

Please note: For your convenience, here is a list of the English Department faculty, their offices, phone extensions, and office hours for Spring '13. **Make sure you speak with your advisor well in advance of Spring '13 Registration (which begins April 2).** If office hours are not convenient, you can always make an appointment.

INSTRUCTOR	OFFICE HOURS Spring 2013	EXT.	OFFICE LOCATION
Barnes, Alison	Tu 2:30-3:30 & by appt.	5153	PMH 336
Bernard, April	M 4:00-5:00 & by appt.	8396	PMH 319
Black, Barbara , Assoc. Chair	Tu 2:00-3:00; Th 11:12:00	5154	PMH 316
Bonneville, Francois	Tu/W 2:30-4:00 & by appt.	5181	PMH 320E
Boshoff, Phil	MW 2:00-3:00; F 1:00-2:00 & by appt.	5155	PMH 309
Boyers, Peg	W 2:00-5:00 & by appt.	5186	PMH 327
Boyers, Robert	By appt.	5156	PMH 325
Cahn, Victor	Tu/Th 7:30-8:00 am & 12:30-1:00 & by appt.	5158	PMH 311
Devine, Joanne	Spring Leave	5162	PMH 318
Enderle, Scott	Tu 6:30-8:30; W 2:00-4:00 & by appt.	5191	PMH 332
Glaser, Ben	W 2:00-4:30 & by appt.	5185	PMH 335
Gogineni, Bina	WF 2:30-3:30, except 1 st F of every month	5165	PMH 317
Golden, Catherine	Tu 3:30-5:00; Th 10:15-11:00 & by appt.	5164	PMH 321
Goodwin, Sarah	Spring Leave	8392	PMH 305
Greenspan, Kate	MW 12:00-1:00; Tu 10:00-11:00 & by appt.	5167	PMH 324
Hall, Linda	T 9:00-11:00	5182	PMH 308
Hrbek, Greg	(fall only)	8398	PMH 310
Janes, Regina	Tu 4:30-5:30; W12:00-2:00 & by appt.	5168	PMH 306
Jorgensen, Caitlin	M 9:00-10:00 & by appt.	8393	PMH 320W
Lewis, Tom	TH 2:00-3:30 & by appt.	5172	PMH 326
Marx, Michael	By appt.	5173	PMH 320
Melito, Marla	By appt.	5159	Starbuck 201
Millhauser, Steven	MF 11:00-12:30	5174	PMH 307
Mintz, Susannah	Year Leave	5169	PMH 322
Nichols, Rachael	MWF 10:00-11:00 & by appt.	5193	PMH 327
Niles, Thad	By appt.	8114	LIBR 442
Rogoff, Jay	W 1:45-4:45 & by appt.	5264	PMH 322
Scoones, Jacqueline	M 5:30-6:30; W 10:00-11:00; Th 2:30-3:30 & by appt.	5151	PMH 322
Stern, Steve	F 2:30-4:30 & by appt.	5166	PMH 310
Stokes, Mason , Chair	By appt.	5184	PMH 313
Welter, Sandy	M-F 8:30-4:30 & by appt.	5488	Filene 226
Winders, Melissa	MW 10:15-11:30 & by appt.	5171	PMH 333
Wiseman, Martha	MW 1:00-3:00 & by appt.	5144	PMH 315

Wolff, Melora	By appt.	5197	PMH 323
Woodworth, Marc	WF 10:00-11:00 & by appt.	5180	PMH 328
Wright, Sarah	M 1:00-3:00; Tu 2:00-3:00	5161	PMH 305
Main Office	M-F 8:30-12:00 & 1:00-4:30	5150	PMH 313

EN 103
01 WF 10:10-11:30
02 MWF 10:10-11:05
03 MW 4:00-5:20
04 TTh 8:10-9:30
4 hours

WRITING SEMINAR I

Section 01 C. Jorgensen
Section 02 T. Niles
Section 03 S. Welter
Section 04 M. White

This course is an introduction to expository writing with weekly writing assignments emphasizing 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 will also 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
WF 12:20-1:40

**WRITING SEMINAR II:
WRITING IN THE TANG**

A. Barnes

EN 105 02
WF 10:10-11:30
4 hours

The mission statement for The Tang Teaching Museum and Art Gallery states that the purpose of the museum "is to foster interdisciplinary thinking and studying, to invite active and collaborative learning and to awaken the community to the richness and diversity of the human experience through the medium of art." In this seminar, we will explore the various ways the Tang strives to fulfill this mission as we complete writing assignments that require careful investigation of the exhibitions on view at the museum. This course does not require any previous experience with art.

EN 105 03
MW 4:00-5:20

**WRITING SEMINAR II:
LOVE: MOTIVES AND MOTIFS**

F. Bonneville

EN 105 04
MW 6:30-7:50

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

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
WF 10:10-11:30
4 hours

**WRITING SEMINAR II:
AMERICA ON FILM**

J. Devine

What does it mean to be *American* in the U.S., where ongoing challenges to a unified national identity have come from a range of sources, including domestic politics, which often highlight calls for ‘true patriotism’; the widening gap between rich and poor in this country; demand for social/sexual equality from historically disenfranchised groups (especially the GLBT community); the cultural diversity of immigrant populations; international pressures to conform to world governance; global resistance to perceived threats of Americanization; and challenges to the idea of ‘American exceptionalism’? What role does film play in creating, reinforcing and celebrating the idea of a unified American national identity? In this course we will explore connections between film and an American national identity, particularly as this identity emerges in the treatment of politics, regional character, religion, gender, class, ethnicity and race, and sports and recreation.

EN 105 07
MWF 9:05-10:00
4 hours

**WRITING SEMINAR II:
GOTHAM**

S. Enderle

A city thrives like an organism and decays like a corpse. It sleeps; or else it never sleeps. It has a heartbeat. Our metaphors give us away; we see the city as a living thing. This class will follow the work of architects, artists, and filmmakers as they grapple with the chaos of life in a living metropolis. With them, we'll walk the streets of Paris, New York, and London, and we'll study the techniques they use to comprehend the patchwork of city blocks they inhabit. At the same time, we'll learn to create our own patchworks of language, as we describe the shifting landscape around us. We will look at art by painters like Piet Mondrian, Edward Hopper and Giacomo Balla, and examine work by architects including Le Corbusier and Mies van der Rohe. Films we will watch include *Metropolis*, and—you guessed it—*Batman*.

Like a city, our writing will remain in process throughout the semester. We'll complete multiple writing exercises each week, sometimes generating cohesive essays, sometimes examining our writing at the paragraph or even the sentence level. By the end of the course, through drafting and revision, we will build a final portfolio of polished writing.

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

**WRITING SEMINAR II:
ONLY CONNECT: INTIMACY IN THE DIGITAL AGE**

M. White

For most of us, social media has become integral to how we begin, maintain, and end relationships of all sorts. Everyone who uses Facebook or Twitter has a story about its role in helping or hurting certain friendships, professional ties, or connections to family and loved ones. In this class we'll move beyond anecdotes to read the latest thinking about the impact of social media on human connection. Rather than simply debate the pros and cons of technology in our intimate lives, we'll strive to understand the complex causes and effects of social media, its roots in non-Internet forms of social connection, and reasonable projections about its role in shaping the future of global society. Other issues for consideration may include online dating and pornography; emerging science on attention and distraction; the “digital divide” which reinforces and exacerbates social inequality; and the promises and compromises of the Web 2.0 culture of user-generated content communities like Wikipedia and Yelp. Student writing may include blogging and tweeting, and students will conduct both traditional and original research.

