope, Fielding, Johnson, Austen, Wordsworth, Keats, Brontë, Browning, Dickens, G. Eliot, Hardy, and Yeats."

Required Courses and Clusters as a Percentage of Total Major Requirements



The pattern is equally striking if one looks at all requirements, whether surveys or not, plus clustered courses. In 1964, on average, 43% (44% on the pie chart due to rounding)[5] of the total course work of a student majoring in English consisted of such courses, usually dealing with major authors, works, and periods. For instance, a cluster at Pomona prior to1989 consisted of a one-out-of-three choice among *Advanced Study in Mid-Nineteenth Century Literature*, *Advanced Study in Late Nineteenth-Century American Literature*, and *Advanced Study in Early English Literature*. However, by 1989 the proportion comprised by requirements and clusters had dwindled to 22%, and by 1997 to 17% (16% on the pie chart due to rounding).

Moreover, the content of the remaining courses can no longer be reliably expected to be about major authors, works, or periods. Instead, theory begins to intrude, as in a clustered course at Oberlin described in the 1997 catalogue as "designed to develop competency in understanding and applying literary criticism at a time when diversity of critical and theoretical perspective is increasingly central to the study of literature." Or in a two-semester required junior seminar at Haverford emphasizing "the range and diversity of the historical tradition in British and American literature" and "critical theory and practice as it has been influenced by hermeneutics, feminism, psychology, semiology, sociology and the study of cultural representation."

In addition, in 1964 twelve programs required or clustered a course on Shakespeare. By 1989 only five did. And by 1997, only four—Hamilton, Middlebury, Smith, and Wellesley—still retained them. Between 1989 and 1997, Bates and Swarthmore dropped Shakespeare requirements, while Hamilton added a "clustered" Shakespeare course. Shakespeare is, of

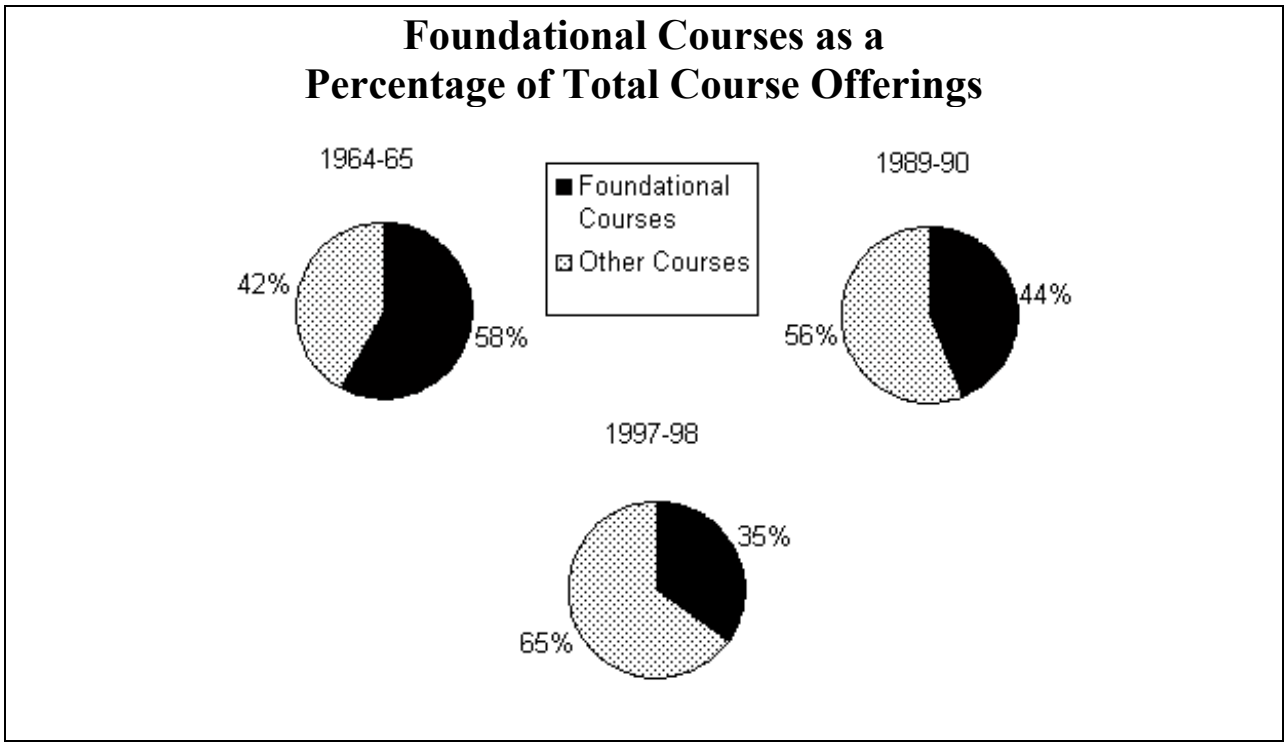
course, frequently included as a part of multi-subject courses, but as we'll see, evidence suggests that he is declining in curricular prominence across the board.

While all this was going on, the total number of free electives increased markedly. In 1964, the average of listed courses was forty-two per department. By 1997, this figure had grown to seventy-three, an overall increase of 74%. There was, however, a good deal of variation from school to school. For instance, at Grinnell the total number of courses actually declined from forty-two to thirty-nine, and at Oberlin from forty-six to forty-five. At Mt. Holyoke, Wellesley, and Williams, courses increased by less than 30%. On the other hand, at Bates and Colgate the number of courses more than tripled.

Because of this substantial increase in available courses, students necessarily took a smaller percentage of a department's total offerings. In both 1964 and 1997, students typically completed about ten courses. Accordingly, in 1964, students took, on average, about one-fourth of all courses listed. In 1997 they took only about one-seventh.

The expansion of distribution requirements only partially mitigated the trend away from a common literary core. As in the case of general education, the dwindling of prescribed or clustered offerings has been associated with a multiplication of distribution categories, requiring students to choose at least one course among the sizable number grouped under each distribution heading. Subject matter distributions are course categories distinguished by related content. Some examples are English Renaissance drama, Eighteenth-century fiction, Romantic poets, and the Victorian novel. Stratification distributions are course categories differentiated by the level of proficiency expected of students. For instance, "200," "300," and "400" level courses are usually for sophomores, juniors, and seniors, respectively.

By 1997, departments were more likely to stratify their course offerings than they had been earlier. Twenty programs were organized in this way in 1997, as opposed to only six in 1964 (and eighteen in 1989). In the absence of the more clear-cut course sequences of the earlier period, this stratification helps preserve some curricular coherence. In 1964–65, there was a total of twenty-two subject matter and twelve stratification distribution categories among the majors we examined. By 1997–98, the number of subject matter distributions had risen to sixty-nine and stratification distributions to thirty-three, tripling their overall amount.



The Narrowing of Content

There are other indicators that English departments increasingly emphasize specialization over broad familiarity with the literary tradition. For example, in 1964, only seven of the twenty-five programs demanded that students concentrate their work in a specific area of literary scholarship, and as recently as 1989 only eight did. By 1997, however, fourteen programs demanded this kind of specialization.

Equally significant, the percentage of foundational courses has declined steeply. In 1964, on average, 58% of the courses available to English majors were foundational. By 1989, the figure was 44%, and, by 1997, 35%. But there was also very considerable variation among departments. At a few—Colgate, William and Mary, Hamilton, Pomona, and Washington and Lee—foundational courses still comprised nearly half of those offered. At another, Grinnell, they were actually a small majority. By contrast, at Amherst, Barnard, Swarthmore, Trinity, Wesleyan, and Williams, foundational courses comprised less than a quarter of the total. (At Trinity they were a mere 16%.)

This is not just a proportional decline; since 1989 it has been an absolute one as well. Between 1989 and 1997, the total number of courses grew by 13%, but the number of foundational courses fell from 709 to 633, a dip of 11%. To be sure, five departments—Colgate, William and Mary, Hamilton, Pomona, and Williams—added a small number. And one, Middlebury, increased its number of foundational courses by more than a third. On the other hand, their numbers fell in fourteen other programs, some very sharply. For example, at Bryn Mawr nearly half the foundational courses disappeared from the catalogue between 1989 and 1997. Thus, not only is new subject matter being added, but traditional material is being removed.

More than anything else, the increasing dominance of specialized offerings represents a shift from requirements reflecting undergraduate interest in acquiring a broad frame of reference, to ones that reflect faculty interest in pursuing recondite research. With a far greater emphasis on publication than in 1964, even at "teaching institutions," professors feel strongly pressured not to divert too much time from their research. This usually means trying as much as possible to teach whatever one happens to be researching. And this usually means peppering the catalogue with narrow specialty courses.

But a growing preoccupation with the arcane and ideological is surely at work here as well. Once specialization becomes mixed with identity politics and the sexual obsessiveness of postmodern theorizing, course content can go off in some rather peculiar directions.

Academic Exotica

Some of the more exotic headings under which many courses now fall are set out below. While by no means do all new courses introduced since 1964 take such themes, a great many do.

Sex, Sexuality, and Bodies

Amherst offered *Representing Sexualities in Word and Image*, "which traces the cultural production of sexual knowledge over the last century, beginning with print and video representations of the AIDS crisis and concluding with Whitman's daring projections of same-sex desire in the 'Calamus' poems first published in 1860," and *Studies in the Literature of Sexuality*. Wesleyan's *History of Sex* "will focus closely on a series of problems in the history and representation of sex in Europe and America." *The course description fails to mention a single author, literary work, genre, or literary movement.*

Swarthmore's *Renaissance Sexualities* course description claims that "[t]he study of sexuality allows us to pose some of the richest historical questions we can ask about subjectivity, the natural, the public and the private." Swarthmore also offered *Illicit Desires in Literature*, which looked at "some differences that race and gender have made in the literary expression of a range of sexual desires," and *Modern Bodies in the Making: The 19th-Century Novel*, which examined "productive and reproductive labors and sexualities," among other things. Williams's *American Genders, American Sexualities* investigated "how sexual identities, desires, and acts are represented and reproduced in American literary and popular culture." Trinity offered a course in *19th-Century Novel: Fiction and the History of Sexuality*, which "explores the characteristics of emerging genres . . . as they shaped theories of gender difference and the Victorian body and

reconfigured conflicts between forces of patriarchy and feminism, reform and revolution, professionalism and class." The course description gives a sense of the instructor's priorities when, before mentioning any novels, it informs us that the course includes "readings from Darwin, Mill, Freud, and Foucault."

Other courses exploring the nexus between psychology and sociology, with little apparent reference to English literature, were Swarthmore's *(Asian) Ethnicity and (Hetero) Sexual Normativity* and Haverford's *Gender and Feeling in Early American Culture*. In a similar vein, Barnard offered *Body and Language*, described as "[a]n examination of major discourses on corporeality and the body's cultural significance." Wesleyan's version of this course was *Reading Bodily Fictions*, some of whose themes included "literary representations of hysteria, 'foreign' bodies and the politics of race, diseased bodies and fictions of health and normalcy, discipline and the modern body, feminist theory and reproductive technologies." Restricting its anatomical scope, Trinity offered *Sacred Female Body*, which examined "contemporary revivals of the iconology and ideology of the sacred female body."

Gothic Literature

Formerly on the periphery of literary studies, Gothic literature has come into the mainstream in recent years, with Horace Walpole (*The Castle of Otranto*), Mary Shelley (*Frankenstein*), and Bram Stoker (*Dracula*) among the favorite authors. In 1997–98, Amherst offered a course in *The Politics of the Gothic in the English Novel*, which "will study such genres as the sentimental, gothic, and realist novel, with particular attention paid to . . . the formation of class, gender, and sexuality." Bates offered *The Gothic Tradition*, in which "[p]articular emphasis is placed on the politics of the Gothic: on its relation to revolutionary movements, on its representations of intimacy and violence, and on the ways in which Gothic novelists both defend and subvert prevailing conceptions of sexual and racial difference." Bates also taught *Frankenstein's Creatures*, and Swarthmore *Gothic Possibilities*. Wesleyan's contribution to the field, *Victorian Gothic (Before and Beyond)*, stressed the common economic theme: "In the first volume of *Capital*, published in 1867, Marx writes that 'capital has one sole driving force, the drive to valorize itself …. Capital …, vampire-like, lives only by sucking living labor, and lives the more, the more it sucks.' "

Cultural Studies

Some institutions, like Wesleyan, concentrated on offerings that seem better housed in the sociology department. The course description of *Reading Television* informs students that the course, contrary to expectation, will indeed require work: "Despite the fact that the course focuses on what has been called 'mind-candy,' prospective students should know that this will be a rigorous course, requiring a serious commitment of time to reading about, watching and analyzing television texts." A course called *Rebel Without a Cause/Sweet Little Sixteen: The Social Construction of the Teenager in American Culture, 1948–64* studied "the social construction of the teenager . . . in an attempt to understand why postwar America constructs this category and defines it as a consumer culture." The title of a course like *The Child, the Postcolonial, and the Problem of Authority* leaves one wondering how it relates to English literature. Perhaps in an attempt to provide balanced treatment of the sexes in an otherwise

highly feminized discipline, Trinity offered a single sociology-like course entitled *American Masculinity in Postwar Popular Culture*.

For its part, Bryn Mawr had a course on *Landscape Art in Cultural Perspective*. The course's description, although expansive, fails to show how course content relates to the reading of novels, plays, and poetry: "An exploration of some of the arts of literary landscape, with particular attention to cultural factors which shape the perception, representation, manipulation, and appreciation of landscapes and to the evolution of landscape art within the larger rhythms of cultural history." Wesleyan had *Women, Sociability and Solitude*, whose course description fails to mention any author or literary work, although there is an allusion to the "writings of women from the modern industrial era." Trinity offered *The Mask: Forms of Minstrelsy in American Popular Culture*, whose description tells us that "this class will ask students to examine how masks have operated in the American culture industries—as disguise, as metaphor, and as parody." Williams offered a course simply called *Wonder*:

> We tend to imagine "wonder" as a non-historical, pre-rational category, as what inspires and perhaps lingers beyond the cold act of critical analysis. In this team-taught discussion course, we will consider wonder as an eminently analyzable concept, a concept which raises provocative questions about the historical nature and limits of our own distinctly modern forms of critical engagement. Most broadly, the course will look to the "naïve" category of wonder to reflect in a sophisticated way on the vexed relation between theory and history.

Queer Studies

This is a new field that made a strong appearance after 1989–90, with Swarthmore offering *Lesbian Novels Since World War Two*, *Lesbian Representation*, and *Queer Media*. Other schools did their part, for example Bryn Mawr's *Lesbian and Gay Literature*, Colby's *Art and Oppression: Lesbian and Gay Literature and Modern Society*, and Amherst's *Black Gay Fiction*. Wesleyan listed *Queer Theory*: "A close study of a fast developing field of theory concerned with the sexual practice and ideology and identity in human societies and cultures," and *The Newest Minority: The Emergence of Lesbian-Gay Community and Culture, 1895–1969*.

Postcolonial Studies

Another recently popular area is postcolonial studies, which uses literary texts to unmask the exploitation of other cultures by Western societies. Smith, Wesleyan, and Williams each listed a course titled *Postcolonial Literature*. Swarthmore expanded on the theme with *Postcolonial Literature and Theory*, and Bates had a similar course, *Postcolonial Literatures and Theory*. Oberlin advanced further with *Post-Colonial Criticism: Theory and Practice*, and Bryn Mawr offered *Post-Apartheid Literature*. Haverford taught *Postcolonial Women Writers*: "The narrative strategies enabling and sometimes subverting historically and culturally specific negotiations between the claims of postcolonial, class, and feminist politics."

Race, Gender, and Class

The triumvirate of race, gender, and class has not lost its ascendancy over the years and, based on longevity, may soon be considered traditional. Trinity offered *Gender, Race and Ethnicity in Contemporary American Fiction* and *The Fiction of the Middle Class*, while Williams listed *Language, Gender, and Power*. Haverford taught *'Race,' Writing, and Difference in American Literature* and *Gender and Theatricality in the Restoration and 18th Century*. Barnard picked up the theme in the same period with *Race and Gender in the Age of Johnson*. Swarthmore offered *Romanticism and the Performance of Gender* and *"Whiteness" and Racial Difference*, and Smith listed *Fairy Tales and Gender*. Amherst's contributions included *Reading Gender, Reading Race* and *Issues of Gender in African Literature*. Wesleyan offered *Modernity, Gender, and War* and *Other Than Black and White*, while Bryn Mawr listed *The Multicultural Novel (Women Writers)*. Bates taught *Reading "Race" and Ethnicity in American Literature*. Wellesley had a similar course, *Race and Ethnicity in American Literature*, as well as *Race, Class, and Gender in Literature*. Colby offered a seminar, *Class in America*. As previously noted in other contexts, Williams taught *American Genders, American Sexualities* and Haverford *Gender and Feeling in Early American Culture*.

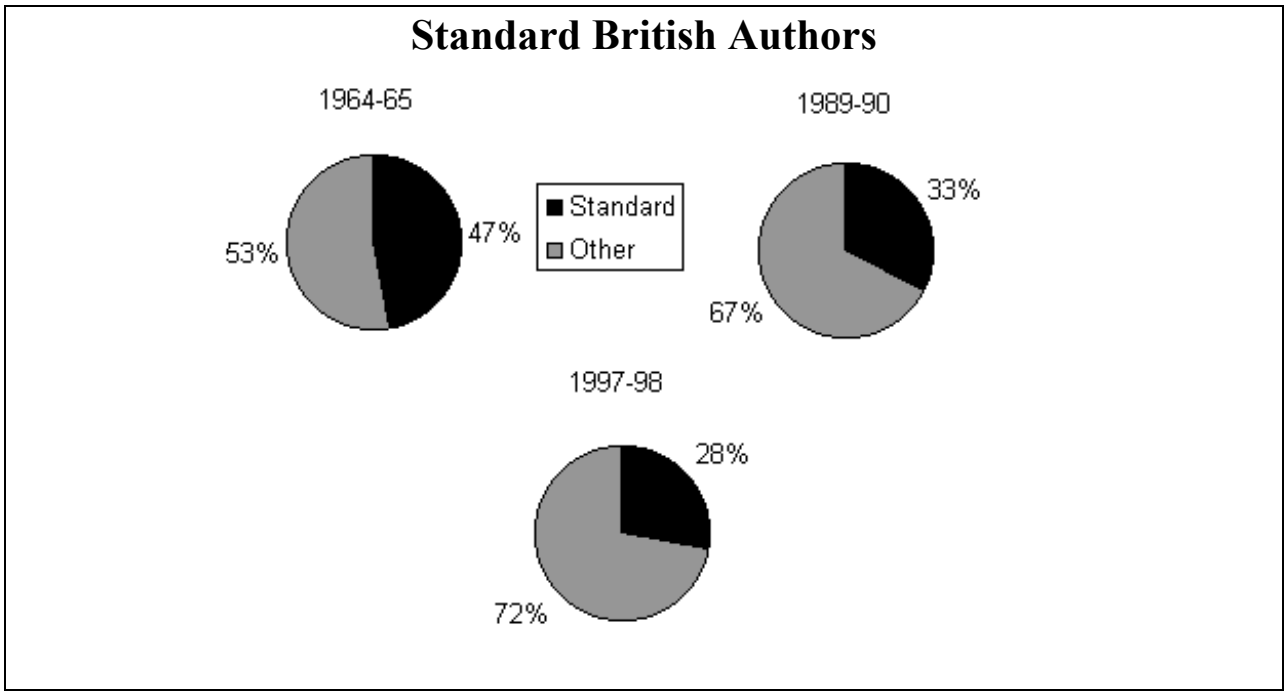
Examined quantitatively, preoccupation with postmodern theory and race, gender, and class scholarship was greater in 1997 than it had been in 1989. In the earlier year, postmodern terminology comprised 0.84% of the text of the average department's course descriptions, a figure that by 1997 had climbed to 1.24%, an increase of nearly 50%.

On the other hand, the departments we surveyed differed substantially in the extent to which their course descriptions reflected a "postmodern sensibility." In 1997, the English departments of Swarthmore, Wesleyan, Bryn Mawr, Haverford, and Barnard had a three-to-fifteen times higher frequency of postmodern terminology than did the English departments at Grinnell, Colgate, Davidson, Middlebury, and Washington and Lee.

Not surprisingly, a department's position with respect to this "postmodernism scale" generally coincided with other structural and content indicators. That is to say, those departments with a higher number of basic surveys and foundational courses also tended to have course descriptions with less postmodern terminology than those with fewer surveys and foundational courses. Less predictably, there was little relationship between a department's position on the postmodernism scale and the types of authors cited in course descriptions (see below).

