

Please note: For your convenience, here is a list of the English Department faculty, their office locations, phone extensions, and office hours for fall '15.

**Make sure you speak with your advisor well in advance of spring '16 Registration (which begins Nov 3)**

If office hours are not convenient, you can always make an appointment.

INSTRUCTOR	OFFICE HOURS Fall 2015	EXT.	OFFICE
<b>Aldarondo, Cecilia</b>	W 2:00-4:00 & by appt	5193	PMH 331
<b>Benzon, Paul</b>	W 10:30-12:30, Th 1:00-2:00 & by appt	5162	PMH 316
<b>Bernard, April</b>	F 2:00-3:00 & by appt	8396	PMH 319
<b>Black, Barbara</b>	Year leave	5154	PMH 316
<b>Bonneville, Francois</b>	T W 2:30-4:00 & by appt	5181	PMH 320E
<b>Boshoff, Phil</b>	W F 10:00-11:30 & by appt	5155	PMH 309
<b>Boyers, Peg</b>	By appt	5186	PMH 327
<b>Boyers, Robert</b>	T Th 2:30-4:30	5156	PMH 325
<b>Bozio, Andrew</b>	T Th 3:40-5:00	5158	PMH 317
<b>Chung, Sonya</b>	T 5:00-6:30	5176	PMH 311
<b>Dunn, Olivia</b>	T Th 9:30-11:00		PMH 326
<b>Gogineni, Bina</b>	Year leave	5165	PMH 326
<b>Golden, Catherine</b>	M 2:30-3:30, Th 3:30-4:30 & by appt	5164	PMH 321
<b>Goodwin, Sarah</b>	W 11:00-12:00, Th 3:45-4:45 & by appt	8392	PMH 305
<b>Greaves, Margaret</b>	W 12:00-2:00 & Th 1:00-3:00	5191	PMH 332
<b>Greenspan, Kate, Assoc. Chair</b>	M Th 12:00-1:30	5167	PMH 324
<b>Hall, Linda</b>	Th 12:30-1:30, F 11:00-12:00 & by appt	5182	PMH 318
<b>Hrbek, Greg</b>	By appt	8398	PMH 310
<b>Janes, Regina, Chair</b>	T 2:00-4:00, W 1:30-2:30	5168	PMH 313
<b>Jorgensen, Caitlin</b>	Fall leave	8393	PMH 336
<b>Junkerman, Nicholas</b>	W 12:00-3:00 & by appt	5161	PMH 335
<b>Lee, Wendy</b>	M 1:30-3:30 & by appt	5153	PMH 322
<b>Marx, Michael</b>	M 11:00-12:00, F 2:00-4:00 & by appt	5173	PMH 320
<b>Melito, Marla</b>	F 10:00-11:00	5159	Starbuck 201
<b>Millhauser, Steven</b>	Spring only	5174	PMH 307
<b>Mintz, Susannah</b>	T 11:30-12:30, W 3:00-4:00	5169	PMH 308
<b>Niles, Thad</b>	By appt	8114	LIBR 442
<b>Rogoff, Jay</b>	M 1:15-2:15, W 11:45-1:45 & by appt	5264	PMH 334
<b>Samburskiy, Denis</b>	W 11-12pm, at the Writing Center	8150	Starbuck 102
<b>Shakespeare, Alex</b>	Th 11:30-12:30 pm & 2:00-3:30 pm	5171	PMH 333
<b>Stern, Steve</b>	Fall leave	5166	PMH 310
<b>Stokes, Mason</b>	Fall leave	5184	PMH 308

<b>Welter, Sandy</b>	<b>M W 9:00-12:00, T TH 2:00-5:00 &amp; by appt</b>	<b>5488</b>	<b>PMH 320W</b>
<b>Wientzen, Timothy</b>	<b>M W 12:30-2:00 &amp; by appt</b>	<b>8397</b>	<b>PMH 336</b>
<b>Wiseman, Martha</b>	<b>W F 10:00-11:30 &amp; by appt</b>	<b>5144</b>	<b>PMH 315</b>
<b>Wolff, Melora</b>	<b>T 2:00-3:30, W 11:30-1:00 &amp; by appt</b>	<b>5197</b>	<b>PMH 323</b>
<b>Woodworth, Marc</b>	<b>W 11:30-1:00 &amp; by appt</b>	<b>5180</b>	<b>PMH 328</b>
<b>Main Office</b>	<b>M-F 8:30-12:00 &amp; 1:00-4:30</b>	<b>5150</b>	<b>PMH 313</b>

EN 103

*WRITING SEMINAR I*

**Section 01**

**TTh 3:40-5:00**

**4 hours**

**M. Melito**

**Section 02**

**MWF 10:10-11:05**

**4 hours**

**T. Niles**

**Section 03**

**WF 8:40-10:00**

**4 hours**

**S. Welter**

**Section 04**

**TTh 8:10-9:30**

**4 hours**

**S. Welter**

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*

*WRITING SEMINAR II*

*The Department*

*4 hours*

*See Sections Below*

*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**  
**WF 8:40-10:00**

**WRITING SEMINAR II:**  
**DIGITAL IDENTITY**

**P. Benzon**

**EN 105 02**  
**TTh 9:40-11:00**

**WRITING SEMINAR II:**  
**DIGITAL IDENTITY**

**P. Benzon**

The twenty-first-century world is a digital culture. The social transformations set in motion by our connection to the web raise far-reaching questions for our identity. How is the rise of digital culture redefining how we understand ourselves as individuals and as social beings? Who do we become when we're constantly connected to family, friends, and strangers across global space and time? What roles do images, data, and devices play in the construction of our identities? What does it mean to live, work, play, love, and die online?

In this course, we will explore these and other questions of digital identity as a way of developing critical writing and reading skills. We'll read a range of texts that explore how digital technology and connectivity play a role in reshaping crucial issues of personality, privacy, gender, race, sexuality, and anonymity. We'll consider how authors, filmmakers, and other artists represent and respond to the new possibilities and questions that digital technology poses for identity in a global context. And we'll write critically and reflectively about our own constantly shifting positions and identities within the increasingly complex network of the web. To explore these issues, we'll study, discuss, and write about a diverse collection of texts, including novels, films, images, theoretical writings, blog posts, works of digital art, and the everyday objects of the digital world.