EN 105 09
MW 2:30-3:50
4 hours

**WRITING SEMINAR II:
WRITING ON DEMAND**

L. Hall

The undergraduate has more in common with the professional essayist than with any other kind of writer. The essayist generally writes "on deadline," "to space," and at the request of an opinionated editor. The student writer must contend with due dates, prescribed lengths, set topics, and professorial preferences. And yet despite these pressures, essayists have produced some of the most celebrated and influential work of the past century. In this course, we will read occasional essays—writing occasioned by a political event, a cultural artifact, the publication of a book—to learn how to combine duty with pleasure in arguments that are memorable for stylistic verve as well as analytical rigor. We will proceed from the assumption that no reader will be engaged if the writer is not. How do we inject personality into writing that is not personal? How can required writing attract a non-specialist audience? What lends a great short-order essay its enduring interest? In addition to writing four formal essays and several informal exercises, students will be expected to attend regular conferences with the instructor.

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

**WRITING SEMINAR II:
THE BIBLE IN POEMS AND AT THE MOVIES**

R. Janes

Using it or abusing it, artists have plundered the Bible for inspiration. We'll read selected poems and view several films based on biblical passages, and assess their relationship to the text on which they are based. Of the poems and films, some will be sympathetic to the Bible; others will be hostile, conflicted, contentious, anti-religious, or skeptical. Poems that influenced the Bible may be included, such as *Gilgamesh*. Authors of poems may include anonymous from the middle ages, Spenser, Donne, Herbert, Dryden, Milton, Baudelaire, Kipling, Plath, Langston Hughes, Ginsberg. Films may include Buñuel's *Viridiana*, Pasolini's *Gospel According to St. Matthew*, Monty Python's *Life of Brian*, contrasting versions of *Jesus Christ Superstar*, or silent or talking *Ten Commandments*. No prior knowledge of the Bible required or expected.

Assignments include weekly writing, two presentations, three substantial papers with revisions, grammar quizzes, some memorization of passages or poems.

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

**WRITING SEMINAR II:
RHETORIC OF FOOD DEBATES**

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 12
TTh 3:40-5:00
4 hours

**WRITING SEMINAR II:
PLENTY OF NOTHING**

M. Melito

From inner city streets of Washington, DC, to Capitol Hill congressional offices, from the rural hills of West Virginia to Hollywood board rooms, poverty is a potent force in American culture. What role does poverty play in U.S. society and how do we respond to it: with fear? compassion? grandstanding? Do we tolerate, glorify, or exploit poverty in the name of politics, art, music, and even progress?

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 activists, politicians, poets, film-makers, and essayists, as well as utilize the Tang Teaching Museum's fall exhibit *Classless Society*. Students will prepare weekly responses, formal essays, and a research project. In addition, students will participate in peer workshops and teacher conferences.

EN 105 13
TTh 12:40-2:00
4 hours

**WRITING SEMINAR II:
OF ANIMALS**

R. Nichols

From a ticklish baby penguin on YouTube to the latest scientific experiments on cloning to ethical decisions at the dinner table, animals permeate our culture. In this class, we will read a range of texts that explore questions about animals, never forgetting that by some accounts we ourselves are animals. Works by scientists, fiction writers, natural historians, and philosophers will provoke class discussions and inspire our own writing. We will study not only what these writers say about the animal, but how they say it—paying particular attention to rhetorical forms and persuasive reasoning.

Course requirements will include active participation in discussion as well as in class activities such as peer review, workshops, and in-class writing exercises. Course materials will draw from works by Rene Descartes, Charles Darwin, Peter Singer, Temple Grandin, Barbara Smuts, and Jacques Derrida.

EN 105 14
MWF 11:15-12:10
4 hours

**WRITING SEMINAR II:
UNDER THE INFLUENCE:
ARGUMENT, BIAS AND PERSUASION IN OUR LIVES**

T. Niles

Argument seems inescapable. At American colleges, we value the idea of taking a position and defending it, even encouraging students to engage in friendly battles inside the classroom or in essay assignments. This practice is a trademark of Western academic culture, but even more universal are the arguments that surround us in newspapers, advertisements, and politics. Certainly, responsible citizens and consumers ought to critically examine attempts to persuade them and influence their lives. In this writing course, we will learn some basic principles of argument using real-life examples and identify what might be most persuasive in different situations. We will also take time to consider cognitive bias and logical fallacies. The skills we learn will be immediately applicable to our lives and drive the sort of analysis needed to succeed in an academic environment where argument and critical thinking are revered. Highlights include a research-based paper, rhetorical analyses of texts and advertisements, and a creative project where students attempt to impact the campus through a text and ad campaign.

EN 105 15
MWF 11:15-12:10
4 hours

**WRITING SEMINAR II:
FROM ONE ART TO 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 poems interpret paintings and paintings illuminate poems? When an ancient myth provides matter for a stage play? 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 becomes changed entirely, but, more important, how these “art transplants” reveal more fully the unique qualities of each of the art forms, as well as some qualities that all the arts seem to share. Required reading, viewing, and listening will include many works of art, both adaptations and their sources, possibly including live performances at Skidmore, as well as a selection of illuminating secondary readings. 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 16
MW 4:00-5:20

**WRITING SEMINAR II:
ADVENTURES WITH ESSAYS
(AND THE PEOPLE WHO WRITE THEM)**

A. Shakespeare

EN 105 19
TTh 11:10-12:30
4 hours

What is an essay? Where did the form begin? And why should you be asked to write one, or four? In this course, we will follow the meaningful meanderings of essayists such as Michel de Montaigne, Charles Lamb, Elizabeth Hardwick, and Leonard Michaels. Along the way—through informal exercises, discussions, and in-class workshops—we’ll develop our sense of clear and graceful prose as well as our sense of audience, argumentation, and revision.

In addition to essays, readings will also cover fiction, memoirs, and book reviews. Assignments include several informal writing exercises and four formal essays.

EN 105 17
MW 6:30-7:50
4 hours

**WRITING SEMINAR II
PROFILES AND SILHOUETTES**

A. Shakespeare

“Biographies,” Mark Twain wrote, “are but the clothes and buttons of a man.” So why do we read them? Is it because we seek the meaning of other people’s experience or because we simply want to rummage through the laundry—especially the dirty laundry—of strangers’ lives?

In this course, we will explore the often strange meeting places of life and art. Reading fiction and nonfiction by writers such as Paul Auster, Joseph Mitchell, and Elif Batuman, we’ll study (and practice) the art of biography. We will also develop a set of tactics for writing clear and elegant essays, focusing on matters of style, invention, analysis, and revision. Requirements include informal writing exercises and three formal essays as well as several in-class workshops.