Changes in Relative Author Emphasis

The biggest change since 1964 has been the relative de-emphasis of classic British and Irish authors, the group comprising the most important single component of the English literary tradition. While 47% of the names cited in 1964 course descriptions were authors found in the third edition of the



Norton Anthology of English Literature, that figure fell to 33% by 1989, and 28% by 1997. *This represents a decline of 40% in relative emphasis.* The decline affected almost every leading *Norton* author including Shakespeare, whose citations dropped from 4.7% of the total in 1964, to 3.3% in 1997, a loss in emphasis of almost one third. Other classic authors slipped further. Chaucer, for instance, lost almost half the emphasis he had received in 1964, falling from 3.0% to 1.6% of the citations. Milton fared even worse, sliding from 3.3% of all citations in 1964 to 1.3% in 1997—a loss of more than three-fifths of his earlier prominence. Among other big losers were Wordsworth, who lost more than a third of his 1964 prominence; Donne, who lost almost half; Keats, who lost half; Swift, who lost more than half; Byron, who lost three-fifths; Pope, who lost slightly more than three-fifths; and Matthew Arnold, who lost almost two-thirds. The only highly rated *Norton* white-male author to register a gain was James Joyce, who rose from 0.8% of all citations in 1964, to 0.9% in 1997.

A similar pattern emerges when single-author courses are examined. In 1964, a total of forty-five courses were devoted to Shakespeare. Every department but Hamilton's had one, and fourteen departments boasted two or more. By 1997, this number had risen to fifty-eight, with every department represented and all but three with more than one course on the Bard. The total number of Shakespeare courses therefore grew by about 29%. But since the total number of courses grew by 74%, the overall percentage of courses devoted to Shakespeare shrank from 4.3% to 3.2%—a loss of about one-fourth in emphasis. There were twenty-five Chaucer courses in 1964, and twenty-nine in 1997—an increase of 16%, but in the context of the huge multiplication of all courses, a loss in emphasis of a third. Milton courses grew from fifteen to eighteen, an increase of 20%, but also a loss in emphasis of nearly a third.

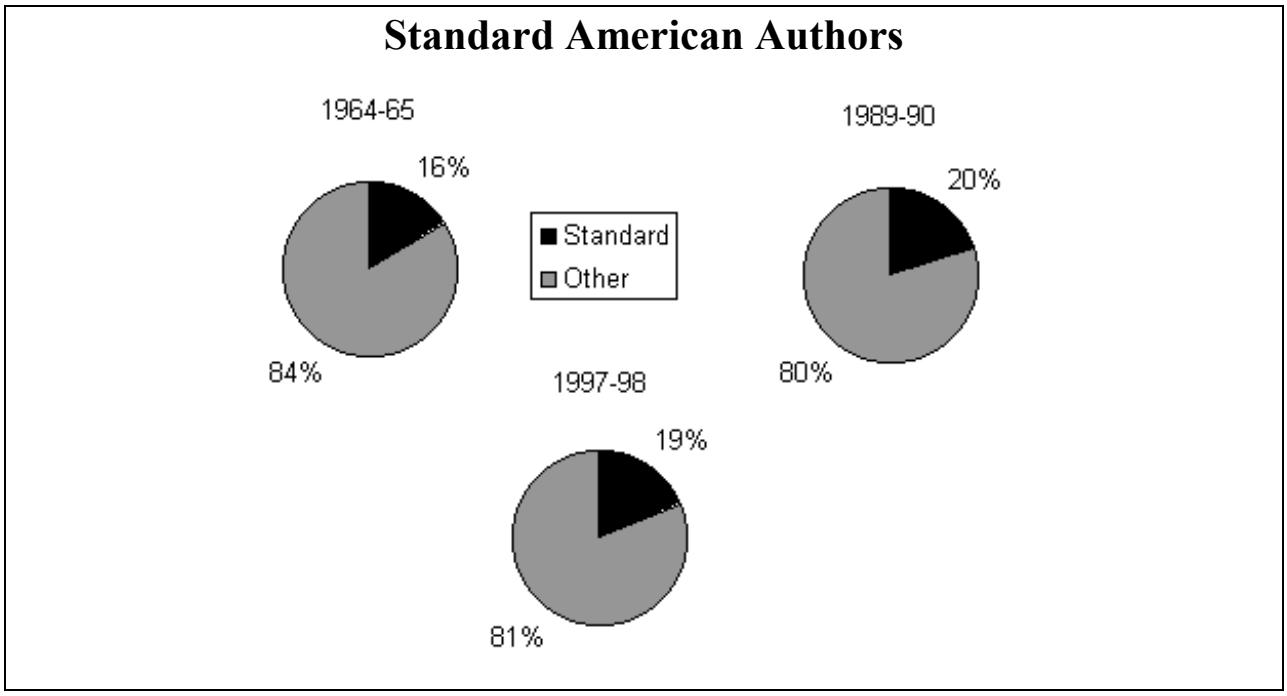
Shakespeare probably represents one of those few instances in which student preference operates as a strong counterweight to changes in curriculum structure. Shakespeare is the one author

whose greatness is proverbial, and courses about him and his work remain popular, though the diminution of required Shakespeare courses has no doubt had an impact. This is unlikely to be true, however, with respect to Chaucer, Milton, and most other literary masters.

The trend with respect to formerly standard American authors has been more complicated. Between 1964 and 1989 the percentage of citations attributable to authors found in *American Writers: A Collection of Literary Biographies* actually rose from 16.3% to 20%. Between 1989 and 1997, however, it fell back to 18.4%. Of the traditionally classic American authors, Poe suffered most: by sliding from 1.0% to 0.5% of all citations, he lost half the emphasis he had received in 1964. Hawthorne and Emerson each suffered slightly more than a two-fifths diminution in emphasis; the former descended from 1.2% to 0.7% of all citations, the latter from 0.9% to 0.5%. Melville and Whitman each dropped about a third, from 1.2% to 0.8% of all citations. Twain fell a bit more, from 0.8% to 0.5%.

On the other hand, among standard American authors, gainers counterbalanced losers to a greater extent than among their British equivalents. While none of the 1964 top twenty-five standard British authors had an improved standing in 1997, four of the top twenty-five Americans did. Emily Dickinson, for example, rose from 0.6% to 0.8% of the citations, a one-third gain in emphasis; Henry James from 0.9% to 1.2%, a gain of a third; Faulkner from 0.8% to 1.1%, gaining slightly more than a third; and Hemingway from 0.4% to 0.7%, a remarkable three-quarters increase in overall prominence. Though generally overlooked in debates over changes in the literature curriculum, a fairly pronounced trend toward its Americanization appears underway. Thus, in 1964, the top twenty-five American authors had only 41% of the citations claimed by the top British twenty-five; by 1997, they had 71%.

But the far more important trend is literary scholarship's progressive feminization. Indeed, one of the reasons that the standard American authors list of 1964 lost less ground than its British counterpart is the larger number of women writers on it. Prior to the eighteenth century, female English-language authors of any prominence were almost nonexistent, and it is not until the nineteenth century that their numbers really increase. Because American literature only blossoms during the nineteenth century, it includes a greater proportion of standard female writers. Of the one hundred and twenty-two British authors represented in the third edition of the *Norton Anthology* only



four—Emily Brontë, Elizabeth Barrett Browning, Christina Rossetti, and Virginia Woolf—are female. Of the ninety-seven authors listed in *American Writers*, fourteen are women and, of these, six—Willa Cather, Emily Dickinson, Flannery O'Connor, Gertrude Stein, Eudora Welty, and Edith Wharton—gained appreciably in emphasis between 1964 and 1997.

Our statistics also clearly confirm the reality of "race" as a driving factor in revamping literature programs. The fact that the United States has produced many more "authors of color" than the British Isles is another reason for the English curriculum's increasing Americanization. Many African-American writers have gone from little or no notice in 1964 to substantial visibility in 1997. Among the better known, Langston Hughes, Frederick Douglass, and Ralph Ellison—each unmentioned in course descriptions in 1964—accounted for 0.3%, 0.4%, and 0.4%, respectively, of all author citations by 1997. Richard Wright went from 0.1% in 1964 to 0.6% in 1997.

Taken together, gender and race have altered literature curricula in some startling ways. For example, as far as citations can attest, African-American novelist Toni Morrison is now considered—by English professors at least—to be the sixth most important author in the history of the language. Her seventy citations, amounting to 1.2% of the 1997 total, put her ahead of every American writer in the top twenty-five in 1964, as well as all the British ones except Shakespeare, Chaucer, and Milton (who edged her out by four citations). Moreover, of the top six authors in 1997, three: Jane Austen (ranked third with seventy-eight citations), Virginia Woolf (ranked fifth with seventy-two citations), and Toni Morrison, are women. Given the heavy disproportion of male to female authors over the course of English literary history, this is certainly an astonishing outcome—even if the literary excellence of Austen, Woolf, and Morrison is granted. To put this in broader perspective, on the basis of citations, Austen, Woolf, and Morrison now receive about twice the attention of Pope (thirty-six citations), Swift (thirty-

six), Twain (thirty-one citations), Fielding (twenty-nine), Poe (twenty-nine), and Dryden (twenty-three).

Toni Morrison is a Nobel laureate, and in a century or so may be seen as standing head and shoulders above Twain, Fielding, Poe, Dryden, Pope, and Swift. But hers is not the only high rating to give one pause. Zora Neale Hurston, albeit a gifted writer of the Harlem Renaissance, also ranks startlingly ahead of Twain, Fielding, Poe, Dryden, Pope, and Swift. Even obscure Aphra Behn—a late seventeenth-century female playwright—ranks ahead of Shaw, Marvell, Pound, Scott, Auden, Beckett, Nabokov, and Kipling.

A look at the changing prominence of some of English literature's most celebrated literary relatives is also illuminating. Take Robert and Elizabeth Barrett Browning, for instance. In 1964, Robert received sixteen citations and Elizabeth none. In 1989, Robert had eighteen and Elizabeth three. As of 1997, Robert had sixteen and Elizabeth fourteen. Or Dante Gabriel and Christina Rossetti. In 1964, the score was three to nothing in favor of Dante Gabriel. In 1989, it was four to four. By 1997, Christina led twelve to seven. Or Percy Bysshe and Mary Shelley. In 1964 Percy was cited sixteen times and Mary none. In 1989, it was thirty-six for Percy and sixteen for Mary. In 1997 they had twenty-five citations apiece. One can argue somewhat over the artistic justice of these reevaluations, but not over the forces driving them.

We can best understand the role gender and race have played in changing the face of undergraduate literary studies by looking at living authors. Six hundred years of literary history impose restraints on what even the most assiduous renovators of the canon can accomplish. There is always room for reevaluating some writers and promoting others into prominence, but the great body of established classics cannot entirely be ignored. With respect to contemporary authors, one has a freer hand. Reputations are not yet solidified, scholarly opinion is uncongealed, and almost any disagreement can be ascribed to differences in taste. To discern most clearly the criteria underlying current literary assessment, look to its judgments about living authors.

The three most cited living authors are all "women of color": Toni Morrison, followed by the African-American novelist Alice Walker and the Chinese-American novelist Maxine Hong Kingston. Walker and Kingston, with twenty-eight and twenty-four citations, respectively, receive twice as much emphasis or more than all but three of the white male authors included among the top living twenty-five. (The top-ranked twenty-five living authors actually included twenty-six individuals because of a tie between bell hooks and Joyce Carol Oates for twenty-fifth place.) Walker, for instance, gets more than twice the attention accorded Nobel laureate Saul Bellow (cited twelve times), three times more than Norman Mailer (cited seven times), and seven times more than John Updike (cited four times). Comparisons of these authors with Maxine Hong Kingston yield roughly the same results.

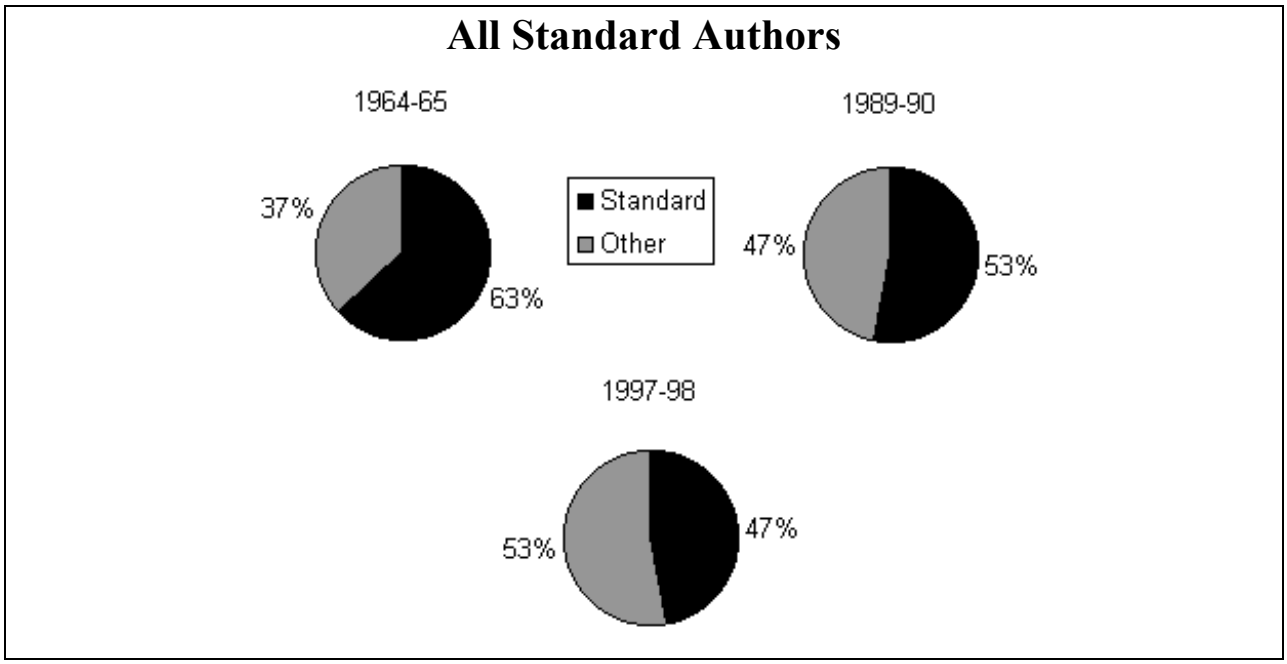
The fourth-ranked living author is Salman Rushdie, another "person of color," who with nineteen citations also holds a significant lead over Bellow, Mailer, and Updike. Places five, six, and seven, which do belong to white males, are occupied by postmodern novelist Thomas Pynchon (seventeen citations), Philip Roth (sixteen citations), and the Irish poet and Nobel laureate Seamus Heaney (fifteen citations). Overall, white males comprise a minority of eleven of the

twenty-five top living authors. And they only average 9.5 citations apiece, compared to 14.5 for minority and female writers. In addition, of the fourteen female authors on the list, seven are "women of color." These seven average 20 citations apiece; the white female writers average only 8.4.

Also revealing is the change in emphasis since 1989. Of the eleven white male authors on the list, eight lost in emphasis while only three gained. (Salman Rushdie gained more than their combined total.) Among the fourteen female authors, ten were gainers and four were losers. Subtracting the losses from the gains, the female authors increased their collective emphasis by 0.78%. Similarly, subtracting losses from gains, the male authors lost 0.28% of their earlier emphasis. Taken alone, the white males dropped by 0.47%.

Some of these highly rated female authors may be dismissible as tokens regularly drafted into service out of professorial determination to assign some writer of the correct sex or hue. But their exaggerated stature is symptomatic of something deeper and more troubling: English departments have abandoned their true purpose. The compulsion to promote the merely talented to the rank of greatness, and the deservedly obscure to conspicuous note, exposes a field where championing causes—especially radical feminism—routinely trumps the claims of art. This has effects that go far beyond the works assigned. While accepted classics remain a large, if dwindling, body of all undergraduate readings, their interpretation is frequently hacked and skewed to make political points. Shakespeare may have been a white male, but—with the appropriate postmodern mutations—he can be enlisted in any number of gender-bending crusades. How much of his liberating vision and stunning beauty survive the faculty press-gangs is anyone's guess.

What are we then to make of the MLA's contention that *"professors of English literature continue to base their teaching on works from the recognized body of traditional literature"*? That depends on the meaning we give its ambiguous phrasing. If it means that standard authors and works still make up a substantial part of the English curriculum, it is true, although they no longer constitute a majority, as in 1964, when they represented 63% of authors cited. In 1997, the *Norton* and *American Writers* standard authors together comprised only 47% of all authors cited. If, on the other hand, it means that the changes in authors assigned have been minor, or that the undergraduate curriculum continues to guide students through the works of standard authors, then, with respect to the majority of departments surveyed here, the MLA's claim is largely false. But if "to base" means what most



would take it to mean—that is "to make or form a base or foundation for"—the MLA's contention is wholly untenable. The faculty sensibilities displayed in course descriptions and changing author emphasis show less desire to have the students learn from, or even about, standard authors, than to use these authors' works as "texts" (or pretexts) for countercultural preaching. This now seems to be the major purpose of a great many programs ostensibly about literature.

In this context, it is interesting to note that several departments with a strong postmodern tilt nonetheless cited higher percentages of standard authors than some seemingly more traditional departments. For instance, in 1997 Wesleyan ranked third in this respect and Haverford seventh. But this is not as strange as it may appear at first glance. After all, it is not difficult to mesh the study of standard authors with postmodern interpretative approaches, as, for instance, in Haverford's *Gender and Theatricality in the Restoration and 18th Century*, which focuses on "gender roles and sexuality, and the social, economic and political ideologies that affect representation," while citing Dryden, Wycherley, Behn, Congreve, Gay, and Fielding, half of whom appear in the third edition of *Norton*. Interpretation can also easily become an exercise in debunking, as Shakespeare becomes a shill for English imperialism and Milton a misogynist. As important as the cumulative changes in *what is being taught*, the changes in *how it is being taught* may be even more so.

The Rise of Film Studies

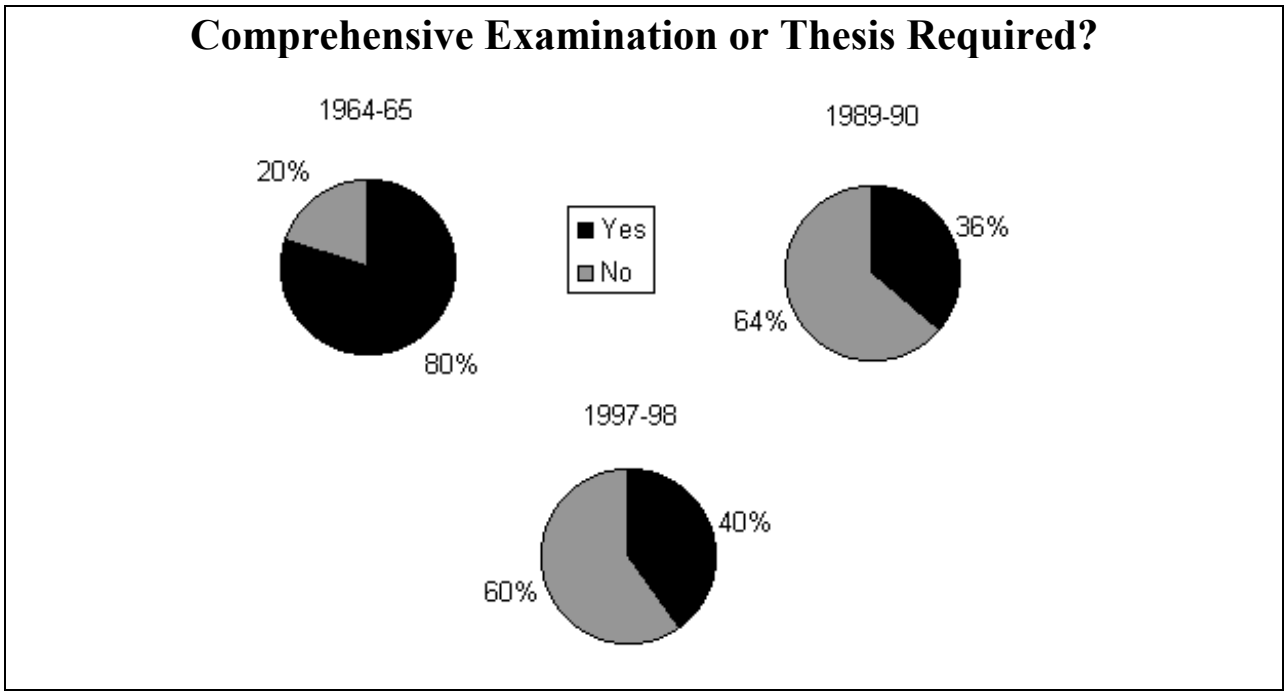
Film, a subject usually regarded as distinct from literature, has become a significant field of specialization in some English departments. The study of television and other media has also become increasingly prominent.

