

Please note: For your convenience, here is a list of the English Department faculty, their offices, phone extensions, and office hours for Spring '09. Make sure you speak with your advisor well in advance of registration (beginning April 13). If office hours are not convenient, you can always make an appointment.

We offer several courses (EN 303H, 379 and 380) that may require written permission of the instructor.

Registrar's Note Regarding Special Forms: All Independent Studies (EN 371), internships (EN 399), senior projects (EN 376), thesis prep (EN 389) and thesis (EN 390) require a special form. Independent Study forms can be obtained on the Registrar's Forms page. Internship applications are handled by the Dean of Studies Office. For EN 376, EN 389, and EN 390, forms can be obtained in the English Department or on-line at <http://cms.skidmore.edu/english/forms.cfm>. *Do not include these sections in your on-line registration. Submit one copy of the form to the English Department and one directly to the Registrar's Office.*

INSTRUCTOR	OFFICE HOURS (& by appt.)	EXT.	OFFICE LOCATION
<u>Barnes, Alison</u>	W 2:00-3:00	5153	PMH 423
<u>Black, Barbara</u>	On leave		
<u>Bonneville, Francois</u>	M/W 2:30-4:00	5181	PMH 320E
<u>Boshoff, Phil</u>	M/W 1:00-2:30	5155	PMH 309
<u>Boyers, Peg</u>	W 2:00-5:00	5186	PMH 327
<u>Boyers, Robert</u>	W 10-12:30, 2:30-4:00	5156	PMH 325
<u>Cahn, Victor</u>	T/Th 7:30-8:00; 12:30-1:00	5158	PMH 311
<u>Casey, Janet</u>	On leave		
<u>Devine, Joanne</u>	T/Th 11:00-12:15; W 10:00-12:00	5162	PMH 318
<u>Diggory, Terry</u>	M 1:00-2:00; T 10:00-11:00	5163	PMH 319
<u>Feuerstein, Melissa</u>	On Leave		
<u>Golden, Catherine</u>	T 3:30-4:30; Th 10:00-11:00	5164	PMH 321
<u>Goodwin, R. Steven</u>	Th 1:40-2:00	8391	PMH 423
<u>Goodwin, Sarah</u>	T 1:30-2:30; W 10:00-12:00	8392	PMH 305
<u>Greenspan, Kate</u>	MW 12:30-2:00	5167	PMH 324
<u>Hall, Linda</u>	W 1:30-2:30; F by appt.	5182	PMH 331
<u>Hrbek, Greg</u>	Fall Only	8398	PMH 310
<u>Jackson, Holly</u>	M/W 10:00-12:00	5171	PMH 317
<u>Janes, Regina</u>	T 3:30-5:30; W 12:00-1:00	5168	PMH 306
<u>Lewis, Tom</u>	On Leave		

<u>Marx, Michael</u>	M 10:30-11:30; W 12:00-1:00	5173	PMH 320
<u>Melito, Marla</u>	T 12:00-1:00	5159	PMH 334
<u>Millhauser, Steven</u>	MW 11:00-12:30	5174	PMH 307
<u>Mintz, Susannah</u> (Assoc. Chair)	T 10:00-12:00; W 2:00-3:00	5169	PMH 322
<u>Rhee, Michelle</u>	W 1:00-3:00	5192	PMH 332
<u>Roth, Phyllis</u>	By appointment or email	5176	PMH 308
<u>Sachs, Kelley</u>	M/W 1:45-2:25	5187	PMH 326
<u>Schneider, Eric</u>	M 6:30-8:30 p.m.	5165	PMH 334
<u>Simon, Linda</u> , Chair	By appointment	5160	PMH 314
<u>Stern, Steve</u>	T/Th 2:30-3:30	5166	PMH 310
<u>Stokes, Mason</u>	On Leave		
<u>Swift, Daniel</u>	W 4:00-6:00	8395	PMH 335
<u>Welter, Sandy</u>	By appointment	5488	Ladd 107
<u>Willburn, Sarah</u>	W 10:00-12:00	8396	PMH 333
<u>Willman, Dale</u>	By appointment	8330	PMH 320W
<u>Wiseman, Martha</u>	M 1:30-3:30; F 10:00-12:00	5144	PMH 336
<u>Wolff, Melora</u>	By appointment	5197	PMH 323
<u>Woodworth, Marc</u>	W 4:00-6:00	5180	PMH 328
<u>Main Office</u>	8:30-noon; 1:00-4:30	5150	PMH 313

EN 103
T/Th 11:10-12:30
MW 6:30-7:50
4 hours

WRITING SEMINAR I

Section 01 M. Marx
Section 02 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
4 hours
See Sections Below

WRITING SEMINAR II

The Department

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

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

EN 105 01
W/F 10:10-11:30

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

A. Barnes

EN 105 02
W/F 12:20-1:40

EN 105 03
T/Th 9:40-11:00
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 04
M/W 6:30-7:50

WRITING SEMINAR II:
LOVE: MOTIVES AND MOTIFS

F. Bonneville

EN 105 05
T/Th 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 Toni Morrison, perspectives of philosophy, psychology, anthropology and myth studies will be featured along with drama, fiction and film.