EN 105 18
TTh 11:10-12:30
4 hours

**WRITING SEMINAR II:
REALMS OF THE UNREAL**

M. Wolff

What do our imaginations make of the world that we call “real”? In this course, we study fantasy fictions and films that depict realms of dream and nightmare, hallucination and delusion, conjured cities and mapped kingdoms. We are likely to explore the “haunted” minds of Franz Kafka and Edgar Allan Poe; the fairy realms of George MacDonald; the alternate worlds of Jorge Luis Borges, Italo Calvino, and Lewis Carroll. We will watch classic and contemporary fantasy films, and contrast their structures and purposes with earlier texts. We will also consider the works of professional conjurers and other masters of ephemera and animation through eras. Our subject is the invisible made visible; the art of conjuring. Students draft and revise four essays on selected fantasy topics; write two exercises for each of the course units; participate fully in discussions; and present written work in class throughout the term.

EN 105 20
TTh 9:40-11:00
4 hours

**WRITING SEMINAR II:
HOW SWEET IT IS**

S. Goodwin

What, exactly, is sugar? It's delicious, irresistible, a key ingredient in all sorts of wonderful foods. It has a starring role in celebrations—birthdays, graduations, weddings. Things go better with sugar, lots of it, more and more of it. How much more?

Sugar is a chemical, with specific chemical properties; how do we understand the effects on our bodies of the sugars we consume? It is a commodity, with a history and an economic profile; where is that history headed? In what forms do we consume it, who produces it, how and where is it produced, and why does it all matter?

In this course, we will take sugar as our sweet subject and look together at some of the many discourses in which sugar functions: from recipes to medical research, from history and memoir to social analysis and contemporary art. In response to these materials, students will write frequently, both formally and informally, and will practice taking the kinds of risks that make for the best writing.

EN 105H 01
TTh 11:10-12:30
4 hours

**WRITING SEMINAR II: HONORS
WHAT IS SUSTAINABILITY?**

M. Marx

In this second decade of the twenty-first century, the buzzword is sustainability. We are all aware of and concerned about *sustainable energy*, but what about *sustainable mobility* or *sustainable manufacturing*? What does it mean when we talk about *sustainable Skidmore*? Is “sustainable,” as an adjective, the new “green,” a marketing ploy attracting lots of attention and admiration but signifying nothing? Or is sustainability a broader concept transcending the “triple bottom line”—environment, economics, and social justice—to point the way to survival in the new millennium?

In “What is Sustainability?” we will use the power of writing to interrogate the concept of sustainability. We will analyze competing definitions of sustainability and attempt to develop a definition of our own; we will analyze examples of sustainability to see how they respond to the ideal of the “triple bottom line”; and we will examine centers of sustainability on the Skidmore campus. Short exercises and formal paper assignments will be supplemented by readings from across the disciplines and supported by peer critiquing to enhance the revision process and to develop and refine our individual writing process and voice.

EN 105H 02
MWF 10:10-11:05
4 hours

**WRITING SEMINAR II: HONORS
THE LAND OF ABSURDITY**

M. Wiseman

This course will take us into the land of absurdity, as mapped by fiction writers, filmmakers, poets, and playwrights. We will venture into regions of dark humor, charged outrage, searing satire, and profound silliness, with the aid of such guides as Fyodor Dostoyevsky (whose *Underground Man* is sometimes considered a proto-existential absurdist), Samuel Beckett, Franz Kafka, Nikolai Gogol, Lewis Carroll, Donald Barthelme, Haruki Murakami, and Flann O'Brien, among others. We will see the absurd as brought to us onscreen by such directors as Luis Buñuel, Spike Jonze, Terry Gilliam, and Stanley Kubrick, and Monty Python will add pointed silliness to our proceedings.

Sinister, ludicrous, surreal, irreverent, or all of the above, these portrayals and explorations will help us to think about, and especially to write about, the absurdity we might find in our own lives. We will ask, how do these visions illuminate our own dilemmas? How, in other words, can an absurd perspective help us to live? How does an appreciation of paradox deepen and free our thinking? How can chaos and incoherence be shaped—how is incoherence made coherent? Thus, the relationship between certainty and chaos, the disjunction between seeing and knowing, the blurred distinctions among sense, senselessness, and nonsense, the uses of satire, and the mingling of the sublime and the ridiculous will serve as catalysts for our writing as well as for our discussions.

Our writing practice will emphasize understanding and developing our own writing processes. Students will write frequent short papers of several types—personal, analytical, persuasive, reflective—and three to four substantial essays, submitted first as drafts and then in careful revision.

INTRODUCTION TO LITERARY STUDIES

EN 110 01
TTh 3:40-5:00

B. Gogineni

EN 110 02
TTh 11:10-12:30

C. Golden

EN 110 03
TTh 9:40-11:00

M. Stokes

EN 110 04
TTh 2:10-3:30

J. Scoones

EN 110 05
WF 12:20-1:40
4 hours

S. Wright

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.)

EN 207 01
TTh 9:40-11:00
3 hours

THE NATURE OF LANGUAGE

J. Devine

This course offers a general introduction to the nature of language, including the study of the origins and development of language, descriptions of linguistic systems, the process of language development, types and causes of language variation, and the impact of social variation in languages and dialects. In addition, we will focus on philosophical, cultural, and psychological implications arising from the study of language. We will also give special attention to the use and manipulation of language in the media, advertising, and politics. Class time will be devoted to both lectures and discussion. Course work includes homework, midterm and final exams, and a journal.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 211 01
MWF 12:20-1:15
3 hours

FICTION

S. Enderle

In *The Decay of Lying*, Oscar Wilde wrote that "the more we study Art, the less we care for Nature. What Art really reveals to us is Nature's lack of design, her curious crudities, her extraordinary monotony, her absolutely unfinished condition." Taking Wilde's contrarian position as a starting point, this class asks how writers of fiction create works that are simultaneously more and less than real. As we read major works of British and American fiction from the eighteenth century to the present, we will develop a critical vocabulary for talking about fiction, with particular attention to authors' formal strategies, attending to details such as setting, point of view, character, plot, and tone. Readings will include works by authors including Daniel Defoe, Laurence Sterne, Mary Shelley, Edgar Allan Poe, George Eliot, Herman Melville, James Joyce, Flannery O'Connor, and Angela Carter. Course requirements will include two medium-length papers, a midterm, and a final.

