

Please note: For your convenience, here is a list of the English Department faculty, their offices, phone extensions, and office hours for Spring '10. **Make sure you speak with your advisor well in advance of Spring '10 Registration (which begins April 5).** If office hours are not convenient you can always make an appointment.

We offer several courses (EN 303H, 378, 379, 380, and 381) that may require written permission of the instructor.

**NOTE: IF YOU DO NOT HAVE THE PREREQUISITES FOR THESE COURSES, CONTACT THE PROFESSOR BY EMAIL, OR SPEAK TO THE PROFESSOR IN THE SPRING.**

FACULTY	OFFICE HOURS (& by appt.)	LOCATION	PHONE
Barnes, Alison	W 11-12	PMH 423	5153
Bernard, April	M/W 1:30-3:30	PMH 317	8396
Black, Barbara	T 2-4	PMH 316	5154
Bonneville, Francois	T/W 2-3:30	PMH 320E	5181
Boshoff, Phil	M 3-4; F 11-12	PMH 309	5155
Boyers, Peg	Salmagundi	PMH 327	5186
Boyers, Robert	W 10-1, 2:30-6	PMH 325	5156
Breznau, Anne	W/F 10:15-12:00	PMH 318	8393
Cahn, Victor	T/Th 7:30-8:00 (am), 12:30-1	PMH 311	5158
Casey, Janet	M 11:30-12; W 2:30-4	PMH 315	5183
Devine, Joanne	On leave		
Diggory, Terry	M 11-12; Th 1-2	PMH 319	5163
Edelstein, Sari	M/W/F 10-11	PMH 334	5185
Golden, Catherine	M 4-5; T 3:30-5:30	PMH 321	5164
Goodwin, Sarah	T/Th 3:30-4; W 1-3	PMH 305	8392
Greenspan, Kate	T/Th 5-6; F 1-2	PMH 324	5167
Hall, Linda	Please check weekly, by appt.	PMH 331	5182
Hrbek, Greg	Fall only	PMH 310	8398
Jackson, Holly	T/Th 10-11	PMH 333	5171
Janes, Regina	T 3:30-5:30; W 12-1	PMH 306	5168
Lewis, Tom	T/Th 2:10-3:30	PMH 326	5172
Marx, Michael	M 11-1; Th 4-5	PMH 320	5173
Melito, Marla	T 5-6; W 12-1	PMH 318	5159
Millhauser, Steven	M/F 11-12:30	PMH 307	5174
Mintz, Susannah (Assoc. Chair)	T 10-12; W 1:45-3	PMH 322	5169
Rhee, Michelle	W 12-2	PMH 332	5192
Rogoff, Jay	Fall only	PMH 311	5264
Roth, Phyllis	Not teaching this semester	PMH 308	5176
Sachs, Kelley	By appt.	PMH 320W	5187
Simon, Linda	On leave		
Stern, Steve	F 2:30-4:30	PMH 310	5166
Stokes, Mason (Chair)	By appt.	PMH 314	5184
Swift, Daniel	T/Th 5-6	PMH 335	8395
Welter, Sandy	Not teaching this semester	Ladd 107	5488
Willman, Dale	Th 5:30-6:30	PMH 423	8330
Wiseman, Martha	M 10-12; W 3-4	PMH 336	5144
Wolff, Melora	T/Th 2-3:30	PMH 323	5197
Woodworth, Marc	W 3-5	PMH 328	5180

**EN 103**  
**TTh 11:10-12:30**

**WRITING SEMINAR I**

**Section 01 M. Marx**

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

**Section 02 M. Melito**

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

**Section 03 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**  
**TTh 9:40-11:00**

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

**A. Barnes**

**EN 105 02**  
**TTh 2:10-3:30**

**EN 105 03**  
**TTh 3:40-5:00**  
**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**  
**WF 10:10-11:30**  
**4 hours**