In addition to drafting, workshopping, and revising traditional essays, we'll also experiment with a range of different technologies—from blogs and Twitter to digital tools for research and writing—in order to keep a critical engagement with our own digital identities at the forefront of our thinking and writing. Our ultimate goal will be to become stronger critical readers and writers as well as sharper, more engaged participants in the digital culture around us.

**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**

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 05**  
**WF 8:40-10:00**  
**4 hours**

**WRITING SEMINAR II:  
IMAGINING CITIES**

**O. Dunn**

**EN 105 06**  
**TTH 8:10-9:30**  
**4 hours**

**WRITING SEMINAR II:  
IMAGINING CITIES**

**O. Dunn**

Colson Whitehead, in his book “Colossus of New York” writes: “Thousands of people [...] each one haunting the streets of his or her own New York, not one of them seeing the same thing.” In a city, we live in close proximity with each other, but our experiences of the space are never exactly the same. In this class, we’ll look at the ways in which our identities shape our experience of a place, as well as how our environments can help to form our identities. Looking at writers who’ve tackled these issues before us, we’ll read texts as diverse as observational work by Virginia Woolf, political and poetic texts by Claudia Rankine, and imaginative, fictional work by Italo Calvino. We’ll discuss urgent issues such as racism, privilege, gentrification, and poverty, how these issues overlap, and how they affect our experiences in these spaces we live. Writing from our own experiences, we’ll use both narrative and research-based writing to explore these subjects over the course of the semester. By the end of the semester, after drafting and revision, we’ll have a portfolio of polished writing.

**EN 105 07**  
**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 08**  
**MWF 8:00-8:55**  
**4 hours**

**WRITING SEMINAR II:  
FOOD FIGHTS**

**C. Jorgensen**

**EN 105 09**  
**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 10**  
**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 would appear to value the idea of taking a position and defending it, even going so far as to encourage students to engage in friendly “battles” inside the classroom, presumably in preparation for more elaborate “pitched battles” with professionals and scholars during essay assignments. This practice is a trademark of Western academic culture (though not universal) and by itself represents reason enough for a student to examine it further.

Perhaps more compelling reasons for examination come from 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 discuss some fundamental principles of argument (using real-life examples when possible) and examine rhetorical choices in a variety of 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 also 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 measurable change on the campus through a text and ad campaign.

**EN 105 11**  
**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 essays and stories.

In this essay-writing seminar, you will watch eleven classic and contemporary 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, compose short prose exercises, and then draft and revise a longer essay at the end of each course Unit. You will practice many 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 and space express notions of family, inheritance, and destiny?

Films in previous semesters have included: Pan's Labyrinth, Spirited Away, Edward Scissorhands, Invasion of the Body Snatchers; Ex Machina; 2001: A Space Odyssey, Back to the Future, Eternal Sunshine of the Spotless Mind, La Jetee, and others.

**EN 105H**  
**4 hours**

**WRITING SEMINAR II:**  
**HONORS SECTION**

**The Department**

*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**  
**WF 12:20-1:40**  
**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 105H 02**  
**MW 4:00-5:20**  
**4 hours**

**WRITING SEMINAR II:**  
**SUSTAINING THE FUTURE**

**M. Marx**

In the past we called it conservation. Then our culture shifted, and environmentalism was the rage. Soon everyone was going green. But now in this second decade of the twenty-first century, the buzzword is sustainability. Sustainability asks us to look at the present to preserve the future, or, in the words of the 1987 Brundtland report, “Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.” But lurking just below the surface of that definition are ominous concepts such as “limitations,” “sacrifices,” “wants,” and “needs.” What are the challenges of preserving our future while maintaining our present?

In *Sustaining the Future*, we will use writing to interrogate the concept of sustainability and the promise it holds for the future. We will analyze competing definitions of sustainability and attempt to develop a definition of our own; we will study 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. Readings from across the disciplines will set the stage for short exercises and formal papers. Revision will be a main concern of this writing seminar through activities such as peer critiques and a writing-across-the-disciplines e-portfolio. As we revise, we will give special attention to developing and refining our individual voices and personal writing processes.

**EN 105H 03**  
**MWF 10:10-11:05**  
**4 hours**

**WRITING SEMINAR II:  
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 Dostoevsky (whose *Underground Man* is sometimes considered a proto-existential absurdist), Samuel Beckett, Franz Kafka, Italo Calvino, 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 substantial essays, submitted first as drafts and then in careful revision.

**EN 110**

**INTRODUCTION TO LITERARY STUDIES**

**Section 01**  
**MW 2:30-3:50**  
**4 hours**

**P. Boshoff**

**Section 02**  
**TTh 11:10-12:30**  
**4 hours**

**C. Golden**

**Section 04**  
**WF 10:10-11:30**  
**4 hours**

**N. Junkerman**

**Section 05**  
**MWF 9:05-10:00**  
**4 hours**

**T. Wientzen**

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 211 01**  
**TTh 12:40-2:00**  
**3 hours**

**FICTION**

**R. Boyers**

This course is an introduction to fiction in which students are asked to consider how stories are made and to think about strategies and intentions and failures and successes and the uses we make of the fiction we read. The readings will include a wide range of short stories by Franz Kafka, Thomas Mann, Leo Tolstoy, Anton Chekov, Alice Munro, Bharati Mukherjee, Amy Hempel and other authors. Students will also read two novels of moderate length: *Leaving The Atocha Station* by Ben Lerner and *Clear Light of Day* by Anita Desai. In classroom discussions we will pay close attention to the relevant factors—point of view, tone, plot, characterization, diction—and debate the importance and legitimacy of competing interpretations.

Two papers 1750-2000 words apiece, scheduled mid-term exam and a final exam.