**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
TTh 2:10-3:30
3 hours

POETRY

M. Woodworth

Reading poetry shouldn't feel like breaking a secret code. Instead, the way we read a poem should allow us to experience the primary pleasures of language, emotion, and understanding that define what is arguably our richest and most human art. This is not to say that approaching poetry on its own terms doesn't require a lot of work. We'll become familiar with the particulars of poetic technique and form so we can respond fully to this art's music and impact. To this end, we'll read and discuss together a wide range of poems written in English from the medieval period to the present. Requirements include occasional quizzes, two exams, an in-class presentation, several short papers, and frequent contributions to class discussion.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN POETRY;
REQUIRED FOR INTRODUCTION TO POETRY WRITING
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

EN 219 01
MWF 11:15-12:10
3 hours

NONFICTION

S. Mintz

From tales of addiction to parental intrigue to the worldly travels of an author's cat, autobiography is flying off the shelves. According to one remarkable statistic, sales of memoir increased more than 400 percent between 2004 and 2008. But alongside that eagerness for personal stories (reading others' and telling our own), the so-called fourth genre continues to be misunderstood—and sometimes maligned. So what *is* "nonfiction"? What sorts of forms does that umbrella term encompass, and how are they different from other forms of creative writing? How has nonfiction—our understanding and practice of it—changed over time? Focusing primarily on literary essays and at least one shorter book-length memoir, we will explore the boundaries of nonfiction, including personal and meditative essay to memoir; nature, science, and travel writing; portraiture; and less conventional forms like lyric and hybrid essays. Students will write several essays of their own, including critical analyses of published work and original creative nonfiction.

**REQUIRED FOR INTRODUCTION TO NONFICTION WRITING
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

EN 228 01
MW 2:30-3:50
3 hours

FILM MEMOIR

M. Wiseman

The film memoir is a particularly expressive medium, one that is sometimes at odds with our expectations of the broad genre of the documentary. Film memoirs place the filmmaker at the center of a narrative—or, just as often, a not-quite-narrative. They allow for the recording of or a reflection on a central aspect of a filmmaker's life and at the same time offer a means of questioning her or his authority.

In this course we will attempt to situate the "I" and the eye in relation to the material presented. Is that relationship immediate, distant, consistent, shifting? How do we describe the filmmaker's and the material's relation to us, the viewers? We will consider the virtues and pleasures, the difficulties and discomforts, of memoir, as they arise onscreen—the potential for (over)exposure of family conflicts, the intimacy of confession, the proportions of rawness and shapeliness, the interpenetration of imagination into what is or may be remembered.

The films will range widely and are likely to include *The Mother Project* (dir. Tierney Gearon, 2006), *Nobody's Business* (Alan Berliner, 1996), *Time Indefinite* and *Photographic Memory* (Ross McElwee, 1993, 2011), *The Gleaners and I* and *The Beaches of Agnes* (Agnès Varda, 2000, 2008), *Sans Soleil* (Chris Marker, 1983), and *Distant Voices, Still Lives* (Terence Davies, 1998). We may also explore film essays—not strictly memoirs but essays shaped by and for the film camera, in some ways an extension of the photo essay.

Written work will include several short papers and one longer essay.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 228 02
TTh 9:40-11:00
3 hours

MEDIEVAL MONSTERS

S. Wright

Jeffrey Jerome Cohen writes, “The monstrous body is pure culture. A construct and a projection, the monster exists only to be read. . . . Like a letter on the page, the monster signifies something other than itself: it is always a displacement, always inhabits the gap between the time of upheaval that created it and the moment into which it is received, to be born again.” We will consider Cohen’s thesis with respect to medieval England, when monsters were very much a part of the cultural imagination. Specifically, we will investigate manifestations of monstrosity in medieval mappaemundi, histories, etymologies, and travel narratives, and examine (1) their biblical and classical sources, (2) how monstrosity contributed to “worldmaking” in medieval England, and (3) how medieval monsters influenced later literary traditions. Separate units will consider Eastern Monsters, Monstrous Types (giants and sea monsters, for example), Religious Monsters, and Racial Monsters.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 228W 01
WF 12:20-1:40
4 hours

SATIRE: READING IT, WRITING IT, WATCHING IT

R. Janes

When you’re “mad as hell, and not going to take it anymore,” do you a) yell out the window (like Peter Finch in *Network*); b) buy a gun and take shooting lessons; c) shrug, turn on the TV, and make some popcorn; d) write satire?

If your answer is (d), sharpen your pencils: this course looks at satire as a mode of attack and social protest. We’ll ask why and when it flourishes, what conditions promote it, what kind of techniques it exploits, what kinds of subjects it takes on. You’ll learn something about the origins of satire as a mode and encounter some classic examples that still sting. You’ll also make satires of your own—imitating earlier models and innovating on them, from topics you choose on current issues you most want to address. Or you may choose to edit a volume of satires by others or organize a film festival.

Topics may include men, women, religion, politics, business, war, science, sex, television, desire, bad company, poverty, exploitation, oppression, human nature, environmental degradation, political corruption, greed, boredom, literature, scholarship, and literary criticism. We cannot do everything, but we have lots of possibilities to choose from. Authors may include Aristophanes, Horace, Juvenal, Rabelais, Donne, Rochester, Dryden, Swift, Pope, Mary Barber, Johnson, Voltaire, Percy Shelley, Byron, Peacock, Waugh, Orwell, Gorky, Dorothy Parker, Anita Loos, Fay Weldon, the “Best of *The Onion*.” From other media, options include Michael Moore’s films, *The Planet of the Apes*, Monty Python’s *Life of Brian*, and Jon Stewart and Stephen Colbert as contrasting satiric personae.

Assignments include short analytic papers, two presentations, several imitations, and a final project, either an original satire (accompanied by an artist’s statement) or an edition or collection or anthology of satires, with an introduction and analysis.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 229 01
TTh 9:40-11:00
3 hours

READING DICKENS

B. Black

The writer John Irving once said that reading Dickens made him want to write novels. In this course, we will focus on the craft of a working writer who was enormously successful in his own lifetime and who remains deeply affecting to us today. Dostoevsky, Kafka, and Freud all claimed to have been influenced by Dickens, and contemporary writers continue to fight over the right to be deemed “Dickensian.” As readers, we grew up with Dickens’s characters. Uriah Heep, Fagin, Scrooge, Tiny Tim, and Pip prove Dickens’s magic with characterization and voice, and indeed his art of mimicry will be one of our interests this semester.

Dickens was deft at so much: the theatrical, the fantastical, the fairy tale, the grotesque, both comedy and horror. He has often been called a master of the cinematic vision. Studying his working notes, thinking about a professional writer’s relationship to his readers, and considering the cult of the celebrity-author will all inform our close work with words on the page as we explore the exuberant imagination of an enthralling storyteller. Course work includes two papers, several short pieces, and a final exam. Readings include Dickens’s *Christmas Books*, *A Tale of Two Cities*, *Hard Times*, and many of his shorter works, including his first published piece at the age of 21.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 229 02
TTh 3:40-5:00
3 hours

SCIENTIFIC AMERICAN

R. Nichols

From the Gothic fantasies of Edgar Allan Poe to the naturalist works of Jack London, American fiction in the nineteenth century was profoundly influenced by developments in science. Some authors, like Frank Norris or Henry James, tried to emulate scientific method in their mode of writing to create a literary text that was an accurate observation of the world. Others drew inspiration from specific theories or disciplines within science, including natural history (the precursor to modern biology), medicine, psychology, and physics. These literary works, however, were not pale reflections of their scientific counterparts: they often played with, expanded, or imagined alternatives to scientific theories. Literary and scientific works in the nineteenth century explored together the boundaries between the supernatural and natural, the fantastic and the realistic. These explorations were particularly significant in the U.S. in the nineteenth century, a century that witnessed profound cultural, social, and political change. Asking what was fantastic or what was realistic was a way of questioning what was stable about human experience in the world and in the nation. Course readings will introduce students to a range of significant nineteenth-century literary and scientific texts, including works by Poe, Melville, Darwin, Emerson, Twain, Freud, Henry and William James, Charlotte Perkins Gilman, and W.E.B Du Bois.