EN 105 06
M/W/F 9:05-10:00

WRITING SEMINAR II:
GENDER AND THE MEDIA

S. Edelstein

EN 105 17
M/W/F 12:20-1:15
4 hours

The media bombards us with messages about what constitutes appropriate, and inappropriate, masculinity and femininity. From contemporary advertisements to the films of Alfred Hitchcock, this course examines a wide range of media forms with an eye to identifying the embedded assumptions and ideologies about gender in American culture. Through the semester, we will ask: Which myths about gender persist and why? How do class, race, and sexuality inflect these contemporary gender norms, and in what ways are gender expectations regulated and rewarded by the media? It is through our interrogation of gender and the media that you will hone your critical reading and writing skills. The course is divided into four units, each of which is devoted to a particular media form and to a specific set of writing skills. We will begin with the building block of all successful analytical writing, close reading, and over the course of the semester, you will learn how to develop a strong thesis, incorporate secondary sources, and structure longer essays. Because good writing requires practice, this course will require peer review, in-class workshops, and revision.

EN 105 07
T/Th 9:40-11:00
4 hours

WRITING SEMINAR II:
WRITING ON DEMAND
THE ART OF THE OCCASIONAL ESSAY

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 08
M/W/F 11:15-12:10
4 hours

WRITING SEMINAR II:
WRITING AMERICAN CULTURE

H. Jackson

How do you interpret a nose job, a cinematic close-up shot, a safety pin? This course aims to develop the analytical skills to read and write about a variety of American cultural texts. Emphasizing drafting and revision, we will practice elements of the academic essay including thesis, motive, structure, and style in essays evolving from the close analysis of a single text to a series of "lens" essays and culminating with a research paper that mediates between other writers' arguments and the author's own point of view. Assignments will include analyses of poetry, popular music, print advertisements, film, sub-cultural fashion trends, painting, and a short novel.

EN 105 09
M/W 6:30-7:50
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 US 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, filmmakers, and essayists such as Jonathan Kozol, Barbara Ehrenreich, Robert Reich, Michael Moore, and Bakari Kitwana. Students will prepare weekly responses, formal essays, and a research project. In addition, students will participate in peer workshops and writing conferences.

EN 105 10
M/W 2:30-3:50
4 hours

**WRITING SEMINAR II:
'I READ THE NEWS TODAY, OH BOY': NEWS LITERACY**

M. Marx

The Beatles' song "A Day in a Life," from *Sgt. Pepper's Lonely Hearts Club Band*, begins a day typically enough for the 1960s: the narrator reads the newspaper. But some forty years later, how many of us read newspapers or rather depend on other media sources for the news? *How* we read the news in the early 21st century is very complex. What does it mean to receive the news vs. read the news? How do we distinguish between objective reporting and subjective commentary and analysis? How do we recognize and respond to biases in news agencies? And how do we manage the news information overload available to us on the Internet, our smart phones, and email accounts? We become news literate. News literacy is the vital capacity of consumers "to judge the credibility and reliability of the news," according to the new Center for News Literacy at Stony Brook University's School of Journalism.

In this writing seminar, students will use writing as a means of exploring these issues. Our assignments will range from comparative analyses of diverse news sources and media to a critical assessment of a single news event as presented across a variety of news media, from traditional sources such as newspapers and network evening news broadcasts to websites, blogs, and comedy news programs. Students can expect to read newspapers such as *The New York Times* regularly, as well as visit many online news sources, and, yes, watch television, from CNN to *The Colbert Report*.

EN 105 11
T/Th 9:40-11:00

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

J. Rogoff

EN 105 18
T/Th 12:40-2:00
4 hours

What happens when a memoir, or a novel, or even a song becomes a movie? When a bible story or fairy tale inspires a ballet? When poems interpret paintings and paintings illuminate poems? When a stage play provides matter for an opera? We will explore the problems and pleasures created by adaptations and transformations of material from one art form to another, considering questions such as what gets omitted, what gets added, and what becomes changed entirely. In doing so, we will aim to understand more fully the unique qualities of each art form we study, as well as those qualities that all arts seem to share. Our investigations of artistic adaptations and transformations will provide the basis for the course's main task, creating and revising analytical essays.

EN 105 12
M/W/F 10:10-11:05

**WRITING SEMINAR II:
POLITICAL RHETORIC**

K. Sachs

EN 105 13
M/W/F 11:15-12:10

EN 105 14
M/W/F 1:25-2:20
4 hours

This writing seminar will study and practice writing using the rhetoric of elected officials and campaigning politicians as subject matter. Political figures use speech to sway voters and constituents, and the business of government is conducted primarily through the written word. There are conventions of communication unique to political campaigns and the processes of government. We will examine these and attempt to mine the content from political speech and writing. Students will study the closing months of the 2008 U.S. Presidential campaign, in addition to reading many other examples of political communication. Beyond comprehensive study and improvement of individual writing practice, the supplementary goal of this course is for students to become more informed and critical consumers of political rhetoric.

EN 105 15
M/W/F 12:20-1:15
4 hours

**WRITING SEMINAR II:
EVERYTHING IS RELATIVES**

M. Wiseman

How do we define ourselves in relation to our families? How do we create and tell stories about families? These stories are not only endlessly fascinating but also give us strong starting points for writing. This seminar will focus on the ways in which we defy, deny, accept, and extend our families. Through fiction and memoir, as well as work in other genres and media, we'll examine the intricate relations between children and parents and among siblings. We'll consider concepts of home, both real and ideal. We'll write about all these topics, from all sorts of angles. Through these explorations, we will deepen our understanding of our own identities and of our individual writing processes.