In 1964 there were only seven mentions of film or television distributed among three course descriptions (0.3% of the total courses): two at Vassar and one at Barnard. Each course was straightforward, semi-technical, and wholly without theoretical pretense. One Vassar course studied "the contemporary press," including approaches to reporting, interviewing, and writing. The other explored the production and federal regulation of television and radio programs. The Barnard course taught dramatic writing, considering television, film, and radio, as well as stage scripts.

As of 1989, however, no less than fifty-three courses—3.3% of all listed—dealt with film or television. Of these, twenty-one were solely devoted to film or television, while another thirty-two had film or television as one of their subjects. By 1997, film and television courses had increased to ninety-five, or 5.3% of the total. Thirty of the courses were entirely about film or television, and another sixty-five dealt with these media in part. The study of film is clearly a growth industry among our leading English departments.

Certain departments far exceeded others in their interest in movies and television. A pioneer in this respect, Amherst's English department already offered ten such courses in 1989, comprising about 13% of its listings. By 1997, Amherst's total of eleven (13% of its listings) had been surpassed by Swarthmore's fifteen (13% of its listings) and Trinity's sixteen (16% of its listings), though Amherst still stood first in having seven courses entirely concerned with these media. Amherst's numerous film courses included *Film and Writing*, *Studies in Classic American Film*, *Film Noir and the Art of Hollywood Film*, *Production Workshop in the Moving Image* (including "hands-on exercises with video camcorder and editing equipment"), *The Non-Fiction Film*, *Topics in Film Study*, and *Production Seminar in the Moving Image*. Swarthmore gave major billing to offerings like *American Narrative Cinema*; *Women and Popular Culture: Fiction, Film, and Television*; *Feminist Film and Media Studies; Film Theory and Culture; Studies in Film and Literature;* and the previously mentioned *Queer Media*, which asks "How do lesbian and gay film and video makers 'queer' sexual norms and standard media forms?"

The emphasis given to film, television, and other nonliterary media closely corresponded to a department's overall orientation. Most departments featuring numerous courses on nonliterary media also displayed strong postmodernist leanings. By contrast, four of the eight departments without film or television courses in 1997—Colgate, William and Mary, Grinnell, and Washington and Lee—were otherwise strongly traditional. This is not a surprising relationship in view of postmodernism's proclivity to treat all media as "text," a move that inevitably obscures the distinctiveness of purely literary forms.



Rigor

The number of departments requiring a thesis or comprehensive exam was halved from twenty to ten between 1964 and 1997. This, however, represented a slight improvement over 1989, when only nine departments had such requirements. These raw numbers, however significant, don't fully reveal the most important part of the story, which, once again, concerns the shift from providing an overview to fostering specialization. Of the twenty English departments with capstone requirements in 1964, all insisted on a comprehensive exam, an exercise designed to ensure breadth of knowledge and ability to synthesize, with Wesleyan requiring both an exam and a thesis. Of the nine programs with capstones in 1989, just five required comprehensive exams, one a thesis, and three vague exercises described by two as "an essay," and the third as a "project and oral examination." Of the ten programs with capstones in 1997 only Middlebury, and Washington and Lee required a comprehensive exam, two others expected theses, another gave a choice between an exam and a thesis, two prescribed "essays," another a "project," another an "oral exam," and another a "project and oral exam." Where once stood a formidable test of general mastery, we now find fuzziness and, perhaps, an invitation to idiosyncratic display.

Conclusion

Despite our findings, the outlook is not entirely bleak. Among the English departments we surveyed, several showed a conspicuous—though not complete—resistance to the dominant trends. It is particularly encouraging that a number of programs like those at Grinnell and Middlebury, which were in fairly good shape in 1989, remained so in 1997. Programs like these provide a continuing example of good practice, giving at least some of the current student generation the foundations necessary to transmit the English and American literary traditions to the next. They give hope for the future.

Still, the overall prospect is discouraging. Most of the English departments of our leading colleges show a greatly diminished interest in familiarizing undergraduates with the Anglo-American literary heritage. This is especially worrisome in an age when television and the Internet lessen the likelihood of students entering college with much knowledge of literature. Many of these programs' graduates—though no doubt priding themselves on having received a first-class literary education—must actually possess only the most rudimentary knowledge of English literature's longer history and its greatest writers and works. What they have instead is premature specialization, dubious theoretical insights, and a familiarity with trendy writers of approved identity and outlook who are likely soon to fade from view.

Many of the next generation of America's writers, scholars, critics, and teachers will come from the ranks of these poorly trained students. Anyone concerned about preserving a creative literary culture has reason to be alarmed.

Notes

1. The mantra of "race, gender, and class" indicates the topics of greatest general interest to recent academic criticism. We thus used the terms "race" and "gender" (as well as "sex"), together with their many variations, in our computerized word count. We omitted "class," however, to avoid confusion with its denotation of a course section. It should be kept in mind that the great majority of words used in course descriptions are those of ordinary English. The percentage of technical words in any specialized publication, in such fields as law, medicine, and science, will always constitute a relatively small fraction of all words used. What we cared about were the differences in frequency with respect to the use of postmodern terminology from department to department, and from year to year.

2. Modern Language Association of America, "MLA Survey Provides New View of Campus Debate," press release, 4 November 1991.

3. See Will Morrisey, Norman Fruman, and Thomas Short, "Ideology and Literary Studies, Part II: The MLA's Deceptive Survey," *Academic Questions*, vol. 6, no.2 (Spring, 1993).

4. Where a catalogue for the desired year was unavailable, we substituted the closest prior year. Thus, for Smith College and Wellesley College, we used the 1963–64 catalogues instead of those for 1964–65. For Wesleyan University we used 1963–64, 1987–89, and 1996–98. Our analysis of the prevalence of postmodern terminology was restricted to the years 1989–90 and 1997–98 (with the appropriate adjustments for Wesleyan).

5. To derive this figure we counted both specifically required and clustered courses.

Profiles of
Individual Departments

Profiles of Individual Departments

The following are profiles of the twenty-five undergraduate English majors we surveyed. We compared them to their peers with respect to a number of key features. Above all else the profiles try to answer a central question: are students likely to graduate with an overview of the Anglo-American literary tradition? Put another way, to what extent does each department help to maintain, or to undermine, our language's literary heritage?

Amherst College

Few English departments have as completely forsaken the idea of a common core of literary knowledge as Amherst's. Though in 1964–65, 40% of the major requirement was concentrated in two mandatory courses and two required course clusters—a rather typical pattern for the time—by 1997–98 Amherst was one of only five colleges with neither required courses nor clusters. Among other things, this meant short shrift for the Bard. Thus, while a Shakespeare course formed part of a required cluster in 1964–65, by 1997–98 it was merely an elective. Our content analysis of Amherst's English department course descriptions revealed them to be slightly below average in postmodern terminology.

Amherst's steady retreat from the ideal of a common literary core for students majoring in English is also reflected in the attenuation of the department's capstone requirement. In 1964–65, this comprised a comprehensive examination required not only of honors candidates but all students majoring in English, which tested "such matters of fact as authors' names and dates, exact titles and dates of major works, the common varieties of verse, etc." and "the student's awareness of the historical development of English and American literature." By 1989–90, however, this exam had been reduced to "the Comprehensive requirement," which was neither a thesis nor a test, but was satisfied by the successful completion of a "designated seminar course" known as "English 75." By 1997–98, the Comprehensive requirement was strengthened to include the submission of "an approved concentration essay" in addition to English 75. However, by 1999–2000, "a brief statement" defining the student's area of concentration had replaced the concentration essay, and English 75 alone again satisfied the Comprehensive requirement. How high a hurdle this sets for students is hard to say. What is clear, however, is the substitution of a concern for broad knowledge with one for specialization.

Like many other institutions, Amherst reduced its percentage of foundational courses between 1964–65 and 1989–90. More striking, however, than their drop in absolute numbers was their decline as a percentage of all courses listed. As non-foundational courses were added between 1964 and 1989, the percentage of foundational offerings fell from 63% to 27% (to 22% by 1997–98). Ranked in the second quintile of schools with respect to percentage of foundational offerings in 1964–65, Amherst slipped to the fifth quintile by 1997–98. During the intervening period, the total number of courses nearly tripled, from thirty to eighty-seven, with almost all the new ones narrow and specialized. In 1997–1998, Amherst's was one of only two departments not to require students to distribute courses among important subject categories.

Finally, the Amherst major ranks first in the number of film courses, including such offerings as *Studies in Classic American Film*, *Film Noir and the Art of Hollywood Film*, *Production Workshop in the Moving Image* (including "hands-on exercises with video camcorder and editing equipment"), *The Non-Fiction Film*, and *Topics in Film Study*. While there is nothing wrong with film studies per se, their proliferation within Amherst's English department shows how much the department has diluted its foundational mandate—the study of literature.

Barnard College

Barnard has a relatively well-structured English major that requires something close to a general survey of English literature. On the other hand, like Amherst, it offers a very low percentage of foundational courses and minimal distribution requirements. Once beyond the specified requirements, students majoring in English may wander among a large welter of specialized offerings. Moreover, Barnard's course descriptions ranked above average in postmodern terminology.

In 1964–65, 1989–90, and 1997–98, Barnard required three courses by name. In the last two years surveyed, these included *Critical Writing* (one semester) and *The English Colloquium*, a two-semester partial survey of English literature described as covering "[m]ajor writers and literary works of the Renaissance and the Enlightenment examined in terms of leading ideas in those periods." Barnard thus ranked in the top 16% in 1997–98 with respect to the number of courses specifically required. In 1964 it had also expected students majoring in English to take seven other foundational courses drawn from three clusters, a requirement eliminated by 1989.

Barnard encouraged the study of Shakespeare in 1964–65 by including a course on the Bard within a cluster. By 1997–1998, however, Shakespeare was simply one elective among many. In 1964–65, Barnard required a six-hour comprehensive examination of all students majoring in English. By 1997–1998, that requirement was gone.

Though the number of specific requirements diminished, the mix of course types hardly changed between 1964 and 1989. Although the percentage of foundational offerings fell slightly from 45% to 43% of all courses listed, their absolute number increased slightly, from twenty-nine to thirty-two. After 1989–90, however, the number of foundational offerings fell by about one third (from thirty-two to twenty-one), representing only 24% of the curriculum by 1997–98. In 1964–65, Barnard was above average in absolute number of foundational offerings (twenty-nine versus the overall average of twenty-four), although it ranked next to last (ahead of Vassar) in percentage of foundational courses, because of its large number of other course offerings. By 1997–98, Barnard was below average in absolute number of foundational offerings (twenty-one versus the overall average of twenty-five), and was in the fifth quintile in percentage of foundational courses.

Between 1989 and 1997 the use of postmodern terminology in course descriptions more than trebled. In only four other departments were course descriptions more heavily laden with postmodern terminology.

Bates College

Since 1989, the Bates English major has changed more than any other we examined. In 1989–90, it had one of the most rigorously structured programs. In 1997–98, it had one of the least. Postmodern terminology in the major's courses also rose significantly between 1989 and 1997.

In 1989–90, five courses were required by name, including a survey of English literature with "selected major works from *Beowulf* to the present time," a course in critical theory, two semesters of Shakespeare, and a senior thesis course. Of the remaining six courses a student needed to complete, one apiece had to be taken in Medieval, Renaissance, Eighteenth-century/Romantic, American, and Nineteenth-century/Modern literature. Only the sixth elective was truly a free choice. A full 54% percent of the major consisted of either prescribed or clustered offerings, and foundational courses constituted 48% of all those listed. Only one required course remained in 1997. Among those eliminated were the English literature survey and a two-semester Shakespeare survey. The senior thesis, however, survived.

By 1997, a 1989 requirement of one course in each of five subject matter areas, which ensured a wide overview of English and American literature, had been replaced with a requirement of three "pre-1800" courses. Although foundational courses were not eliminated, their presence was diluted by a 52% increase in the total number of courses offered. As a result, foundational courses dropped from 48% to 32% of the total listing. Thus, in less than a decade, a strong core was replaced by a smorgasbord curriculum requiring neither the reading of foundational works nor any familiarity with English and American literature.

Bowdoin College

In 1964, the major was 50% prescribed, but by 1989 was virtually structureless, remaining so in 1997. With respect to foundational courses, however, the major stood ninth, with about 44% of its offerings being so designated. Bowdoin was one of the few departments surveyed whose course descriptions contained substantially less postmodern terminology in 1997 than in 1989. Overall, however, it still ranked fairly high in this respect, tying for seventh place with Colby and Trinity.

In 1989–90, a distribution requirement demanded the selection of three out of eleven offerings in English Literature "before 1800." By 1997–98, a stipulation was added that "only one of these three courses may be a Shakespeare course." While the restriction was apparently intended to ensure more breadth in this modest subject matter distribution category, it is interesting that the narrowing of choices was done at the expense of Shakespeare instead of Bowdoin's otherwise nearly free elective system. Students were, however, not prevented from taking more Shakespeare courses as part of their seven electives.

While the Bowdoin English department has not altered most of its foundational course titles, their content seems to have been heavily influenced by postmodernism, especially in the Romantic and later periods. For example, in 1989–90, Course 240, *English Romanticism*, was "[a]n intensive study of a few key Romantic texts by Blake, Wordsworth, Coleridge, P. B. Shelley, Mary Shelley, and Keats." In the 1997–98 catalogue, Course 240— though only slightly renamed as *English Romanticism I: After Revolution*—"consider[ed] debates over the French Revolution; the theater of heroic crime; the poetry of radical dissent and of agrarian republicanism; Jacobin and feminist fiction; and strains of anti-utopian social thought." Moving from a focus on literature to one more on politics, history, and sociology, the course added to Blake, Wordsworth, Coleridge, and company such authors as Burke, Paine, Wollstonecraft, and Malthus. In 1989–90, a similar course called *Representations of Revolution in the 1790s* had been offered, but only as a special topic. By 1997–98, this special course had supplanted the foundational one, but with the older title largely maintained. Other courses show a similar change in content: new wine in old bottles.

The Bowdoin major has also kept up with fashions in literary theory, a fair marker of a department's general orientation. In 1989–90, *Literary Theory* covered "semiotic, deconstructive, psychoanalytic, feminist, and Marxist theories of literature." Although *Literary Theory* remained in the catalogue, by 1997–98 a new course, *An Introduction to Literary Theory Through Popular Culture* retained most of the earlier topics and added "new historicist, African-American, and lesbian and gay theory" readings. The course used "examples from popular or mass-cultural forms such as best-selling novels, music videos, Hollywood films, and soap operas." At the same time, offerings in *African-American Fiction* and *African-American Poetry* (formerly *Afro-American Fiction* and *Afro-American Poetry*) were expanded to include *The Literature of Black Diaspora*, *Introduction to West African Fiction in English*, *Black Pulp Fiction*, and *Black Writing/Black Music*, giving Bowdoin a strong presence in Africana Studies.

Bryn Mawr College

Between 1989 and 1997, the Bryn Mawr English major fell from the top third to the bottom third of departments surveyed with respect to foundational content, though it continued to require one course in "major texts." Many of the specific courses offered were also strongly influenced by feminist ideology. In overall percentage of postmodern terminology it ranked third behind Swarthmore and Wesleyan. In 1964, Bryn Mawr had the third most highly structured major we examined, with 80% of its content required or in clusters. It also tied for third place in the percentage of listed courses that were foundational. Much has changed, and the change continues.

In 1989–90, the major still required a two-semester *Introduction to Literary Study* (English 101 and 102) or its equivalent, plus two semesters in literature prior to 1800 and two semesters in literature after 1800. A course called *Independent Work: The Senior Essay* was also required. *Introduction to Literary Study* seems to have been a survey course: "Through an intensive program of readings in a variety of literary forms from the Middle Ages to the Moderns, this

sequence of courses historically and culturally contextualizes literary genres, movements, and traditions."

By 1997–98, the two-semester survey was replaced by the one-semester *Introduction to Literary Study*. While this course is described as focusing on the study of "major texts by both classic and contemporary authors," it makes no pretense of covering major authors and movements in any systematic fashion, and contains instead readings that "vary from semester to semester, but [with a] list [that] is always heterogeneous, stimulating, chosen to promote spirited discussion." Gone too is the requirement of two courses in literature prior to 1800 and two courses in literature after 1800. The requirement of at least two courses at the 300 level remained, while the senior essay requirement was transformed into "two units of senior work." Thus, in a relatively short period, the common core of shared experience—formed by the requirement of a two-semester survey, subject matter distribution, and a senior essay—was replaced by a formless curriculum giving students wide options but little direction.

Course content also altered substantially in the direction of the postmodern during the 1990s. *The Southern Renaissance* and *Slave Narratives* (which compared the latter with works like Melville's *Benito Cereno*) disappeared from the catalogue, and were replaced by *Introduction to Native American Literature: "Learning to Listen,"* which set aside time "each week for recording of interviews, chants and music, stories, and legends to develop the religious and social context that the written texts assume" and was cross-listed under anthropology. New courses included *New Patterns in Feminist Spirituality* and *Major Texts of the Feminist Tradition in the West: From Wollstonecraft to Woolf*. The 1989–90 course, *Literature of the English Renaissance I*, a "survey of literary production . . . in the period of rule by the House of Tudor (1485-1603)," by 1997–98 had become *Renaissance Literature: Performances of Gender*, with readings "chosen to highlight the construction and performance of gender identity during the period from 1550 to 1650." Gone by 1997–98 were courses like *Faulkner and the Uses of the Past*, *The Development of Modern Poetry*, *W. B. Yeats and Wallace Stevens*, *Joyce and Lawrence*, and *Poets on Poetry*. Taking their place were such courses as *Figuring Her Desire: Euro-American Painting and Fiction from 1848–1910*, *Marginality and Transgression in Victorian Literature*, *Lesbian and Gay Literature*, *Landscape Art in Cultural Perspective*, and *Post-Apartheid Literature*. In less than a decade the English department transformed its offerings, moving from the largely foundational to the marginally literary.

Carleton College

Carleton's English department offers a major that is relatively well structured—at least by contemporary standards—standing among only four that insist on a literature survey. With respect to foundational content, it stands sixteenth; with regard to degree of structure, it ties for seventh place. All this, however, is a far cry from 1964, when it was tied for seventh place in its emphasis on foundational courses, and ranked fourth with regard to weight given required or clustered courses.

In 1964–65, Carleton required that ten courses be completed overall, of which two were specified. By 1989–90, it had enlarged its major by requiring twelve courses, of which three were required by name—a course on methods of interpretation having been added to the literature surveys. The clusters, which accounted for 50% of the major requirement in 1964, had disappeared by 1989 and were replaced by subject matter distributions, presumably requiring students to spread courses over an unusually wide range of literary areas. Carleton was pre-eminent in this area, with six and seven subject matter distributions in 1989 and 1997, respectively, against an average of fewer than three for all schools. Shakespeare, included within a cluster in 1964, was only an elective by 1989. In 1997, Carleton was one of only two major programs (with Grinnell) with cognate requirements, enjoining students to take "six credits in literature other than English."

In 1964–65, students majoring in English at Carleton had to pass a comprehensive examination "designed to test understanding of general principles as well as mastery of facts." In 1989–90, students majoring in English were required to take a "comprehensive examination based upon the department's reading list and either the supervised essay or a second examination." However, by 1997–98, this requirement had been replaced by an "integrative exercise," a much less clearly defined requirement that gave students a choice between an extended essay and a written examination.

Like most schools, Carleton greatly increased course offerings between 1964–65 and 1997–98. Unlike most schools, however, it retained its foundational courses, and even added to them. However, as its courses more than doubled between 1964–65 and 1997–98, the representation of foundational courses in Carleton's English department dropped from 64% to 33%, pulling Carleton from tied for seventh place down to sixteenth place.

By 1997–98, some new courses acknowledged the more recent trends in literary criticism, but in muted tones, without attacking earlier subject matter and critical perspectives. Typical were courses like *Studies in American Literature: The Postmodern American Novel*, *Women Playwrights/Women's Roles*, and *Gender and Romance in Medieval Literature*. The number of courses on film and non-literary media did, however, jump rather sharply between 1989 and 1997 from one to five. As of 1999–2000, the number of courses required for the major had dropped from twelve to eleven.