**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**

**T. Wientzen**

One dominant theory holds that the novel emerged as a literary form in order to represent “human life” in all its cultural, geographical, and historical variability. Yet, the non-human has also long haunted fiction. This course offers students and introduction to some of the dominant movements in prose fiction since the nineteenth century. Focusing on the formal techniques of narrative fiction (such as irony, tone, setting, genre, and characterization), as well as genres like the gothic and science fiction, we will develop skills for reading fiction while attending to the historical conditions that underwrote its evolution. Reading short fiction by Edgar Allan Poe, Herman Melville, H. G. Wells, Joseph Conrad, Franz Kafka, and J. M. Coetzee, among others, we will explore fiction’s distinctive ways of mediating both human and non-human life. Novels will include Mary Shelley’s *Frankenstein* (1818) and Kazuo Ishiguro’s *Never Let Me Go* (2005), among others. Class requirements: active class participation, short close reading papers, and a final exam.

**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**  
**MWF 12:20-1:15**  
**3 hours**

**POETRY**

**M. Greaves**

This course will introduce you to the analytical pleasures of reading, discussing, and writing about poetry. You will develop your knowledge of figurative devices, form, and prosody as you build a toolkit of terminology and methods for interpreting poetry. The course will also familiarize you with the broad scope of literary history, as we will begin with Old English verse and read up to our contemporary moment. Along the way, we will attend to Anglophone poetic traditions across the globe, from the Caribbean to the South Pacific, that have made the reading and writing of poetry an increasingly transnational experience. We will spend approximately one third of our classes in Skidmore's Special Collections, immersing ourselves in rare books and manuscripts to bring the eras and poems we study to life. You will read relatively few poems, but you will read them intensely. Your sustained interaction with poetry will train you to read attentively and responsibly in upper-level coursework and across genres. Assignments will include essays, memorizations, imitations, and a final project with a creative and critical component.

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

**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE  
MAY BE TAKEN WITH AN HONORS FORUM ADD-ON FOR 4 CREDITS**

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

**DRAMA**

**R. Janes**

An introduction to the changing forms of plays and theatres from the Greeks to the present. Authors read are likely to include Sophocles, Euripides, Aristophanes, Marlowe, Webster, Chekhov, Pirandello, Beckett, Brecht, Parks, Churchill. Brief response writings, two exams, two longer papers (5-7 pp.).

**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

**EN 217 01**  
**TTh 12:40-2:00**  
**W 6:30-9:30 screenings**  
**3 hours**

**FILM**

**C. Aldarondo**

Is cinema dying? With movie theater attendance at record lows, serial TV shows surging in popularity, and online short-form media commanding ever-larger amounts of our attention, the fact is that movies are not what they used to be. It is a paradoxical situation, for, on the one hand, it seems that the value of film is fading; on the other, film's supposedly endangered status makes it more precious to us than ever. But what is (or was) film in the face of this supposed death certificate? What is it that we are supposedly losing?

This course, Introduction to Film Study, will take this debate over the vitality or mortality of cinema as a starting point, in order to construct a foundational sense of cinema throughout its history. We will cover a wide range of cinematic styles and movements across genres and cultures, from the most celebrated Hollywood spectacle to the home movie decaying in an ordinary garage, from the mystique of film noir to the ethical quandaries of documentary, and from the rapid-fire editing of Soviet cinema to the bold experiments of Cuban revolutionary film. Through weekly screenings of documentaries, experimental films, and narrative features alike, we will develop a historical context for the hundred-plus years of cinema's existence, practice some of the major analytic approaches to film, and examine the institutions that make films possible, in order to arrive at a sophisticated understanding of cinema as it faces its greatest crisis yet. Students will be assessed through a weekly film journal, a midterm exam, and a semester-long documentary film project in which they will research and design an original idea for a documentary, culminating in a written treatment and verbal pitch.

**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE  
COUNTS TOWARD MEDIA AND FILM STUDIES MINOR**

**EN 219 01**  
**WF 10:10-11:30**  
**3 hours**

**NONFICTION: HISTORY OF THE ESSAY**

**O. Dunn**

What is an essay, anyway? Where does it fit into the literary canon? In this course, we'll return to the root of the word, given to us by the father of the essay himself, Michel de Montaigne. His definition comes from the French verb *essai*, meaning "to attempt." This seems like a pretty low bar to set. Is merely *attempting* enough to create a piece of art? What does an essay *attempt* to do, anyway? What distinguishes this form from fiction, poetry, or drama, and where do these genres overlap? Looking at work as early as Montaigne and much earlier, we'll trace the beginnings of the form back to some of the oldest known literature. We'll look at work as diverse as travel writing, philosophy, memoir, criticism and hybrid texts. Writers we read will include Diogenes, Sei Sho-nagon, Montaigne, Charles Baudelaire, Marguerite Duras, Virginia Woolf, Fabio Morabito, Clarice Lispector, Jamaica Kincaid, Joan Didion, James Baldwin, Mary Ruefle, Lydia Davis, David Foster Wallace, and recent Nobel Prize winner Svetlana Alexievich. Beyond copious reading, we'll try our hand at some creative work to better understand the underpinnings of the texts we've read. We'll also write critical analyses of both published work and original essays.

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

**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

**EN 223 01**  
**TTh 12:40-2:00**  
**3 hours**

**WOMEN AND LITERATURE**

**W. Lee**

Consider this oft-remarked upon double standard: difficult men—anti-heroic, foul-mouthed, tormented characters and authors—are routinely celebrated, while their female counterparts are either dismissed as “unlikeable” or worse, damned with faint praise. In this course, we will explore a range of twentieth-century and contemporary American characters and authors who have been cursed (or is it blessed?) with their perceived status as “difficult women.” Our readings will be organized around a set of challenging, aggressive, and sometimes frightening female figures such as the spinster, the social climber, the femme fatale, the bad/monstrous mother, the disobedient daughter, the tomboy, the single girl, the career woman, the diva, the man-eater, and the hot mess.