Class requirements include weekly short responses, two close reading papers, and a final paper and a final exam.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 229C 01
TTh 12:40-2:00
4 hours

**THE EMPIRE STRIKES BACK:
POSTCOLONIAL LITERATURE FROM INDIA,
AFRICA, AND THE CARIBBEAN**

B. Gogineni

The pen was perhaps the most powerful weapon employed in the fight against empire throughout the world in the late-nineteenth and twentieth centuries. Often, but not always, postcolonial authors asserted their culture's sovereignty in the language of their colonizer, "using the master's tools to dismantle the master's house." This course will look at the literature of the decolonizing and post-Independence era in three major sites of European colonialism. Questions we will ponder include: In what sources do these newly or soon-to-be independent nations discover their narrative power—power to reclaim political ground that has been taken from them, power to re-articulate the imperial experience from their point of view, and power to alter their place in the world's record of history and literature? How do writers affiliate themselves with and differentiate themselves from the colonial literary tradition they have inherited? How do they integrate indigenous forms, traditions, and worldviews with colonially imported ones? How do postcolonial novels handle the pressing post-Independence concerns of gender, subalternity, corruption, and neo-colonialism?

Course requirements: Midterm paper (5-7 pages), final paper (10-12 pages), midterm exam, and final exam. Regular attendance.

**COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE
SATISFIES THE ALL-COLLEGE REQUIREMENT IN CULTURAL DIVERSITY**

EN 280 01
MW 4:00-5:20
4 hours

INTRODUCTION TO NONFICTION: FACTS AND FEELINGS

J. Rogoff

Like a window, nonfiction prose gives a view on something outside the self. It may appear nearly invisible in its transparency, focusing our attention on that outside something, or it may resemble a stained glass window, shedding colorful light on its subject while inviting us to admire its stylistic artistry. Whichever of these two poles more magnetizes the nonfiction writer, she or he has two major responsibilities to the reader: to illuminate the subject and to be *interesting*. In upholding these responsibilities, nonfiction writers experiment to find a successful mixture of facts and feelings, of transparency and art. This workshop course will ask students to marshal their powers of narration, description, and analysis to fulfill these responsibilities to both subject and reader in a variety of nonfiction assignments, among them a brief memoir, a profile of another person, a discussion of a place, and a meditation on an object or idea, crafting essays that aspire to creative expression while keeping their sights fixed on the real world. We will attend closely to our essays at the forest level—overall structure and organization—but also examine trees, twigs, and leaves, evaluating our sentences, diction, grammar, and punctuation as means of expressive clarity and persuasion. Students will draft and revise four essays, in addition to writing several short exercises.

PREREQUISITE: EN 219
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 280 02
TTh 2:10-3:30
4 hours

**INTRODUCTION TO NONFICTION WRITING:
PERSONAL EXPERIENCE/CRITICAL VOICE**

M. Wolff

In this introductory nonfiction writing workshop, writers focus on the crafting of several different types of essay, such as personal essays, portraits, analytic meditations, lyric essays, and personal cultural criticisms. Personal essayists are intent upon writing as an act of honest disclosure and self-argument, which allows writers many opportunities to develop controlled narratives, ruminations, social and psychological insights and themes. This term, students will write six-eight writing exercises and three major essays that explore their personal styles, interests and sensibilities, and display specific techniques of nonfiction writing. Discussion of manuscripts and of readings is a major requirement. Bring your ambitions, your hopes, your memories, and your notebooks to class.

PREREQUISITE: EN 219
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 281 01
TTH 2:10-3:30
4 hours

INTRODUCTION TO FICTION WRITING

G. Hrbek

An introduction to the writing of short fiction. The first half of the semester will be spent studying published writers and doing short exercises based on their work; the second half will be workshop format, with the majority of class time devoted to the review of student writing. Emphasis on class participation and thoughtful written response to student work. Main creative requirement: one revised short story.

PREREQUISITE: EN 211
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 281 02
MW 2:30-3:50
4 hours

INTRODUCTION TO FICTION WRITING

S. Chung

An introduction to the writing of short fiction for beginning writers. During the first weeks of the semester, we will study a diverse range of master short stories exemplifying particular approaches to form and elements of craft, e.g. narration, plot, setting, dialogue, character. The rest of the semester will follow workshop format, focused on student creative work—both short imitative writing assignments and a short story of 8-12 pages. In addition to creative work, attendance, active participation, and thoughtful written critiques are required.

PREREQUISITE: EN 211
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 282 01
TTh 12:40-2:00
4 hours

INTRODUCTION TO POETRY WRITING

P. Boyers

Writing and reading assignments are geared to the beginning poet, but the structure of the class is essentially the same as that of a more advanced workshop: weekly prompts will provoke student poems to be discussed in class as well as in private meetings with the professor. By the end of the term students will be expected to have completed and revised twelve new poems.

PREREQUISITE: EN 213
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

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

PEER TUTORING PROJECT: HONORS

P. Boshoff
M. Wiseman

In this course students will receive the theoretical and pedagogical training to become peer tutors of expository writing. The readings and classroom discussions cover topics in discourse and rhetorical theory, composition pedagogy, and collaborative learning. Students will apply their developing knowledge of discourse theory and tutoring to their weekly meetings with student writers enrolled in EN 103: Writing Seminar I. EN 303H students receive four credit units for three hours of class and for their scheduled meetings with the student writers with whom they work. Course requirements include prepping EN 103 assignments, keeping a record of tutoring experiences, giving in-class reports on classical rhetoric, and writing an extensive term project focused on an area of interest related to peer tutoring, rhetoric, and/or discourse.

After successfully completing EN 303H, students are eligible to apply through student employment for the paid position of Skidmore Writing Center (Lucy Scribner Library 440) tutor. Students wishing to enroll in this course should possess excellent writing ability, knowledge of rules of grammar and punctuation, and effective communication skills. Students seeking enrollment must submit a professor's recommendation and a writing sample to Professor Boshoff or Wiseman; registration is by permission of instructors. Open to sophomores, juniors, and seniors in all disciplines and majors.

EN 311 01
TTh 11:10-12:30
3 hours

RECENT FICTION

R. Boyers

For more than half a century writers and critics have worried about the state of fiction. People have written, over and over again, that the novel is dead, played out. They say that reality is now so very intense and ever-changing that the imagination cannot keep up with what is out there. They add, for good measure, that the lively immediacies of film and television are driving mere prose fiction from the field of our attention. They say that literary fiction is by its nature more demanding than the kinds of writing favored by those with short attention spans and limited patience for complexity.

And yet the publishing houses continue to bring out new novels, some of them complex and compelling. The better magazines routinely promote the works of previously unknown or little known short story writers. Writing programs are overwhelmed by the applications of bright, ambitious young people who want nothing more than to read and study and master the craft of fiction. The best and brightest younger novelists—from Zadie Smith to Jonathan Safran Foer—who appear on American campuses draw large and delirious audiences.

