

EN 100
TTH 3:40-5:00
3 hours

ENGLISH LANGUAGE SKILLS

S. Welter

An individually paced course primarily for English Language Learners. Students placed in this course receive individual guidance in writing thesis-driven papers, analyzing reading assignments, and using correct Standard Written English. Instruction will also include opportunities for students to practice their use and comprehension of idiomatic written and conversational English. Fall sections of EN 100 may involve collaboration with Scribner Seminars. Upon completion of the course, students normally proceed to English 103: Writing Seminar I.

EN 103

WRITING SEMINAR I

Section 01
MWF 10:10-11:05
4 hours

T. Niles

Section 02
MWF 11:15-12:10
4 hours

T. Niles

Section 04
MW 6:30-7:50
4 hours

S. Welter

Section 05
TTH 6:30-7:50
4 hours

S. Welter

Section 07
WF
12:20-1:40

O. Dunn

This course is an introduction to expository writing. Weekly writing assignments emphasize skills in developing ideas, organizing material, and creating thesis statements. Assignments provide practice in description, definition, comparison and contrast, and argumentation with additional focus on grammar, syntax, and usage. Students and instructors meet in seminar three hours a week; students are also required to meet regularly with a Writing Center tutor. This course does not fulfill the all-college Foundation Requirement in expository writing.

EN 105
4 hours
See Sections Below

WRITING SEMINAR II

The Department

In this seminar, students will gain experience in writing analytical essays informed by critical reading and careful reasoning. Special attention is given to developing ideas, writing from sources, organizing material, and revising drafts. The class also will focus on grammar, style, and formal conventions of writing. Peer critique sessions and workshops give students a chance to respond to their classmates' work. Weekly informal writing complements assignments of longer finished papers. This course fulfills the all-college Foundation Requirement in expository writing.

Each section of 105 is focused on a particular topic or theme.

EN 105 01
MWF 8:00-8:55
4 hours

WRITING SEMINAR II:
FOOD FIGHTS

C. Jorgensen

EN 105 02
MWF 9:05-10:00
4 hours

WRITING SEMINAR II:
FOOD FIGHTS

C. Jorgensen

Anthony Bourdain has called Paula Deen “the worst, most dangerous person in America,” a woman with “unholy connections with evil corporations.” Admittedly, Bourdain uses overstatement like Deen uses butter. But in everything from magazine articles to school lunch menus, we talk about food as if we are battling for the soul of America. In this course, we will look not only at the food we eat—good and bad, delicious and disastrous—but also at the rhetoric guiding our food debates.

In this course, you will develop your ability to analyze these food texts and understand their persuasive strategies, and you will learn how to enter into the debate, using the tools of rhetoric. These tools include various types of appeals (in Greek terminology, *logos*, *ethos*, and *pathos*) as well as strategies for invention (coming up with something to say), arrangement (organizing your thoughts), and style (writing clear, graceful, persuasive prose). There will be frequent formal and informal writing, peer review, revision exercises, and small-group workshopping. And at some point in the semester, there will probably be food.

EN 105 03
MW 4:00-5:20
4 hours

WRITING SEMINAR II:
LOVE: MOTIVES AND MOTIFS

F. Bonneville

EN 105 04
MW 6:30-7:50
4 hours

WRITING SEMINAR II:
LOVE: MOTIVES AND MOTIFS

F. Bonneville

EN 105 05
TTH 6:30-7:50
4 hours

WRITING SEMINAR II:
LOVE: MOTIVES AND MOTIFS

F. Bonneville

An interdisciplinary exploration of love as explained and represented by thinkers and artists over the centuries. From Plato to Kundera, Erich Fromm to Colette, perspectives of philosophy, psychology, anthropology, and myth studies will be featured along with drama, fiction, and film.

EN 105 06
TTH 3:40-5:00
4 hours

WRITING SEMINAR II:
TRUE/FALSE:
EXPERIMENTS IN DOCUMENTARY WRITING

C. Aldarondo

John Grierson famously described documentary film as “the creative treatment of actuality.” So what does it mean to get creative with the truth? This course will tackle the trickiness of documentary truth as an opportunity for inquiry and experimentation. This “creative” act of shaping the world in which we live will stoke our writing about a wide range of documentaries that you will screen each week. We will explore various ways to write *about* and *in* documentary from multiple critical and creative angles, including film reviews, scholarly research, voice-over scripts, and film proposals.

EN 105 07
TTH 12:40-2:00
4 hours

WRITING SEMINAR II:
WRITING IN THE WIND-UP WORLD

T. Wientzen

The history of the modern world from the Enlightenment to now is, we are told, a history of liberation. Capitalism and the institutions to which it gave birth allow us the freedom not only to make choices as consumers and voters, but to style ourselves as individuals. However, the history of the last four hundred years also provides countless cultural figures that bespeak an *anxiety* about our sense of freedom. The eighteenth century had its “android,” the nineteenth century its “automaton,” and the twentieth century its “robots.” These cultural figures were not born fully formed, but rather emerged from real, ongoing discoveries in philosophy, science, and a host of fields (some empirical) that undermined foundational ideas about human rationality and freedom.

This class examines part of that cultural history. Looking at nineteenth- and twentieth-century figures of unfreedom, we will study, discuss, and write about some of the forces that eroded our desire to believe in the essential agency of modern life. Through essay writing and class discussion, we will examine anxieties about the role of machines in human production, the idea that environments determine our behavior, as well as films, novels, and cartoons about pod-people, brainwashing, and the routines of modern life. Along the way we will glance at turn-of-the-century discourses of human behavior, propaganda, and crowd psychology in order to understand the foundations of these very real concerns about modern unfreedom. Readings may include work by Émile Zola, Thomas Mann, George Orwell, and Karel Čapek among others. Class requirements: active participation, short writing assignments, drafting and revisions of analytical essays, and in-class workshops.

EN 105 08
TTH 11:10-12:30
4 hours

WRITING SEMINAR II:
WRITING ON DEMAND

L. Hall

EN 105 09
TTH 9:40-11:00
4 hours

WRITING SEMINAR II:
WRITING ON DEMAND

L. Hall

When the essayist Joan Didion was in her twenties, she wrote editorial copy for *Vogue* magazine on a wide range of subjects. In her forties, she noted that it is “easy to make light of this kind of ‘writing,’ [but] I do not make light of it at all: it was at *Vogue* that I learned a kind of ease with words... a way of regarding words not as mirrors of my own inadequacy but as tools, toys, weapons to be deployed strategically on a page.”

Inspired by Didion’s on-the-job apprenticeship, this course will ask you to undertake the work of a professional copywriter or ghostwriter. What might you be asked to compose? The introduction to the documentary “extras” on a *Mad Men* DVD (e.g., “The 1964 Presidential Campaign”). The “Our Story” blurb for the website of a local restaurant. A capsule biography for a mayoral candidate. A C.E.O.’s response to a request from *Forbes*: “Tell us about the biggest mistake you ever made as a leader.” The instructor will furnish you with material; with her guidance, you will shape it into publishable or, as the case may be, presentable prose. Expect frequent short assignments. Your grade will be based on those assignments, your class participation, and a final exam.