EN 105 16
W/F 8:40-10:00
4 hours

**WRITING SEMINAR II:
TRANSFORMATIONS**

M. Wolff

Transformations of the physical body reveal an essential story of identity: the process, pain and promise of change. In this writing course, we examine several diverse texts about altered bodies, and explore beliefs—ancient and contemporary—about the relationship between the physical body and the “self.” We will consider literal and metaphoric meanings of transformed faces and bodies. We will explore the relationship between transformation and power, punishment, exile, political authority, shame, and spiritual worth. We read myths, fiction, memoir, and poetry; respond to artworks; and study several contemporary films. Some likely readings include *Tales from Ovid*, *The Diving Bell and the Butterfly*, and *The Metamorphosis*.

Students compose and revise four mandatory essays. Paper development includes creative thinking and speaking in the classroom, short written exercises, and two drafts of longer essays.

EN 105H 01
M/W 4:00-5:20
4 hours

WRITING SEMINAR II: HONORS
A QUESTION OF FAITH

R. Goodwin

In this course we look at faith from the starting position that it is an intrinsic part of life—impossible to avoid, in fact—rather than as a phenomenon confined to the overtly religious sphere. We do, however, also concern ourselves with religion and spirituality. What is it to have a “spiritual” attitude toward life? What kind of faith does it entail? Can one have faith—religious or not—without being spiritual at all? There is a basic theoretical bearing to the course, but without technical jargon, and another basic concern is to expose ourselves to as many different aspects of the question as we can comfortably handle in a semester. In doing this we read and discuss song lyrics, poems, short stories, essays or extracts from longer works, and mythic or religious texts from different world traditions, and watch an occasional film. Authors/thinkers include William James, Plato, Pindar, Saul Bellow, Willa Cather, Mary Karr, John Keats, Robert Frost, John Updike, Albert Einstein, Richard Feynman, and Charles Darwin. The emphasis and texts vary from semester to semester. About 20 pages total of graded (revisable) essays over the semester, plus much short ungraded “homework” writing.

EN 105H 02
T/Th 2:10-3:30
4 hours

WRITING SEMINAR II: HONORS
THE BEAST WITHIN:
HUMANS AND ANIMALS IN THE MIDDLE AGES

K. Greenspan

The question of what makes human beings distinct from animals has occupied thinkers from earliest antiquity to our own time. Current debates about animal rights as well as modern attempts to define human nature in biological, social and psychological terms draw upon ancient arguments, especially upon some that developed under the influence of Christianity in the Middle Ages. In this course, we will read and write about animals and humans in medieval European culture, approaching the subject from a variety of angles, among them literary, artistic, historical and scientific.

Assignments will include four formal papers with revisions, active participation in class discussion and workshops, several short exercises, and regular on-line responses.

EN 105H 03
T/Th 2:10-3:30
4 hours

WRITING SEMINAR II: HONORS
WRITING ON DEMAND:
THE ART OF THE OCCASIONAL ESSAY

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 105H 04
M/W/F 11:15-12:10
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 Samuel Beckett, Edward Albee, Franz Kafka, Nikolai Gogol, Lewis Carroll, Alfred Jarry, Donald Barthelme, Flann O'Brien, Eugène Ionesco, and the patron saint of serious exuberance, François Rabelais. We will see the absurd as brought to us onscreen by Luis Buñuel, the Marx Brothers, Terry Gilliam, and Lindsay Anderson.

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 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
Section 01
M/W 2:30-3:50

INTRODUCTION TO LITERARY STUDIES

P. Boshoff

Section 02
M/W/F 12:20-1:15

J. Casey

Section 03
M/W/F 10:10-11:05

T. Diggory

Section 04
T/Th 11:10-12:30

C. Golden

Section 05
M/W/F 11:15-12:10

M. Rhee

Section 06
T/Th 9:40-11:00
4 hours

S. Mintz

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 all-College requirement in expository writing; prospective English majors are strongly encouraged to take EN 110 prior to enrolling in 200-level courses.)

EN 211 01
T/Th 9:40-11:00
3 hours

FICTION

B. Black

There is a power to storytelling: it is something we all do. Stories move us—move us to feel, to question, to imagine, to see. In this course, we will read, and think, like writers, discussing such elements of fiction as point of view, pace and rhythm, character, dialogue, and detail. This course will be about the pleasures of reading stories that have dealt in unforgettable ways with such abiding concerns as happiness, family, love, and loss. Our readings will include both novels and short stories; we will first sample those idols from among the dead, those “saints” who have shaped us and influenced later writers. We will then end our semester’s work discussing fiction by some of the best contemporary writers, including several from our own department. Students can expect to encounter such authors as James Joyce, Leo Tolstoy, Virginia Woolf, Flannery O’Connor, Anton Chekhov, Margaret Atwood, Amy Hempel, David Foster Wallace, and Steven Millhauser. Two papers, two exams, and participation in class discussion required.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION

EN 211 02
W/F 10:10-11:30
3 hours

FICTION

R. Janes

An introduction to the craft, motives, and modes of fiction: how stories are made or told (language and such components of narrative as plot, point of view, description, characterization), why we make them or tell them (what do they do for us, to us?), and what is at stake in an author’s choice of fiction’s various modes—realistic, fantastic, satiric. Authors read are likely to include Alice Munro, Haruki Murakami, Jose Saramago, Jorge Luis Borges, Franz Kafka, Lady Murasaki, and others.