**WRITING SEMINAR II:  
AMERICAN DREAMS**

**B. Black**

America is a country long mythified as a place where dreams come true, a land that boasts a signature fantasy called the American Dream. What, however, are the dreams of 21<sup>st</sup>-century America? What do these fantasies reveal about our values, and what role do these dreams play in the construction of our personal and collective identities? This seminar will begin with mythic America to reconstruct the historic promise of social mobility in America. But we will move swiftly to our current cultural moment to investigate the nature of happiness and desire today. Why is the allure of cool so hot? Why are we susceptible to nostalgia? Given our culture's obsession with dream houses and dream bodies, is the "makeover" story America's favorite fairy tale? Other topics up for discussion might include consumption, American-style—from food to dollars to coal and energy; the Google guys and the Silicon Valley version of the American dream that they embody; community-building on craigslist.org; and the promise of speed and convenience in a digitized culture. This course will draw from art, film, music, advertising, the web, fiction, and particularly the very best and most provocative of contemporary American journalism.

**EN 105 05**  
**MW 6:30-7:50**

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

**F. Bonneville**

**EN 105 06**  
**TTh 6:30-7:50**  
**4 hours**

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

**EN 105 07**  
**WF 8:40-10:00**

**WRITING SEMINAR II:  
The "Personal and Epic" Stories of *This American Life***

**H. Savoie**

The Public Radio International show *This American Life* presents stories that, in their words, "apply the tools of journalism to everyday lives, personal lives." These are stories that are "personal and sort of epic at the same time." While the stories shed insight into the details of these individuals' lives, we also have to consider how their presentation within the show as epic stories that speak to "American life" necessary alters the meaning of those stories. Whose stories are being told on the show? Who is the intended audience? How do the display devices, such as themes, music, and narrative, used by the show function to engage the audience? And what influence do they have on the stories included in the show?

In this course we will focus on understanding the theoretical and practical devices used in *This American Life*. Drawing from a series of episodes of *This American Life*, public memory literature, and documents about the show, including the show's website and Ira Glass's Manifesto, students will hone their analytical listening, reading, and writing skills as they address topics related to the show. Class time will be devoted to class discussions of the material, peer-review workshops, and student presentations. In addition to course participation, students will be graded on weekly journaling exercises, a series of reading and listening response essays, and a final paper.

**EN 105 08**  
**TTh 8:10-9:30**  
**4 hours**

**WRITING SEMINAR II:  
THE ART OF READING PLAYS**

**V. Cahn**

The course is intended to help students refine their skills in writing about dramatic literature. The tentative reading list includes works by Shakespeare, as well as scripts of more recent vintage. Requirements include several papers and rewrites, frequent but unannounced quizzes, and regular conferences.

**EN 105 09**  
**WF 8:40-10:00**  
**4 hours**

**WRITING SEMINAR II:  
DIRTY WORDS**

**J. Devine**

“Dirty Words” will focus on the social history of foul language, oaths and profanity in English; we will trace the history of “swearing” from ancient Anglo-Saxon traditions and those in the Middle Ages through Shakespeare, the Enlightenment, the Victorians, and up to the present time.

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

**WRITING SEMINAR II:  
GENDER AND THE MEDIA**

**S. Edelstein**

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? Through our interrogation of gender and the media 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 11**  
**MW 2:30-3:50**  
**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 12**  
**MWF 10:10-11:05**  
**4 hours**

**WRITING SEMINAR II:**  
**CONTACT ZONES IN AMERICAN CULTURE**

**H. Jackson**

This course teaches skills and strategies for academic expository writing (including formulating an argument, using outside sources, and crafting powerful, elegant sentences) through the study of American contact zones. Mary Louise Pratt defines “contact zones” as “social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power.” Students in this course will read and write about how spaces from Times Square to the dinner table host the contentious encounters through which American identities are formed. We will consider how constructed social spaces (the city block), mythic zones (the Western frontier), and familiar places (libraries and shopping malls) shape contact and conflict between cultures, reinforcing or transforming existing social relations. We will ask if the spaces that define our contemporary existence, such as supermarkets and airports, might best be described as “non-places,” and whether contact is still possible or desirable in these contexts that mute history and identity. Texts will include anthropology, history, urban planning, cultural theory, fiction, and film.