EN 105 10
TTH 2:10-3:20
4 hours

**WRITING SEMINAR II:
SUMMER READING, FALL WRITING**

M. Marx

For the past nineteen years, Skidmore College has introduced students to critical social issues and the challenges of intellectual life by asking incoming students to read a single book over the summer. Titles range from classics like Mary Shelley’s *Frankenstein* to contemporary works such as this year’s selection, Ta-Nehisi Coates’ *Between the World and Me*. “Summer Reading, Fall Writing” will keep the spotlight on the summer reading for the class of 2020 by making it the centerpiece for this writing seminar. We will use writing to study the text, and use the text to develop our skills as writers (Coates himself began his writing life as a journalist, and we shall see what lessons we can glean from his experiences). *Between the World and Me* raises many important questions about race, justice, the American Dream, and growing up in the United States. But many of these questions are unresolved. Writing will give you the opportunity to tackle the complex issues Coates’s raises. Coates’s stories to his (then) fifteen year old son about his college experiences at Howard University will afford us the opportunity to compare these tales to your own unfolding undergraduate experience and write about whether your own personal “Mecca” is waiting to be discovered at Skidmore. After reading published reviews of Coates’s short book, we will argue for our own individual assessment of the work. We will engage in research to explore the complex issues in *Between the World and Me* as well as use the summer reading as a springboard into issues beyond the pages of the book and confronting our lives at Skidmore and the larger world. The course will focus on analytical writing, developing a writing process, and revision. Course work includes four formal papers, peer critiques, a class blog, and a writing-across-the-curriculum portfolio.

EN 105 11
WF 8:40-10:00
4 hours

**WRITING SEMINAR II:
PRACTICING SATIRE**

R. Janes

“I write with a knife” — so Zakaria Tamer, exiled Syrian satirist, describes his practice. So sharpen your knives — I mean pens — and prepare both to write satire and to write about satire. We will consult the *New York Times* for events, persons, and topics that demand satirizing; encounter some great satirists from the past; meditate on the motives, purposes, and effectiveness of satire; explore the various media satire exploits (verse, prose, painting, film, TV, etc.), and write, both essays and satiric imitations.

Frequent short writing assignments, four longer papers.

EN 105 12
MWF 10:10-11:05
4 hours

**WRITING SEMINAR II:
FROM ONE ART INTO ANOTHER**

J. Rogoff

What happens when a memoir or a novel becomes a movie? When a fairy tale or a bible story inspires a ballet? When a poet and an illustrator prompt each other to produce new and strange work? When history or ancient myth provides matter for a stage play, or a hit play gets turned into an opera? We will explore the problems and pleasures created by adaptations and transformations of material from one art form to another. We will consider not only questions such as what gets omitted, what gets added, and what changes entirely, but, more important, how these “art transplants” reveal more fully the unique qualities of each art form, as well as some qualities that all the arts seem to share. Required reading, viewing, and listening will include several works of art, both adaptations and their sources, as well as a selection of illuminating secondary readings. One or more assignments might address an art exhibition or live performance at Skidmore. Our investigations of artistic adaptations and transformations will provide the basis for the course’s main task, creating and revising analytical essays. Regular brief writing assignments will prepare students to craft four essays and revise them.

EN 105 13
WF 8:40-10:00
4 hours

**WRITING SEMINAR II:
WRITING BETWEEN THE GLOBAL AND THE SINGULAR**

J. Cermatori

This course aims to prepare you for undergraduate study at Skidmore by developing your abilities for academic writing and college-level reading. Our theme for Fall 2016 will be “Writing Between the Global and the Singular,” and together we will raise questions about what it means to write in our increasingly interconnected world today. Throughout the term, we will work closely with texts from a variety of disciplines, focusing on various skills and habits of mind that are essential to the writer’s craft—critical analysis, developing a writing process, research, using source material, and revision. Paying special attention to the frequently collaborative dimension of writing, students will read and respond to one another’s work during in-class workshop sessions.

EN 105 14
WF 8:40-10:00
4 hours

**WRITING SEMINAR II:
THE AFTERLIFE OF SLAVERY IN CONTEMPORARY
LITERATURE AND ART**

J. Parra

In this course we will examine contemporary literature and art about the history of American slavery and its aftermath. Over the course of the semester, participants will learn to write critically about works of fiction and visual art as well as to engage with other non-fiction writers. In their essays, students will wrestle with a number of questions: Is it possible to reconstitute a history marked by silences, invisibility, and what Orlando Patterson famously calls “social death.” How can we revisit a document like a plantation record, a slave ship log, or a racist social-scientific photograph without recapitulating its original violence? How might we appropriate such documents for anti-racist ends?

EN 105 15
MW 2:30-3:50

**WRITING SEMINAR II:
BEYOND FAVS & TROLLS:
READING & WRITING CRITICISM**

O. Dunn

EN 105 16
MW 4:00-5:20

“Criticism is more creative than creation,” wrote Oscar Wilde. Do you agree? Disagree? In this class, we’ll begin with gut reactions, but we’ll move beyond the easy task of liking or hating into the more complicated task of understanding. Through careful observation of our subject, be it visual art, literature, or American culture, we can work to form critical opinions—and then write about them. To guide our writing, we’ll read the work of many different critics, writing on many different subjects: Claudia Rankine on racism, Susan Sontag on photography, Chuck Klosterman on Britney Spears, Lynne Trusse on grammar, and Emily Nussbaum on *Sex and the City*, to name a few. We’ll work to understand what makes criticism good—must it be serious? Outrageous? Even-tempered? Can criticism be as creative as creation? We’ll pay special attention to how each critic we read crafts her argument; how each writer persuades you see things her way. Using these tools, you’ll create criticism of your own, from short reviews to longer, sustained works of critical thought. By the end of the semester, after drafting and revision, you’ll have a portfolio of polished writing.

EN 105 17
T TH 3:40-5:00
4 hours

**WRITING SEMINAR II:
HAPPY**

M. Melito

From the *Declaration of Independence* to the *#100daysofhappiness project*, one could argue that Americans are obsessed with the pursuit of happiness. But what are we really seeking? What lengths are we willing to go to find happiness? How do factors like income, education, relationship status, and technology inform our perceptions? Can we bottle happiness? Buy happiness? Be coached into happiness? What does it mean to be truly happy? And what happens when you are not? In this writing seminar we will examine these questions and our own cultural and personal biases through reading, writing, and discussion. We will examine texts from philosophers, poets, psychologists, filmmakers, and essayists as we consider the question of what it means to be happy. Students will prepare weekly responses, formal essays, and a research project. In addition, students will participate in peer workshops and teacher conferences.