Response papers, midterm, final presentation, 2 mid-length papers.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION

EN 213 01
M/W 4:00-5:20
3 hours

POETRY

T. Diggory

A survey of what poems do and what readers do with them. Readings will illustrate poetry’s roots as the most ancient of literary forms as well as the most contemporary branches. Students develop analytic concepts and critical vocabulary as a foundation for further study. Assignments in writing about poetry include practice in revision.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
RECOMMENDED PREPARATION FOR ADVANCED COURSES IN POETRY

EN 217 01
T/Th 9:40-11:00
3 hours

FILM

R. Boyers

This course studies the art of film by asking students to look at and discuss thirteen films by a number of the world's great directors. There will be films by Ingmar Bergman (Sweden), Federico Fellini (Italy), Eric Rohmer (France), Jean-Luc Godard (France), Margarethe Von Trotta (Germany), Zhang Yimou (China), Pedro Almodovar (Spain), Istvan Szabo (Hungary), Bertrand Tavernier (France), Bernardo Bertolucci (Italy) and Fatih Akin (Turkey). Students will also read *The Conversations*, a book in which the novelist Michael Ondaatje discusses the art of film editing with the legendary editor Walter Murch, best known for his work on the films of Francis Ford Coppola. Students will write a filmgoer's journal and one term paper. They will also take a mid-term and a final exam.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 225 01
T/Th 3:40-5:00
3 hours

INTRODUCTION TO SHAKESPEARE

D. Swift

We will study ten of Shakespeare's best known plays: comedies (including *As You Like It* and *A Midsummer Night's Dream*), tragedies (including *Titus Andronicus* and *Hamlet*), and histories (including *Henry V* and *Richard III*). We will consider the historical context of Shakespeare's England, but chiefly focus upon the ways in which the plays respond to one another and to our own expectations. In attending to the troubled interplay between comedy, tragedy, and history we will consider the mechanics of Shakespeare's dramatic art, and the demands he places upon readers and audiences. In class, we will act out key scenes and watch segments from film versions to consider the possibilities and problems of performance.

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

EN 227 01
T/Th 11:10-12:30
3 hours

INTRODUCTION TO AFRICAN-AMERICAN LIT

M. Stokes

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

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

EN 228H 01
T/Th 2:10-3:30
4 hours

VICTORIAN ILLUSTRATED BOOK

C. Golden

This Honors, writing-intensive course studies the form of the Victorian illustrated book with attention to genre, illustration, critical analysis, and creative practice. Part of the adult reading experience, images did not simply embellish the Victorian illustrated book as we often conceive of illustration today; rather, pictures added meaning to a text, which, in turn, influenced how an audience “read” illustrations, a vital part of this literary form. The class will focus on illustrated novels, picture-poems, and critical studies in aesthetics and literature which discern how a poem is like and different from a picture (the *“ut pictura poesis”* tradition) or comment upon the collaboration of image and word as an art form. Special attention will be given to the poem and painting pairs of William Blake and D.G. Rossetti; the illustrated fiction of Dickens, Carroll, and Potter; the aesthetic ideas of Horace, Plato, and Lessing; expository writing; and primary research. Weekly writing assignments will encourage students to “read” illustrations and texts much like their Victorian audience once did and to explore different modes of exposition. Students will put on a library exhibition and create an illustrated text.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 229 01
M/W 2:30-3:50
3 hours

AMERICAN MODERNISMS

H. Jackson

“Make it new.” In this injunction, Ezra Pound expressed the goal of the international arts movement that followed WWI. This “lost generation” of writers sought a new aesthetic vocabulary to capture the new experiences of life in the twentieth century, the new realities of global politics, the new and fractured self produced by a newly technologized society. This course will explore the diverse narrative forms and textual strategies of modernism, from experimental expatriot novels to the southern gothic, from the urbanity of the Harlem Renaissance to the pastoralism of anti-modernism. Readings will include Eliot, Faulkner, Fitzgerald, Hemingway, and McKay.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 229 02
T/Th 3:40-5:00
3 hours

LITERATURE AND THE ENVIRONMENT

M. Marx

In his 1836 essay *Nature*, Ralph Waldo Emerson proposes to his readers, “Let us inquire, to what end is nature?” From the creation myths in Genesis to contemporary environmental journalism, writers have continued to probe Emerson’s question. In “Literature and the Environment,” we will examine how authors have represented nature and how these texts reveal environmental and personal values about the natural world in which we live. We will consider shifting foci from landscape to symbolic background, from projections of the human psyche to a powerful, independent force worthy of our wonder, worry, and awe. Readings for the course come from myth, poetry, fiction, and nonfiction prose and will concentrate primarily on nineteenth- and twentieth-century authors such as Emerson, Thoreau, Bird, Muir, Leopold, Abbey, and Williams.