**EN 105 13**  
**MW 6:30-7:50**  
**4 hours**

**WRITING SEMINAR II:**  
**BRINGING THE MIND TO LIGHT? AN EDUCATION**

**A. Fogle**

School is one thing we all have in common, one language we all speak. We have all been through elementary, middle, and high school, and now, here we are at Skidmore. How have we been shaped in those previous thirteen years? How are we continuing to be shaped in college? What is the purpose of an education, anyway? Should education prepare us for existing careers? Should it help us become lifelong learners, who can adapt to changes in society and the job market? Should it prepare us to be active, informed citizens? How do we negotiate that balance between the ideal and the practical? To what extent are these questions related to curriculum, equality, privilege, censorship, standards, accountability, school reform, and assessment?

In this writing seminar, we will examine these questions, along with others, as well as our own cultural and personal experiences, biases, preferences, and values through reading, writing, and discussion. Readings will include an overview of educational philosophy, several current pieces of nonfiction, including work by Nel Noddings, Jonathan Kozol, Diane Ravitch, and other theorists, researchers, scholars, and teachers. Along with participating in peer workshops and individual conferences, students will write weekly responses, formal essays, and a final research project devoted to a current educational issue of students’ choice.

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

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

**J. Rogoff**

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. We will consider not only questions such as what gets omitted, what gets added, and what becomes changed entirely, but, more important, how these “art transplants” reveal more fully the unique qualities of each of the art forms, as well as some qualities that all the arts seem to share. Our investigations of artistic adaptations and transformations will provide the basis for the course’s main task, creating and revising analytical essays.

**EN 105 15**  
**MWF 10:10-11:05**  
**4 hours**

**WRITING SEMINAR II:**  
**BAD BOYS**

**M. Wolff**

The descriptor “bad boy” is firmly embedded in the contemporary lexicon, succinctly conjuring a mythic male of swagger and indulgence, rebelliousness and potential, excess and talent, both socially condemned and esteemed. The label allows us to diminish or aggrandize the real lives of those who earn this nominal distinction in several eras and in a variety of cultures. In this writing course we examine the works, lives and contexts of diverse and conflicted figures in art, music, literature, sport, film and politics that each contributed talent and innovation to their field. We will study the complex dynamic between cultural environment and personal character, and evaluate the works of these individuals in critical and creative terms. We will ask, in what ways does society encourage, nourish and then condemn its “bad boys”? Do these individuals fulfill a social role that subtly challenges female power? What elements of perceived rebellion are reactionary and which constitute a genuine innovation or alternative to a norm? What forces may prompt self made exile? Can we discover the origin of this eventual male archetype in early myths and religions, depicted in opposition to able females? You will improve your reading skills and write several exercises, drafts and revisions of four major papers, each one emphasizing a different analytic approach. *Be aware that discussion is a required component of the drafting process and of this writing course.*

Studies may include some work of Arthur Rimbaud, Caravaggio, Benvenuto Cellini, Charlie “Bird” Parker, Chet Baker, Elvis Presley, Johnny Cash, James Dean, Jackson Pollock, Ty Cobb, Jim Carroll, Jack Kerouac, Todd Haynes, T.C. Boyle, Russell Banks and others.

**EN 105 16**  
**TTh 12:40-2:00**  
**4 hours**

**WRITING SEMINAR II:**  
**BLOGGING, E-TEXT, AND ME**

**A. Breznau**

Do you blog? Text message? Have a Facebook page? A web site? Have you had part of your course come to you via Blackboard? If you have experience with any of these things, you are part of a dramatic change in the way people “see” each other. In these changed environments, we stand before each other **as text**. We become a faceless force recognized and evaluated by the way we handle the new language of text messaging or the kinds of postings we make on Facebook. In this class, we’ll analyze blogging and e-text as the textual face of humans. We are, more than ever, what we write. We’ll apply classical and contemporary readings on the relationship of text to self-esteem and human identity. We’ll look at the textual face we ourselves present to the world and write about the ways we are shaped by participation in these virtual worlds. In the process, we’ll develop our analytical writing and critical thinking skills. We’ll practice a fundamental aspect of analytical writing: close reading. We’ll explore creation of a strong thesis and learn to structure longer essays incorporating secondary sources. Peer review and in-class workshops will support our abilities to think about our own writing as a topic worth its own close reading and subsequent revising.