EN105H
4 hours

**WRITING SEMINAR II:
HONORS SECTION**

The honors sections of EN 105 offer highly motivated students with strong verbal skills the opportunity to refine their ability to analyze sophisticated ideas, to hone their rhetorical strategies, and to develop cogent arguments. Toward these goals, students write and revise essays drawing upon a variety of challenging readings and critique each other's work for depth and complexity of thought, logic of supporting evidence, and subtleties of style. Students must have an EW placement of EN105H to enroll in the class.

EN 105H 01
TTH 9:40-11:00
4 hours

**WRITING SEMINAR II:
FANTASY AND FILM**

M. Wolff

The genre of Fantasy Film has prevailed for decades as an unpredictable source of pleasure and escape; as exploration of our anxieties and fears; as an adventure into the subconscious, or back through childhood memories; as a moral and ethical guide for the societies we inhabit; as a call to explore those realms that we may otherwise see only in dreams. The delights of fantasy cinema are endless and for their followers, they may inspire the composition of lively college level essays and stories.

In this essay-writing seminar, you will watch eleven fantasy films with the goal of interpreting them in well-structured essays. The course is divided into three Units, with 3-4 films assigned per Unit. You will read relevant stories, craft short written responses, and then draft and revise a longer essay at the end of each course Unit. You will practice elements of essay craft, using primary and secondary source materials in study and research. You will consider: in what ways do fantasy film-makers re-envision familiar 19th century fairytales? What are the intersections of fantasy with its historical partner, realism? How are fantasy and memory entwined? How do science fiction fantasies about the evolution of the human mind condemn or defend that process? What is the cause of a human being's need for fantasy? How do adventures through time or space express notions of family, inheritance, and destiny?

Some films in previous semesters have included: *Pan's Labyrinth*, *Spirited Away*, *Village of the Damned*, *Ex Machina*, *Eternal Sunshine of the Spotless Mind*, *Solaris*, *The Curious Case of Benjamin Button*. Honors students will also study some foreign fantasy films.

EN 105H 02
MW 6:30-7:50
4 hours

**WRITING SEMINAR II:
GETTING SCHOOLED
VALUES IN EDUCATION**

A. Fogle

What do we value in education? How do various models of education imply, promote, and assess certain values? How is control exercised? How is power practiced? To what extent are creativity and independence cultivated? What is the purpose of an education, anyway? Should education prepare us for existing careers? Should it help us become lifelong learners, who can adapt to changes in society and the job market? Should it prepare us to be active, informed citizens? How do we balance the ideal with the practical, the individual with the communal?

We will examine these and other questions, along with our own cultural and personal experiences, biases, preferences, and values. Readings will include Nel Noddings' *Philosophy of Education*, as well as a wide variety of work by theorists, researchers, scholars, teachers, and students. Along with participating in peer workshops, individual conferences, presentations, and research, students will write weekly drafts, which will evolve into final drafts of formal essays.

EN 110
4 hours

INTRODUCTION TO LITERARY STUDIES

Section 01
MWF 10:10-11:05

M. Greaves

Section 02
TTH 9:40-11:00

M. Stokes

Section 03
TTH 2:10-3:30

C. Golden

Section 04
TTH 11:10-12:30

S. Goodwin

Section 05
MW 4:00-5:20

K. Greenspan

This course introduces students to the practice of literary studies, with a particular emphasis on the skills involved in close reading. The course aims to foster a way of thinking critically and with sophistication about language, texts, and literary production. We will ask such questions as how and why we read, what it means to read as students of literature, what writing can teach us about reading, and what reading can teach us about writing. The goal overall is to make the words on the page thrillingly rich and complicated, while also recognizing the ways in which those words have been informed by their social, political, aesthetic, psychological, and religious contexts. This course is writing intensive and will include some attention to critical perspective and appropriate research skills. (Fulfills the all-college Foundation Requirement in expository writing; prospective English majors are encouraged to take EN 110 prior to enrolling in 200-level courses.)

200 - LEVEL COURSES

EN 211 01
MWF 9:05-10:00
3 hours

FICTION

P. Benzon

What does it mean to write a story? What does it mean to read one? How and why do authors use written narratives to produce certain effects? This course is designed to give you an introduction to reading fiction thoughtfully and critically. Focusing on key elements such as setting, discourse, genre, and voice, we'll spend time thinking about how narrative texts produce certain impressions and ideas, as well as the bigger questions of what fiction is and what we do when we read it and write about it. To give our discussions a common thread throughout the course, we will focus on texts that address the relations between humanity, writing, and monstrosity. We'll think about how these texts represent the monstrous, what role the monstrous has in raising social and cultural issues, and what relations there are between monstrosity and the art of fiction itself. Readings may include novels such as Mary Shelley's *Frankenstein*, Bram Stoker's *Dracula*, Toni Morrison's *Beloved*, and Gillian Flynn's *Gone Girl*. In order to give further context to our reading and thinking, we'll also consider a range of other material—including film, music, and digital texts—that will help us to think more fully about how fiction works and what it can do.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION;
REQUIRED FOR INTRODUCTION TO FICTION WRITING**

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 211 02
MWF 12:20-1:15
3 hours

FICTION

W. Lee

"Plot is why we read *Jaws*, but not Henry James." So Peter Brooks put it when describing the commonly held view that "reading for the plot" is a low form of activity. And yet, as Brooks goes on to argue, plot is "the organizing line, the thread of design, that makes narrative possible because finite and comprehensible." Taking Brooks's view as our starting point, we will examine the complex relationship in works of fiction between plot and other essential elements such as character, setting, point of view, and tone. In doing so, the course will introduce students to some of the major movements and developments in prose fiction since the nineteenth century. We will investigate the relationship between changes in fictional conventions (plot structures, techniques of narration and characterization, and ways of organizing time and space) and the social transformations of different historical periods. Readings will include short stories, novellas, and novels. Authors might include Daniel Defoe, Charles Dickens, Edgar Allan Poe, Herman Melville, Henry James, Toni Morrison, Jamaica Kincaid, Kazuo Ishiguro, Junot Díaz, and Jhumpa Lahiri.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION;
REQUIRED FOR INTRODUCTION TO FICTION WRITING**

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 213 01
MW 4:00-5:20
3 hours

POETRY

A. Bernard

One way to get a grip on the tradition of English language poetry is by realizing who read what, and when. William Blake, for instance, makes a lot more sense once we see his debts to everything that went before—specifically, to nursery rhymes, the King James Bible, and John Milton. We will begin with Blake and work our way backwards through the “highlights” of English poetry. Then, around mid-term, we will jump back to about 1800 and move forward into the present day. Emphasis throughout will be on reading relatively few poems but understanding these key poems in depth. Students will write brief critical papers, memorize poems, and maintain a timeline.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN POETRY;
REQUIRED FOR INTRODUCTION TO POETRY WRITING**