Throughout the course we will examine the relationship between difficult women characters and the genres and forms that they conventionally inhabit. For example, why are so many difficult types now associated with genres like melodrama, soap opera, horror, sitcom, and reality TV that “serious” readers and viewers either entirely avoid or downgrade to “guilty pleasures”? Why are so many of these same figures celebrated as gay icons? We will also investigate how and to what effect each figure’s perceived difficulty is shaped by discourses of race, sexuality, and class. Authors might include Henry James, Gertrude Stein, Nella Larsen, William Faulkner, Fran Ross, Toni Morrison, Jamaica Kincaid, Jhumpa Lahiri, Margaret Cho, and Monique Truong. Films might include *Mildred Pierce* (1945), *The Manchurian Candidate* (1962), *Working Girl* (1988), and *The Joy Luck Club* (1993).

**COUNTS AS "LANGUAGE AND LITERATURE IN CONTEXT" COURSE**  
**COUNTS FOR GENDER STUDIES CREDIT**

**MAY BE TAKEN WITH AN HONORS FORUM ADD-ON FOR 4 CREDITS**

**EN 226 01                      INTRODUCTION TO AMERICAN LITERATURE                      N. Junkerman**  
**MW 2:30-3:50**  
**3 hours**

As a general introduction to American literature, this course will explore a wide variety of texts by writers from colonial America and the United States. We will study a number of major periods, genres and writers, from early American poets to twentieth century novelists. At the same time, we will continually consider what we mean by this broad category of “American literature.” How do we define it in historical, geographical, and cultural terms? To what extent does the work we read represent the range of American experiences? What kind of an America do we imagine through the study of literature? Authors whose work we read may include: Anne Bradstreet, Olaudah Equiano, Benjamin Franklin, William Apess, Frederick Douglass, Walt Whitman, Emily Dickinson, Willa Cather, Nella Larsen and Allen Ginsberg. Assignments will include two essays and a final exam.

**COUNTS AS “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**

**EN 227 01                      INTRODUCTION TO AFRICAN AMERICAN LITERATURE                      M. Stokes**  
**TTh 9:40-11:00**  
**3 hours**

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 “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**  
**COUNTS AS THE ALL-COLLEGE REQUIREMENT IN CULTURAL DIVERSITY**  
**MAY BE TAKEN WITH AN HONORS FORUM ADD-ON FOR 4 CREDITS**

**EN 228 02    FILM MEMOIR    M. Wiseman**  
**WF 12:20-1:40**  
**3 hours**

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* (Tierney Gearon, 2006), *Nobody’s Business* (Alan Berliner, 1996), *Bright Leaves* and *Photographic Memory* (Ross McElwee, 2003, 2011), *The Gleaners and I* and *The Beaches of Agnes* (Agnès Varda, 2000, 2008), and *Sans Soleil* (Chris Marker, 1983). We’ll also consider films on the edge of memoir and autobiography, involving subjects and narratives taken directly from a life but perhaps fictionalized or re-enacted: these include such films as *The Tango Lesson* (Sally Potter, 1997), *Distant Voices, Still Lives* (Terence Davies, 1998), and *The Wild Child* (François Truffaut, 1970).

Written work will include brief responses to films, several short papers, including a proposal for a memoir film, and one longer essay.

**COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE**

**EN 229 01**  
**T Th 12:40-2:00**  
**3 hours**

**LITERATURE IN THE DIGITAL AGE**

**P. Benzon**

What is the place of literature in the digital age? We exist in a moment when more people have access to more text than ever before, when words jostle constantly against images, videos, and sounds across a global network, and when many of us carry the tools to become globally published authors in our pockets every day. What does it mean to read and write literature within such a moment? What new social and cultural questions arise, and how might authors address those? What new possibilities emerge for writing itself in a digital context—what new modes of representation and expression? How do we as readers need to think differently in order to read within the digital?

In this course, we'll take up these and other questions as we consider how contemporary authors represent, respond to, and employ digital technology in their writing. We'll read novels by authors attempting to capture how recent technological changes have redefined our conceptions of space, time, memory, art, and politics within a global, networked culture. We'll engage with experimental works that push at the boundaries of the page and the book in an attempt to rethink print literature alongside the digital. And we'll explore "born-digital" literature that takes shape within our computers and mobile devices and across the public, collaborative, constantly changing space of the web. Our ultimate goal will be to develop a new understanding of the creative possibilities for reading and writing within the digital environment of the twenty-first century. Readings may include works by Hari Kunzru, Robin Sloan, William Gibson, Mark Z. Danielewski, Shelley Jackson, Jonathan Harris, Nick Montfort, and Amaranth Borsuk.

**COUNTS AS "LANGUAGE AND LITERATURE IN CONTEXT" COURSE**

**COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR**

**EN 229H 01**  
**MW 4:00-5:20**  
**4 hours**

**STORIES OF ENGLISH**

**K. Greenspan**

When the 11th-century preacher Wulfstan composed his Sermon to the English, whom did he imagine he was addressing? The key word here is "imagine"—for in this course we will study the ways in which the English have imagined themselves, linguistically and culturally, from the Anglo-Saxon period (5th-11th centuries) through the mid-18th century, when Samuel Johnson composed his great Dictionary. Because English has always been a "mongrel tongue," historically absorbing far more from other languages than any other Western vernacular, and because the British count among their forbears Picts, Celts, Norsemen, Saxons, Romans, and French (to name only the most prominent), neither linguistic nor racial and cultural distinctions suffice by themselves, as they may in other lands, to define the English. Moreover, although the British Isles are separated physically from the rest of the continent, they nourished some of the earliest and most prolific contributors to and consumers of European Christian culture in the Holy Roman Empire. So in what ways have the English defined themselves as uniquely English?

We will study both the history of the English language from its earliest development through its rise in status as a literary language and the history of the English literary imagination, inquiring into the ways in which each affects the other. Among our texts will be Wulfstan's "Sermo Lupi ad Anglos," Robert Mannyng's "Chronicle of England," Chaucer's "Reeve's Tale," Wyclifite translations and defense of the Bible, selections from Spenser's "Faerie Queene," Shakespeare's language lessons in "Henry V," several Donne poems, Dryden's "translation" of Chaucer and Pope's of John Donne, and finally, Johnson's "Dictionary."

Requirements include weekly written responses to the assigned readings, a group presentation, two analytical essays, and reading aloud.