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

**WRITING SEMINAR II:  
EXOTICISM RECONSIDERED**

**B. Gogineni**

It has been claimed that the greatest problem of knowledge in the past century has been the problem of the other: the other of the past, the other of geography, the other within. Given the modern preoccupation with otherness, exoticism—a complex mode of relation between the self and a foreign other—deserves a new hearing. If the exotic fascinates because of its very difference, then it is always in some sense both attracting and repelling us—remaining different yet drawing us close. We long for the exotic, yet to merge into it completely is to eliminate its appealing difference. In exoticism how does fear relate to desire, and to what effect? How does our encounter with the exotic Other affect our understanding of self? How has exoticism changed in the new hybrid world order where self and foreign other have become increasingly mixed with each other? Is there such a thing as the genuinely exotic these days? This writing-intensive course will re-open the case on exoticism, exploring many aesthetic, philosophical, ethical, and affective dimensions that have been overlooked. We shall confront the open secret that exoticism is the guilty hushed-up pleasure of the very disciplines that critique it (postcolonial studies, anthropology), and a stimulus for reading, travel, sex, and other general aspects of life. Through our writing, the emphasis of the course, we will critically analyze the following theoretical, literary, visual, and musical texts: Said's *Orientalism (excerpts)*, Segalen's "Essay on Exoticism," Huggan's *The Postcolonial Exotic (excerpts)*, Bataille's essays on the sacred, *Primitivism' in 20<sup>th</sup> Century Art* (Rubin's introduction to the exhibition catalogue for MoMA), Conrad's *Heart of Darkness*, Salih's *The Season of Migration to the North*, Freud's "The Uncanny," *Flaubert in Egypt*, Jim Clifford's "On Ethnographic Surrealism," urban style magazines (*The Fader, Trace*) and womens' fashion magazines (*Vogue, Elle*), and recordings of Ravel and contemporary World Music.

Course requirements include active participation in seminar discussions; frequent, ungraded, informal short writing assignments; and 3 formal, graded papers (5-7 pages each) with an emphasis on drafting, revision, and peer review. Each formal essay develops a particular critical writing approach. Students will be encouraged to invite cultural texts of their own choosing into their own writing.

**EN 105 18**  
**TTh 2:10-3:30**  
**4 hours**

**WRITING SEMINAR II:  
WRITING ABOUT THE ARTS**

**M. Woodworth**

Whether writing about music, describing a painting, reviewing a theater production or analyzing a film, we will attend to the kinds of things that make writing engaging, lively, and lucid: a vivid voice, sound sentences, coherent paragraphs, strong theses and sharp diction. Our course will focus on arts events that happen on campus and in Saratoga Springs, and we will necessarily be deeply immersed in the reading of work by the best writers about the arts we can find.

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

**WRITING SEMINAR II:**  
**HON: THE READING LIFE**

**C. Golden**

Has reading nurtured you intellectually, sparked your imagination, informed your identity, or fed your soul? Why do people flock to poetry readings and join book clubs? We will examine the act of reading broadly, considering reading aloud, the importance of book illustrations and book jackets, paintings of readers, and even non-traditional texts like wallpaper that arguably can be “read.” Students will revisit an influential book and write about its impact or continued importance. Our class will read and write about books that focus on the act of reading, such as Charlotte Perkins Gilman’s “The Yellow Wall-Paper” (1892) and Bernhard Schlink’s *The Reader* (1997). We will design our own book jackets to illuminate theme, characterization, symbolism, or plot. We will attend and participate in the English Department’s annual “Why Read Aloud?” program. And, for the service-learning component of our course, we will join with members of the Book Chat Club at Prestwick Chase (a senior housing and independent living community near campus) to discern how a book changes when we discuss it with readers of different ages and life experiences.

In this honors writing seminar, we will explore the personal analytic essay and more formal academic writing that also fosters creativity. Students will complete four writing projects, each preceded by a writing exercise and a draft for peer critiquing, as well as a final writing portfolio. Students will hone their analytic skills, develop essential revision techniques, and cultivate a sophisticated writing style.