Colby College

Colby offers a rather typical contemporary English major, based on its structural characteristics, but with a twist. Although in 1997–1998 it fell within the upper third of the distribution with respect to foundational content, the courses it specifically prescribed had a distinctly postmodern slant, one attempting to define literature, and the other devoted to critical theory—a rather singular set of priorities for an undergraduate program. With respect to the postmodern terms in its course descriptions, Colby's English major was also in the upper third of the departments we examined.

By contrast, in 1964–65, the Colby English major was solidly traditional. There were five required courses, including a two-part introductory survey and a cognate history requirement. Shakespeare was mandated for students concentrating in English literature, though not for those in American literature.

In 1989–90, students were still required to take a two-semester survey of major British writers, covering *Beowulf* through Milton in the first semester and Dryden to the beginnings of the modern movement in the second semester. By 1997–98, however, the survey sequence had been reduced to one semester of critical theory and another of literary studies. The course description of *Literary Studies* reads in part: "'What is literature?' or 'When is it literature?' A focus on the students' encounter with the text, the words on the page." Other courses, like *"Whose English Is It?": Anglophone Literature of Africa, the Caribbean, and the Indian Subcontinent*; *Art and Oppression: Lesbian and Gay Literature and Modern Society*; and *Re-mapping Literary History: From Beowulf to Virginia Woolf*, fortify the impression that the Colby English department is aggressively re-evaluating most of the English and American literary canon.

Over the years, Colby has tried several variations on the requirement of a thesis or comprehensive examination for all students majoring in English, or for honor students. In 1964–65, all students majoring in English had to take a comprehensive examination lasting "at least six hours." By 1989–90, neither a thesis nor a comprehensive examination was required of students, and English was not listed among those departments awarding honors. By 1997–98, although neither a thesis nor a comprehensive examination was required of all students, honors were reinstituted, dependent on successful completion of an honors thesis.

Between 1964–65, when Colby ranked fifth among the twenty-five schools in the survey, and 1989–90, when it ranked sixth, the percentage of foundational offerings fell from 66% to 54% of all listed courses. Between 1989–90 and 1997–98, the percentage of foundational offerings fell again, to 45%. In absolute terms, however, the number of foundational courses held nearly constant, twenty-nine in both 1964 and 1989, and twenty-eight in 1997. Colby ranked high in the number of its subject matter distribution categories, with five in 1997. In 1999–2000, the number of courses required for the major had dropped from twelve to eleven; subject matter distributions in the major were reduced from five to four.

Colgate University

Since 1989, the Colgate English major has eliminated a large number of prescribed courses, partly compensating for this change by introducing more distribution categories. In content, however, the major has changed only modestly; it retains the largest number of foundational courses of any department in our sample and offers no courses on film. Colgate's course descriptions rank among the lowest of the majors we surveyed in postmodern terminology.

In 1964–65, all students majoring in English at Colgate had to take four courses designated by name, which constituted 50% of the major requirement. By 1989–90, the number of specified course requirements declined to three, and by 1997–98 not a single course was specifically

required. On the other hand, Colgate has increased the number of its distribution categories over the years. Thus, while in 1964–65 it had none, by 1989–90 three had appeared, one relating to subject matter and two reflecting the stratification of introductory and advanced courses. By 1997–98, these had grown to six–three of each kind; only three other departments had at least that many. As for the study of Shakespeare, Colgate, like so many other schools, has relaxed its emphasis. In 1964–65, the Bard was required; by 1989–90 he was not.

At least since 1964 there has been no thesis or comprehensive examination requirement, though candidates for honors have been required to take English 490, called *Special Studies for High Honors Candidates* in 1964, and by 1997 simply *Special Studies for Honors Candidates*.

Between 1964–65 and 1989–90, although the percentage of foundational offerings fell from 59% to 55%, the number of foundational courses actually increased from nineteen to forty-five—their relative decline owing, as usual, to an enormous increase (156%) in total course offerings. By 1997–98, foundational courses had reached forty-seven—more than in any other department—though now constituting only 47% of all course listings.

College of William and Mary

The English major at William and Mary affords the singular example of a program with little structure but proportionately more traditional content than any of its peers. Even more interesting, that content has lately been increasing, not diminishing. While William and Mary does not have a survey requirement, distribution requirements must be selected from a relatively small range of solid courses, and concentrators are encouraged to begin their programs with an overall survey of English literature. Course descriptions ranked among the lowest in postmodern terminology, and the department offered no courses on film.

In 1964–65, all students majoring in English at William and Mary had to take three courses designated by name, which constituted 25% of the major requirement. By 1997–98, not a single specified course existed, though there was one cluster requirement, and students had to satisfy a substantial number of distribution requirements—four based on subject matter and one on stratification.

Since 1964 at least, the study of Shakespeare has been an elective at William and Mary, and neither a thesis nor a comprehensive exam has been required (though candidates for honors have been required to take special courses).

Between 1964–65 and 1989–90, the number of foundational courses rose from twenty-six to thirty-one, though—due to a 60% overall increase in course offerings during the period—their representation in the course listings fell from 65% to 48%. Between 1989–90 and 1997–98, when most schools were dropping foundational courses, William and Mary marginally increased its number (from thirty-one to thirty-two).

Davidson College

The Davidson English major was the only program we surveyed whose requirements changed substantially between 1997 and 1999. In 1997, Davidson's program was far and away the most structured of any in our sample. Students were required to complete no less than five required courses comprising 50% of the major. Since three of these were broad literature surveys, Davidson's students had a much better chance than most to graduate with a genuine overview of the literary tradition. Two years later, all survey requirements had disappeared, with only a course in literary analysis and the senior colloquium still required. On the other hand, the number of subject matter distribution categories rose to six, one of the largest figures at any institution—serving perhaps as a partial substitute for the dropped requirements. In 1997, Davidson ranked in the bottom quintile with respect to the postmodern terminology of its course descriptions. While the topic in 1999's fall senior colloquium was "Reading the Body," the postmodern terminology of its course descriptions had risen only slightly overall.

Strangely, in 1964–65, Davidson's English major stood out for its lack of requirements: no required courses, and only two courses in clusters comprising 25% of the total program. In 1989, the major still had less structure than in 1997. Thus, its evolution during the 1990s seemed to be reversing the direction of virtually every other program we studied. Last year, however, the department relaxed its insistence on fundamentals.

Davidson's distribution categories, which had been increasing steadily over the years surveyed, continued to grow impressively between 1997 and 1999. At present, six are devoted to subject matter, with an additional two in stratification. The study of Shakespeare remained an elective in 1999.

In 1964–65, Davidson did not require a thesis or comprehensive examination for all students, or for honors candidates. By 1989–90, major requirements remained unchanged, but honors candidates had to take English 499—"the writing of the thesis and an oral examination"—and were expected to "achieve at least a grade of B+ in both English 398 (*Junior Honors Tutorial*) and English 499 (*Senior Honors Thesis*)." By 1997–98, with the grade requirement unchanged, English 398 had been replaced by English 498 (*Senior Honors Research*).

Between 1964–65 and 1989–90, the number of foundational courses rose, although, due to a 66% increase in overall course listings, their presence in the curriculum fell from 59% to 42%. Between 1989–90 and 1997–98, total offerings expanded a bit more, while the number of foundational courses held steady, slightly lowering their proportion to 39%. This left Davidson exactly in the middle (thirteenth) with respect to the proportion of its total course listings that was foundational.

Grinnell College

Grinnell's English major is one of the few programs we reviewed that had changed relatively little since 1989. In 1997, as in 1989, Grinnell required two courses; and in both years offered the highest percentage of foundational ones. The study of Shakespeare was an elective at Grinnell in 1964–65 and has remained so. Grinnell listed no courses on film and ranked near the bottom with respect to the amount of postmodern terminology in its course descriptions.

In 1964, Grinnell was in the bottom quintile of departments ranked on the basis of curriculum structure. The world of undergraduate English having revolutionized itself, Grinnell's stand-pat posture had moved it into the second quintile by 1997–98. Between 1964–65 and 1989–90, Grinnell did introduce distribution categories, one for subject matter and another for stratification. It also adopted a foreign language requirement. By 1997–98, a second subject matter category had been added.

Grinnell did not require a general survey of English literature in 1964–65. Instead there was a composition requirement and a course titled *The English Language*. By 1989–90, the requirement had become a full-fledged two-semester survey, *The Tradition of English Literature I and II*. In 1997–98, with this requirement still in place, Grinnell stood among only four schools in our sample that had survey requirements, and one of only three to have introduced them since 1964–65.

In 1964–65, students majoring in English had to pass "a comprehensive examination on 21 texts," and honors candidates had to take two semesters of "independent study for honors," which involved an independent project and an honors examination. By 1997–1998, neither requirement remained.

Between 1964–65 and 1989–90, the number of foundational courses dropped, although, due to an atypical decrease in course offerings overall, their representation within the curriculum nearly held steady, slipping slightly from 62% to 61%. Between 1989–90 and 1997–98, the total of Grinnell's English courses began to grow again, although the number of its foundational offerings remained unchanged. Thus, by 1997–98, foundational courses constituted only 51% of the curriculum. In 1964–65, Grinnell ranked eleventh out of twenty-five schools with respect to the proportion of foundational offerings in its English course listings. By 1989–90, amid the general decline of many other programs, Grinnell had risen to first place, where it stood in 1997–98—a remarkable climb by default.

Hamilton College

Hamilton's English major was one of a small number to have become significantly more structured since 1989 (and even 1964). It is somewhat difficult, however, to assess the effect of this change because, while two new clusters were added offering introductions, respectively, to major genres and authors (Chaucer, Shakespeare, and Milton), Hamilton's literature survey was replaced by a course on "reading literature," with varying subject matter. Nonetheless, the major

seems relatively sound. With respect to the postmodern terminology of its course descriptions, Hamilton's major stood in the lower middle ranks, and offered no courses on film. It was, however, the only program in which Toni Morrison was cited in course descriptions as frequently as Shakespeare.

In 1964–65, Hamilton had no distribution or named course requirements. By 1989–90, it required one survey course and had instituted two mandatory distribution areas, one pertaining to subject matter and the other to stratification. In 1997–98, it required one course in literary interpretation, and had expanded its distribution categories to two for subject matter and one for stratification. In 1964–65 and 1989–90, Hamilton had no cluster requirements, but by 1997–98 students had to choose three courses from among two clusters (one genre and the other covering Chaucer/Milton/Shakespeare), with at least one course from each.

In 1964–65, all students at Hamilton were expected to pass a comprehensive examination. By 1989–90, this exam was no longer mandated, and honors candidates could choose between passing written and oral examinations and taking a seminar requiring a long essay. In 1997–98, honors candidates were obligated to write an honors thesis.

Like most schools, Hamilton greatly increased the number of courses it offered between 1964–65 and 1989–90, but unlike many, it retained its foundational courses, and even added to them. As its course offerings more than doubled between 1964–65 and 1989–90, growing from twenty-two to fifty, the number of foundational courses exactly doubled, increasing from thirteen to twenty-six, so that their proportion slipped only slightly from 59% to 52%. From 1989–90 to 1997–98, overall course offerings increased another 22%, while foundational offerings rose only marginally, bringing their representation down to 46% of the total. Hamilton ranked sixteenth in 1964–65 with respect to percentage of foundational course offerings, but, by virtue of holding on to those it had, was tied for fifth place by 1997–98.

Between 1989–90 and 1997–98, some of Hamilton's courses did adjust their content to accommodate new sensibilities and interests. For example, *Studies in Shakespeare in the European Tradition*, an offering of the earlier year, had been transformed by 1997–98 into *Shakespeare around the Globe: Traditions and Experiments*, which reflected the more "inclusive" impulses of the 1990s. As of 1999–2000, the number of courses required for the English major had been reduced from twelve to nine.

Haverford College

Haverford's English department offers a thoroughly postmodern major, whose course requirements include a two-semester junior seminar emphasizing "a series of texts representing the range and diversity of the historical tradition in British and American literature" and "critical theory and practice as it has been influenced by hermeneutics, feminism, psychology, semiology, sociology, and the study of cultural representation." Haverford's English department ranked fourth in the amount of postmodern terminology found in its course descriptions, and showed a larger percentage point rise in postmodern terminology between 1989 and 1997 than any other

department surveyed.

In 1964–65, Haverford required students majoring in English to take one course in preparation for their mandatory comprehensive exam, plus two full courses (four semesters) to be chosen from a cluster surveying major literary periods. The major program also contained four subject matter and four stratification distribution categories, the highest number among the schools surveyed. By 1989–90, a two-semester requirement in "texts" and critical theory had arrived, the clusters were gone, and the distribution categories were reduced to five. In 1997–98, while the requirement in "texts" and critical theory remained, the cluster requirements had not been restored, and the distribution categories had decreased to four (three of which—to be sure—pertained to subject matter). The study of Shakespeare has been elective at Haverford at least since 1964.

In 1964–65, students had to pass a comprehensive examination requiring "a detailed knowledge of three major periods of English literature." In 1997–98 (as in 1989), students were required to pass a final evaluation of the major program centering more vaguely on "written work and oral examinations."

Like many other institutions, between 1964–65 and 1989–90, Haverford increased its roster of foundational courses slightly (from sixteen to nineteen), while adding many non-foundational ones. Consequently, the percentage of foundational courses fell from 53% to 36%. Between 1989–90 and 1997–98, foundational courses dropped from nineteen to fifteen while overall offerings rose, further reducing the proportion of the former to just 25%.

Middlebury College

Middlebury offers a relatively well-structured major containing a high proportion of foundational courses. Moreover, since 1989 it has largely resisted the postmodernist tide, changing less in many respects than the other majors we examined. Moreover, Middlebury's course descriptions manifested relatively few postmodern buzzwords.

In 1964–65, Middlebury did not require an overall survey of English literature or any other specified courses, but it did require four courses within a cluster and three subject matter distributions. By 1989–90, it required two courses by name, only one course within a cluster, and five subject matter distributions. In 1997–98, it required one course by name, two courses within two clusters, and five subject matter distributions. While in 1964–65 Middlebury made the study of Shakespeare an elective, by 1997–98 it had become one of only two schools (the other was Wellesley) to require a Shakespeare course.

In 1964–65 and in 1989–90, students majoring in English were required to pass a "General Examination." By 1997–98, the name had been changed to the "Senior Comprehensive Exam" and was part of the winter term program. Honors were determined "on the basis of course grades, essay or thesis grade, and the winter term program grade."

Between 1964–65 and 1989–90, Middlebury expanded its course offerings by 17% overall, while adding a single course to its cohort of foundational courses. While its total course offerings increased by 46% between 1989–90 and 1997–98, Middlebury's foundational offerings increased by 36%. Historically then, foundational courses as a percentage of the entire departmental course list declined from 50% in 1964–65, to 45% in 1989–90, to 41% in 1997–98. However, Middlebury became relatively more foundational as other schools rapidly expanded postmodernist offerings. In 1964–65, Middlebury ranked twenty-second with respect to the emphasis given to foundational courses. In 1997–98, by virtue of having maintained a solid core of foundational courses, it ranked tenth.

Mount Holyoke College

Mount Holyoke's English major is more structured than most of its counterparts, and possesses a fair, though declining, number of foundational courses. Students majoring in English are required to take an introduction to literature course and a partial survey of English literature, and to select one of four partial surveys of English and American literature. The department also encourages students to undertake an individual reading program of core texts. Mount Holyoke stood in the mid-range of our sample with respect to the postmodern terminology of its course descriptions.

In 1964–65, Mount Holyoke required a two-part overall survey of English literature called *Great English Writers*. By 1989–90, this had been reduced to a single course partial survey, *The Development of Literature in English: Medieval through Commonwealth*. By 1997–98, the partial survey was retained and English 201, *An Introduction to the Study of Literature*, added. Students were also required to take one of four partial surveys of English and American literature.

In 1964–65, Mount Holyoke also required two courses within clusters, one on Chaucer and one on Shakespeare, but had no distribution requirements. The Shakespeare requirement placed Mount Holyoke among the eight schools making the Bard required reading in 1964–65. By 1989–90, however, Shakespeare had been reduced to an elective. Also, by 1989–90 Mount Holyoke no longer required any courses within clusters, but had added three subject matter and two stratification distributions.

In 1964–65, students majoring in English were required to pass a "general examination." In 1989–90 and in 1997–98 there was no comprehensive examination requirement. In 1964–65, 1989–90, and 1997–98, honors candidates were required to do some kind of individual work or independent study.

Between 1964–65 and 1989–90, Mount Holyoke increased its overall course offerings by 16% while increasing the number of foundational courses by only 7%. Consequently, foundational courses fell from 53% of the English curriculum in 1964–65 to 49% in 1989–90. Between 1989–90 and 1997–98, the total number of course offerings did not rise, but in fact fell by one course, which was unusual among the schools surveyed. However, during the same period,

Mount Holyoke eliminated 24% of its foundational courses, causing them to slip from 49% to 38% of the curriculum. In 1964–65, it ranked in the fourth quintile of schools with respect to its percentage of foundational course offerings. By 1997–98, because it hadn't diluted its curriculum with the addition of many new courses, it ranked in the third quintile. One growth area, however, consisted of courses on film and nonliterary media, which jumped sharply from two (3% of the total listings) to six (10% of the total listings). As of 1999–2000, the number of courses required for the major in English had increased from eight to nine, while subject matter distributions within the major were reduced from three to two.

Oberlin College

Oberlin's English major is both unstructured and non-traditional in emphasis. *Critical Issues,* the only course that seems to be specifically required, is described as "designed to develop competency in understanding and applying literary criticism at a time when diversity of critical and theoretical perspective is increasingly central to the study of literature." Nonetheless, and perhaps surprisingly, Oberlin's course descriptions ranked relatively low in postmodern terminology.

In 1964–65, Oberlin had no distribution requirements and required no courses by name. In 1989–90, students were required to take an intermediate course in either poetry or drama and one subject matter distribution, including five courses "in the pre-modern period." In 1997–98, an introductory course in poetry, fiction, or drama (or English 175, which does not appear in the catalogue) and two subject matter distributions were required, ensuring an acquaintance with at least one genre and two important literary periods. A cluster requirement containing the aforementioned *Critical Issues* course had also appeared. While this cluster is described as containing three courses, only one, *Critical Issues,* is actually listed in the catalogue. From 1964 to the present, the study of Shakespeare has remained an elective at Oberlin.

In the years surveyed, Oberlin's English department required no comprehensive examination. In 1964–1965, however, honors candidates were expected to do independent work and "pass a special examination" and in 1989–90 to complete an honors essay or creative project and pass an oral examination. In 1997–98, the English honors program was limited to "15 qualified majors" and required candidates to "write a 35-page essay or produce an honors-level creative writing project," but not to pass an exam.

Between 1964–65 and 1989–90, Oberlin maintained its roster of foundational courses while adding many non-foundational ones, causing the former to fall from 57% to 47% of the total. Between 1989–90 and 1997–98, overall offerings dropped below their 1964–65 level, an anomaly among the growing course lists of most other schools. Foundational courses bore the brunt of this decline, falling from twenty-six to fourteen, which reduced their presence to 31% of the department's offerings. Of all the English majors we surveyed, none offered as small a number of foundational courses as Oberlin. Four of its courses—9% of the total—were related to film and nonliterary media. As of 1999–2000, the number of required courses for the English

major had dropped from ten to nine. Subject matter distributions had grown from two to six; grade level distributions from one to two.

Pomona College

Pomona College's English major, highly structured and with a majority of foundational courses in 1989, has recently undergone some significant changes. Most notably, its required two-semester survey of British authors has been replaced by an introduction to literary interpretation, and its emphasis on foundational courses has marginally declined. It falls somewhat above the mid-point with respect to the postmodern terminology of its course descriptions.

In 1964–65, Pomona required a course called *The Western Literary Tradition*, but not an overall survey of English literature per se. By 1989–90, it required a two-semester survey called *Major British Authors*, gone—as already noted—by 1997–98. In 1964–65, Pomona also required five courses within clusters, including two from a cluster consisting of Chaucer, Shakespeare, and Milton. By 1989–90, only one course was required in a cluster, and by 1997–98, none at all, leaving Shakespeare an elective. In 1964–65, Pomona had no distribution requirements. In 1989–90, however, it required two subject matter distributions and one stratification distribution, increasing to two of each by 1997–1998.

In 1964–65, all students at Pomona were required to pass a comprehensive examination; honors were determined on the basis of the overall level of the student's work and the exam's results. By 1989–90, majors were required to take a senior seminar, referred to as "the senior exercise," with honors awarded partly "on the quality of the senior exercise." By 1997–98, the senior exercise consisted of "an oral examination . . . based on a list of books," with a senior thesis optional. Honors in 1997-98 were based on overall grade point average and the quality of the senior exercise. In all years, honors at Pomona seem to have been overall honors rather than departmental honors.