Course work may include assignments such as formal papers, blogs, a midterm examination, and/or a Literature for the North Woods project.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
COUNTS FOR ENVIRONMENTAL STUDIES CREDIT

EN 229 03
M/W/F 1:25-2:20
3 hours

INTRO TO ASIAN-AMERICAN LITERATURE

M. Rhee

What is Asian American literature? Are there many Asian American writers? While Amy Tan and Maxine Hong Kingston are recognizable names, students might be surprised to learn that the first Asian American novel was written in the late 1890s. This course will provide a full range of Asian American literary history, while also questioning the underlying assumptions of what counts as Asian American writing. Covering multiple genres, we will move through a historical lineage of Asian American writers to explore whether current writers actually look to a tradition of Asian American literature. Are more contemporary writers able to write more freely or move *beyond* race because earlier writers had to cope with the material conditions of the literary marketplace? Or do they continue to grapple with the same obstacles intrinsic to Asian American literary production? We will analyze how Asian American literature engages with critical issues of race and gender, paying particular attention to how these works help us reconceive our notion of what it means to be American in the late 20th and early 21st centuries.

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

EN 229 04
T/Th 12:40-2:00
4 hours

EARLY MODERN LYRIC POETRY

S. Mintz

Concentrating on the work of selected early modern English poets, this class will explore poetic representations of the body. Ecstatic bodies, devotional bodies, erotic bodies, diseased and deformed bodies, hungry bodies, bodies in pain, gendered and racial bodies—what is the relationship between embodiment and poetic subjectivity? What can poetic body parts tell us about early modern conceptions of interiority? How does the space of the body inflect the architecture of a poem? How is a body of poetry related to the body politic? How do poetic bodies reveal popular conceptions about topics as divergent as death, magic, weather, and shame? These and other questions about corporeality will inform our discussions. We may sacrifice breadth for depth here: my goal is to delve more fully into a few poets’ work. Likely authors will include Shakespeare, Spenser, Donne, Herbert, Lady Mary Wroth, and Katherine Philips.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 229H 01
M/W 2:30-3:50
4 hours

SPECIAL STUDIES: 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, 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. English has always been a “mongrel tongue,” historically absorbing far more from other languages than any other Western vernacular; the British count among their forbears Picts, Celts, Norsemen, Saxons, Romans, and Norman French (to name only the most prominent). Neither linguistic nor racial and cultural distinctions suffice by themselves, as they do for other nations, to define the English. So what has made the English English?

We will study the history of the English language and the development of ideas about what it means to be English in such texts as Wulfstan’s “Sermo Lupi ad Anglos,” Robert Mannyng’s “Chronicle of England,” Chaucer’s “Reeve’s Tale,” Wyclifite translations and defenses of the Bible, Spenser’s “Faerie Queene,” Shakespeare’s “Henry V,” Dryden’s “translation” of Chaucer and Pope’s of John Donne, and finally, Johnson’s “Dictionary.”

Assignments include weekly response papers, an 8-10-page paper, quizzes and reading aloud.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 280 01
W/F 10:10-11:30
4 hours

INTRODUCTION TO NONFICTION: PERSONAL VOICE

M. Wolff

In this reading and creative writing workshop, writers focus on the composition of personal essays, developing a command of the form. The personal essayist is intent upon writing as an *act of honest disclosure* that requires self scrutiny, controlled narration, rumination, and eloquent associations. Some student goals are to discern the difference between expository and literary essays; to establish a style and a voice appropriate for your sensibility and subject; to respond critically to social, political and cultural contexts when that is appropriate to the personal work; and to draft and revise several essays in various modes such as the analytic meditation and portraiture.

Students read several essays from several eras. Requirements: four mandatory essays (drafted and revised), written exercises, open class discussions and critiques, attendance, and portfolio.

EN 280 02
W/F 12:20-1:40
4 hours

INTRODUCTION TO NONFICTION: LYRIC ESSAYS

M. Wolff

In this writing workshop, prose writers study possible techniques for crafting lyric essays. Lyric essayists—“philosophers of being” as nonfiction writer Sven Birkerts grandly names us—emphasize in their reflective essays the *process* of their thinking, not narrated events. The lyric essay is shaped often as a complex mosaic and is at times reminiscent of poetry in its design and language. Multiple metaphors, thematic patterns, juxtaposed and recurring images gradually reveal the essayist’s larger insight, and also challenge conventional “genre” labels. Student writers read several challenging lyric essays from several eras, examining temporality, shape, imagery, and voice in particular, with the aim of developing diverse, uniquely imagined and polished lyric essays of their own.

Requirements: four mandatory lyric essays drafted and revised; class discussion of published and student work; several readings and exercises; final portfolio. Some likely essayists for discussion include Lia Purpura, Bernard Cooper, Brenda Miller, Virginia Woolf, Annie Dillard, Judy Ruiz, Ann Carson, John D’Agata, Barbara Hurd, Andre Aciman and Albert Goldbarth.

EN 281 01
T/Th 12:40-2:00
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

EN 281 02
M 6:30-9:30
4 hours

INTRODUCTION TO FICTION WRITING

D. Kalotay

An introduction to the writing of short stories. Writing and reading assignments are geared to the beginning writer of fiction. Workshop format with the majority of class time devoted to discussions of student writing.

Prerequisite: EN 211

EN 282 01
T/Th 12:40-2:00
4 hours

INTRODUCTION TO POETRY WRITING

J. Rogoff

In this workshop course, we will write, discuss, and revise original poems, experimenting with many of the technical tools available to poets: imagery, narrative, figurative language, symbol, persona, meter, and form. In addition to focusing intensively on each other's work, we will also read and discuss a healthy selection of published poems, some by the long-dead and famous, others by poets writing right now. We will help each other improve as poets through constructive workshop criticism, and we will also gain practice in reading our own and each other's work aloud. Course requirements include several original poems, revisions of selected drafts, exercises in poetic craft, a final revised manuscript of the semester's best poems, and a final oral presentation and discussion of that work, in addition to thoughtful class participation.