**EN 105H 02**  
**MWF 1:25-2:20**  
**4 hours**

**WRITING SEMINAR II:**  
**HON: HUMAN TRANSFORMATION**

**R. Goodwin**

This class focuses on the various ways human beings have and still do imagine themselves transcending the conditions of ordinary life to rise to a level of experience that brings with it a new sense of identity and the meaning of life. We thus look at religious conceptions of transformation, but also at the way the idea appears in art, literature, music, film, politics, popular mythologies, and various theoretical texts. The course has a certain philosophical bearing in the sense that it raises the question of the relevance of what we study in it to our personal sense of the truth of our lives. Three or four five-page papers with the option of revision and a lot of shorter writing assignments (some graded, some not).

**EN 105H 03**  
**TTh 2:10-3:30**  
**4 hours**

**WRITING SEMINAR II:**  
**HON: 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**  
**MWF 1:25-2:20**  
**4 hours**

**WRITING SEMINAR II:**  
**HON: 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 Stanley Kubrick.

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 01**  
**MW 2:30-3:50**

**INTRODUCTION TO LITERARY STUDIES**

**P. Boshoff**

**EN 110 02**  
**MWF 11:15-12:10**

**T. Diggory**

**EN 110 03**  
**TTh 12:40-2:00**

**K. Greenspan**

**EN 110 04**  
**TTh 2:10-3:30**

**S. Mintz**

**EN 110 05**  
**MWF 9:05-10:00**

**L. Simon**

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

**THE NATURE OF LANGUAGE**

**J. Devine**

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

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

**EN 211 01**  
**TTh 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, Don DeLillo, Zadie Smith, David Foster Wallace, Amy Hempel, and Steven Millhauser. Two papers, two exams, and participation in class discussion required.

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

**EN 211 02**  
**TTh 11:10-12:30**  
**3 hours**

**FICTION**

**T. Lewis**

According to John Gardner a true work of fiction “creates a vivid and continuous dream in the reader’s mind; it is implicitly philosophical; it fulfills or at least deals with all of the expectations it sets up; and it strikes us in the end as a shining performance. In this course we shall read and think about some of these shining performances and the ways they enter into and live in our imaginations. Our classroom discussions will center on our authors’ intentions and strategies, including the ways they use character, plot, setting, point of view, tone, and language. Our readings will include short stories and novels from wonderful writers like Margaret Atwood, Anton Chekhov, Daniel Defoe, William Faulkner, Ernest Hemingway, James Joyce, William Maxwell, Bharati Mukherjee, Steven Millhauser, Vladimir Nabokov, Flannery O’Connor, Leo Tolstoy, and Virginia Woolf. The requirements include two papers 1750-2000 words apiece, and scheduled mid-term and final examinations.

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

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

**POETRY**

**M. Rhee**

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.

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

**EN 219 01**  
**TTh 3:40-5:00**  
**3 hours**

**NONFICTION**

**M. Wiseman**

What do we mean when we talk about a genre that is defined by what it isn't? How are we to distinguish an essay, a memoir, an extended piece of intellectual synthesis, reflection, or reportage from fiction and poetry?

In addressing such questions, this course will explore some of the possibilities that flexible form the essay offers us as readers and writers; we will also delve into at least one book-length work. Our study will be guided thematically. We'll consider works that focus on defining the essay and nonfiction, on the pleasures of books and the processes of reading and writing, on the ways memory summons and shapes writing, on the conjunction of scientific and philosophical viewpoints about the human brain and consciousness, and on the interplay of the observer and the social phenomena observed. Writers whose works we may read include Michel de Montaigne, Walter Benjamin, William Hazlitt, Virginia Woolf, Cynthia Ozick, Patricia Hampl, Joseph Brodsky, Mary Gordon, Oliver Sacks, John Berger, John McPhee, James Baldwin, and Joan Didion. We will also consider nonfiction in other media—photography, documentary film, and radio.

Requirements include several short papers and one longer essay.