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**

**COUNTS AS "LANGUAGE AND LITERATURE IN CONTEXT" COURSE**

**EN 230 01**  
**TTh 11:10-12:30**  
**3 hours**

**BIBLE AS LITERATURE**

**M. Marx**

To American revolutionary Patrick Henry, it is “a book worth all other books which were ever printed.” To philosopher Immanuel Kant, its “Existence is the greatest benefit of the human race. Any attempt to belittle it, I believe is a crime against humanity.” And to President Theodore Roosevelt, a “thorough understanding” of it “is better than a college education.” The book they are all describing is the Bible. The sacred text of the Judeo-Christian traditions, the Bible is also a foundation for much of British and American literature. Equally important, the Bible is a work of literature in its own right and worthy of our study as a literary text. This course provides students with an introduction to the Bible as a literature, concentrating on careful readings from both the Old Testament and the New Testament. We will supplement our study with examinations of translations of the Bible, methods of Biblical criticism, typology, and the history of the Bible. Course work includes two formal papers, informal writing for a class blog, oral presentations, and a final exam.

An Honors Forum one-credit add-on is available for this class focusing on the Bible and Literature, in which students will read works of literature for the influence of the Bible on them.

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**  
**COUNTS AS “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**

**MAY BE TAKEN WITH AN HONORS FORUM ADD-ON FOR 4 CREDITS**

**EN 280 01**  
**TTh 12:40-2:00**  
**4 hours**

**INTRO TO NONFICTION WRITING**

**M. Wolff**

How does a writer of literary essays shift smoothly and compellingly between a narration of observable facts and a candid revelation of feelings? This introductory level nonfiction writing workshop provides you with foundational experience crafting four types of literary essay. You will study and practice writing personal essays, portraits, analytic meditations, and cultural criticisms. You will complete 1-2 exercises per unit, (6-8 for the term); complete and discuss readings; discuss topics of craft; present manuscripts to the class in workshop; and revise your major essays.

**PREREQUISITE: EN219**  
**COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE**

**EN 280 02**  
**TTh 12:40-2:00**  
**4 hours**

**WRITING ROCK**

**M. Woodworth**

We’ll focus on reading and writing about rock music from vantages obvious (record reviews) to esoteric (the kind of historical-aesthetic criticism practiced by Greil Marcus, for example). We’ll consider examples of biography, the profile, interviews, lyrical analysis, cultural criticism, personal essay, and technical scholarship to gain a sense of the range and development of rock criticism and to serve as prompts for our own writing. In class we’ll address approaches to the DIY/Lo-Fi movement, Americana, women singer-songwriters, “Alternative” music, The Beatles, and Bob Dylan, though the subjects you write about need not be limited to these areas of interest. As a group, we’ll come up with a final project focused on one artist or band and determine a creative way to make the resulting writing public, whether through publication, performance, technology or a combination of all three.

**PREREQUISITE: EN 219 or PERMISSION OF INSTRUCTOR**  
**COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE**

**EN 281 01**  
**WF 10:10-11:30**  
**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 eight-twelve 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 281 02**  
**MW 2:30-3:50**  
**4 hours**

**INTRODUCTION TO FICTION WRITING**

**S. Stern**

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 eight-twelve 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 2:10-3:30**  
**4 hours**

**INTRODUCTION TO POETRY WRITING**

**A. Bernard**

Whether you’ve written poetry before or not, you can learn the basics of what used to be called “versification,” the making of verses. We will start with the simplest form in English, the ballad, and proceed through riding rime, blank verse, sonnets, villanelles, sestinas, and many other conventional poetic forms. We will end with the 20<sup>th</sup> century’s looser “forms”—free verse and prose poems, among others. Along the way, students will share and critique one another’s efforts in an atmosphere of good humor and good will. The work will culminate in each student’s revised portfolio of exercises from the term, and a class reading.

**PREREQUISITE: EN 213**

**COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE**

**EN 316 01**  
**TTh 2:10-3:30**  
**3 hours**

**19<sup>th</sup>-CENTURY BRITISH NOVEL**

**C. Golden**

Dear reader: have you ever wondered if you, like David Copperfield, will become the hero of your own life? If you were to envision yourself as a fictional character, would you be an angel in the house or a madwoman in the attic? This course will introduce you to angels, fallen sisters, eccentrics, and aspiring heroes and heroines through the study of Victorian novels. In the nineteenth century, the novel became a formal genre that dominated the British literary scene. We will adopt a material cultural studies focus to explore works written during the era of production and consumption, which witnessed rapid change in industry, science, religion, education, and gender roles. Beginning with a novel by Jane Austen, we will consider what the Victorians called the "woman question," the preoccupation with death, the pastoral, and the domestic family circle. We will consider how material objects common to the Victorian age (e.g. a writing desk) drive the plot or enhance characterization. We will examine narrative strategies, "multi-plot" structure, techniques of characterization, the relationship between Victorian literature and art, and the role of illustration in these panoramic novels by Elizabeth Gaskell, William Makepeace Thackeray, Charles Dickens, George Eliot, and Thomas Hardy. Writing assignments include six short papers (one on each of the six novels), a cultural studies report, and a long final paper on three works. Be advised: come prepared to read if you enroll in this course; these novels can be as long as 900 pages.

**COUNTS FOR GENDER STUDIES CREDIT**

**EN 342 01**  
**MW 6:30-7:50**  
**3 credits**

**CHAUCER**  
**THE CANTERBURY TALES**

**K. Greenspan**

Chaucer's Canterbury Tales (c. 1380s-1390s), from their composition to this very day, have given readers delight in reading and in being alive. The pageant of Canterbury pilgrims competing for the prize of a free dinner, telling stories, and reveling their own foibles opens an ever-fresh window onto the workings of the medieval English imagination. To prepare for that marvelous, incomplete masterpiece, we will begin with his earliest dream vision, the funny and moving *The Book of the Duchess*. We will read Chaucer in Middle English only, but don't be afraid. Middle English is easy to learn and is full of thrilling linguistic surprises. You will wish we still spoke a language so rich in nuance and humor.