Between 1964–65 and 1989–90, the total number of course offerings grew by 53%, but foundational courses grew even faster, by 79%. By contrast, between 1989–90 and 1997–98, a slight increase in the number of foundational courses was outstripped by total course growth, reducing the foundational courses' share of the curriculum from 56% to 49%. These changes left Pomona tied for second place (with Washington and Lee) with respect to the relative prevalence of foundational courses.

Smith College

The Smith College English major is a serious, demanding program that still requires a survey, two classic authors courses, and four subject matter distribution requirements. While the number of foundational offerings has been declining, the trend is more gradual than in most comparable departments. The course descriptions of the Smith College major are relatively low in postmodern terminology.

Smith did not require an overall survey of English literature in 1963–64, but by 1989–90 it required either a two-semester survey of English literature or a two-semester survey of selected European masterpieces. By 1997–98, all students were required to take the two-semester survey of English literature. In addition, there was a cluster requirement compelling students to take at least two of three courses covering Chaucer, Shakespeare, and Milton. Between 1989–90 and 1997–1998, Smith also increased its distribution requirements from two subject matter categories to four.

In 1963–64, students majoring in English at Smith were required to pass a general examination, and honors candidates also had to present a lengthy paper. By 1989–90, the examination requirement for all students had been dropped. Honors candidates, however, were still required to complete a thesis.

Between 1963–64 and 1989–90 the total number of English courses at Smith remained unchanged, while the number of foundational courses declined, reducing their share of the entire major from 64% to 47%. Between 1989–90 and 1997–98, the number of foundational courses continued to drop, though the total number of courses increased by eight, further reducing their share to 40%. However, foundational courses still comprised a slightly higher percentage of all English courses at Smith than at the majority of the other departments we surveyed. As of 1999–2000, the number of courses required for the major had been reduced from twelve to eleven.

Swarthmore College

Perhaps it is fortunate that so little is required by the Swarthmore English department. The faculty's vision of an English major—reflected in a variety of eccentric courses—is far different from that of their predecessors of 1964. Indeed, no English department ranked as high as Swarthmore with respect to the postmodern terminology of its course descriptions.

There were no required courses or clusters at Swarthmore in any of the years we surveyed, though by 1989–90 two subject matter distribution requirements had been introduced. In 1997–98, Swarthmore did, however, insist that students take an "introductory course" from a specially designated group of fourteen bearing titles like *Technology and the Text*, *Science and the Literary Imagination*, *Cultural Practices and Social Texts, Rites of Passage, Portraits of the Artist*, *The Ironic Spirit*, and *Literature and the Grotesque*. The study of Shakespeare, on the other hand, was an elective in 1997–98 as it had been in 1964 (though then it was recommended during the senior year). By contrast, in 1989–90 it was required, making Swarthmore unique in having instituted a Shakespeare requirement *after* 1964–65, only to drop it later. Like Amherst, it offered a large number of courses devoted to film.

In 1964–65, students majoring in English at Swarthmore were required to pass a comprehensive examination and honors candidates were required to take four seminars in the department, one of which had to be on Chaucer, Shakespeare, or Milton. In 1989–90, a comprehensive examination was required for all students, and honors candidates had to prepare "three or four papers in the

Department." By 1997–98, the comprehensive examination requirement had been dropped for all students, but they were still required to write a senior essay. Honors candidates in 1997–98 were required to propose a program of four fields on which they would be examined.

Between 1964–65 and 1989–90, Swarthmore increased its roster of foundational courses by five, but these were far exceeded by forty-five other new titles. With the total number of courses having increased 122% during that quarter century, the percentage of foundational offerings fell, accordingly, from 71% to 37%. The more telling period of change, however, was between 1989–90 and 1997–98, when 26% of the foundational courses were excised from the curriculum, reducing them to only 22% of the total. Electives grew faster at Swarthmore than at any other institution, crowding the department in 1997 with one hundred and twelve listed courses—thirty-nine more than the average. In 1964–65, Swarthmore ranked second with respect to its percentage of foundational offerings, but by 1997–98 it was tied with Amherst for twenty-second place. (Only Wesleyan and Trinity had smaller percentages.) The school's second-place standing in 1997 reflected the number of its courses on film and nonliterary media—fifteen in all (13% of its total course listing).

Trinity College

The English major at Trinity is much like Swarthmore's—expansive, fragmented, and critically fashionable. But it has fallen further, and now offers the lowest percentage of foundational courses of any of the programs we surveyed. Based on its other characteristics, Trinity ranked somewhat lower with respect to the postmodern terminology of its course descriptions than might have been anticipated. Nonetheless, the prevalence of politically correct "terms-of-art" increased significantly between 1989 and 1997. Reading through its course descriptions, one finds Toni Morrison cited only one time less than Shakespeare—ten versus eleven. Although Trinity had only two courses wholly devoted to film, it had more courses dealing with nonliterary media in general than any other department—sixteen (or 16% of its total course listings).

Back in 1964–65, Trinity was fairly straightforward and traditional, requiring a two-semester survey of British literature plus a two-semester seminar-tutorial. By 1989–90, the overall survey requirement had been abandoned and replaced with a required *Critical Reading* and a required *Critical Theory* course. Given the turn the requirements had taken, perhaps it is good that they had been eliminated by 1997 (though distribution requirements remain largely in place). Like some other departments, Trinity has apparently been using distribution categories to compensate somewhat for the elimination of its specified requirements. Having had six subject matter distribution requirements in 1964–65, it had three subject matter and four stratification ones by 1989–90. By 1997–98, these had dropped to two subject matter and three stratification requirements.

The study of Shakespeare has been an elective at Trinity throughout the period we reviewed. On the other hand, Trinity has a large number of specialty courses about women, like *Black Women Writers, Painted Words and Painted Women in Renaissance Literature, Feminist Literary*

Criticism, The Women's Renaissance, Women Writers of the Middle Ages, Representation of the Female Body and Voice in Literature, Film and Culture, and *Sacred Female Body*.

The two-semester seminar/tutorial involving "reading and writing," required of all students in 1964–65, might be regarded as the equivalent of a thesis requirement. By 1989–90, students had to complete an "English Major Project," which allowed them to choose "a Senior Seminar, a thesis, or, with the permission of the Chairwoman, a graduate course." In 1964–65, and still in 1997–98, honors in the major were awarded based on the entirety of a student's work.

Between 1964–65 and 1989–90, the number of Trinity's foundational courses declined by more than a quarter, while its overall course list grew by 38%, driving the foundational courses down from 68% to 36% of all courses offered. Between 1989–90 and 1997–98, Trinity cut foundational course offerings another 38% while increasing the overall course list by 40%, reducing foundational courses to 16% of the total course population. In 1964–65, Trinity tied for third place with Bryn Mawr with respect to percentage of foundational offerings. By 1997–98, it had plummeted to last place—an astonishing decline for a once quite traditional program.

Vassar College

The English major at Vassar is a relatively unstructured program with a fair amount of foundational content. Unlike most institutions, much of the foundational content was added as part of a general expansion of offerings after 1964. Vassar still ranks relatively low with respect to the amount of postmodern terminology in its course descriptions. It is also one of eight departments in our sample without a course on film.

Vassar did not require an overall survey of English literature in any of the years we surveyed. In 1964–65, it did expect students to choose one course from a two-course cluster on the development of the English language or American English. In 1989–90, however, three courses were specifically required: all upper division, but none a survey. By 1997–98, only one senior tutorial was required. Between 1964–65 and 1989–90, Vassar increased its distribution requirements from one subject matter to five subject matter categories, plus one defined by stratification. The study of Shakespeare remained an elective at Vassar in all the years reviewed.

In 1964–65, all seniors at Vassar were required "to pass a written comprehensive examination in the major subject," while honors candidates were required to pass an honors examination "in addition to or in place of the regular comprehensive examination." By 1989–90, both requirements had been dropped. As of 1997–98, they had not been reinstated.

Between 1964–65 and 1989–90 Vassar's overall course offerings increased substantially. Foundational courses also increased, their proportional representation declining only slightly from 40% to 38%. Between 1989–90 and 1997–98, although Vassar's overall course offerings declined slightly (by 6%), its foundational offerings held steady, returning them to 40% of the curriculum. In 1964–65, though it was very close to average in terms of absolute number of foundational courses, Vassar ranked last with respect to percentage of foundational course

offerings. By 1997–98, Vassar ranked just above the middle of institutions surveyed. As of 1999–2000, the number of courses required for the major had increased from eleven to twelve.

Washington and Lee University

Though only moderately structured, Washington and Lee's English major has an unusually large—though declining—number of foundational courses. While there was no single mandated survey, students majoring in English were required to choose two courses from a set of six, each covering a broad swatch of British or American literature. The Washington and Lee major also stood at the bottom with respect to the amount of postmodern terminology in its course descriptions. There were no courses on film.

In 1964–65, Washington and Lee required a two-semester survey, *Major British Writers*, plus four other courses, two of which were in English history. By 1989–90, the survey requirement had been dropped, and no courses or clusters were required. However, by 1997–98, requirements had been partially restored, and students had to take two courses from a group of six surveys covering British and American literature. Also, between 1989 and 1997, three subject matter distributions were added to the existing stratification requirement, ensuring an acquaintance with a range of British and American literature. Washington and Lee was among the 32% of schools that required Shakespeare in 1964–65, but as of 1989–90 Shakespeare became an elective.

In 1964–65, all students were required to pass a comprehensive examination. In 1989–90, students were given a choice between a "comprehensive examination or its [unspecified] alternative." As of 1997–98, the requirement was the "successful completion of the senior examination." In 1964–65, "[e]ach candidate for Honors [was] required to prepare a thesis." In 1989–90 and 1997–98, honors candidates were instructed to "see department head for details."

Between 1964–65 and 1989–90, Washington and Lee's foundational courses kept nearly perfect pace with the increase in the total body of its offerings. From 1989–90 to 1997–98, although foundational offerings held steady (at twenty-nine), their representation declined from 60% to 49%, since the number of specialized courses continued to increase. Whereas in 1964–65 Washington and Lee ranked twelfth with respect to percentage of foundational course offerings, in 1997–98 it tied for second place.

Wellesley College

The Wellesley English major has two very attractive features, a required *Critical Interpretation* course described as close reading of poetry (rather than an encounter with "literary theory"), plus a Shakespeare requirement. On the other hand, ten years ago, the Wellesley major ranked third in the proportion of foundational courses it contained. While it still ranks in the upper middle of our sample in this respect, the major has undergone a significant shift toward specialized

offerings since 1989. It has also been moving higher in the ranks with respect to the postmodern terminology of its course descriptions and has been increasing the number of its film courses.

Thirty-five years ago, Wellesley required a two-semester general survey of English literature, *Literature in Three Ages: Renaissance, Neo-Classic, and Romantic*, along with a two-semester sequence in composition. The general survey disappeared by 1989, and the two required semesters of Shakespeare had been reduced to one. However, the retention of any Shakespeare into 1997—as well as its serious close reading requirement—still makes the Wellesley program exceptional.

In 1963–64, a student at Wellesley was required to "pass the general examination in her major department," and honors candidates had "special examinations for honors in the major subject." In 1989–90 and in 1997–98, there was no comprehensive examination requirement for students majoring in English, and honors candidates were offered a choice of three programs, requiring either (1) "a thesis or a project in creative writing . . . , (2) a written examination . . . , or (3) a dossier of essays written for several courses . . . ."

Between 1989–90 and 1997–98, Wellesley's overall course offerings increased by 13%, while its foundational ones suffered an 11% cut. The percentage of foundational courses in the curriculum thus fell from 57% to 45%. By contrast, the number of courses on film and nonliterary media jumped from one (2%) to four (8%).

Wesleyan University

While the Wesleyan English major's extensive offerings included a substantial number of serious courses, the proportion of foundational courses was the second lowest among the departments we surveyed. The one required course, *The Study of Literature*, was too undefined in nature to count as a genuine survey. Otherwise, the major featured titles like *Feminist Theory*; *Queer Theory*; *Space, Place and Literature*; *History of Sex*; and *Reading Television*. Wesleyan ranked second highest (after Swarthmore) in the postmodern terminology of its course descriptions and offered eight courses (8% of the total) in film and non-literary media.

Thirty-five years ago, when it was rather straightforward and traditional, the Wesleyan major required a two-semester course called *An Historical Survey of Literature* described as "[a] study of English authors from the fourteenth to the twentieth century," plus a two-semester senior tutorial. By 1988–89, the survey had been replaced by *The Study of Literature*, whose first semester honed "the skills of close reading, focusing on lyric and drama," and whose second "focus[ed] on the analysis of the relationships between literature (largely novels) and the contexts that shape its interpretation (history, social structure, critical scholarship, etc.)." By 1997–98, *The Study of Literature* had been reduced to a vaguely described one-semester requirement.

Between 1963 and 1989 Wesleyan increased distribution requirements by adding a stratification category to its two subject matter categories. By 1997–98, it required one stratification and three

subject matter distributions. The study of Shakespeare has been an elective at Wesleyan at least since 1964.

In 1963–64, each senior major at Wesleyan was required to "write a thesis under tutorial direction," and honors candidates were included in the tutorial program. In 1988–89 and in 1997–98, there was no comprehensive examination requirement for all students, and honors candidates were required to write an honors thesis.

Between 1963 and 1989 Wesleyan increased its overall course offerings by a resounding 191%, while increasing its foundational courses by a mere 19%. As a result, the presence of foundational courses shrank from 60% to 25% of all courses offered. From 1988–89 to 1997–98, Wesleyan held the number of its course offerings constant, while cutting foundational course offerings, leaving them at 18% of the total. In 1963–64, Wesleyan ranked precisely in the middle with respect to foundational offerings. By 1997–98, in a decline as dramatic as those at Swarthmore and Trinity, it had slipped to next to last place.

Wesleyan, even more than most contemporary English majors, seemed to feature courses that might be better housed in a sociology department, like *Rebel Without a Cause/Sweet Little Sixteen: The Social Construction of the Teenager in American Culture, 1948–64; The Newest Minority: The Emergence of Lesbian-Gay Community and Culture, 1895–1969;* and *The Child, the Postcolonial, and the Problem of Authority*.

Williams College

The Williams English major ranks in the middle range with respect to both structure and percentage of foundational courses. With regard to the postmodern terminology of its course descriptions, it stands almost at mid-point.

In 1964–65, Williams required a four-semester survey called *English Literature of the Sixteenth and Seventeenth Centuries* (two semesters) and *English Literature of the Eighteenth and Nineteenth Centuries* (two semesters). As of 1989–90, for incoming freshmen (specifically, for the class of 1991 and later classes), this survey was replaced with distribution requirements. In 1964–65, Williams required one subject matter distribution, but by 1989–90, for the class of 1991 and later classes, it had increased these to four. All were maintained in 1997–98. In 1964–65, Williams required eight courses by name—more than any other school surveyed. By 1989–90, for the class of 1991 and later classes, it required only one, a course called *Techniques of Reading,* which it continued to require in 1997–98. Williams required a course covering Chaucer, Shakespeare, and Milton in 1964–65, but by 1989–90 had made the reading of Shakespeare an elective, as it remained in 1997–98.

In 1964–65, all students were required to take "a comprehensive examination on the major," and honors candidates were required to write a thesis or pass "a special honors examination" as well. By 1989–90, the general examination requirement for students majoring in English had been dropped. Honors candidates in 1989–90 were offered "both thesis and specialization routes

toward departmental honors." By 1997–98, honors candidates were offered "three different routes toward honors: a creative writing thesis, a critical thesis, and a critical specialization."

Between 1964–65 and 1989–90, Williams increased its overall course offerings by 16% while cutting its foundational ones by 26%. As a result, foundational courses plunged from 54% to 34% of the English curriculum. Between 1989–90 and 1997–98, Williams's course offerings remained nearly flat, with one foundational course being added alongside one non-foundational one. As a result, the percentage of foundational courses remained almost unchanged at 35%. In 1964–65, Williams ranked in the fourth quintile of schools with respect to foundational course offerings; in 1997–98 it ranked in the third quintile. In 1997–98, there were five film and non-literary media courses comprising 8% of the total listing. As of 1999–2000, *Techniques of Reading* was no longer required.

Appendices

All Authors Searched

Note: For each year two columns are listed. The first column gives the number of citations for the author, the second the author's percentage of total citations by all schools for that year.

Authors	64-65#	64-65%	89-90#	89-90%	97-98#	97-98%
Achebe	0	0.000%	13	0.252%	10	0.175%
Adams	2	0.101%	9	0.174%	5	0.087%
Addison	11	0.554%	3	0.058%	5	0.087%
Agee	0	0.000%	2	0.039%	1	0.017%
Aiken	0	0.000%	0	0.000%	0	0.000%
Albee	1	0.050%	9	0.174%	7	0.122%
Alcott	0	0.000%	3	0.058%	5	0.087%
Amis	0	0.000%	3	0.058%	3	0.052%
Ammons	0	0.000%	2	0.039%	1	0.017%
Anderson	2	0.101%	18	0.349%	14	0.245%
Angelou	0	0.000%	3	0.058%	4	0.070%
Arbuthnot	1	0.050%	0	0.000%	0	0.000%
Arnold	27	1.360%	27	0.523%	27	0.472%
Ashberry	0	0.000%	0	0.000%	0	0.000%
Atwood	0	0.000%	10	0.194%	10	0.175%
Auden	15	0.755%	14	0.271%	19	0.332%
Austen	10	0.504%	59	1.143%	78	1.363%
Bacon	12	0.604%	5	0.097%	4	0.070%
Baldwin	0	0.000%	14	0.271%	22	0.384%
Baraka	0	0.000%	10	0.194%	13	0.227%
Barlow	0	0.000%	0	0.000%	1	0.017%
Barrie	1	0.050%	1	0.019%	1	0.017%
Barth	0	0.000%	3	0.058%	2	0.035%
Barthelme	0	0.000%	2	0.039%	5	0.087%
Beaumont	4	0.201%	5	0.097%	3	0.052%
Beckett	2	0.101%	32	0.620%	19	0.332%
Behn	0	0.000%	5	0.097%	22	0.384%
Bellow	3	0.151%	16	0.310%	12	0.210%
Bellows	0	0.000%	0	0.000%	0	0.000%
Berryman	0	0.000%	5	0.097%	5	0.087%
Bierce	0	0.000%	0	0.000%	0	0.000%
Bishop	0	0.000%	15	0.291%	23	0.402%
Blake	20	1.007%	39	0.756%	38	0.664%
Bolingbroke	1	0.050%	0	0.000%	0	0.000%
Boswell	10	0.504%	10	0.194%	12	0.210%
Bourne	0	0.000%	0	0.000%	0	0.000%
Bradstreet	0	0.000%	9	0.174%	8	0.140%
Bronte, Anne	0	0.000%	1	0.019%	0	0.000%
Bronte, Charlotte	0	0.000%	3	0.058%	2	0.035%
Bronte, Emily	1	0.050%	6	0.116%	3	0.052%