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

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

**WOMEN AND LITERATURE**

**B. Black**

This course focuses on women who have chosen to write for publication. Particularly interested in literary influence, we will examine women writers' relationships to each other and to their times as we construct a narrative of women's literary history. Questions of form and language will guide our discussions on identity, happiness, love and sexuality, freedom, and creativity. We will read Gothic narratives, melodrama, fairy tale, utopian fiction, with a special focus on women's intimate relationship to the novel (a form that encouraged nineteenth-century women to read and to write). Our course will begin with Mary Wollstonecraft's *A Vindication of the Rights of Woman*, the most influential work on American thinking about women's rights and a book that left in its wake, in England, the "Wollstonecraft scandal." Other readings will include lesser-known works like Mary Shelley's *Matilda* and Olive Schreiner's *Dreams* but also the canonical *Jane Eyre*, which created a mania in England and America. In our course's final weeks, we will read Jean Rhys's famous rewriting of *Jane Eyre*, *The Wide Sargasso Sea*, and sample work from a group of contemporary writers sometimes called "the neo-Brontës." Finally, we will bring our work close to home when we turn to one of America's most important artists' colonies, Yaddo, in Saratoga Springs to examine the cherished community it has provided modern women authors. Course work includes several informal brief essays, one longer work, and two exams.

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

**EN 225 01**  
**MWF 11:15-12:10**  
**3 hours**

**INTRODUCTION TO SHAKESPEARE**

**J. Rogoff**

Shakespeare was no highbrow artist but the greatest popular entertainer of his time. Reading between seven and ten of his plays, we will focus on the development of his dramatic art: how the plays manipulate plot, character, theme, language, and genre, but also how their author constructed them to control our expectation and response—how they direct our experience in the theater. Attempting to understand some of the mindset of the plays' 1600 London audience will help us imagine the impact the plays might initially have made, but we will explore as well their enduring power four centuries later. Occasional in-class viewing of scenes from film and video productions, and recommended extended viewing of these productions on reserve, will give us some sense of the plays in performance and in some cases let us compare different interpretations.

Readings will draw on Shakespeare's comedies, histories, and tragedies, including *A Midsummer Night's Dream*; *Henry IV, Part One*; *Hamlet*; *King Lear*; and others.

Requirements: one longer (10 pages) and one shorter (5 pages) analytical essay; in-class debates on each play, with two-page position papers as preparation; small-group movie review presentations; and teamed close reading reports.

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

**EN 226 01**  
**MWF 11:15-12:10**  
**3 hours**

**INTRODUCTION TO AMERICAN LITERATURE**

**J. Casey**

What makes American literature American? This course introduces students to four key "moments" in the American literary tradition: the literature of contact between Europeans and Native peoples; mid-nineteenth-century literature of reform and protest; the realist tradition of the late nineteenth century; and the various forms of modernism that emerged in the early twentieth century. We will explore not only the formal genres and modes of American literary expression, but also the ways in which this body of aesthetic work intervened in important cultural conversations about "freedom" and national identity. Assignments will include several short position papers, a longer essay, and mid-term and final exams.

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

**EN 229 01**  
**MW 2:30-3:50**  
**3 hours**

**SPECIAL STUDIES:**  
**LITERATURE AND JOURNALISM**

**S. Edelstein**

"But what is the difference between literature and journalism? Journalism is unreadable and literature is not read. That is all," wrote Oscar Wilde in 1909. Premised on a more generous view of the relevance of these modes of writing to the reading public, this course asks how these two print forms, which often seem to oppose or even rival one another, are also mutually constitutive. What distinguishes journalism from literature, and when do these boundaries blur? What is accomplished when fiction writers borrow from journalistic styles, and vice versa? In considering these questions, this course will cover major developments in American literature in relation to innovations in newspaper culture, including yellow journalism, stunt reporting, and new journalism. In addition to considerations of genre, we will explore how a work's material form and appearance shape its meaning. We will also address gender and publicity, the politics of sensationalism, the concept of objectivity, representational ethics, seriality, and the distinction between high and low art. Authors will range from Edgar Allen Poe and Henry James to Djuna Barnes and Hunter S. Thompson. Students will engage in archival research in the library and attend film screenings.