Requirements include regular class participation, ten short essay responses to an aspect of the week's reading, an opportunity to lead class discussion, and a 7 to 9-page final paper, which you will present to the class at a "mini-conference," to be held during exam week.

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**

**MAY BE TAKEN WITH AN HONORS FORUM ADD-ON FOR 4 CREDITS**

**EN 343R 01**  
**MW 2:30-3:50**  
**4 hours**

**ELIZABETHAN AND JACOBEAN DRAMA**

**A. Bozio**

**EN 343R 02**  
**MW 4:00-5:20**  
**4 hours**

**ELIZABETHAN AND JACOBEAN DRAMA**

**A. Bozio**

Ben Jonson famously wrote that Shakespeare “was not of an age but for all time.” And yet, Shakespeare’s contributions to early modern drama did emerge in a particular time and place, often crafted in response to the work of other playwrights. In this course, we will look beyond Shakespeare’s works to some of the most popular, influential, and provocative plays of the early modern period, including *The Spanish Tragedy*, *Endymion*, *Tamburlaine*, *Doctor Faustus*, *Arden of Faversham*, *Epicene*, *The Alchemist*, *The Knight of the Burning Pestle*, *A Chaste Maid in Cheapside*, and *The Duchess of Malfi*.

As we study the development of early modern drama, our discussion will focus upon ecocritical issues of space, place, and the environment. In early modern England, theater was, quite literally, a way of seeing the world, as Shakespeare’s company suggested in calling their playhouse the Globe. How, then, does drama represent foreign and familiar places? And what issues of class, gender, race, and environmental consciousness arise from those representations? To answer these questions, students will participate regularly in discussion, compose two short essays, and use digital archives to write a final research paper, a portion of which they will present to the class.

#### **COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**

**EN 351 01**  
**TTh 3:40-5:00**  
**3 hours**

**ENGLISH ROMANTICISM**

**S. Goodwin**

Readings in poetry and prose by the first generation of major Romantics—Blake, William and Dorothy Wordsworth, Coleridge—and some Keats: writers who still can take our breath away with their recklessness, beauty, nuance, and utopianism. Anyone who cares about poetry today will care even more after study of these poets. You will learn to read these works closely, to do some research on the writers and their time, and to write analytical papers that incorporate primary and secondary research. Some attention too to Romanticism in music and the visual arts. Frequent informal writing; discussion in a seminar format with some formal student presentations.

**EN 363 01**  
**MW 6:30-7:50**  
**3 hours**

**FICTIONAL INTIMACIES**

**P. Boshoff**

Tina Turner 1980's hit "What's Love Got to Do with It?" calls love a "a second-hand emotion." We'll ask this same question and find a variety of answers in the novels, short fiction, and films based on the work of modern and contemporary writers whose work embraces, questions, challenges, and revises traditional views of romance, courtship, fidelity, and hetero-normativity as benchmarks of intimacy. We'll look first at Thomas Hardy's unforgiving critique of 19th century morality and feckless lovers in *Tess of the D'Urbervilles*. We'll follow Tess with Ford Madox Ford's satiric, frequently hilarious, often melancholy rendering of the trysts of leisured philanderers in *The Good Soldier*. We will next enter the contest between infidelity and Christian salvation in Graham Greene's brilliant portrayal of infidelity and vulnerability in a young novelist's lust-filled affair with a civil servant's wife in *The End of the Affair*. We will find both the erotic and transcendent powers of love given their due in D.H Lawrence's transformative and controversial *Lady Chatterly's Lover*. We will study Woolf's rebukes of phallogocentric love stories rooted in war, privilege, traditional women's roles, and heterosexuality in *Mrs. Dalloway*. We will visit 342 Lawn Street and experience the twisted and passionate love between Humbert Humbert and Lolita.

Our next two contemporary novels Dorothy Baker's subtly engaging *Cassandra at the Wedding* and Steve Kluger's "everyday" gay romance, *Almost Like Being in Love: A Novel*, explore the cultures of LGBT literature: hooking up, moving in and out of casual relations, seeing others, partnering, joining families, and companioning—all roles in which the expectations of traditional relations often encumber would-be partners and lovers. We will conclude by walking the thin line between the erotic and the pornographic by exploring the world in Anais Nin's "highbrow erotica," *Delta of Venus*. There will be additional films and two assigned short stories. There will be two short papers (2-3 pp.), a class report, and a (12 pp.) research paper. There will also be a short (non-prose) project.

**EN 363 02**  
**TTh 3:40-5:00**  
**3 hours**

**MODERNIST IMAGINATION**

**R. Boyers**

The word "modernism" no longer calls to mind a simple or singular set of ideas. To think about what it means is to ask: Whose Modernism? What kind? Many artists of the so-called modernist period—roughly, the period between 1920 and 1950—believed that modernist art is not about beauty or indeed about any sort of sensory gratification. But this was by no means the view of Virginia Woolf or Henri Matisse. Marcel Duchamp regarded the habit of distinguishing between good and bad taste as ridiculous. But no such animus inspired the practice of modernist writers and artists like Thomas Mann or Giorgio Morandi. Many modernists argued that art was not the place for ideas or politics, but the poet W.H. Auden saw no reason to refrain from introducing politics into his work, and ideas play a central role in a wide range of modernist novels, poems and paintings.

Some early modernist works seemed immediately interesting to their first audiences precisely because they were felt to be "too much." The howls of dismay sounded at the initial performance of Stravinsky's "Rite of Spring" became at once a signal feature of the legend of modernism. Avant-garde artists and their fans loved to mock the philistine, stiff-necked, settled middle classes who disdained James Joyce and Picasso and others who had challenged the assumptions upheld even by the critics of *The New York Times* and other establishment publications. In short order, of course, modernism achieved the sort of widespread acceptance that no one could have predicted even a few years earlier. Despite continuing resistance in some circles, modernism was thought to be an inspiring idea. Modernist works challenged the notion that success in art had anything to do with popular acceptance, proper sentiments or verisimilitude. Students of modernism taught themselves to think seriously about the values to be found only in art and to avoid confusing them with values to be found elsewhere—in the bedroom, the board room, or the political arena.