All Authors Searched

Authors	64-65#	64-65%	89-90#	89-90%	97-98#	97-98%
Brooke	0	0.000%	0	0.000%	1	0.017%
Brooks	4	0.201%	15	0.291%	21	0.367%
Browne	8	0.403%	6	0.116%	3	0.052%
Browning, Elizabeth B.	0	0.000%	3	0.058%	14	0.245%
Browning, Robert	16	0.806%	18	0.349%	16	0.280%
Bunyan	5	0.252%	8	0.155%	7	0.122%
Burke	4	0.201%	10	0.194%	15	0.262%
Burney	0	0.000%	9	0.174%	13	0.227%
Burns, Robert	6	0.302%	4	0.078%	1	0.017%
Burroughs	0	0.000%	7	0.136%	8	0.140%
Burton	2	0.101%	3	0.058%	2	0.035%
Butler	5	0.252%	7	0.136%	7	0.122%
Byrd	1	0.050%	0	0.000%	0	0.000%
Byron	20	1.007%	27	0.523%	23	0.402%
Cable	0	0.000%	0	0.000%	0	0.000%
Cahan	0	0.000%	2	0.039%	4	0.070%
Caldwell	0	0.000%	1	0.019%	0	0.000%
Campion	0	0.000%	0	0.000%	1	0.017%
Carew	1	0.050%	0	0.000%	0	0.000%
Carlyle	16	0.806%	11	0.213%	10	0.175%
Carroll	2	0.101%	2	0.039%	6	0.105%
Cather	1	0.050%	19	0.368%	19	0.332%
Cavendish	0	0.000%	0	0.000%	1	0.017%
Caxton	0	0.000%	1	0.019%	0	0.000%
Chaucer	59	2.971%	80	1.550%	93	1.625%
Cheever	0	0.000%	1	0.019%	4	0.070%
Chestnutt	0	0.000%	1	0.019%	4	0.070%
Chopin	0	0.000%	11	0.213%	16	0.280%
Cisneros	0	0.000%	0	0.000%	6	0.105%
Clare	0	0.000%	2	0.039%	2	0.035%
Clarendon	1	0.050%	1	0.019%	1	0.017%
Clemens	1	0.050%	1	0.019%	0	0.000%
Clough	2	0.101%	1	0.019%	1	0.017%
Coleridge	18	0.906%	35	0.678%	30	0.524%
Collins	2	0.101%	7	0.136%	12	0.210%
Congreve	6	0.302%	9	0.174%	7	0.122%
Cooper	2	0.101%	13	0.252%	16	0.280%
Corbet	0	0.000%	0	0.000%	0	0.000%
Cowley	1	0.050%	0	0.000%	0	0.000%
Cowper	3	0.151%	0	0.000%	1	0.017%
Cozzens	1	0.050%	0	0.000%	0	0.000%
Crabbe	0	0.000%	0	0.000%	0	0.000%

All Authors Searched

Authors	64-65#	64-65%	89-90#	89-90%	97-98#	97-98%
Crane, Hart	1	0.050%	3	0.058%	3	0.052%
Crane, Stephen	1	0.050%	5	0.097%	3	0.052%
Crashaw	1	0.050%	2	0.039%	3	0.052%
Cullen	0	0.000%	4	0.078%	5	0.087%
Cummings	5	0.252%	3	0.058%	1	0.017%
Daniel, Samuel	0	0.000%	2	0.039%	7	0.122%
Darley	0	0.000%	0	0.000%	0	0.000%
Davie	1	0.050%	0	0.000%	0	0.000%
Davis, Richard Harding	0	0.000%	2	0.039%	1	0.017%
De Forest	0	0.000%	0	0.000%	0	0.000%
De Quincy	0	0.000%	0	0.000%	0	0.000%
Defoe	14	0.705%	26	0.504%	27	0.472%
Dekker	3	0.151%	2	0.039%	5	0.087%
Delillo	0	0.000%	0	0.000%	2	0.035%
Dickens	16	0.806%	39	0.756%	44	0.769%
Dickinson	11	0.554%	40	0.775%	43	0.751%
Didion	0	0.000%	5	0.097%	6	0.105%
Didion	0	0.000%	5	0.097%	6	0.105%
Dillard	0	0.000%	7	0.136%	5	0.087%
Disraeli	1	0.050%	1	0.019%	0	0.000%
Doctorow	0	0.000%	1	0.019%	2	0.035%
Donne	26	1.309%	36	0.698%	38	0.664%
Dos Passos	3	0.151%	4	0.078%	6	0.105%
Douglass	0	0.000%	13	0.252%	22	0.384%
Dowson	0	0.000%	0	0.000%	0	0.000%
Doyle	4	0.201%	6	0.116%	7	0.122%
Drayton	0	0.000%	1	0.019%	0	0.000%
Dreiser	10	0.504%	16	0.310%	17	0.297%
Dryden	34	1.712%	32	0.620%	23	0.402%
Du Bois	0	0.000%	1	0.019%	4	0.070%
Dunbar	1	0.050%	6	0.116%	2	0.035%
Dyer	0	0.000%	0	0.000%	0	0.000%
Eberhart	0	0.000%	0	0.000%	0	0.000%
Edwards	3	0.151%	10	0.194%	6	0.105%
Eliot, George	7	0.352%	32	0.620%	38	0.664%
Eliot, T. S.	29	1.460%	51	0.988%	52	0.908%
Ellison	0	0.000%	26	0.504%	25	0.437%
Emerson	18	0.906%	35	0.678%	30	0.524%
Etherege	2	0.101%	2	0.039%	4	0.070%
Farquhar	1	0.050%	0	0.000%	0	0.000%
Farrell	0	0.000%	0	0.000%	0	0.000%
Faulkner	16	0.806%	55	1.066%	63	1.101%

All Authors Searched

Authors	64-65#	64-65%	89-90#	89-90%	97-98#	97-98%
Ferlinghetti	0	0.000%	0	0.000%	0	0.000%
Fielding	16	0.806%	28	0.543%	29	0.507%
Fitzgerald, Edward	0	0.000%	0	0.000%	0	0.000%
Fitzgerald, F. Scott	8	0.403%	26	0.504%	25	0.437%
Fletcher	4	0.201%	5	0.097%	3	0.052%
Ford	7	0.352%	17	0.329%	21	0.367%
Forster	6	0.302%	25	0.484%	29	0.507%
Franklin	2	0.101%	13	0.252%	9	0.157%
Frederick	0	0.000%	9	0.174%	8	0.140%
Freneau	0	0.000%	2	0.039%	2	0.035%
Frost	13	0.655%	29	0.562%	31	0.542%
Galsworthy	1	0.050%	0	0.000%	1	0.017%
Gardner	0	0.000%	2	0.039%	3	0.052%
Garland	0	0.000%	0	0.000%	0	0.000%
Gascoigne	1	0.050%	1	0.019%	1	0.017%
Gelber	0	0.000%	0	0.000%	0	0.000%
Gibbon	3	0.151%	4	0.078%	3	0.052%
Gibson	5	0.252%	2	0.039%	5	0.087%
Gilbert	1	0.050%	5	0.097%	0	0.000%
Ginsberg	1	0.050%	4	0.078%	3	0.052%
Gissing	0	0.000%	3	0.058%	8	0.140%
Glasgow	0	0.000%	2	0.039%	0	0.000%
Golding	1	0.050%	1	0.019%	0	0.000%
Goldsmith	7	0.352%	10	0.194%	9	0.157%
Googe	1	0.050%	0	0.000%	0	0.000%
Gordimer	0	0.000%	4	0.078%	9	0.157%
Gordon	1	0.050%	2	0.039%	6	0.105%
Graves	0	0.000%	3	0.058%	4	0.070%
Gray	5	0.252%	6	0.116%	7	0.122%
Greene	8	0.403%	10	0.194%	8	0.140%
Greville	1	0.050%	1	0.019%	1	0.017%
Gunn	0	0.000%	2	0.039%	2	0.035%
H.D.	0	0.000%	4	0.078%	9	0.157%
Hall, Joseph	0	0.000%	0	0.000%	0	0.000%
Hall, Radclyffe	0	0.000%	1	0.019%	3	0.052%
Hansberry	0	0.000%	6	0.116%	7	0.122%
Hardy	24	1.208%	51	0.988%	43	0.751%
Hausman	0	0.000%	0	0.000%	0	0.000%
Hawthorne	23	1.158%	34	0.659%	39	0.681%
Heaney	0	0.000%	12	0.233%	15	0.262%
Hecht	0	0.000%	1	0.019%	1	0.017%
Heller	0	0.000%	3	0.058%	1	0.017%

All Authors Searched

Authors	64-65#	64-65%	89-90#	89-90%	97-98#	97-98%
Hemingway	8	0.403%	43	0.833%	38	0.664%
Herbert	4	0.201%	15	0.291%	23	0.402%
Herrick	4	0.201%	5	0.097%	7	0.122%
Heywood	2	0.101%	0	0.000%	1	0.017%
Hobbes	2	0.101%	2	0.039%	0	0.000%
Hoby	0	0.000%	0	0.000%	0	0.000%
Hooker	1	0.050%	0	0.000%	0	0.000%
hooks	0	0.000%	0	0.000%	3	0.052%
Hopkins	14	0.705%	11	0.213%	15	0.262%
Housman	2	0.101%	2	0.039%	2	0.035%
Howells	6	0.302%	10	0.194%	7	0.122%
Hughes, Langston	0	0.000%	5	0.097%	15	0.262%
Hughes, Ted	0	0.000%	4	0.078%	1	0.017%
Hunt, Leigh	2	0.101%	0	0.000%	1	0.017%
Hurston	0	0.000%	29	0.562%	38	0.664%
Huxley	8	0.403%	11	0.213%	5	0.087%
Inge	1	0.050%	1	0.019%	1	0.017%
Irving	2	0.101%	8	0.155%	6	0.105%
Isherwood	2	0.101%	1	0.019%	2	0.035%
Jacobs, Harriet	0	0.000%	1	0.019%	6	0.105%
James, Henry	18	0.906%	55	1.066%	67	1.171%
Jarrell	1	0.050%	2	0.039%	3	0.052%
Jeffers	2	0.101%	1	0.019%	3	0.052%
Jefferson	1	0.050%	5	0.097%	6	0.105%
Jennings	0	0.000%	0	0.000%	1	0.017%
Jewett	0	0.000%	3	0.058%	4	0.070%
Johnson, James Weldon	0	0.000%	3	0.058%	2	0.035%
Johnson, Samuel	28	1.410%	38	0.736%	38	0.664%
Jonson	26	1.309%	33	0.639%	34	0.594%
Joyce	15	0.755%	50	0.969%	52	0.908%
Keats	23	1.158%	36	0.698%	33	0.577%
Kerouac	0	0.000%	2	0.039%	4	0.070%
Kidder	0	0.000%	0	0.000%	1	0.017%
King, Henry	0	0.000%	0	0.000%	0	0.000%
Kingston	0	0.000%	11	0.213%	24	0.419%
Kinnell	0	0.000%	0	0.000%	0	0.000%
Kipling	1	0.050%	3	0.058%	12	0.210%
Knight	3	0.151%	9	0.174%	9	0.157%
Kyd	3	0.151%	6	0.116%	9	0.157%
Lamb	2	0.101%	7	0.136%	4	0.070%
Landor	0	0.000%	1	0.019%	0	0.000%
Langland	1	0.050%	4	0.078%	5	0.087%

All Authors Searched

Authors	64-65#	64-65%	89-90#	89-90%	97-98#	97-98%
Lardner	0	0.000%	0	0.000%	0	0.000%
Larkin	1	0.050%	5	0.097%	10	0.175%
Lawrence	15	0.755%	41	0.794%	28	0.489%
Lear	3	0.151%	11	0.213%	16	0.280%
LeGuin	0	0.000%	3	0.058%	4	0.070%
Lessing	0	0.000%	10	0.194%	11	0.192%
Lewis, C.S.	0	0.000%	1	0.019%	0	0.000%
Lewis, Day	1	0.050%	0	0.000%	0	0.000%
Locke	1	0.050%	3	0.058%	6	0.105%
Longfellow	0	0.000%	0	0.000%	1	0.017%
Lorde	0	0.000%	5	0.097%	12	0.210%
Lovelace	0	0.000%	1	0.019%	1	0.017%
Lowell, Amy	0	0.000%	0	0.000%	0	0.000%
Lowell, James Russell	0	0.000%	0	0.000%	0	0.000%
Lowell, Robert	2	0.101%	17	0.329%	24	0.419%
Lyly	1	0.050%	0	0.000%	0	0.000%
MacLeish	0	0.000%	1	0.019%	2	0.035%
MacNeice	1	0.050%	4	0.078%	0	0.000%
Mailer	1	0.050%	12	0.233%	7	0.122%
Malamud	0	0.000%	4	0.078%	3	0.052%
Malory	6	0.302%	19	0.368%	11	0.192%
Marlowe	16	0.806%	19	0.368%	24	0.419%
Marquand	0	0.000%	0	0.000%	0	0.000%
Marvel	1	0.050%	1	0.019%	1	0.017%
Marvell	4	0.201%	21	0.407%	20	0.349%
Massinger	1	0.050%	3	0.058%	1	0.017%
McCarthy	1	0.050%	3	0.058%	3	0.052%
McCullers	0	0.000%	4	0.078%	3	0.052%
Melville	24	1.208%	46	0.891%	45	0.786%
Mencken	1	0.050%	0	0.000%	0	0.000%
Meredith	6	0.302%	7	0.136%	2	0.035%
Mill	11	0.554%	12	0.233%	19	0.332%
Millay	0	0.000%	0	0.000%	4	0.070%
Miller, Arthur	1	0.050%	11	0.213%	8	0.140%
Milne	0	0.000%	0	0.000%	1	0.017%
Milton	65	3.273%	73	1.414%	74	1.293%
Momaday	0	0.000%	4	0.078%	5	0.087%
Moody	0	0.000%	0	0.000%	0	0.000%
Moore	2	0.101%	25	0.484%	20	0.349%
Morris	3	0.151%	8	0.155%	5	0.087%
Morrison	0	0.000%	34	0.659%	70	1.223%
Muir	0	0.000%	1	0.019%	6	0.105%

All Authors Searched

Authors	64-65#	64-65%	89-90#	89-90%	97-98#	97-98%
Murdoch	0	0.000%	3	0.058%	2	0.035%
Nabokov	0	0.000%	23	0.446%	19	0.332%
Naipaul	0	0.000%	5	0.097%	9	0.157%
Nashe	3	0.151%	3	0.058%	2	0.035%
Nemerov	0	0.000%	0	0.000%	0	0.000%
Newman	7	0.352%	5	0.097%	7	0.122%
Niebuhr	0	0.000%	0	0.000%	0	0.000%
Norris	3	0.151%	6	0.116%	6	0.105%
O’Connor	0	0.000%	0	0.000%	0	0.000%
O’Hara	0	0.000%	0	0.000%	0	0.000%
O’Neill	0	0.000%	0	0.000%	0	0.000%
Oates	0	0.000%	2	0.039%	3	0.052%
Odets	0	0.000%	4	0.078%	3	0.052%
Orwell	4	0.201%	10	0.194%	6	0.105%
Otway	2	0.101%	1	0.019%	1	0.017%
Overbury	0	0.000%	0	0.000%	0	0.000%
Owen	0	0.000%	4	0.078%	4	0.070%
Ozick	0	0.000%	2	0.039%	2	0.035%
Paine	1	0.050%	1	0.019%	3	0.052%
Paley	0	0.000%	5	0.097%	3	0.052%
Parker, Dorothy	0	0.000%	0	0.000%	0	0.000%
Parkman	1	0.050%	0	0.000%	0	0.000%
Peacock	0	0.000%	1	0.019%	0	0.000%
Peele	1	0.050%	0	0.000%	0	0.000%
Pepys	2	0.101%	1	0.019%	0	0.000%
Pinter	1	0.050%	21	0.407%	11	0.192%
Plath	0	0.000%	15	0.291%	21	0.367%
Poe	19	0.957%	27	0.523%	29	0.507%
Pope	32	1.611%	42	0.814%	36	0.629%
Porter	0	0.000%	5	0.097%	4	0.070%
Pound	10	0.504%	25	0.484%	20	0.349%
Prescott	5	0.252%	2	0.039%	6	0.105%
Prior	0	0.000%	17	0.329%	13	0.227%
Pynchon	0	0.000%	16	0.310%	17	0.297%
Quincey	1	0.050%	6	0.116%	3	0.052%
Raleigh	2	0.101%	3	0.058%	3	0.052%
Ransom	0	0.000%	5	0.097%	6	0.105%
Rattigan	0	0.000%	1	0.019%	1	0.017%
Red Cloud	0	0.000%	0	0.000%	0	0.000%
Rich, Adrienne	0	0.000%	11	0.213%	15	0.262%
Richardson	6	0.302%	20	0.388%	24	0.419%
Robinson	5	0.252%	9	0.174%	11	0.192%

All Authors Searched

Authors	64-65#	64-65%	89-90#	89-90%	97-98#	97-98%
Rochester	2	0.101%	3	0.058%	4	0.070%
Roethke	3	0.151%	7	0.136%	3	0.052%
Rossetti, Christina	0	0.000%	4	0.078%	12	0.210%
Rossetti, Dante Gabriel	3	0.151%	4	0.078%	7	0.122%
Roth	0	0.000%	16	0.310%	16	0.280%
Rowlandson	0	0.000%	2	0.039%	4	0.070%
Rushdie	0	0.000%	7	0.136%	19	0.332%
Ruskin	8	0.403%	15	0.291%	9	0.157%
Salinger	2	0.101%	1	0.019%	4	0.070%
Sandburg	0	0.000%	0	0.000%	0	0.000%
Santayana	0	0.000%	0	0.000%	0	0.000%
Sassoon	0	0.000%	1	0.019%	2	0.035%
Scott	4	0.201%	14	0.271%	20	0.349%
Sexton	0	0.000%	6	0.116%	5	0.087%
Shadwell	1	0.050%	0	0.000%	0	0.000%
Shakespeare	93	4.683%	177	3.430%	188	3.284%
Shaw	14	0.705%	32	0.620%	21	0.367%
Shelley, Mary	0	0.000%	16	0.310%	25	0.437%
Shelley, Percy	19	0.957%	36	0.698%	25	0.437%
Sheridan	11	0.554%	6	0.116%	5	0.087%
Sidney	11	0.554%	27	0.523%	23	0.402%
Silkin	1	0.050%	0	0.000%	0	0.000%
Singer	0	0.000%	1	0.019%	2	0.035%
Skelton	2	0.101%	1	0.019%	0	0.000%
Smart	1	0.050%	1	0.019%	2	0.035%
Smollett	4	0.201%	7	0.136%	6	0.105%
Snow, C. P.	1	0.050%	0	0.000%	0	0.000%
Southey	0	0.000%	0	0.000%	0	0.000%
Southwell	0	0.000%	0	0.000%	0	0.000%
Spark	1	0.050%	2	0.039%	7	0.122%
Spender	1	0.050%	0	0.000%	0	0.000%
Spenser	24	1.208%	35	0.678%	32	0.559%
Steele	7	0.352%	2	0.039%	3	0.052%
Stein	1	0.050%	23	0.446%	18	0.314%
Steinbeck	1	0.050%	6	0.116%	5	0.087%
Sterne	9	0.453%	18	0.349%	21	0.367%
Stevens	12	0.604%	38	0.736%	35	0.611%
Stoker	0	0.000%	2	0.039%	8	0.140%
Stoppard	0	0.000%	15	0.291%	7	0.122%
Stowe	0	0.000%	15	0.291%	18	0.314%
Styron	0	0.000%	2	0.039%	0	0.000%
Suckling	0	0.000%	1	0.019%	0	0.000%

All Authors Searched

Authors	64-65#	64-65%	89-90#	89-90%	97-98#	97-98%
Surrey	2	0.101%	5	0.097%	4	0.070%
Swift	27	1.360%	48	0.930%	36	0.629%
Swinburne	2	0.101%	5	0.097%	3	0.052%
Synge	2	0.101%	12	0.233%	6	0.105%
Tan	0	0.000%	0	0.000%	5	0.087%
Tate	0	0.000%	1	0.019%	3	0.052%
Taylor	5	0.252%	13	0.252%	21	0.367%
Temple	1	0.050%	0	0.000%	0	0.000%
Tennyson	15	0.755%	20	0.388%	22	0.384%
Thackeray	7	0.352%	12	0.233%	8	0.140%
Thomas, Dylan	1	0.050%	3	0.058%	3	0.052%
Thompson, Francis	1	0.050%	2	0.039%	12	0.210%
Thomson	1	0.050%	6	0.116%	0	0.000%
Thoreau	12	0.604%	27	0.523%	24	0.419%
Tolkien	0	0.000%	1	0.019%	2	0.035%
Toomer	0	0.000%	7	0.136%	14	0.245%
Tourneur	2	0.101%	5	0.097%	4	0.070%
Trollope	2	0.101%	12	0.233%	6	0.105%
Truth, Sojourner	0	0.000%	0	0.000%	1	0.017%
Tutuola	0	0.000%	2	0.039%	1	0.017%
Twain	16	0.806%	39	0.756%	31	0.542%
Udall	1	0.050%	0	0.000%	0	0.000%
Updike	0	0.000%	4	0.078%	4	0.070%
Vanbrugh	1	0.050%	2	0.039%	1	0.017%
Vaughn	0	0.000%	0	0.000%	0	0.000%
Vidal	0	0.000%	1	0.019%	0	0.000%
Vonnegut	0	0.000%	1	0.019%	2	0.035%
Walker	0	0.000%	42	0.814%	28	0.489%
Waller	0	0.000%	7	0.136%	0	0.000%
Walton	1	0.050%	0	0.000%	2	0.035%
Warren	2	0.101%	7	0.136%	5	0.087%
Washington, Booker T.	0	0.000%	2	0.039%	2	0.035%
Waugh	1	0.050%	14	0.271%	13	0.227%
Webster	8	0.403%	17	0.329%	15	0.262%
Wells	1	0.050%	9	0.174%	12	0.210%
Welty	0	0.000%	14	0.271%	10	0.175%
Wharton	0	0.000%	23	0.446%	26	0.454%
Wheatley	0	0.000%	6	0.116%	7	0.122%
Whitman	24	1.208%	41	0.794%	43	0.751%
Wilbur	4	0.201%	1	0.019%	4	0.070%
Wilde	4	0.201%	25	0.484%	28	0.489%
Wilder	1	0.050%	6	0.116%	2	0.035%

All Authors Searched

Authors	64-65#	64-65%	89-90#	89-90%	97-98#	97-98%
Williams, Tennessee	0	0.000%	3	0.058%	5	0.087%
Wister	0	0.000%	1	0.019%	1	0.017%
Wolfe	3	0.151%	4	0.078%	5	0.087%
Wollstonecraft	0	0.000%	4	0.078%	16	0.280%
Woolf	7	0.352%	58	1.124%	72	1.258%
Woolman	0	0.000%	3	0.058%	2	0.035%
Wordsworth	26	1.309%	52	1.008%	43	0.751%
Wright, Richard	0	0.000%	15	0.291%	9	0.157%
Wroth	0	0.000%	1	0.019%	6	0.105%
Wyatt	2	0.101%	9	0.174%	11	0.192%
Wycherley	3	0.151%	3	0.058%	5	0.087%
Wylie	0	0.000%	0	0.000%	0	0.000%
X, Malcolm	0	0.000%	5	0.097%	4	0.070%
Yeats	24	1.208%	66	1.279%	34	0.594%

Comprehensive Examination or Thesis Required?