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 215 01
WF 10:10-11:30
3 hours

DRAMA

J. Cermatori

How is reading a play different from reading a poem or a novel? What components come together to create dramatic structure, and how do they work? This course introduces students to the practice of reading drama as literature and as work written for performance. Together we will read texts from a wide range of genres, periods, and modes, including comedy, tragedy, the mystery play, metatheater, realism, and others. Along the way, we will ask questions about drama’s dynamic relationship to history, and we will underscore the closeness of dramaturgical interpretation and artistic creation in the theater.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 219 01
MW 2:30-3:50
3 hours

NONFICTION

J. Rogoff

The label “nonfiction” suggests more matter with less art: writing that offers a window on some actual, true thing without resorting to the novelist or poet’s fancy tricks. Yet while the artistry of nonfiction prose can appear nearly invisible, like the clearest glass, it can also resemble a stained glass window, shedding colorful light on its subject, its writer, or both, calling attention to its use of poetic or fictional techniques. Much nonfiction therefore blends the seeing “eye” observing the external world with the writing “I” of subjective thoughts and feelings. This course concerns the artistry of essays and longer nonfiction works, putting the form’s evolution into historical perspective and examining several categories of nonfiction, including memoir; biography and profile; travel and other writing about places; nature, science, and medical writing; writing about ideas and culture; and political writing. And since nonfiction implies fidelity to factual truth, we will also investigate whether its moral obligations differ from those of poetry and fiction. When is it okay to make stuff up? And if it *is* okay, just what *is* nonfiction, anyway? Assignments will include short analytical essays, a longer analytical essay, exercises, leading of class discussion on a single work, and team presentations.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN NONFICTION;
REQUIRED FOR INTRODUCTION TO NONFICTION WRITING**

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 225 01
TTH 3:40-5:00
3 hours

INTRODUCTION TO SHAKESPEARE

A. Bozio

“The purpose of playing,” Hamlet tells us, “is to hold as ‘twere the mirror up to nature.” In this moment, as so often happens in early modern drama, *Hamlet* becomes metatheatrical. That is, the play begins to think explicitly about the nature of performance, asking what it means to act, when acting requires that you represent yourself as something you are not, and what effect this misrepresentation has upon the social order. In this class, we will take up these questions by learning, first, how plays were staged in the early modern period. What difference does it make, for example, that Ophelia was played by a boy or that the actor playing Othello would have worn blackface? Our answers to these questions will inform the way that we think about Shakespearean drama as a space of cultural negotiation, in which ideologies of gender, power, history, and desire are reimagined at the moment that they are performed. Our readings will include *A Midsummer Night’s Dream*, *1 and 2 Henry IV*, *Henry V*, *Twelfth Night*, *Hamlet*, *Othello*, and *The Winter’s Tale*, as well as secondary sources that will help us to place these plays within the cultural landscape of early modern England. To gain greater insight into the way that plays make meaning, we will watch some performances in class and, occasionally, stage moments of the plays ourselves. Students will also be expected to write two short essays and one longer research paper.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 227 01
TTH 2:10-3:30
3 hours

**INTRODUCTION TO
AFRICAN-AMERICAN LITERATURE**

M. Stokes

This course will survey African American literature from the 1700s to the present. Beginning with Phillis Wheatley and Frederick Douglass, we will examine the uneasy relationship between “race” and writing, with a particular focus on how representations of gender and sexuality participate in a literary construction of race. Though this course is a survey of African American literary self-representations, we will keep in mind how these representations respond to and interact with the “majority culture’s” efforts to define race in a different set of terms. We will focus throughout on literature as a site where this struggle over definition takes place—where African American writers have reappropriated and revised words and ideas that had been used to exclude them from both American literary history and America itself. Our text will be the Norton Anthology of African American Literature. Assignments include several short essays (2 pages), one longer essay (6-8 pages), and a final exam.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

COUNTS TOWARD THE ALL-COLLEGE REQUIREMENT IN CULTURAL DIVERSITY

EN 228 01
WF 10:10-11:30
3 hours

GRAPHIC NARRATIVES AND COMIC BOOKS

P. Benzon

In recent years, the genre of the graphic narrative has seen an explosion in creative, provocative literary work—what has in the past been both feared as a threat to “proper” culture and dismissed as a cheap diversion for kids is now widely considered a serious art. Both scholars and casual readers alike have gravitated towards this burgeoning field, as an increasingly important form of literature in our increasingly visual culture.

In this course, we will explore a range of major graphic narratives from the past thirty years, studying how authors intertwine text and image on the page in ways that allow for new approaches to storytelling, new perspectives on social and cultural issues, and new ways of reading. Paying close attention to relations between the visual and the textual, we’ll consider how authors explore questions of history and politics, memory and trauma, gender and sexuality, and time and space in unique ways through this form. Readings may include texts by Scott McCloud, Art Spiegelman, Frank Miller, Alan Moore, Alison Bechdel, Chris Ware, Richard McGuire, and Phoebe Gloeckner.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR

EN 228 02
TTH 2:10-3:30
3 hours

SCIENCE FICTION

T. Wientzen

Establishing itself in the popular consciousness in the 1940s and 50s via dime store magazines, cheap paperbacks, and B-movies, science fiction was once thought to be little more than adventure tales for boys—the cultural trash of a nuclear age. But the genre was, from its very origins in the late nineteenth century, something much more than just extraterrestrial capers or tales of amazing superpowers. Emerging in tandem with new social structures of mass modernity and a body of science that was rapidly shifting entrenched notions of the cosmos, science fiction articulated new visions and fears about the future while allowing readers the ability to see their present in defamiliarized ways.

This course examines the nexus of politics and science that helped establish science fiction from its inception until the 1960s. Beginning with late nineteenth-century texts, we will consider the genre’s efforts to integrate scientific knowledge about evolution, astronomy, and technology, and apply it toward social issues like labor relations and religion. We will examine the use of science fiction in the context of race relations, feminism, totalitarianism and a host of issues that arose out of the early twentieth century. Along the way we will trace the evolution of the genre from its earliest, “literary” days, through the pulpy, “golden era” of the mid-century, to the “new wave” of the 1960s. Texts may include literary works by H. G. Wells, W. E. B. Dubois, Olaf Stapledon, and Naomi Mitchison, the early cinema of science fiction, theories of science fiction, as well as non-fiction writings about the genre’s social and scientific contexts. Class requirements: active in-class participation and analytical essays.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 228L 01
TTH 2:10-3:30
TH 3:40-5:00
4 credits

MULTI-MEDIA STORYTELLING

M. Woodworth
R. Taylor

Are you interested in developing fresh multi-media content for social media? Telling a story in word, image, video? Arts marketing? Publishing? The work and lives of literary, arts and intellectual greats? Working creatively with archival materials? If so, then you might consider this new English / MDOCs course. As a workshop collective, we'll invent, compose and create fresh content in a variety of media (from audio and video to digital and text) for one of the country's leading quarterly magazines. For those who love literature and ideas, storytelling and cultural analysis, art, music, and politics, the workshop will offer a rich and immersive opportunity to work creatively using a deep archive of material including correspondence, images, video, and manuscripts. For students interested in the fields of publishing and marketing, the workshop will offer a hands-on opportunity to gain skills essential in today's arts and business worlds while having the opportunity to develop original multi-media content. The best of the projects we realize will be featured in the real-world context of Salmagundi Magazine's various social media platforms. Along with the workshop that I'll lead, Media Services specialist Ron Taylor will provide extensive training to support our projects: both students new to multi-media production and those who already have experience are very welcome to join us.

COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR

EN 229 01
MWF 11:15-12:10
3 hours

LITERATURE AND THE COSMOS

M. Greaves

“We are a way for the cosmos to know itself,” says astronomer Carl Sagan. In this class, we will read works that register, build on, or challenge scientific modes of “knowing” the universe. We will begin in the year 1609, when Shakespeare’s sonnets appeared in print and Galileo turned his telescope to the stars and planets. Reading up to our present moment, we will consider moments in intellectual history that threw the relationship between the cosmos and literature into relief, including the scientific revolution, Herschel’s observations of distant celestial bodies, Einstein’s theory of relativity, Hubble’s discovery of the expanding universe, and Hawking’s popularization of theories of space-time. Although we will consider many discoveries in astronomy, we will pay particular attention to cosmology, the study of the origin, development, and fate of the universe. One of our units will explore the cosmologies of several Indigenous peoples, including the Maori, whose cosmology is under threat by the effects of globalization. Finally, while science fiction will not be our focus, we will read a classic work of the genre as we consider intersections in astronomy, politics, and literature. Through these investigations, we will chart a cultural history of the cosmos recorded in and shaped by literary texts. Authors will include Shakespeare, Jonathan Swift, Thomas Hardy, T.S. Eliot, Ursula K. Le Guin, and Tracy K. Smith. Assignments will include close reading papers, a longer paper with a research component, and a final project with a creative component.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 229 02
MW 2:30-3:50
3 hours

LITERATURE AND THE ENVIRONMENT

M. Marx

This fall's offering of "Literature and the Environment" will examine nature and environmental writing through the lens of race and ethnicity, juxtaposing texts of traditional American nature writers, such as Henry David Thoreau, John Muir, and Terry Tempest Williams with literature from contemporary writers of color, such as Shelton Johnson, Helena Maria Viramontes, and Rudolfo Anaya. In his 1951 poem "A Theme for English B," Langston Hughes writes, "I guess being colored doesn't make me *not* like/ the same things other folks like who are other races./ So will my page be colored that I write?" While examining the relationship between humans and nature in literature, we will explore how race shapes our relationship to nature, how the ways we inhabit our environment colors our experiences with nature, and how writers have captured this complex relationships in fiction, nonfiction, and poetry. Course work includes two formal papers, short writings for a class blog, examinations, and oral presentations.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE

COUNTS FOR ENVIRONMENTAL STUDIES CREDIT

COUNTS TOWARD THE ALL-COLLEGE REQUIREMENT IN CULTURAL DIVERSITY

EN 229C 01
MW 4:00-5:20
3 hours

POSTCOLONIAL LITERATURE
FROM INDIA, AFRICA, AND THE CARIBBEAN

B. Gogineni

Literature always served as one of the most charged battlegrounds of colonialism; this is so even in the contemporary world where the legacy of colonialism persists in neo-colonial forms. This course studies modern literature from three major sites of British colonialism: India, the Caribbean, and Africa. Writers include Rabindranath Tagore, Arundhati Roy, Jean Rhys, Alejo Carpentier, V.S. Naipaul, Tahar Ben Jelloun, Léopold Sédar Senghor, and J.M. Coetzee. Postcolonial theory and historical context will frame analysis of literary texts. The course will examine: writers' negotiation of native and colonial worldviews and literary traditions; the relationship between ideology and literary form; critique of imperial thought-structures; the politics of anti-colonial nationalism, neo-colonialism, nativism, exoticism, exile, hybridity, gender, race, caste, class, and sexuality.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE

COUNTS TOWARD THE ALL-COLLEGE REQUIREMENT IN CULTURAL DIVERSITY

INTRODUCTORY WORKSHOPS

EN 280 01
MW 2:30-3:50
4 hours

INTRODUCTION TO NONFICTION WRITING

M. Wiseman

Essay writing is an exploration—of our own minds and their interactions with the world, however we may choose to define “the world” at any given time. Essays give us the chance to meander and to see a shape in that meandering. They help us to reflect upon our relation to the cultural narratives, small and large, in which our thoughts, actions, and emotions are embedded.

In this workshop, we will raise questions central to writing nonfiction. How are we to understand our insistent “I, I, I” within historical, social, political, literary, and ethical contexts? How might we, through writing, locate and maintain the voice of the first-person singular while acknowledging other voices, other stories? How might we merge *I* with *we*, *we* with *they*? How can our writing give us freedom to make some sense of our physical being in the onrush of time and in the spaces we inhabit? What happens when we pay close attention to the seemingly mundane, external details of our lives? How does that attention connect us inextricably to those details? to others? to our surroundings? And how can an essay lead us to at least a glimpse of what we want to write and why?

We will experiment with approaches to these questions. We will consider a variety of essay structures and shapes and listen for the effects of tone and rhythm. We’ll practice writing from deeply personal perspectives without slipping into solipsism, and we’ll seek means of weaving the personal into more public spheres. We’ll look carefully at how a number of nonfiction writers negotiate this kind of work. These writers may include, among others, Joan Didion, Nick Flynn, Anne Fadiman, Christy Wampole, Pico Iyer, Virginia Woolf, Albert Goldbarth, John McPhee, and John Jeremiah Sullivan.

Required writing: Four substantial essays, workshoped in draft and then revised, and frequent short pieces.

PREREQUISITE: EN 219

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 281 01
TTH 12:40-2:00
4 hours

INTRODUCTION TO FICTION WRITING

G. Hrbek

An introduction to the writing of short stories. Writing and reading assignments are geared to the beginning writer of fiction. Workshop format with the majority of class time devoted to discussions of student writing. Two stories of at least twelve pages. Attendance required. Grades based primarily on written work, also exercises and class participation.

PREREQUISITE: EN 211

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

300 – LEVEL COURSES

EN 303H 01
MW 4:00-5:20
4 hours

PEER TUTORING PROJECT

P. Boshoff
M. Wiseman

A love of language, strong writing skills, patience, an ability to listen attentively and empathetically, sensitivity to a broad range of students: it is these qualities on which a solid foundation for work as a Writing Center tutor can be built. The goal of this course is to provide that foundation.