Prerequisite: EN 213

EN 282 02
M/W 4:00-5:20
4 hours

INTRODUCTION TO POETRY WRITING

A. Bernard

An introduction to the writing of poetry, with assignments geared to the beginning poet. Class will be devoted to reading widely in poetry and to the discussion of student work.

Prerequisite: EN 213

EN 303H 01
M/W 4:00-5:20
4 hours

PEER TUTORING PROJECT: HONORS

P. Boshoff

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 completing 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 or rhetoric. Students enrolling in the course should plan to tutor both the fall 2009 and spring 2010 semesters. After successfully completing EN 303H, students are invited to join the tutoring staff of the Skidmore Writing Center (Lucy Scribner Library 440) as paid tutors. Students wishing to enroll in this course should possess excellent writing ability, familiarity with rules of grammar and punctuation, and effective communications skills. Prerequisites: Open to sophomores-seniors. Prior to receiving instructor's permission to enroll in EN 303H, students must provide a faculty recommendation and submit a writing sample.

EN 311 01
T/Th 11:10-12:30
3 hours

RECENT FICTION

R. Boyers

A study of the best recent fiction in a wide range of styles. Throughout, we'll ask how these various works contribute to the art of fiction and how they enhance our sense of what it feels like to live at the front end of the present century. Included will be works by W. G. Sebald (of Germany), Michael Ondaatje (of Sri Lanka and Canada), Ingeborg Bachmann (of Austria), J.M. Coetzee (of South Africa), Jose Saramago (of Portugal), Steven Millhauser and Phillip Roth (of the United States) and Jamaica Kincaid (of Antigua).

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

EN 313 01
M/W 2:30-3:50
3 hours

MODERN POETRY 1890-1940

T. Diggory

An exploration of the varieties of modernist poetry guided by two organizing themes: 1) the heightened consciousness of craft typical of modern art; 2) the artist's struggle to portray realistically the conditions of the modern world, including world war, waning imperialism, racial tension and sexual revolution. Authors will include: W. B. Yeats, T. S. Eliot, Ezra Pound, H.D., Wilfred Owen, Marianne Moore, Wallace Stevens, William Carlos Williams, Robert Frost, D. H. Lawrence, Edna St. Vincent Millay, Carl Sandburg, Langston Hughes and Hart Crane. Writing: three short (5 pp.) papers and one long (10 pp.) paper.

EN 322 01
M/W 4:00-5:20
3 hours

19th CENTURY AMERICAN LITERATURE

H. Jackson

American literature coalesced into a national tradition in the period from 1830 to 1900 with the development of narrative forms suited to the task of interrogating the peculiar contradictions of United States society. This course will focus on the evolution of romanticism, gothicism, sentimentalism, realism, and the African American novel in relation to a historical context of unparalleled social upheaval, including the Civil War, the cult of domesticity, and industrialization. Readings will include Poe, Melville, Hawthorne, Whitman, Stowe, Twain, and James.

EN 341 01
T/Th 3:40-5:00
3 hours

SPECIAL STUDIES: MEDIEVAL LITERATURE

K. Greenspan

Medieval dramatic cycles—the “mystery” plays—flourished from the 13th well into the 16th century. Filled with earthy humor, realistic and fantastic elements, allegory, satire, pathos, and doctrine, the plays offer us a remarkably accessible way of understanding how the medieval taste for multiple, simultaneous levels of meaning could produce works at once serious and silly, beatific and bawdy, hierarchic and chaotic. They give us insight into the relationship between learned and popular culture and tell us, perhaps better than any other genre, how medieval people of every class understood their world.

We will study the origins and development of medieval drama in England and, to a lesser extent, on the continent, reading plays in their original Middle English. Our goals are threefold: to reconstruct the context in which the plays were composed and performed; to understand their relationship to other forms of medieval storytelling; and to mount a well-researched production of a play in Middle English.

Students will work with each other in small groups to produce a small book detailing the history of the play we produce. Each group will research and write a single chapter. The book will be copied and distributed at the performance, which will take place toward the end of the semester.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 352 01
T/Th 12:40-2:00
3 hours

VICTORIAN LITERATURE AND CULTURE

B. Black

Despite our quaint notions about sexually repressed, corseted, tea-drinking Victorians, this course will reveal the Victorians to be our contemporaries: they inhabit our bodies; they walk with us through our cities; they fight alongside us for the equalities fundamental to a more humane world; they share our anxieties about social alienation, dirt and pollution, economic collapse as well as our (at times elusive, impossible) dreams of prosperity. This wide-ranging course will take us to the many sites where life was experienced in nineteenth-century England—from the metropolitan underground to the home, from the empire’s outer posts to the Great Exhibition of 1851, from the museum to the gentlemen’s club. Along the way, we will encounter figures as diverse as the angel-in-the-house, Sherlock Holmes, both Dickens and Oscar Wilde, and Queen Victoria herself. Readings will be varied in order to represent the many popular and important genres of the age, including poetry, fiction, non-fiction, and even photography. Students can expect to study such works as Tennyson’s stirring *In Memoriam*, Christina Rossetti’s devious *Goblin Market*, and Thomas Carlyle’s eccentric and perplexing *Sartor Resartus*. Requirements include several short essays, a longer paper, and an exam.