	1964–65	1989–90	1997–98
Amherst	**Yes**	**Yes**	**Yes**
Barnard	**Yes**	No	No
Bates	No	**Yes**	**Yes**
Bowdoin	**Yes**	No	No
Bryn Mawr	**Yes**	**Yes**	**Yes**
Carleton	**Yes**	**Yes**	**Yes**
Colby	**Yes**	No	No
Colgate	No	No	No
College of William and Mary	No	No	No
Davidson	No	No	No
Grinnell	**Yes**	No	No
Hamilton	**Yes**	No	No
Haverford	**Yes**	**Yes**	**Yes**
Middlebury	**Yes**	**Yes**	**Yes**
Mount Holyoke	**Yes**	No	No
Oberlin	No	No	No
Pomona	**Yes**	**Yes**	**Yes**
Smith	**Yes**	No	No
Swarthmore	**Yes**	**Yes**	**Yes**
Trinity	**Yes**	No	**Yes**
Vassar	**Yes**	No	No
Washington and Lee	**Yes**	**Yes**	**Yes**
Wellesley	**Yes**	No	No
Wesleyan	**Yes**	No	No
Williams	**Yes**	No	No
TOTALS	**20 Yes, 5 No**	**9 Yes, 16 No**	**10 Yes, 15 No**

English Literature Survey Required?

	1964–65	1989–90	1997–98
Amherst	**Yes**	No	No
Barnard	No	No	No
Bates	**Yes**	**Yes**	No
Bowdoin	No	No	No
Bryn Mawr	**Yes**	**Yes**	No
Carleton	**Yes**	**Yes**	**Yes**
Colby	**Yes**	**Yes**	No
Colgate	**Yes**	**Yes**	No
College of William and Mary	**Yes**	No	No
Davidson	No	**Yes**	**Yes**
Grinnell	No	**Yes**	**Yes**
Hamilton	No	No	No
Haverford	No	No	No
Middlebury	No	No	No
Mount Holyoke	**Yes**	No	No
Oberlin	No	No	No
Pomona	No	**Yes**	No
Smith	No	No	**Yes**
Swarthmore	No	No	No
Trinity	**Yes**	No	No
Vassar	No	No	No
Washington and Lee	**Yes**	No	No
Wellesley	**Yes**	No	No
Wesleyan	**Yes**	No	No
Williams	**Yes**	No	No
TOTALS	**13 Yes, 12 No**	**8 Yes, 17 No**	**4 Yes, 21 No**

Film and Film-related Courses

	1989-90 courses	1989-90 related	1989-90 total	1997-98 courses	1997-98 related	1997-98 total
Amherst	7	3	10	7	4	11
Barnard	0	2	2	1	0	1
Bates	0	1	1	0	0	0
Bowdoin	3	2	5	1	2	3
Bryn Mawr	0	1	1	0	0	0
Carleton	0	1	1	0	5	5
Colby	0	1	1	0	2	2
Colgate	0	1	1	0	0	0
Coll. of Wm. and Mary	0	0	0	0	0	0
Davidson	1	1	2	1	1	2
Grinnell	0	0	0	0	0	0
Hamilton	0	0	0	0	0	0
Haverford	0	0	0	0	2	2
Middlebury	1	1	2	2	2	4
Mount Holyoke	1	1	2	1	5	6
Oberlin	1	1	2	0	4	4
Pomona	1	2	3	1	3	4
Smith	1	1	2	1	2	3
Swarthmore	1	5	6	5	10	15
Trinity	1	0	1	2	14	16
Vassar	0	0	0	0	0	0
Washington and Lee	0	1	1	0	0	0
Wellesley	1	0	1	3	1	4
Wesleyan	1	3	4	3	5	8
Williams	1	4	5	2	3	5
TOTALS	21	32	53	30	65	95
% of total courses	1.3%	2.0%	3.3%	1.7%	3.6%	*5.2%

* Discrepancy due to rounding

Total courses 1989-90: 1605 Total courses 1997-98: 1815

Foundational Courses

Listed by 1997-98 rank

	1964-65	1989-90	1997-98	1964-1997 change
Colgate	19	45	47	+28
Pomona	19	34	35	+16
Middlebury	24	25	34	+10
College of William and Mary	26	31	32	+6
Smith	47	34	32	-15
Vassar	23	30	30	+7
Washington and Lee	23	29	29	+6
Bowdoin	20	29	28	+8
Carleton	21	31	28	+7
Colby	29	29	28	-1
Hamilton	13	26	28	+15
Swarthmore	29	34	25	-4
Bates	14	24	24	+10
Wellesley	26	27	24	-2
Davidson	19	22	22	+3
Mount Holyoke	27	29	22	-5
Barnard	29	32	21	-8
Bryn Mawr	27	41	21	-6
Williams	27	20	21	-6
Grinnell	26	20	20	-6
Amherst	19	21	19	0
Wesleyan	21	25	18	-3
Trinity	36	26	16	-20
Haverford	16	19	15	-1
Oberlin	26	26	14	-12
TOTALS	606	709	633	+27

NOTE: Foundational courses are defined as those covering a major period, movement, or genre; or about an author or authors; or pertaining to a single country. The bulk of readings should be in literature written 50 years or more before the catalog year. Foundational courses do not include composition or writing courses, courses in literary criticism, literary theory courses, or theme courses.

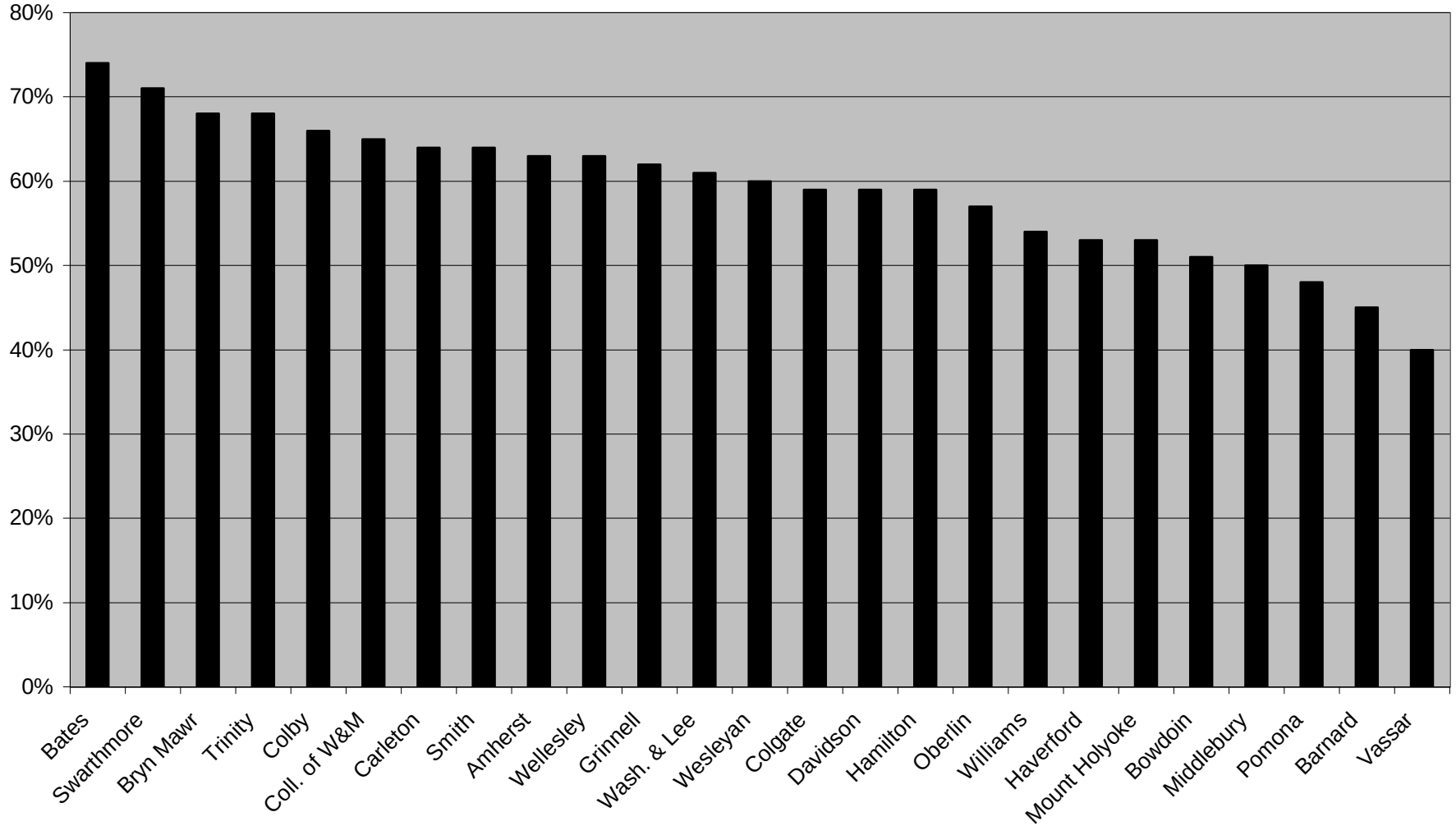
Foundational Courses
as a Percentage of Total Course Offerings

Listed by 1997-98 rank

	1964-65	1989-90	1997-98	1964-1997 percentage point change
Grinnell	62%	61%	51%	-11
Pomona	48%	56%	49%	+1
Washington and Lee	61%	60%	49%	-12
Colgate	59%	55%	47%	-12
College of William and Mary	65%	48%	46%	-19
Hamilton	59%	52%	46%	-13
Colby	66%	54%	45%	-21
Wellesley	63%	57%	45%	-18
Bowdoin	51%	44%	44%	-7
Middlebury	50%	45%	41%	-9
Smith	64%	47%	40%	-24
Vassar	40%	38%	40%	0
Davidson	59%	42%	39%	-20
Mount Holyoke	53%	49%	38%	-15
Williams	54%	34%	35%	-19
Carleton	64%	46%	33%	-31
Bates	74%	48%	32%	-42
Oberlin	57%	47%	31%	-26
Bryn Mawr	68%	53%	30%	-38
Haverford	53%	36%	25%	-28
Barnard	45%	43%	24%	-21
Amherst	63%	27%	22%	-41
Swarthmore	71%	37%	22%	-49
Wesleyan	60%	25%	18%	-42
Trinity	68%	36%	16%	-52
AVERAGE	58%	44%	35%	-23

NOTE: Foundational courses are defined as those covering a major period, movement, or genre; or about an author or authors; or pertaining to a single country. The bulk of readings should be in literature written 50 years or more before the catalog year. Foundational courses do not include composition or writing courses, courses in literary criticism, literary theory courses, or theme courses.

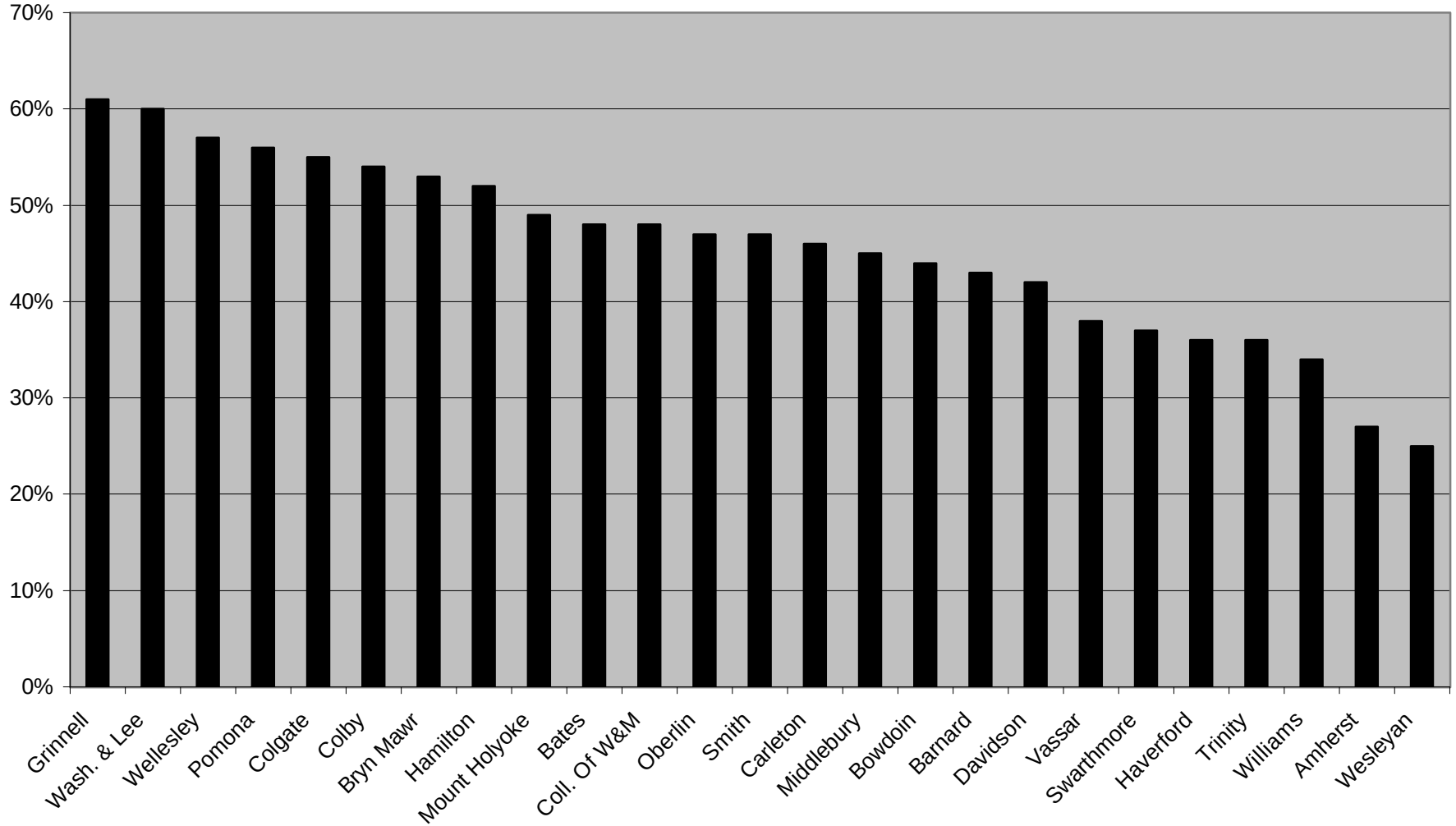
Percentage of Foundational Courses, 1964-65
Institutions Listed by Rank



Percentage of Foundational Courses, 1964-65: Data Sheet

Bates	74%
Swarthmore	71%
Bryn Mawr	68%
Trinity	68%
Colby	66%
College of William and Mary	65%
Carleton	64%
Smith	64%
Amherst	63%
Wellesley	63%
Grinnell	62%
Washington and Lee	61%
Wesleyan	60%
Colgate	59%
Davidson	59%
Hamilton	59%
Oberlin	57%
Williams	54%
Haverford	53%
Mount Holyoke	53%
Bowdoin	51%
Middlebury	50%
Pomona	48%
Barnard	45%
Vassar	40%

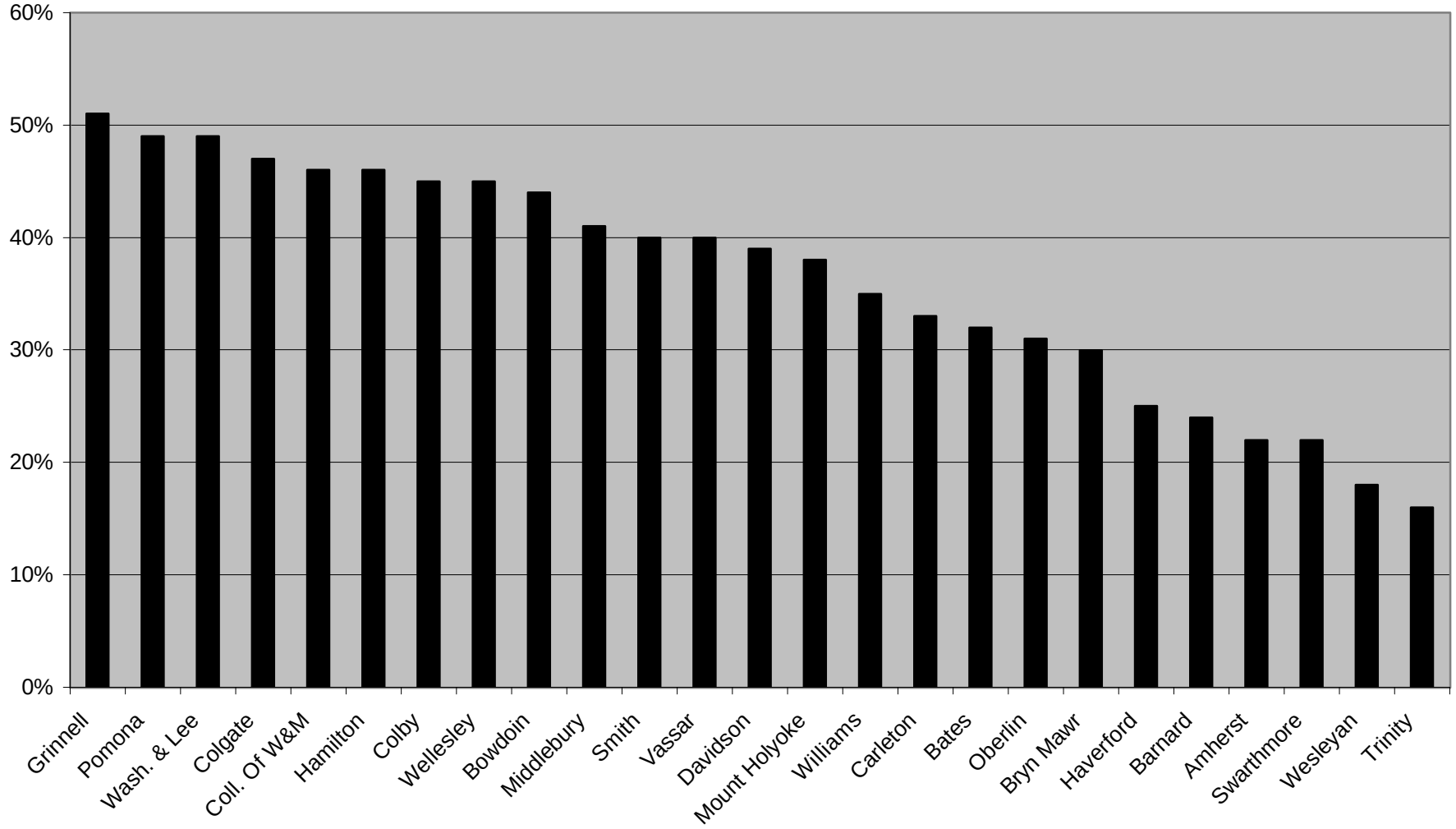
Percentage of Foundational Courses, 1989-90
Institutions Listed by Rank



Percentage of Foundational Courses, 1989-90: Data Sheet

Grinnell	61%
Washington and Lee	60%
Wellesley	57%
Pomona	56%
Colgate	55%
Colby	54%
Bryn Mawr	53%
Hamilton	52%
Mount Holyoke	49%
Bates	48%
College of William and Mary	48%
Oberlin	47%
Smith	47%
Carleton	46%
Middlebury	45%
Bowdoin	44%
Barnard	43%
Davidson	42%
Vassar	38%
Swarthmore	37%
Haverford	36%
Trinity	36%
Williams	34%
Amherst	27%
Wesleyan	25%

Percentage of Foundational Courses, 1997-98
Institutions Listed by Rank



Percentage of Foundational Courses, 1997-98: Data Sheet

Grinnell	51%
Pomona	49%
Washington and Lee	49%
Colgate	47%
College of William and Mary	46%
Hamilton	46%
Colby	45%
Wellesley	45%
Bowdoin	44%
Middlebury	41%
Smith	40%
Vassar	40%
Davidson	39%
Mount Holyoke	38%
Williams	35%
Carleton	33%
Bates	32%
Oberlin	31%
Bryn Mawr	30%
Haverford	25%
Barnard	24%
Amherst	22%
Swarthmore	22%
Wesleyan	18%
Trinity	16%

Postmodern Terminology

Listed by 1997-98 rank

	1989-90	1997-98	percentage point change
Swarthmore	1.6%	2.9%	+1.3
Wesleyan	0.9%	2.0%	+1.1
Bryn Mawr	1.0%	1.9%	+0.9
Haverford	0.4%	1.8%	+1.4
Barnard	0.5%	1.6%	+1.1
Pomona	1.0%	1.5%	+0.5
Bowdoin	2.3%	1.4%	-0.9
Colby	0.9%	1.4%	+0.5
Trinity	0.7%	1.4%	+0.7
Bates	0.5%	1.2%	+0.7
Wellesley	0.3%	1.2%	+0.9
Williams	1.7%	1.2%	-0.5
Amherst	1.5%	1.1%	-0.4
Mount Holyoke	0.4%	1.0%	+0.6
Vassar	0.4%	1.0%	+0.6
Carleton	0.6%	0.9%	+0.3
Smith	0.2%	0.9%	+0.7
Hamilton	0.6%	0.8%	+0.2
Oberlin	0.8%	0.7%	-0.1
College of William and Mary	0.4%	0.6%	+0.2
Grinnell	0.2%	0.5%	+0.3
Colgate	0.4%	0.4%	0.0
Davidson	0.6%	0.4%	-0.2
Middlebury	0.3%	0.3%	0.0
Washington and Lee	0.2%	0.2%	0.0
AVERAGE	0.84%	1.24%	+0.40

The 1989 average is based on 836 POMO words of 100,056 total.
The 1997 average is based on 1597 POMO words of 128,564 total.