Our approach is both practical and theoretical. Students will begin tutoring in the Writing Center early in the semester and will tutor one another in the class. We will respond to tutoring sessions modeled for the class and compare approaches to papers from various disciplines; we will discuss strategies we have used and those we might use. We will pay particular attention to working with students whose first language is not English.

Because a tutoring session is a dynamic rhetorical situation, we will consider rhetoric's rich history and current applications. Tutors familiar with rhetorical practices and perspectives can become more self-aware in their role as supportive guides and more responsive to their audience—to each student writer.

As we pursue the fruitful interchange of practice and theory, we'll explore the fraught politics of Standard Edited English; we'll confront potential conflicts between traditional college composition and increasingly diverse student populations; we'll assess social media's influence on reading and writing. And we will review grammar and style basics, seeking ways to assist other student writers in understanding some of grammar's whys and wherefores.

Coursework will include several shorter papers, such as an analysis of arguments about standard and nonstandard English usage and a case study of a tutoring session; two hours of tutoring in the Writing Center per week; grammar and style exercises; an audio recording of a tutoring session; attendance at Writing Center staff meetings; and a substantial research paper (15-20 pp).

NOTE: This course is the required preparation for tutoring in the Writing Center. To complete the registration for the course, students must submit a faculty member's recommendation and a writing sample. Final enrollment is by permission of the instructors.

EN 314 01
WF 12:20-1:40
3 hours

CONTEMPORARY POETRY

M. Greaves

“Writing poetry after Auschwitz is barbaric,” Theodor Adorno claimed shortly after World War II. But this quote doesn't disavow poetry: instead, it acknowledges that poetry from then on would have to grapple with horrors the war had exposed in the modern human subject. The poetic self would never look the same. Or would it? Since the 1950s, poets have drawn from both the traditions of the past and the dizzying possibilities of the future to craft bold poetry worthy of the contemporary moment. We'll explore works of emotional richness, technical experimentation, political engagement, and postmodern unease from across the English-speaking world. We will pay particular attention to contemporary poetry's global character as it travels among minds, nations, regions, and cultures. The most consistent feature of contemporary poetry may be its variety, but we will also read for continuity and trends as we discover together what “contemporary” poetry was, is, and will be. To that end, we'll read many poets who are still living and writing today. Poets will include Elizabeth Bishop, Allen Ginsberg, Sylvia Plath, Philip Larkin,

Derek Walcott, Wole Soyinka, Seamus Heaney, Lorna Goodison, Natasha Trethewey, and others. Assignments will include close reading papers, a review of a recent volume of poetry, and a final project with a research and optional creative component.

EN 337 01 **CONTINENTAL NOVEL (19th C)**

R. Boyers

TTH 11:10-12:30

3 hours

When writers and critics think about “THE NOVEL,” or “The Classic Realist Novel,” they often have in mind the fiction produced in the 19th century by the writers studied in this course. It is fair to say that the names of Tolstoy, Dostoyevski, Flaubert, Balzac, Stendhal and Thomas Mann have for a long time signified what many readers mean when they speak of the “European Novel.” In the United States, the novelist Henry James devoted considerable attention to these writers when he thought about what fiction might be. In the middle of the twentieth century, the critic George Steiner gave to his book on the two competing traditions within the novel the title *Tolstoy or Dostoyevski* and dwelled at length not only on those Russian masters but on the other figures studied in our course. Point? Intimate acquaintance with the works of these writers is indispensable for all students of literature. Additional point? **The pleasure to be derived from these works is very deep and enduring.** Final point? Even the great modernist fiction writers of the twentieth century, who departed from the conventions associated with “realism,” read and discussed the masterworks of the writers studied in this course.

Students enrolled in EN 337 will read six books:

- 1-Balzac, *Eugenie Grandet*
- 2-Stendhal, *The Charterhouse of Parma*
- 3-Flaubert, *Madame Bovary*
- 4-Tolstoy, *Anna Karenina*
- 5-Dostoyevski, *Crime and Punishment*
- 6-Mann, *Buddenbrooks*

Students will write two short papers or one longer paper. They will take a mid-term and a final exam.

EN 341L 01

MEDIEVAL DRAMA

K. Greenspan

M 6:30-9:30

4 credits

Filled with earthy humor, realistic and fantastic elements, allegory, satire, pathos, and doctrine, medieval English mystery plays offer us a remarkably accessible way of understanding how the medieval taste for multiple, simultaneous levels of meaning could produce works at once serious and silly, beatific and bawdy, hierarchic and chaotic. They give us insight into the relationship between learned and popular culture and tell us, perhaps better than any other genre, how medieval people of every class understood their world.

We will read plays from the major cycles covering Creation through the Last Judgement. Our project for the semester is to mount a public production of one of the plays, which we will perform in late Middle English (with supertitles). Other assignments include several short essays, in-class presentations, and the joint composition of a playbook (a collection of production notes, scene and costume designs, stage directions, interpretative strategies, and a bibliography), which we will copy and distribute as a program to our audience.

Beginning in the fifth week of classes we will meet once a week for an extra hour to put together the production; rehearsals will begin in the tenth week.

EN 341 can be taken twice for credit (with different topics).

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

**EN 352 01
TTH 11:10-12:30
3 hours**

VICTORIAN LITERATURE AND CULTURE

C. Golden

“It was the best of times, it was the worst of times”—so writes Charles Dickens in *A Tale of Two Cities*, succinctly capturing the dualities of the Victorian age (1837-1901). In this course, we will examine fiction as well as poetry, nonfiction, and the visual arts to explore dualities and contradictions of the Victorian era. We might think of the Victorians as sin-obsessed, dignified, proper, prudish, and tight-laced, but these same Victorians lived in an age with rampant deprivations, prostitution, child labor, and urban squalor. This era of production and consumption witnessed rapid expansion of the British Empire; growth in literacy and industrialization; and the glory of the Great Exhibition of 1851, the first World’s Fair. But alongside these achievements came diseases like typhoid (taking the life of Prince Albert in 1861); the Crimean War crisis and conflicts in India, Africa, China, and the West Indies; religious doubt; and the greed of imperialism, which underpins Charlotte Brontë’s *Jane Eyre*. We will encounter the angel in the house and her fallen sister in Christina Rossetti’s *Goblin Market*; Queen Victoria and Prince Albert alongside their poorest subjects in Henry Mayhew’s *London Labour and the London Poor*; a clash between agrarian southern England and the industrial north in Elizabeth Gaskell’s *North and South*; the divided human being in Robert Louis Stevenson’s *Dr. Jekyll and Mr. Hyde*; and a scrooge transformed into a charitable man in Charles Dickens’s *A Christmas Carol*. Course work includes short papers, a cultural studies report (written and oral component), a midterm examination, and a final 10-12-page research paper.