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

**EN 229 02**  
**TTh 9:40-11:00**  
**3 hours**

**SPECIAL STUDIES:**  
**CHILDREN'S LITERATURE**

**C. Golden**

Participants in this course will follow Alice down the rabbit hole to the world of children's literature as it evolved over the nineteenth and twentieth centuries. Far more than endearing picture books, the genre of children's literature has a rich history, which includes fairy tales, didactic stories and verses, adventure tales, animal stories, and comic books. Following a cultural studies approach, we will explore the changing ideologies of childhood and the context in which each work originated to discover what works for children and young adults teach us about children and childhood through the ages; social, religious, political, educational, and historical issues; and race, social class, and gender. We will read *Alice's Adventures in Wonderland*, *Treasure Island*, *Anne of Green Gables*, *Where the Wild Things Are*, *The Tale of Peter Rabbit*, *Where the Red Fern Grows*, *The Devil's Arithmetic*, *The Watsons Go to Birmingham*, *Heather Has Two Mommies*, and selections from the *Norton Anthology of Children's Literature*. Each student will present to the class a proposed book to add to the syllabus; we will vote on these selections to determine the readings for our final classes. Course work includes an oral report, several short papers, a midterm examination, and a research paper.

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

**EN 229 03**  
**MW 4:00-5:20**  
**3 hours**

**SPECIAL STUDIES:**  
**AMERICAN GOTHIC FICTION**

**H. Jackson**

Headless horsemen, executed witches, and cursed bloodlines. As Toni Morrison has observed, "for a people who made much of their 'newness' – their potential, freedom, and innocence – it is striking how dour, how troubled, how frightened and haunted our early and founding literature truly is." This course reveals that from the nation's inception, American authors have imagined the new world to be haunted by histories of patricidal revolution, human trafficking, and nature defiled. We will consider the gothic tendency in American fiction as a literary strategy for theorizing the troublesome inheritance of American identity from its eighteenth-century roots through postmodern innovations in the twentieth century. Illustrating variations in this enduring genre across gender, race, and regional differences, readings will include Irving, Poe, Hawthorne, Faulkner, and Morrison.

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

**EN 229 04**  
**TTh 3:40-5:00**  
**3 hours**

**SPECIAL STUDIES:**  
**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 American authors such as Emerson, Thoreau, Bird, Muir, Leopold, Abbey, Williams, and Kingsolver.

Course requirements include two papers, a midterm examination, and a Literature for the North Woods project.

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

**EN 229C 01**  
**TTh 6:30-7:50**  
**3 hours**

**SPECIAL STUDIES:**  
**INTRODUCTION TO WORLD LITERATURE**

**B. Gogineni**

In our increasingly globalized world, literature is no longer considered in merely national terms. This course will explore literary dynamics between Europe (particularly England) and its former colonies, reaching back to the late imperial period and extending into our new world order. The course will be divided into four discrete thematic sections:

- 1) The Empire Strikes Back (postcolonial revisions of major British canonical novels): Jean Rhys, *The Wide Sargasso Sea*; Tayeb Salih, *The Season of Migration to the North*; J.M. Coetzee, *Foe*
- 2) Can the subaltern speak? (diverse narrative attempts by Metropolitan intellectuals to represent indigenous voices): Steven Muecke, Kim Benterrek, and Paddy Roe, *Reading the Country*; Chloe Hooper, *The Tall Man*; Aravind Adiga, *The White Tiger*
- 3) Realism and its global discontents (magical realist and supernaturalist experiments outside the Metropole): Alejo Carpentier, *The Kingdom of this World* and his two essays on *lo real maravilloso*; Bankimchandra Chatterjee, *Kapalkundala*.
- 4) Cosmopolitan Exiles: Claude McKay, *Banjo*; V.S. Naipaul, *Half a Life*; George Lamming, "The Pleasures of Exile," Pico Iyer, "The Airport."

In addition to the primary texts, we will be reading a handful of relevant critical essays framing the discourse of world literature (Dimock, Damrosch, Moretti, Spivak). Although other genres are represented on our reading list, emphasis will be on the novel, the prevailing form of the global cultural marketplace since the late colonial period.