EN 360 01
M/W 4:00-5:20
3 hours

WOMEN WRITERS

S. Edelstein

American women’s writing has a bad reputation. Nathaniel Hawthorne denigrated the “damned mob of scribbling women,” and the notion that women’s prose is sentimental and derivative has not entirely faded from the popular imagination. Keeping such critical assessments in mind, this course will examine the tradition of American women’s writing from the early republic through the twentieth century. We will discuss why this set of texts has been simultaneously the most popular American literature and the most derided. In addition to considering generic and formal developments, we will consider what aesthetic strategies or thematic concerns unite these texts; in other words, we will ask whether a tradition of women’s writing truly exists. Readings will balance canonical figures, such as Wharton and Morrison, with lesser-known writers, including Rebecca Harding Davis and Dorothy Baker.

COUNTS TOWARD WOMEN’S STUDIES CREDIT

EN 362L 01
W/F 12:20-1:40
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 the 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 projects, and a culminating project or paper.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 363 02
W/F 12:20-1:40
3 hours

READING FOR WRITERS

G. Hrbek

In this course, we will closely read writers with distinctive styles and flatter them through imitation. This, by the way, has been going on for quite a while—it's arguably how every writer arrives at or constructs a literary style of his or her own. By tracing the lineage of writers' styles (by identifying patterns of imitation) we can begin to demystify one of the most intimidating issues a young writer faces. How does one come to have an original literary voice? This is a course for serious readers and serious writers. The work is simultaneously "scientific" and creative. Weekly writing exercises and workshopping; a final full-length short story. Reading will run the gamut from George Eliot to George Saunders.

EN 363 03
M/W 4:00-5:20
3 hours

POETIC TRANSFORMATIONS

M. Rhee

This course will examine the various ways in which poets deliberately redo and undo certain forms, celebrated texts, works of art, and notable styles. What happens, for instance, when Li-Young Lee returns centuries later to John Milton's radicalization of the *pastoral elegy*? Why does Sonia Sanchez in an epic poem about AIDS rely on the same *rhyme royal* Geoffrey Chaucer uses in the "Parlement of Foules"? How does irony emerge in Anne Sexton's revision of twelve of the Grimm's fairy tales? What remains of the myth of Icarus as we move away from Ovid's *Metamorphoses* to Pieter Brueghel's painting, *Landscape with the Fall of Icarus*, the inspiration for W.H. Auden's "Musee des Beaux Arts" and William Carlos Williams's *Pictures from Brueghel*? We will examine what happens in these sometimes radical, subtle, and parodic transformations, searching for what more recent poets seize upon as they manipulate, personalize, and anchor their literary predecessors into the here-and-now. Students will also regularly compose poetry in imitation of the writers featured in this course.

EN 363R 01
W/F 10:10-11:30
4 hours

LITERATURE, CLASS, AND CULTURE

J. Casey

To what extent do class dynamics shape not only individual literary works, but also the ways in which those works are received and promoted? Why was the novel associated with the middle class, and how has it been seen as advancing bourgeois interests? What practical and theoretical problems arise in the creation of a working-class literature? How has the notion of canonicity hinged on implicit and explicit attitudes toward class?

Focusing on American literary contexts of the nineteenth and twentieth centuries, we will consider these and related questions, and read plenty of literature and cultural criticism into the bargain. We will also look carefully at certain events that opened up questions about literature, class, and culture, including 1920s-era critiques of the literary prize establishment and the creation in 1926 of the Book-of-the-Month Club.

Requirements include two short papers, a class presentation, a final project, and a final exam.

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.

NOTE: The Capstone Experience is satisfied in most cases by a Senior Seminar (EN375) or Advanced Projects in Writing (EN381). (Students with appropriate preparation and faculty permission may instead choose the senior thesis or project options: EN376, 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 2010. Sections of "Advanced Projects: Poetry" and "Advanced Projects: Fiction" will also be offered in the Spring of 2010.

PLEASE NOTE: Senior standing is required for enrollment in EN 375

**EN 375 01
T 6:30-9:30
4 hours**

SENIOR SEMINAR: ULYSSES

T. Lewis

This seminar will introduce you to one of the most important and complex novels of the modern era, a work that rewards a variety of interpretations. By the end of the term, you should expect to have completed a thorough reading--and rereading--of *Ulysses* and be well acquainted with its many challenges and rewards. You should also expect to learn about a variety of critical approaches to the novel, from mythic and biographical to semiotic and structural. Best of all, you'll have a good romp with Leopold and Molly Bloom, Stephen Daedalus and a host of Dubliners as they tend to their affairs on a single day, June 16, 1904.

**EN 375 02
T/Th 12:40-2:00
4 hours**

SENIOR SEMINAR: JANE AUSTEN: TEXTS AND CONTEXTS

P. Roth

In this capstone seminar, students will engage the contexts, contemporary and contemporaneous, of Jane Austen's six completed novels. We will study both the landscapes and the language of the texts, using films and the latest technology of Google Earth to reveal the most vital elements of her art through which the action takes place and by which the characters are developed in economic, intellectual, and moral terms. These contexts of landscape and language are central forces in her fiction, delineating the tension between social context and the opportunities or lack thereof for her characters, particularly the women. Together we shall focus on three or four of the completed novels, leaving the others for more individual analysis and comparison.