The course in "RECENT FICTION" is designed to introduce students to some of the best fiction produced in the course of the last few decades, a period in which an astonishingly wide range of first-rate works appeared and found enthusiastic readers. Those who speak of "the death of the novel" have not paid sufficient attention to what has been happening, not in the United States and not elsewhere. The works studied in this course demonstrate that the novel is and has been alive and well. They attest as well to the fact that literary fiction continues to concern itself with matters of the greatest urgency, and that a great many readers find in prose fiction the most stirring and challenging account of the lives we lead and the problems we do not know how to resolve.

The works we'll read and discuss in this course are as follows:

Michael Ondaatje, *Anil's Ghost*
Nadine Gordimer, *The Pickup*
Jose Saramago, *The Year of the Death of Ricardo Reis*
Ian McEwan, *On Chesil Beach*
J.M. Coetzee, *Elizabeth Costello*
W.G. Sebald, *Austerlitz*
Steven Millhauser, *Dangerous Laughter*
Mary Gaitskill, *Don't Cry*

Students enrolled in the course will write two 2500-word papers or one 5000-word paper. They will also take a mid-term and a final examination.

EN 313 01
MW 2:30-3:50
3 hours

MODERNIST POETRY, 1890-1940

J. Rogoff

Ezra Pound's battle cry "Make it new!" helped blast poetry out of its comfortable role as a purveyor of "sweetness and light" and reinvent it as a revolutionary art for the twentieth century. This course investigates the cultural and stylistic shocks modernist poetry created through the work of Pound, T. S. Eliot, William Carlos Williams, and others, while also examining their renovation of great poetic traditions. We will also study how W. B. Yeats, Robert Frost, and Wallace Stevens made traditional meters and forms apt media for modern poetry, and how the push and pull of competing poetic philosophies inspired the technical wizardry of such poets as Hart Crane and W. H. Auden and the innovative precision of Marianne Moore. We will consider modernist poetry in its cultural context, responding to such twentieth century upheavals as the Great War, the Great Depression, revolutionary movements in Russia and Ireland, the rise of European fascism, and, in America, the Great Migration, which inspired the poets of the Harlem Renaissance. Because modernism's aesthetic insisted on compressing language into essentials, the poetic sequence enabled longer exploratory structures that still retained lyrically charged intensity, and we will consider Eliot's *The Waste Land*, Pound's *Maudsley*, sequences of Yeats, Crane's *The Bridge*, Williams's *Paterson*, and other examples of modern poems that aspire to epic.

EN 322 01
WF 12:20-1:40
3 hours

**RACE, GENDER, AND GENRE IN LATE
NINETEENTH-CENTURY U.S. LITERATURE**

R. Nichols

The post-bellum period in U.S. culture was characterized by radical changes in the political, social, and literary landscapes. Increased immigration and urbanization, the rise of new sciences, and rapid technological advancement all had a profound impact. Remembering that both "genre" and "species" mean "kind," we will consider how new genres of fiction developed in conjunction with new ideas about the human. We will ask: How do these works of fiction theorize what it means to be human? How are individuals shaped? What kinds of human communities are possible? What distinctions between individuals matter and who gets to decide?

We will read widely in realism, naturalism, and regionalism, attentive to how these different genres intersected with contemporary theories of race, gender, sexuality, and class identity. In turn, we will think about how these genres themselves were seen as having race, gender, sexuality, and class associations. Frank Norris, for example, famously criticized realism as "the drama of a broken teacup," implying that naturalism was the more "manly" genre. In a similar vein, regionalism and "local color" writing were often deemed the province of women and people of color. Interrogating these intertwined discourses of classification, we will come to understand more fully the tensions, contradictions, contexts, and possibilities that defined turn-of-the-century U.S. culture.

Readings may include works by Kate Chopin, Stephen Crane, Charles Chesnutt, Frank Norris, Jack London, Henry James, Edith Wharton, W.E.B. Du Bois, Zitkala-Sa, Sui Sin Far, Sarah Orne Jewett, Mark Twain, and Paul Laurence Dunbar. Weekly blog posts, a short paper, a final research paper and an in-class conference are required.

COUNTS TOWARD GENDER STUDIES CREDIT

EN 347 01
MW 2:30-3:50
3 hours

SEVENTEENTH-CENTURY POETRY AND PROSE

S. Mintz

An intensive study of the work of several major seventeenth-century writers, each involved in some way in the radical energies that made this period so significant in the formation of modern ideas of identity, politics, and family. From the quiet devotion of George Herbert to the cunning subversions of Katherine Philips, from Donne's erotic and spiritual dramas to Milton's revolutionary zeal, we will address questions of irony and wit, love and sex, form and experimentation, the pressures of politics and religion on writing, and the symbolism of body parts and disease. We'll also briefly consider the work of contemporary poets who considered one or another of these figures their favorite writer, to explore the nature of literary correspondences. Students will be invited in final projects to make their own connections between an early modern writer and some contemporary author, text, or phenomenon.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 362 01
WF 10:10-11:30
3 hours

THE '20S, GAILY, SWIFTLY

R. Janes

Stocks crashing; satirists savaging greed, political corruption, imperialism, bad writing, and bourgeois complacency; military heroes squandering the people's wealth in extravagant architectural showplaces; fears of foreign subversion and repression of dissent; conspicuous consumption and vast income inequalities; fashionable actresses' marrying dukes; women dominating novel and playwriting—enter the 1720s.

One of literature's magical decades, the 1720s saw into the world such influential and enduring texts as Swift's *Gulliver's Travels* and Gay's *Beggar's Opera*, Pope's *Dunciad*, Defoe's *Moll Flanders*, *Journal of the Plague Year*, *Roxana* (*Robinson Crusoe* missed by a year, 1719), Eliza Haywood's flaming first novel *Love in Excess* (1720) and her *Works* already collected, with a frontispiece, in 1723-24.

We will read the texts and investigate the contexts to see how our image of a period changes when multiple genres collide. Why and how do some texts escape their contexts, why do others remain time-bound? Integrating individual papers with joint projects, students work collaboratively to investigate political, cultural, and artistic issues of the period that are addressed or resisted or ignored in the literature.

Assignments include short response papers, two mid-length papers, two collaborative projects, and a final report/paper.