Today several leading writers and thinkers are revisiting modernism in a wide range of books and articles. It seems that a revival is under way, and thus it is a good time to take a look back and to ask whether modernism ought again to be the name of our desire.

The course in “The Modernist Imagination” will therefore examine a variety of modernist works in several different genres and look as well at a number of essays that define, describe and make the case for modernism. Among the authors, film directors, critics and artists included in the course syllabus are Virginia Woolf, Franz Kafka, T.S. Eliot, Susan Sontag, Ingmar Bergman, Jean-luc Godard, Federico Fellini, Henry James, Machado de Assis, Octavio Paz, Marianne Moore & Thomas Mann.

Required: Mid-Term & Final Exam, two short papers or one long term paper.

**EN 363 03**

**JEWISH-AMERICAN FICTION**

**S. Stern**

**MW 6:30-7:50**

**3 hours**

The work of Jewish writers in the U.S. throughout the 20<sup>th</sup> century—edgy, idiosyncratic, often satirical and intensely moral, sometimes outrageous—altered forever the landscape of American literature. This course is intended to serve as both a survey of classic Jewish-American fiction and as an examination of the craft of representative novels and short stories in their evolution from the turn of the century to the present. The authors included in the course—Abraham Cahan, Anzia Yezierska, Michael Gold, Henry Roth, Saul Bellow, Bernard Malamud, Grace Paley, Philip Roth, Cynthia Ozick, and others—span several generations, from the immigrant experience to the contemporary urban and suburban scene; their themes range from the social to the psychological and existential, styles veering from the purely naturalistic to the magical, voices invoking pathos and wild comedy. But while their work reflects, in all its diversity, the development of fiction in the dominant culture, it also (as this course hopes to demonstrate) extends, rather than breaks with, the ongoing and immemorial tradition of Jewish literature.

**EN 363 04**

**IRISH LITERATURE:**

**M. Greaves**

**WF 10:10-11:30**

**CONFLICT AND CREATIVITY: 1890-PRESENT**

**3 hours**

2016 marks the one hundredth anniversary of the Easter Rising in Dublin, when Irish republicans rebelled against British rule and declared an independent Ireland. It was not the first major rebellion in Ireland, or the last; a century later, violence persists in Northern Ireland, which remains under British rule. Yet throughout centuries of conflict, Ireland has produced a tremendous amount of stunning literature. In a country of four Nobel literature laureates and five Nobel peace laureates, conflict and creativity, violence and beauty, have often been jarring companions. In this class, we will trace an Irish literary and cultural heritage through novels, drama, poems, and historiography. We will pay particular attention to how myth, history, and lived experience intertwine as Irish literature has sometimes enthusiastically, and sometimes reluctantly, responded to the demands of its times. Topics will include political, literary, and cultural constructions of Irish identity; Diaspora; the relationship between art and violence; and place, space, and landscape. Writers will include W.B. Yeats, Lady Gregory, James Joyce, Samuel Beckett, Elizabeth Bowen, Seamus Heaney, and others.

**EN 377N 01**  
**TTh 11:10-12:30**  
**4 hours**

**READING FOR WRITERS: NONFICTION**

**S. Mintz**

The writer Robert Root has described creative nonfiction as the pursuit of an idea to its fullest expression. Lee Gutkind defines the many varieties of cnf as “true stories well told.” In this class, we will explore both published and student writing in terms of *curiosity*, a spark of interest that takes hold to become prose—whether literary essay, lyric prose, book-length investigation, memoir, or all of these in hybrid forms. What happens when a child’s nighttime habits, for example, prompt the parent to explore cultural constructions of sleep? What is the “true story” of salt, lawn care, or grief? Left-handedness? Autopsies? Ice cream, wonder, pain, stillness, or navigation? Friendship or siblinghood or the history of shoes? How do writers charge “research” with the vivacity and momentum of stories and poems, or pull private experience into a realm of public discussion and concern? How do we take up a position on things, write with authority but also humble unknowingness about the subjects that pique our interest?

Likely readings will include Joanne Braxton, Ta-Nehisi Coates, Meghan Daum, Annie Dillard, Anne Fadiman, Atul Gawande, Roxanne Gay, Pico Iyer, Leslie Jamison, Judith Kitchen, Lisa Knopp, David Quammen, Ira Sukrungruang, and many more.

Students should be prepared to venture out of comfortable patterns of writing and to engage seriously and generously with each other’s work.

**PREREQUISITES: EN 110; ONE COURSE FROM “LANGUAGE AND LITERATURE IN CONTEXT”;  
AND EN 280**

**REQUIRED FOR STUDENTS PLANNING TO TAKE *ADVANCED PROJECTS IN WRITING:  
NONFICTION* IN THE SPRING OF THEIR SENIOR YEAR**

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

**FICTION WORKSHOP**

**S. Chung**

A workshop for committed and experienced fiction writers. We will study and discuss a diverse range of master short fiction, but primarily we will focus on the workshop, i.e. students' creative work. Class discussions will cover key elements of fiction craft and form, including sentence-level mastery, as well as larger questions of a story's impact on the reader.

As advanced writers and readers, students are expected to write rigorous and thoughtful critiques of peer work.

Students will each submit a short scene, two short stories of 8-15 pages, and at least one revision.

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

**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).**

**EN 375 01**  
**TTh 3:40-5:00**  
**4 hours**

**SENIOR SEMINAR:**  
**AMERICAN LITERATURE AND THE 1990'S**

**W. Lee**

I Love the '90s. The Dream of the '90s is Alive in Portland. How '90s Are You?

It might seem strange to begin scholarly inquiry about American literature and the 1990s with titles borrowed respectively from a VH-1 mini-series, IFC's "Portlandia," and a recent BuzzFeed quiz. The afterlife of the 1990s, however, will be the jumping off point for this interdisciplinary senior seminar's investigation of the relationship between American literature and the politics and culture of the decade. We will begin by considering how recent popular culture and media stories about the 1990s often evoke feelings of nostalgia. Having noted the marginal status of literature in these accounts, we will then turn to a range of American literary texts from the 1990s and explore what the decade looks and feels like from the perspective of its novels, short stories, and plays. Throughout our course, we will explore how 1990s literary texts reinforce, complicate, and/or unsettle the terms in which the political and cultural debates of the decade linked questions about national identity at the brink of the new millennium with shifting ideas of racial, class, gender, and sexual identities.