**EN 362 01
TTH 3:40-5:00
3 hours**

THE SONNET

A. Bernard

Invented by the Italians in the 14th century, re-invented by the English in the 16th, and still to be found in the latest issues of contemporary poetry magazines, the sonnet is a 14-line miracle of poetic compression and power. It has been used for love notes, prayers, self-interrogations, complaints, political rants, and quiet philosophical musings. How the sonnet has managed to be so various, so adaptive, and so central to our poetics will be addressed by this course. We will read from the first translations of Petrarch by Wyatt and Surrey, to the sonnet sequences of Sidney, Spenser, and Shakespeare; through Donne, Milton, and the Romantics; and on to many variations on the form from the 20th and 21st centuries. Students will be expected to memorize and recite, to write imitations (expertise not expected, only effort!), and to write one research paper of 10-15 pp.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 362L 01
WF 12:20-1:40
4 hours

**WOMEN PLAYWRIGHTS OF THE
RESTORATION AND 18th CENTURY**

R. Janes

There was a time when women playwrights dominated the stage: their names among the best known, their plays the most frequently acted, their works collected. We'll read their works, consider the socio-economic system in which they worked, compare them to their male colleagues, and assess the difference hearing their voices makes. Authors include Aphra Behn, Susannah Centlivre, Mary Pix, Frances Sheridan, Hannah Cowley, Frances Burney, Elizabeth Inchbald. (Their male colleagues may include Sir George Etherege, William Wycherley, George Farquhar, Henry Fielding, and Richard Brinsley Sheridan.)

Assignments include short response papers, a mid-term on staging, performance, and production, two mid-length papers, 2 collaborative presentations, and a final report/paper. The course carries four credit hours to recognize the out-of-class time demanded by collaborative work.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 364 01
T 5:30-9:30
3 hours

HIV AIDS IN FILM AND VIDEO

C. Aldarondo

Living with AIDS in this country [...] is like living through a war which is happening only for those people who happen to be in the trenches. Every time a shell explodes, you look around and you discover that you've lost more of your friends, but nobody else notices. It isn't happening to them. They're walking the streets as though we weren't living through some sort of nightmare. And only you can hear the screams of the people who are dying and their cries for help. No one else seems to be noticing.'

—Vito Russo, "Why We Fight," speech delivered at ACT UP demonstration, Albany, NY, May 9, 1988

At the height of the AIDS crisis in the 1980s and 1990s, thousands of people were dying in the US every day. It was, in the words of Larry Kramer, a 'plague' of epic proportions, with an entire generation obliterated before it could reach maturity. For many AIDS survivors, the 80s and 90s were a special kind of hell, with funerals of friends and lovers every week; and yet, the AIDS crisis also spawned a remarkable amount of creative and activist image-making aimed at fighting, mourning, and grappling with AIDS.

Now, a generation after the peak crisis years, recent films such as *Dallas Buyers Club*, *The Normal Heart*, and *How to Survive a Plague* have served as visible reminders of AIDS and its effects; however, these films have also contributed to a growing cultural misperception of AIDS as a thing of the past. This course will examine the AIDS crisis "then and now" through the lens of film and video. Together, we will ask difficult and probing questions about this phenomenon called the "AIDS epidemic" at a pivotal moment in its history, when AIDS is on the brink of becoming a thing of the past. How did artists and activists use film and video to fight AIDS? With a generation's worth of hindsight, how is AIDS currently being historicized? Who is being left out of these histories? Why do we persist in thinking of AIDS as a 'gay disease'? Is AIDS really over? Who is responsible for AIDS now?

Screenings will span across activist film and video, experimental film, Hollywood dramas, and documentary.

ADVANCED COURSES IN WRITING

EN 377F 01
WF 12:20-1:40
4 hours

READING FOR WRITERS: FICTION

G. Hrbek

In a 1970 study of fantastic literature, Tvetzan Todorov describes the fantastic as a hesitation between the rational and the supernatural. In this course, we will closely read fiction that floats in that space—and you will write your own fiction modeled on the literature. In other words, you will practice the writing of stories that are neither straight realism nor genre fiction (meaning: fantasy, sci-fi, horror), but are hybrids of the two. This is a course with a heavy workload, for serious readers and serious writers. In-class participation is very important. Work includes: weekly writing exercises and critical response papers; workshop review of student writing; a final full-length short story.

PREREQUISITES: EN 110, ONE COURSE FROM “LANGUAGE AND LITERATURE IN CONTEXT,” AND EN 281

REQUIRED FOR STUDENTS PLANNING TO TAKE “ADVANCED PROJECTS IN WRITING: FICTION” IN THE SPRING OF THEIR SENIOR YEAR

EN 377N 01
MW 2:30-3:50
4 hours

READING FOR WRITERS: NON-FICTION

L. Hall

Apprentice writers imitate. Some do so unconsciously; others are quite aware of what they’re up to but would prefer not to be caught in the act. In this course we’ll study great style and then imitate it openly and deliberately. Though it’s our own nonfiction writing we’ll seek to improve, we’ll learn from novelists as well as essayists. Course requirements include graded weekly exercises, an informal presentation, and regular conferences with the instructor.

PREREQUISITES: EN 219, ONE COURSE FROM “LANGUAGE AND LITERATURE IN CONTEXT,” AND EN 280

REQUIRED FOR STUDENTS PLANNING TO TAKE “ADVANCED PROJECTS IN WRITING: NON-FICTION” IN THE SPRING OF THEIR SENIOR YEAR

EN 377P
TTH 12:40-2:00
4 hours

READING FOR WRITERS: POETRY

A. Bernard

Classes alternate between literary discussion and workshop format. Each of the poets whose work we will read—including Wyatt, Brooks, Basho, Ashbery, Rilke, Hopkins, Moore—offers a different kind of challenge in terms of sensibility, accessibility, and contextual scholarship. Both a short essay, and an “imitation” or “response” poem, will be due every week; additionally, there will be periodic student presentations. Writing imitations is a time-honored method of enlarging one’s poetry skills; and, like generous reading, it is also important for developing a sense of poetry as something larger than oneself.

PREREQUISITES: EN 213, ONE COURSE FROM “LANGUAGE AND LITERATURE IN CONTEXT,” AND EN 282

REQUIRED FOR STUDENTS PLANNING TO TAKE “ADVANCED PROJECTS IN WRITING: POETRY” IN THE SPRING OF THEIR SENIOR YEAR

ADVANCED WORKSHOPS

**EN 379 01
W 6:30-9:30
4 hours**

POETRY WORKSHOP

P. Boyers

Intensive practice in the writing and critiquing of poetry. Workshop format with most class time devoted to discussion of student writing. Reading and weekly writing assignments aimed at increasing the poet’s range and technical mastery.