COUNTS TOWARD EARLY PERIOD REQUIREMENT

EN 362 02
TTh 12:40-2:00
3 hours

SHAKESPEARE'S B-SIDES

S. Wright

Do you know who Caius Martius is? Marina? If your answer is *no*, you're not alone. All are major players in Shakespeare's canon, but they're often overshadowed by the likes of Macbeth, Puck, and Prospero. This class seeks to unearth Shakespeare's lesser-known plays, including *Coriolanus*, *Merry Wives of Windsor*, and *Pericles Prince of Tyre*. Each play will be paired with one of Shakespeare's "Greatest Hits," resulting in an A-side/B-side examination of his canon that will reveal different applications of theme, character, plot, and poetics. We will also consider how each pair of plays manifest variations on genre. In sum, we will have the pleasure of re-visiting some of Shakespeare's most celebrated plays, while also reading plays that don't often make it onto undergraduate syllabi. If you hope to confidently claim you've read all of Shakespeare's plays when you graduate from Skidmore, this class will help you in your quest.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 363 01
TTh 3:40-5:00
3 hours

IRISH FICTION FROM SWIFT TO JOYCE

S. Enderle

When the Act of Union (1800) formally placed Ireland under the control of the British Parliament, Ireland had already experienced more than 600 years of intermittent colonial rule. Yet it retained, as the Sinn Fein Manifesto of 1918 would put it, a "distinctive national culture," which has produced some of the most significant literary works in the English-language canon. This class considers works by Irish writers from the eighteenth century to the twentieth, with a focus on prose fiction, to explore the complex relationship between Irish identity and British colonial rule. We will read works by authors including Jonathan Swift, Laurence Sterne, Maria Edgeworth, Oscar Wilde, and James Joyce, and class requirements will include two medium-length papers, weekly responses, and a final research paper.

EN 363D 01
MW 4:00-5:20

RACE, PLACE, AND ENVIRONMENTAL LITERATURE

M. Marx

In a 2011 interview, Mount Holyoke professor Lauret Savoy offers a sharp criticism of nature writing: “nature writing that most people associate with the genre is really a writing of privilege, a writing of opportunity and choice. And there is so much writing about our place in the world or an individual’s place in the world that’s based on the lack of choice or based on poverty and those stories are as important as moving into the wilderness, as exploring the natural world.” Carolyn Finney of the University of California, Berkeley, supports Savoy’s contention, urging that “[People] must be willing to let go of the assumption that their view of the environment is a universal one, and be ready to collaborate with people to create new ways of framing and thinking about the environment.”

In “Race, Place, and Environmental Writing,” students will take on Savoy’s challenge and read fiction and poetry by authors of color to explore how race, ethnicity, class, religion, and gender shape our relationship to and experience with the land, nature, and the environment, both built and natural. In addition to short nonfiction from Savoy’s *The Colors of Nature*, we will read works by African American, Latino, and Native American writers such as Toni Morrison, Frank X. Walker, Leslie Marmon Silko, Sandra Cisneros, and Helena Maria Viramontes.

In addition to participating in lively class discussions, students will write weekly blog entries, several short papers, and a long research paper bringing an ecocritical perspective to a text. Students will also give class presentations to illuminate the culture contexts of our readings.

SATISFIES THE ALL-COLLEGE REQUIREMENT IN CULTURAL DIVERSITY

EN 363R 01
TTh 2:10-3:30
4 hours

JANE AUSTEN, INC.

C. Golden

It is a truth universally acknowledged that Jane Austen’s novels of life in Regency England are not in want of twenty-first century readers. In “Jane Austen, Inc.,” we will return to Regency England to learn about the life of an author whose work is rooted in her own time yet resonates in ours. Austen is a canonical novelist who has become a consumerist icon and a profitable literary brand. Janeites—a term for members of her fan club—consume sequels and spin-offs as well as her six novels. Film adaptations of her life and novels have increased her fan base and sparked a multi-million dollar industry. Beginning with biography, we will examine Austen in her cultural context, focusing on *Pride and Prejudice*, *Emma*, and *Persuasion*. Next, we will examine adaptations that these novels have spawned in fiction (e.g. *Pride and Promiscuity* and *Jane Fairfax*) and film (e.g. *Clueless* and *Lost in Austen*). We will also read Austen’s *Mansfield Park* to consider why this novel, different from the other five, resists adaptation. Students will write four papers (one on each Austen novel), a cultural studies report, and a research paper and give two oral reports to illuminate Austen’s literary sensibility and the business sense that surrounds her today.

EN 363R 02
MW 4:00-5:50
4 hours

MODERNITY, ENCHANTMENT, AND LITERATURE

B. Gogineni

Pre-modern Europe was thoroughly enchanted by God, magic, and spirits that coursed through everyday life and nature. Then came Enlightenment, divorcing spirit from nature and the workaday world. This divorce enabled modernity’s distinctive ideologies: realism, secularism, and exploitation of nature. Yet this thorough-going “disenchantment of the world” could not entirely eliminate enchantment: it surfaces occasionally in Europe’s re-enchanting radical movements, and it continues to flourish widely in many non-Western life-worlds. This course will look at both categories of continuing enchantment in the modern world to see how they relate to each other and to the more broadly disenchanted world. All of our inquiries will connect aesthetics to politics and philosophy. For example: What does British Romantic poetry share with Gandhi’s philosophy? How do surrealism and magical realism challenge the politics of realism? How do the historical circumstances in which various genres develop determine their artistic possibilities for enchantment? Authors will likely include: William Blake, W.B. Yeats, T.S. Eliot, Rabindranath Tagore, Aimé Césaire, Gabriel García-Marquéz, and Wole Soyinka (LITERATURE); and Max Weber, Georges Bataille, M.K. Gandhi, Walter Benjamin, M.H. Abrams, and Charles Taylor (PHILOSOPHY).

SATISFIES THE ALL-COLLEGE REQUIREMENT IN CULTURAL DIVERSITY

EN 371 01
3 hours

INDEPENDENT STUDY IN ENGLISH

The Department

This course will include research in English or American literature and special projects in creative writing. Independent study provides an opportunity for any student already grounded in a special area to pursue a literary or creative writing interest that falls outside the domain of courses regularly offered by the department. The student should carefully define a term's work which complements his or her background, initiate the proposal with a study sponsor, and obtain formal approval from the student's advisor and the department chair.

EN 377 01
TTh 3:40-5:00
4 hours

READING FOR WRITERS: NONFICTION

M. Wolff

"Learning to write nonfiction effectively," says essayist Phillip Lopate, "should be joined to a respect for the literary traditions that open up extraordinarily ample vistas of interiority, complexity, and stylistic experimentation." This class offers nonfiction writers a course in focused nonfiction literature study combined with accompanying creative and critical writing assignments that seek and explore such promising "vistas" in the genre. In writing, in workshop, and in seminar discussions, students will respond to texts as scholars, reviewers, and as non-fictionists. We will read a range of works from several eras; explore the development of the memoir genre in several disparate contexts and forms; raise questions about the moral, ethical and contextual implications of nonfiction works; and discern techniques of craft for writing personal manuscripts. We consider forms that have had particular influence on contemporary nonfiction literature, such as early conversion/confessional narratives and third-person autobiographies; theories and criticisms that challenge conventional assessments of nonfiction; and controversial contemporary nonfictions. Students should be prepared for substantial reading assignments within an active creative workshop environment. Responsibilities: weekly writing and reading assignments; discussion; three creative essays; one exam; one portfolio presentation.