Students will write a major research paper or create a project in stages, reporting to the class at several moments during the term. Those students wishing to use their work in the course to qualify for departmental honors must discuss their plans with me during the first two weeks of class.

COUNTS FOR WOMEN'S STUDIES CREDIT

Senior Seminars to be offered in Spring 2010:

Spring 2010: EN 375

ECOCRITICISM: THE GREENING OF READING

M. Marx

The Middle Ages and Renaissance read what they called the "Book of Nature" as a sacred text, not to understand and appreciate their physical environment, but to interpret natural signs pointing to the eternal truths and grand design of G-d. Today, rather than read Nature as a book, we have turned our attention to the role of nature in books. Ecocriticism is the study of the relationship between literature and the physical environment. Through a series of case studies (environmentalists such as Garrett Hardin and Aldo Leopold; writers including Ben Jonson, John Steinbeck, and Gary Snyder), students will immerse themselves in the principles of ecocriticism, from applying seminal works of Environmentalism to "approaching . . . familiar texts with a new alertness to this [relationship], a dimension which has . . . always hovered above the text, but without ever receiving our full attention before" (Barry, *Beginning* 258). Looking at literary texts through the "green" glasses of ecocriticism, we will consider questions such as How is nature represented within specific literary periods? What role does the physical setting play in the plot of a work? How do writers use nature metaphorically, and how do these very metaphors influence the way we treat nature and the environment? What are the values expressed in a literary work, and are they consistent with ecological wisdom? Most importantly, students will develop and write a research paper of 20-25 pages. Students will read intensively and work collaboratively as they work through multiple drafts of their seminar papers.

Ben Jonson described Shakespeare as "not of an age, but for all time." In this course, however, we will dwell upon the ways in which Shakespeare was very much of an age: his plays were produced within and for the specific historical context of late sixteenth and early seventeenth century London commercial theatre. We will consider four plays--As You Like It, Henry V, Macbeth, and King Lear--written within a six year period at the center of Shakespeare's career, and read them alongside contemporary works of theology and politics. We will also read works by literary critics and historians as we look for ways in which the economic, legal, political, and religious tensions of the age inform Shakespeare's plays, and the ways in which his plays illuminate the age.

EN 376
3 hours

SENIOR PROJECT**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 378 01
M/W 2:30-3:50
4 hours

NONFICTION WORKSHOP**L. Hall**

A class for students seriously interested in writing any sort of literary nonfiction (personal essay, criticism, artful journalism, memoir). This is not a traditional workshop: minimal time will be spent on peer review of student writing; that is, though we will discuss both published nonfiction and examples of student work, you will not copy for the class everything you submit to the instructor. Students should expect to complete numerous ungraded exercises and write three substantial formal essays. Final grades will be based on the essays and on class participation.

EN 378 02
T/Th 3:40-5:00
4 hours

NONFICTION WORKSHOP: ARTS REVIEW**J. Rogoff**

Critics are journalists. They attend a play, an art show, a ballet, a concert, and tell us who did what when. But good critics, while describing accurately, push beyond basic reporting to interpret and evaluate. What did that painting mean? What made this play good or bad? Why does this rock band matter? Why did that dance make me catch my breath? And what do these events reveal about the art form, or the artist, or our culture, or our aesthetic standards and needs? Good critics think of arts events as individual experiences, but also in relation to larger questions about the arts, our world, and ourselves. Further, they do so with the knowledge that they must entice and engage their readers, as well as earn their trust.

In this course we will review arts events at Skidmore and elsewhere, discuss those reviews in workshop, and read and analyze a variety of professional reviews and arts essays. We will sharpen our powers of description, interpretation, evaluation, and contextualization, aiming to produce criticism that explains not only what happened, but also why it mattered. Short capsule reviews will provide practice in concision, but major assignments will require thinking about arts events in a larger context, in pursuit of a fuller understanding of arts writing's importance and influence in our culture. To that end, the course will also require one or more critical arts features. In addition to class meetings, students must attend several evening and weekend events and performances.

NOTE: This course was previously offered as EN 364W.

Non-majors seeking permission to enroll should submit a writing sample by e-mail to the instructor.

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

POETRY WORKSHOP

A. Bernard

Intensive practice in the writing of poetry, with assignments aimed at increasing the poet's range and technical sophistication. Class will be devoted to reading widely in poetry and to the discussion of student work. May be repeated once for credit.

Prerequisites: EN 110; one course from "Language and Literature in Context"; EN 282; and permission of instructor.

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

FICTION WORKSHOP

G. Hrbek

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

Prerequisite: EN110; one course from "Language and Literature in Context"; and EN281; or permission of instructor

EN 380 02
T 6:30-9:30
4 hours

FICTION WORKSHOP

D. Kalotay

Intensive practice in the writing of fiction. Workshop format with most class time devoted to discussion of student writing. Reading and weekly writing assignments aimed at increasing the fiction writer's range and technical sophistication.

Prerequisite: EN110; one course from "Language and Literature in Context"; and EN281; or permission of instructor

EN 389
3 hours

PREP FOR THESIS

Department

Required of all second semester junior or 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.

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.