Our readings will be organized by 1990s topics and events such as the Culture Wars, concerns about the "death of literature," multiculturalism, Generation X, Girl Power, Queer Nation, the 1992 Los Angeles uprising, and the dot-com bubble. We will also explore the questions of how and why so many 1990s literary texts are themselves pre-occupied with or haunted by earlier texts and historical periods. Literary texts may include works by Paul Beatty, Douglas Coupland, Jonathan Franzen, Chang-rae Lee, Gish Jen, R. Zamora Linmark, Rick Moody, Toni Morrison, and Anna Deavere Smith. Films may include *Paris is Burning* and *Reality Bites*. Supplementary texts may include readings in queer theory, ethnic studies scholarship, and literary criticism, as well as historical primary sources such as political speeches and news articles.

**EN 375 02**  
**TTh 2:10-3:30**  
**4 hours**

**SENIOR SEMINAR:  
TONI MORRISON**

**M. Stokes**

Winner of the National Book Critics Circle Award, the American Book Award, the Pulitzer Prize for Fiction, and the Nobel Prize for Literature, Toni Morrison is considered by many to be our greatest living American novelist. Her work, located in the lived experience of African American culture, explores contradictions that lie at the heart of American identity: the love of freedom in a country founded on slavery; the fact of racial bigotry in a country allegedly dedicated to equality; the role of community in a country that worships the individual; and the insistence of desire in a world imagined by Puritans. Ranging across geographies and demographics, Morrison maps an American experience lived in pool halls and churches, cotton fields and urban neighborhoods, and most of all in families—families, like America, torn apart and put back together again.

In this seminar we'll focus on Morrison's first five novels (*The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby*, and *Beloved*); Morrison's critical essay *Playing in the Dark: Whiteness and the Literary Imagination*; and a variety of scholarly treatments of her life and work. Students will write a research paper of 20-25 pages, drafts of which they will share with their peers in a workshop format.

**COUNTS FOR GENDER STUDIES CREDIT**

**FULFILLS THE CAPSTON REQUIREMENT FOR THE ENGLISH MAJOR**

**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.

**EN381F 01**  
**T Th 11:10-12:30**  
**4 hours**

**ADVANCED PROJECTS IN WRITING:  
FICTION**

**S. Millhauser**

This is a course in advanced fiction writing for students serious about writing. There will be regular meetings in a workshop format and individual meetings as needed. All work will be discussed in detail. Students will be expected to complete a definite project of about fifty pages (for instance, three short stories or a novella). I'd like to discourage you from using this course to embark on a novel, but I'm willing to consider a massive project like a novel if you're able to make a good case for it. This is an advanced course that assumes a high degree of commitment; students who wish to enroll should have a clear idea of what it is they hope to do.

If you plan to write a novella, please bring to the first class an informal but detailed plan so that I can discuss it with you during the first week.

**PREREQUISITES: TWO SECTIONS OF EN 380 OR ONE SECTION OF EN 380 AND ONE SECTION OF EN 377, READING FOR WRITERS: FICTION**

**FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR**

**EN381N 01**  
**T Th 12:40-2:00**  
**4 hours**

**ADVANCED PROJECTS IN WRITING:  
NON-FICTION**

**L. Hall**

A course for experienced students of nonfiction writing who have already given serious thought to their capstone plans. Throughout the semester, class meetings will alternate with individual conferences. In class we will discuss both published essays and examples of student work, but you will not distribute to your peers everything you submit to the instructor. Students should expect to produce a significant piece of nonfiction or a collection of short essays.

**EN 381P 01**  
**MW 6:30-7:50**  
**4 hours**

**ADVANCED PROJECTS IN WRITING:  
POETRY**

**P. Boyers**

An advanced class. Students will prepare a significant portfolio of revised poems (20-25 pages) and will participate in a rigorous but generous workshop. Workshop meetings will alternate with individual conferences throughout the term. In addition to the final portfolio, each student will keep an annotated reading log, documenting his or her influences and enthusiasms in poetry new and old.

**PREREQUISITE: TWO SECTIONS OF EN 379 OR ONE SECTION OF EN 379 AND ONE SECTION OF EN 377, READING FOR WRITERS: POETRY FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR**

**PREREQUISITES: TWO SECTIONS OF EN 378 OR ONE SECTION OF EN 378 AND ONE SECTION OF EN 377, READING FOR WRITERS: NONFICTION**

**TH 334 01**  
**MW 2:30-3:50**  
**3 hours**

**WRITING ABOUT THEATER**

**M. Wolff**

Whether we are actors, directors, stage managers, essayists, or passionate spectators, theater ignites our particular sense of engagement with vivid experience, emotional discovery, and with language. In the first half of the course, we will read several plays and at least one musical, with the aim of practicing and improving close script analysis in discussion, and then in writing. Likely scripts for our exploration may include *An Intervention*; *The Who and the What*; *Middletown*; *Songbird*; *Heartless*, and *Fun Home*. We will read related materials and original sources. In the second half of the term, we study more personal literary essays about plays and theater, by writers such as Arthur Miller, Tennessee Williams, David Mamet, and Hilton Als, and you will write such an essay on a theater experience of your own. You will present some short writing responses in workshop discussion, and--also for workshop--complete two longer essays for the term, drawing from the script readings and from your theater experiences.

**Theater 334 is available to English Majors as an additional 300 level course toward the major, for 3 credits only with a 4th credit for Honors students.**

**MAY BE TAKEN WITH AN HONORS FORUM ADD-ON FOR 4 CREDITS**

**4th CREDIT: HONORS STUDENTS ONLY:** Honors students in this course will work more frequently toward formal writing workshop presentation of two additional essays, one for each Unit. Honors students will meet during the term in both group and in one-to-one conferences.