PREREQUISITES: EN 110; ONE COURSE FROM "LANGUAGE AND LITERATURE IN CONTEXT"; AND EN 280

EN 378 01
TTh 2:10-3:30
4 hours

CULTURAL CRITICISM

L. Hall

"An influential essayist," Susan Sontag once observed, "is someone with an acute sense of what has not been (properly) talked about, what should be talked about (but differently)." This is a rather narrow definition of an essayist, but it is a good introduction to the sort of writer who produces cultural criticism. In this course we will read and write essays that challenge received opinion on contemporary matters. Some examples of such essays from recent decades: "A Sad Heart at the Supermarket," "Listening for Silence," "Boring from Within: The Art of the Freshman Essay," "Thoreau on Madison Avenue," "In Defense of the Book," "The Fashionable Mind." (Note: the course is not a traditional workshop. Though we will discuss both published essays and examples of student work, you will not copy for the class what you submit to the instructor.) Course requirements include three substantial formal essays and numerous ungraded writing exercises.

PREREQUISITES: EN 110; ONE COURSE FROM "LANGUAGE AND LITERATURE IN CONTEXT"; AND EN 280

EN 379 01
M 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

EN 380 01
MW 2:30-3:50
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 is 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

EN 380 02
MW 4:00-5:20
4 hours

FICTION WORKSHOP

S. Chung

An intensive workshop for committed and experienced writers. Occasional discussion of master short fiction, but primarily focused on workshop discussion of student work. As advanced writers and readers, students are expected to write rigorous and thoughtful critiques of peer work. Class discussions will cover key elements of fiction craft and form, as well as larger questions of a story's impact on the reader. Students will each submit two to three short stories, 8-15 pages.

PREREQUISITES: EN 110; ONE COURSE FROM "LANGUAGE AND LITERATURE IN CONTEXT"; AND EN 281

EN 399A 3 hours
EN 399B 6 hours

PROFESSIONAL INTERNSHIP IN ENGLISH

The Department

Professional experience at an advanced level for juniors and seniors with substantial academic and co-curricular experience in the major field. With faculty sponsorship and department approval, students may extend their educational experience into such areas as journalism, publishing, editing, and broadcasting. Work will be supplemented by appropriate academic assignments and jointly supervised by a representative of the employer and a faculty member of the department. Only three semester hours' credit may count toward the 300-level requirement of the major. Must be taken S/U.

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 2014. Sections of “Advanced Projects: Poetry,” “Advanced Projects: Fiction,” and “Advanced Projects: Nonfiction” will also be offered in the Spring of 2014.

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

THE WILD(E) NINETIES

B. Black

The 1890s in England was an infamous decade. In this senior seminar, 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 *Study in Scarlet*. Be prepared to examine the aesthetics of camp in Gilbert and Sullivan's musical *Patience*, Aubrey Beardsley's art of the grotesque, the urbane essays of Max Beerbohm, 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. Course requirements include archival work in Scribner's Special Collections, a seminar presentation, and a final research paper. Be prepared to develop your paper as well as your prose style in workshop meetings throughout the semester.

**ALSO COUNTS FOR GENDER STUDIES CREDIT
DISTINGUISHED WORK MAY QUALIFY ELIGIBLE STUDENTS FOR DEPARTMENTAL HONORS**

Senior Seminars, Spring 2014

EN 375 01

JAMES JOYCE'S *ULYSSES*

T. Lewis

4 hours

One early summer day in Dublin, a twenty-two year old student at the dawn of his writing career had a first date with a twenty-year-old woman who was working as a hotel chambermaid. They walked about the city's streets, eventually coming to a quiet park where, as one biographer put it, she "took the rampant young Bard in hand."

The writer was James Joyce; the young woman was Nora Barnacle; the date of their fateful encounter, which Joyce would celebrate in his epic novel was 16 June, 1904. In many ways *Ulysses* is Joyce's love letter to Nora.

This seminar invites you to spend that June day with Joyce's characters, Leopold and Molly Bloom and Stephen Dedalus, as they traverse the streets of Dublin and negotiate the complexities of their lives. Though their journeys last just twenty-four hours, they are epic in scale. They encompass politics, history, literary history, popular culture, Joyce's biography, and, always, our own lives.

While some may fear that *Ulysses*' reputation for difficulty poses an overwhelming challenge, this seminar will allay those fears. My intention is to make *Ulysses* accessible to all. Yes, the novel can be formidable at times, but we will unravel its mysteries and along the way discover its innumerable pleasures. Witty, absorbing, and profound, *Ulysses* embraces all of human life—its triumphs and failures, its virtues and vices, its joys and sorrows—from conception to death.

While I will occasionally give short lectures to provide background about Joyce's life, Irish history, modernism, and critical approaches, this seminar relies primarily on discussions (in the classroom as well as on Blackboard) about the eighteen chapters of the novel. I always learn a great deal from the often unique perspectives and lines of inquiry that my students generate over the course of the semester. These discussions will also help as you conceive, write, and revise with my help, your substantial seminar essay.

EN 375 02

THE LIVES OF JOHNSON

R. Janes

4 hours

How many ways can a life be told? And whose life is it, anyway, when biographers come prowling? Is a person what she writes, or what others write about him? Of famous English literary characters, one happened also to be a real person: Samuel Johnson. A biographer, theorist of biography, poet, essayist, lexicographer, fabulist, polemicist, and literary critic, Johnson is the subject of the most celebrated biography in any language, James Boswell's *Life of Johnson*. Boswell's book turned Johnson from a writer in his own right into one of the most memorable of literary characters.

We'll look to see how Boswell did it, and at Boswell's competitors, including Hester Thrale Piozzi in her *Anecdotes of Samuel Johnson* and Frances Burney in her *Journals*. What makes a biography, a journal, or a memoir vivid, alive? Does the gender of the biographer make a difference? If the materials for a biography come from the biographer's own journals, as Boswell's and Thrale Piozzi's partly did, whose life is the biography? Whose portrait do we see? Assessing Johnson's theory of biography by the standards of our own time as well as his, we'll look at Johnson's life of his friend Richard Savage and one of his literary biographies (Johnson invented the modern genre of literary biography). We'll ask how Johnson as biographer stacks up against his biographers, Boswell, Thrale, Burney, Hawkins, and more modern writers, how the biographers stand relative to each other in style, purpose, and the character or caricature they create, and why people keep rewriting the lives of Johnson, Boswell, Thrale, and Burney as biography, criticism, plays (Samuel Beckett's half-written play on Johnson), and novels.

Students will develop a research question and bibliography and produce, in stages, a 20-30 page research paper. Short papers and presentations will focus on individual biographers, questions of biographical technique and style, and current critical quarrels over biography and the works and characters encountered here.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 376
3 hours

SENIOR PROJECT

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.

PREREQUISITE: PERMISSION OF THE DEPARTMENT
DISTINGUISHED WORK MAY QUALIFY ELIGIBLE STUDENTS FOR DEPARTMENTAL HONORS

EN 389
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.

INTERDISCIPLINARY COURSES

ID 220
TTH 12:40-2:00
4 hours

COMMUNICATIONS AND MEDIA STUDIES

J. Devine

This course is an interdisciplinary examination of human dilemmas in the context of an increasingly technological and media-saturated culture. The course begins with a study of both the history and current state of various media—sound recording, film, television, and the internet—and the social and personal issues that arise from the consumption of those media. We then turn our attention to questions about the impact of media on politics, journalism, economics, and consumer behavior and personal freedom of expression. Students will explore these topics through reading, journal and paper writing, and exams.