Postmodern Word List

agency
AIDS
Baudrillard
bodies
canon
canonical
canonicity
Chomsky
cinema
cinematic
classism
codes
color
consciousness
contextualism
decentered
Deleuze
DeMan
Derrida
discourse
discursive
dominant
domination
domination
eros
erotic
Eurocentric
female
feminism
feminisms
feminist
film
formalist
Foucault
Freud
Freudian
gay
gayness
gaze
gender
gendered
gendering
Guattari
gynocentric
hegemon
hegemonic
heteronormative
heterosexism
heterosexual
historicism
historicist
homoerotic
homoeroticism
identity
ideology
imperialism
incest
Lacan
lesbian
lesbianism
lesbians
logocentric
Lyotard
maleness
marginalized
Marxism
Marxist
modernism
oppression
otherness
patriarchal
patriarchy
phallocentric
postcolonial
postcolonialism
postmodern
postmodernism
postmodernist
poststructuralism
power
praxis
psychoanalysis
psycholanalytic
psychosexual
queer
queered
queering
race
racism
racist
reproductive
sex
sexes
sexism
sexual
sexualities
sexuality
slave
slavery
structuralism
structuralist
subaltern
subjectivism
subjectivity
television
theory
transgendered
transsexual
TV
voice
whiteness
womanism
womanist
womyn
womynist

Required Courses and Clusters as a Percentage of Total Major Requirements

Listed by 1997-98 rank

	1964 mandated courses	1964 clusters	1964 combined	1997 mandated courses	1997 clusters	1997 combined	64-97 change
Davidson	0%	25%	25%	50%	0%	50%	+25%
Hamilton	0%	0%	0%	8%	25%	33%	+33%
Smith	30%	0%	30%	17%	17%	*33%	+3%
Barnard	25%	58%	83%	30%	0%	30%	-53%
Haverford	11%	44%	*56%	30%	0%	30%	-26%
Middlebury	0%	36%	36%	9%	18%	27%	-9%
Carleton	20%	50%	70%	25%	0%	25%	-45%
Grinnell	20%	0%	20%	25%	0%	25%	+5%
Mount Holyoke	29%	29%	*57%	25%	0%	25%	-32%
Wellesley	50%	13%	63%	20%	0%	20%	-43%
Colby	45%	0%	45%	17%	0%	17%	-28%
Wash. and Lee	50%	0%	50%	0%	17%	17%	-33%
Williams	67%	0%	67%	11%	0%	11%	-56%
Oberlin	0%	0%	0%	0%	10%	10%	+10%
Pomona	33%	56%	89%	10%	0%	10%	-79%
Wesleyan	40%	0%	40%	10%	0%	10%	-30%
Bates	67%	0%	67%	9%	0%	9%	-58%
Bryn Mawr	20%	60%	80%	9%	0%	9%	-71%
Vassar	0%	10%	10%	9%	0%	9%	-1%
Coll. of Wm. & Mary	25%	0%	25%	0%	8%	8%	-17%
Amherst	20%	20%	40%	0%	0%	0%	-40%
Bowdoin	50%	0%	50%	0%	0%	0%	-50%
Colgate	50%	0%	50%	0%	0%	0%	-50%
Swarthmore	0%	0%	0%	0%	0%	0%	0%
Trinity	36%	0%	36%	0%	0%	0%	-36%
AVERAGE	28%	16%	*43%	12%	4%	*17%	*-27%

* Discrepancy due to rounding

Shakespeare Requirements

	1964-65	1989-90	1997-98
Amherst	**Part of a cluster**	Elective	Elective
Barnard	**Part of a cluster**	Elective	Elective
Bates	**Required**	**Required**	Elective
Bowdoin	**Required**	Elective	Elective
Bryn Mawr	Elective	Elective	Elective
Carleton	**Part of a cluster**	Elective	Elective
Colby	Elective	Elective	Elective
Colgate	**Required**	Elective	Elective
College of W&M	Elective	Elective	Elective
Davidson	Elective	Elective	Elective
Grinnell	Elective	Elective	Elective
Hamilton	Elective	Elective	**Part of a cluster**
Haverford	Elective	Elective	Elective
Middlebury	Elective	**Required**	**Required**
Mount Holyoke	**Required**	Elective	Elective
Oberlin	Elective	Elective	Elective
Pomona	**Part of a cluster**	Elective	Elective
Smith	**Required**	**Part of a cluster**	**Part of a cluster**
Swarthmore	Elective	**Required**	Elective
Trinity	Elective	Elective	Elective
Vassar	Elective	Elective	Elective
Wash. & Lee	**Required**	Elective	Elective
Wellesley	**Required**	**Required**	**Required**
Wesleyan	Elective	Elective	Elective
Williams	**Required***	Elective	Elective
TOTALS	8Req / 4PoC / 13E	4Req / 1PoC / 20E	2Req / 2PoC / 21E

*Parts of two courses

Standard Authors

	1964-65		1989-90		1997-98	
	#	%	#	%	#	%
BRITISH						
Standard British authors	932	**47%**	1692	**33%**	1605	**28%**
Other British authors	1054	53%	3469	67%	4119	72%
Total author count	1986	100%	5161	100%	5724	100%
AMERICAN						
Standard American authors	324	**16%**	1035	**20%**	1065	**19%**
Other American authors	1662	84%	4126	80%	4659	81%
Total author count	1986	100%	5161	100%	5724	100%
TOTAL						
Standard authors	1256	**63%**	2727	**53%**	2670	**47%**
Other authors	730	37%	2434	47%	3054	53%
Total author count	1986	100%	5161	100%	5724	100%

Subject Matter Distribution Requirements

Listed by 1997-98 rank

	1964-65	1989-90	1997-98	1964-1997 change
Carleton	0	6	7	+7
Colby	1	2	5	+4
Middlebury	3	5	5	+2
Vassar	1	5	5	+4
College of William and Mary	0	5	4	+4
Smith	0	2	4	+4
Williams	1	4	4	+3
Colgate	0	1	3	+3
Haverford	4	4	3	-1
Mount Holyoke	0	3	3	+3
Washington and Lee	3	0	3	0
Wesleyan	2	2	3	+1
Bates	0	4	2	+2
Davidson	0	3	2	+2
Grinnell	0	1	2	+2
Hamilton	0	1	2	+2
Oberlin	0	1	2	+2
Pomona	0	2	2	+2
Swarthmore	0	2	2	+2
Trinity	6	3	2	-4
Wellesley	1	2	2	+1
Barnard	0	1	1	+1
Bowdoin	0	1	1	+1
Amherst	0	0	0	0
Bryn Mawr	0	2	0	0
TOTALS	22	62	69	+47

Top Authors, 1964-65

		# of citations	%
1.	Shakespeare	93	4.68%
2.	Milton	65	3.27%
3.	Chaucer	59	2.97%
4.	Dryden	34	1.71%
5.	Pope	32	1.61%
6.	T.S. Eliot	29	1.46%
7.	Johnson	28	1.41%
8.	Arnold	27	1.36%
9.	Swift	27	1.36%
10.	Donne	26	1.31%
11.	Jonson	26	1.31%
12.	Wordsworth	26	1.31%
13.	Hardy	24	1.21%
14.	Melville	24	1.21%
15.	Spenser	24	1.21%
16.	Whitman	24	1.21%
17.	Yeats	24	1.21%
18.	Hawthorne	23	1.16%
19.	Keats	23	1.16%
20.	Blake	20	1.01%
21.	Byron	20	1.01%
22.	Poe	19	0.96%
23.	Shelley	19	0.96%
24.	Coleridge	18	0.91%
25.	Emerson	18	0.91%
26.	Henry James	18	0.91%

total author count of 1986

Top Authors, 1989-90

		# of citations	%
1.	Shakespeare	177	3.43%
2.	Chaucer	80	1.55%
3.	Milton	73	1.41%
4.	Yeats	66	1.28%
5.	Austen	59	1.14%
6.	Woolf	58	1.12%
7.	Faulkner	55	1.07%
8.	Henry James	55	1.07%
9.	Wordsworth	52	1.01%
10.	T.S. Eliot	51	0.99%
11.	Hardy	51	0.99%
12.	Joyce	50	0.97%
13.	Swift	48	0.93%
14.	Melville	46	0.89%
15.	Hemingway	43	0.83%
16.	Pope	42	0.81%
17.	Walker	42	0.81%
18.	Lawrence	41	0.79%
19.	Whitman	41	0.79%
20.	Dickinson	40	0.78%
21.	Blake	39	0.76%
22.	Dickens	39	0.76%
23.	Twain	39	0.76%
24.	Johnson	38	0.74%
25.	Stevens	38	0.74%

total author count of 5161

Top Authors, 1997-98

		# of citations	%
1.	Shakespeare	188	3.28%
2.	Chaucer	93	1.62%
3.	Austen	78	1.36%
4.	Milton	74	1.29%
5.	Woolf	72	1.26%
6.	Morrison	70	1.22%
7.	Henry James	67	1.17%
8.	Faulkner	63	1.10%
9.	T.S. Eliot	52	0.91%
10.	Joyce	52	0.91%
11.	Melville	45	0.79%
12.	Dickens	44	0.77%
13.	Dickinson	43	0.75%
14.	Hardy	43	0.75%
15.	Whitman	43	0.75%
16.	Wordsworth	43	0.75%
17.	Hawthorne	39	0.68%
18.	Blake	38	0.66%
19.	Donne	38	0.66%
20.	George Eliot	38	0.66%
21.	Hemingway	38	0.66%
22.	Hurston	38	0.66%
23.	Johnson	38	0.66%
24.	Pope	36	0.63%
25.	Swift	36	0.63%

total author count of 5724

Top Authors All Years,
1964-65 Base

		1964-65	1989-90	1997-98
1.	Shakespeare	**4.68%**	3.43%	3.28%
2.	Milton	**3.27%**	1.41%	1.29%
3.	Chaucer	**2.97%**	1.55%	1.62%
4.	Dryden	**1.71%**	*0.62%	*0.40%
5.	Pope	**1.61%**	0.81%	0.63%
6.	T.S. Eliot	**1.46%**	0.99%	0.91%
7.	Johnson	**1.41%**	0.74%	0.66%
8.	Arnold	**1.36%**	*0.52%	*0.47%
9.	Swift	**1.36%**	0.93%	0.63%
10.	Donne	**1.31%**	0.70%	0.66%
11.	Jonson	**1.31%**	*0.64%	*0.59%
12.	Wordsworth	**1.31%**	1.01%	0.75%
13.	Hardy	**1.21%**	0.99%	0.75%
14.	Melville	**1.21%**	0.89%	0.79%
15.	Spenser	**1.21%**	*0.68%	*0.56%
16.	Whitman	**1.21%**	0.79%	0.75%
17.	Yeats	**1.21%**	1.28%	*0.59%
18.	Hawthorne	**1.16%**	*0.66%	0.68%
19.	Keats	**1.16%**	0.70%	*0.58%
20.	Blake	**1.01%**	0.76%	0.66%
21.	Byron	**1.01%**	*0.52%	*0.40%
22.	Poe	**0.96%**	*0.52%	*0.51%
23.	Shelley	**0.96%**	0.70%	*0.44%
24.	Coleridge	**0.91%**	*0.68%	*0.52%
25.	Emerson	**0.91%**	*0.68%	*0.52%
26.	Henry James	**0.91%**	1.07%	1.17%
	base figures	1986	5161	5724

* not among the top 25 for this year

Top Authors All Years,
1997-98 Base

		1964-65	1989-90	1997-98
1.	Shakespeare	4.68%	3.43%	**3.28%**
2.	Chaucer	2.97%	1.55%	**1.62%**
3.	Austen	*0.50%	1.14%	**1.36%**
4.	Milton	3.27%	1.41%	**1.29%**
5.	Woolf	*0.35%	1.12%	**1.26%**
6.	Morrison	**0.00%	*0.66%	**1.22%**
7.	Henry James	0.91%	1.07%	**1.17%**
8.	Faulkner	*0.81%	1.07%	**1.10%**
9.	T.S. Eliot	1.46%	0.99%	**0.91%**
10.	Joyce	*0.76%	0.97%	**0.91%**
11.	Melville	1.21%	0.89%	**0.79%**
12.	Dickens	*0.81%	0.76%	**0.77%**
13.	Dickinson	*0.55%	0.78%	**0.75%**
14.	Hardy	1.21%	0.99%	**0.75%**
15.	Whitman	1.21%	0.79%	**0.75%**
16.	Wordsworth	1.31%	1.01%	**0.75%**
17.	Hawthorne	1.16%	*0.66%	**0.68%**
18.	Blake	1.01%	0.76%	**0.66%**
19.	Donne	1.31%	0.70%	**0.66%**
20.	George Eliot	*0.35%	*0.62%	**0.66%**
21.	Hemingway	*0.40%	0.83%	**0.66%**
22.	Hurston	0.00%	*0.56%	**0.66%**
23.	Johnson	1.41%	0.74%	**0.66%**
24.	Pope	1.61%	0.81%	**0.63%**
25.	Swift	1.36%	0.93%	**0.63%**
	base figures	1986	5161	5724

* not among the top 25 for this year

** not yet published

Top Living Authors, 1989-90

1997-98 ranking	# of citations	% of total	sex
1. Morrison	34	0.66%	F
2. Walker	42	0.81%	F
3. Kingston	11	0.21%	F
4. Rushdie	7	0.14%	M
5. Pynchon	16	0.31%	M
6. Roth	16	0.31%	M
7. Heaney	12	0.23%	M
8. Rich	11	0.21%	F
9. Bellow	16	0.31%	M
10. Lessing	10	0.19%	F
11. Pinter	21	0.41%	M
12. Atwood	10	0.19%	F
13. Gordimer	4	0.08%	F
14. Albee	9	0.17%	M
15. Mailer	12	0.23%	M
16. Stoppard	15	0.29%	M
17. Cisneros	0	0.00%	F
18. Didion	5	0.10%	F
19. Dillard	7	0.14%	F
20. Tan	0	0.00%	F
21. Barthelme	2	0.04%	M
22. Angelou	3	0.06%	F
23. Wilbur	1	0.02%	M
24. Updike	4	0.08%	M
25. hooks	0	0.00%	F
26. Oates	2	0.04%	F

total citations 270

percentages based on total author count of 5161

total female citations	139	average female (of 14)	9.9
total male citations	131	average male (of 12)	10.9

Top Living Authors, 1997-98

1997-98 ranking	# of citations	% of total	sex
1. Morrison	70	1.22%	F
2. Walker	28	0.49%	F
3. Kingston	24	0.42%	F
4. Rushdie	19	0.33%	M
5. Pynchon	17	0.30%	M
6. Roth	16	0.28%	M
7. Heaney	15	0.26%	M
8. Rich	15	0.26%	F
9. Bellow	12	0.21%	M
10. Lessing	11	0.19%	F
11. Pinter	11	0.19%	M
12. Atwood	10	0.17%	F
13. Gordimer	9	0.16%	F
14. Albee	7	0.12%	M
15. Mailer	7	0.12%	M
16. Stoppard	7	0.12%	M
17. Cisneros	6	0.10%	F
18. Didion	6	0.10%	F
19. Dillard	5	0.09%	F
20. Tan	5	0.09%	F
21. Barthelme	5	0.09%	M
22. Angelou	4	0.07%	F
23. Wilbur	4	0.07%	M
24. Updike	4	0.07%	M
25. hooks	3	0.05%	F
26. Oates	3	0.05%	F

total citations 323

percentages based on total author count of 5724

total female citations	199	average female (of 14)	14.2
total male citations	124	average male (of 12)	10.3

Top Living Authors, 1989 and 1997 Compared

1997-98 ranking		1989#	1989%	1997#	1997%	change
1.	Morrison	34	0.66%	70	1.22%	+0.56%
2.	Walker	42	0.81%	28	0.49%	-0.32%
3.	Kingston	11	0.21%	24	0.42%	+0.21%
4.	Rushdie	7	0.14%	19	0.33%	+0.19%
5.	Pynchon	16	0.31%	17	0.30%	-0.01%
6.	Roth	16	0.31%	16	0.28%	-0.03%
7.	Heaney	12	0.23%	15	0.26%	+0.03%
8.	Rich	11	0.21%	15	0.26%	+0.05%
9.	Bellow	16	0.31%	12	0.21%	-0.10%
10.	Lessing	10	0.19%	11	0.19%	-0.0016%
11.	Pinter	21	0.41%	11	0.19%	-0.22%
12.	Atwood	10	0.19%	10	0.17%	-0.02%
13.	Gordimer	4	0.08%	9	0.16%	+0.08%
14.	Albee	9	0.17%	7	0.12%	-0.05%
15.	Mailer	12	0.23%	7	0.12%	-0.11%
16.	Stoppard	15	0.29%	7	0.12%	-0.17%
17.	Cisneros	0	0.00%	6	0.10%	+0.10%
18.	Didion	5	0.10%	6	0.10%	+0.0079%
19.	Dillard	7	0.14%	5	0.09%	-0.05%
20.	Tan	0	0.00%	5	0.09%	+0.09%
21.	Barthelme	2	0.04%	5	0.09%	+0.05%
22.	Angelou	3	0.06%	4	0.07%	+0.01%
23.	Wilbur	1	0.02%	4	0.07%	+0.05%
24.	Updike	4	0.08%	4	0.07%	-0.01%
25.	Hooks	0	0.00%	3	0.05%	+0.05%
26.	Oates	2	0.04%	3	0.05%	+0.01%

total citations	270	323
total authors	5161	5724

	gainers	losers	total	gain	loss	net
Females	10	4	14	1.1679	0.3916	+0.78
Euro-Amer. Males	3	8	11	0.13	0.6	-0.47
Non-Euro-Amer. Males	1		1	0.19		+0.19
Total authors	14	12	26			