PREREQUISITES: EN 110, ONE COURSE FROM “LANGUAGE AND LITERATURE IN CONTEXT,” AND EN 282

REQUIRED FOR STUDENTS PLANNING TO TAKE “ADVANCED PROJECTS IN WRITING: POETRY” IN THE SPRING OF THEIR SENIOR YEAR

**EN 380 01
M 6:30-9:30
4 hours**

FICTION WORKSHOP

G. Hrbek

An intensive workshop for committed writers. Though there will be informal discussion of published writing, our primary task will be the critiquing of student work. Attendance, class participation, and thoughtful written response to student writing are of paramount importance. Main creative requirement: two short stories of 10-12 pages each, both of which will be revised after being workshopped.

PREREQUISITES: EN 110; ONE COURSE FROM “LANGUAGE AND LITERATURE IN CONTEXT,” AND EN 281

REQUIRED FOR STUDENTS PLANNING TO TAKE “ADVANCED PROJECTS IN WRITING: FICTION” IN THE SPRING OF THEIR SENIOR YEAR

CAPSTONES

NOTE: The Capstone Experience is satisfied in most cases by a Senior Seminar (EN 375) or Advanced Projects in Writing (EN 381). (Students with appropriate preparation and faculty permission may instead choose the senior thesis or project options: EN 376, 389, 390). So that your choice of fall courses is a fully informed one, we also include below the Senior Seminars in Literary Studies to be offered in the Spring of 2017. Sections of “Advanced Projects: Poetry,” “Advanced Projects: Fiction,” and “Advanced Projects: Nonfiction” will also be offered in the Spring of 2017.

**EN 375 01
TTH 12:40-2:00
4 hours**

**SENIOR SEMINAR:
THE WILD(E) NINETIES**

B. Black

The 1890s in England was an infamous decade. In this course, we will explore the preoccupations of this era: gender and sexuality, theater and theatricality, empire and culture, morbidity and the cult of suicide, the city and decadence, socialism and aestheticism. We will read widely in the corpus of Oscar Wilde, including *The Picture of Dorian Gray* and Wilde’s vexed and vexing letter from jail, *De Profundis*, a text that defies traditional readings. While Wilde is the course’s presiding genius (as he was for the decade), we will also read such works as Olive Schreiner’s feminist fantasy *Dreams* and Arthur Conan Doyle’s *The Sign of Four*. Be prepared to examine the aesthetics of camp in Gilbert and Sullivan’s musical *Patience*, Aubrey Beardsley’s art of the grotesque, the scientific romances of H. G. Wells, and the innovative journalism of *The Yellow Book* as we aim to reanimate the vitality and intensity of the decade’s literary and artistic culture.

COUNTS FOR GENDER STUDIES CREDIT

**EN 375 02
TTH 9:40-11:00
4 hours**

**SENIOR SEMINAR:
ULYSSES: JAMES JOYCE AND THE ART OF EVERYDAY LIFE**

T. Wientzen

James Joyce’s 1922 novel, *Ulysses*, is a notoriously difficult text. Often heralded as the pinnacle of literary experiment in the twentieth century and loosely modeled on Homer’s *Odyssey*, Joyce’s novel turns the mundane events of a single day in colonial Dublin (16 June 1904) into a modern epic about empire, love, urban life, the ravages of history, and the transcendent beauty of everyday life. Because *Ulysses* is an unusually challenging book, there is only way to read it for the first time: with a dedicated community of peers and the guidance of an experienced hand. Joyce (supposedly) claimed that he had “put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant.” In this senior seminar, we will attempt to disentangle the political, aesthetic, and philosophical strands Joyce laboriously weaved into this enigmatic text. We will undertake this task by exploring Joyce’s typically modern concern with national identity, individualism, religion, and the power of art in the historical context of the early twentieth century. In so doing, we will attempt to understand how Joyce’s text became, in the eyes of many, the paradigmatic novel of literary modernism. Above all, we will draw on the interpretive acumen of our own intellectual community, asking what the many puzzles of *Ulysses* can possibly tell us about everyday life in the twenty-first century. Requirements include active participation, in-class presentations, academic research, short essays, and a final research paper.

SENIOR SEMINARS TO BE OFFERED SPRING 2017

EN 375

**SENIOR SEMINAR:
MEPHISTOPHELES**

K. Greenspan

Fascination with the Devil permeates just about every mode of Western storytelling: literature, the visual arts, music, theater, scripture, sermon. The *summa* of his artistic embodiment is Goethe's Mephistopheles, *der Geist der stets verneint* (the spirit that ever negates), who strives to bring about the damnation of Faust. In this seminar we will study four versions of the Faust legend: Christopher Marlowe's 1604 play *Dr. Faustus*, Johann Wolfgang von Goethe's verse drama *Faust* (1806–1832), Arrigo Boito's opera *Mefistophele* (1868) and the 1995 musical *Randy Newman's Faust*. We will ask questions about artistic originality, translation, theology, and genre, and inquire into the ways in which Mephistophelean characters have shaped modern representations of evil.

Other readings may include the late 15th-century *Fall of Lucifer*, *The History of the Damnable Life and Deserved Death of Dr. John Faustus* (1588), James Hogg's *Confessions of a Justified Sinner* (1824), G. B. Shaw's "Don Juan in Hell" (1903), Max Beerbohm's "Enoch Soames" (1916), and C. S. Lewis's *Screwtape Letters* (1942). We will also screen F. W. Murnau's silent masterpiece *Faust*, the original 1967 version of *Bedazzled*, starring Peter Cook and Dudley Moore, and István Szabó's *Mephisto* (1981).

Students will be guided through the process of developing a productive research question, finding appropriate primary and secondary resources, and producing a staged and revised 25-page research paper. Along the way they will present short seminar papers on topics that contribute to their own research and inform our discussions of the assigned readings.

**EN 376 01
3 hours**

SENIOR PROJECTS

The Department

This offering allows a senior the opportunity to develop a particular facet of English study that he or she is interested in and has already explored to some extent. It could include projects such as teaching, creative writing, journalism, and film production, as well as specialized reading and writing on literary topics. Outstanding work may qualify the senior for departmental honors. All requirements for a regular Independent Study apply. To register, fill out a "Senior Thesis or Senior Project Registration" form, available in the English department and on the English department's website. Students who wish to be considered for Honors for a senior project must complete at least two preparatory courses in the appropriate genre.

**EN 389 01
3 hours**

PREP FOR THESIS

The Department

Required of all first semester senior English majors who intend to write a thesis (EN 390). Under the direction of a thesis advisor, the student reads extensively in primary and secondary sources related to the proposed thesis topic, develops his or her research skills, and brings the thesis topic to focus by writing an outline and series of brief papers which will contribute to the thesis. Offered only with approval in advance by the department. To register, fill out a "Senior Thesis or Senior Project Registration" form, available in the English department and on the English department's website.