Course requirements include a midterm and final paper (4-6 pages each), and final exam.

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

**EN 229H 01**  
**TTh 2:10-3:30**  
**4 hours**

**SPECIAL STUDIES:**  
**HON: INTRODUCTION TO MEDIEVAL LITERATURE**

**K. Greenspan**

From the saintly to the sinful: a sampling of the treasures of medieval English literature, presented in the context of the rich material and intellectual culture of the 12th through the 15th centuries. Our recurring theme, "Visions of Life and Death," will lead us to examine such topics as resurrection and immortality, heaven, hell, and purgatory, penance and pilgrimage, death, relics, and remembrance, ghosts and otherworld journeys. We will read all works in their original dialects, giving enough attention to Middle English grammar and vocabulary to make the readings easily accessible.

Written work will include six short essays (2-3 pages) and a final paper (8-10 pages).

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**  
**COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE**

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

**DOCUMENTARY FILM MAKING**

**T. Lewis**

Documentary films challenge us. They inform and outrage; they make us question the ways we understand aesthetics, politics, history, social movements, and culture. In this introduction to documentary film writing we will view, discuss, and write about a number of domestic and foreign documentary films on subjects as various as the environment, war, American history, contemporary culture, and music. We will pay particular attention to the ethics of presenting these subjects through the medium of film. You will learn about the fundamental tools of the documentary, including camera, interview, and editing styles and techniques. For your final project, you will develop, research, write, and produce your own documentary film. In addition to that project, there will be weekly screenings of documentary films and several short writing assignments.

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

**EN 280 02**  
**MWF 1:25-2:20**  
**4 hours**

**INTRODUCTION TO NONFICTION WRITING**  
**ARTS REVIEW**

**J. Rogoff**

“I loved it.” “I hated it.” “I laughed; I cried.” How do we identify our responses to art exhibits, plays, and performances of music and dance? How do we push beyond our gut responses to decide exactly what aspects of an arts experience make it good or bad, exciting or dull? What criteria do we use for such aesthetic judgments, and how do we articulate those judgments to readers? What responsibilities do reviewers have to the works and the artists they review, and to the reading audience? And how do we entice and engage that audience in ways that make review writing a far different task from writing an analytical paper? How do we grab our readers and excite them about our ideas and opinions?

In this course students will write reviews of arts events at Skidmore and elsewhere, discuss those reviews regularly in workshop, and read and analyze a variety of professional reviews and arts essays. They will also have the option of writing an arts feature—a profile, a “state of the art” piece, or a first-person arts essay. Short capsule reviews will sharpen students’ powers of description and concision. While refining writing, we will pursue a fuller understanding of arts writing’s importance and influence in our culture. In addition to class meetings, students must attend several evening and weekend events and performances.

**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**

**G. Hrbek**

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

**PREREQUISITE: EN 211**  
**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

**EN 281 02**  
**TTh 3:40-5:00**  
**4 hours**

**INTRODUCTION TO FICTION WRITING**

**E. Brundage**

An introductory overview of the short story in a workshop format. Through weekly writing and reading assignments, students will examine the elements of the short story and begin to develop a language of critical evaluation through the workshop process.

**PREREQUISITE: EN 211**  
**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

**EN 282 01**  
**TTh 11:10-12:30**  
**4 hours**

**INTRODUCTION TO POETRY WRITING**

**M. Boyers**

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

**PREREQUISITE: EN 213**  
**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

**EN 303H 01**  
**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 2010 and spring 2011 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 315 01**  
**WF 12:20-1:40**  
**4 hours**

**EIGHTEENTH-CENTURY NOVEL**

**R. Janes**

Why and how did the novel take off in England? The voices and vices of the eighteenth-century novel include an African hero who resists his enslavement, problematizing slavery itself (written by a woman, Aphra Behn); a woman who lives by her wits and her body, as whore and thief, and ends happily (written by a man, Daniel Defoe); women who pursue their desires indirectly but aggressively—with mixed results (written by a woman, Eliza Haywood); a perfect woman—witty, beautiful, good—so harassed by her family to marry the wrong man that she flees with the most dangerous man ever imagined (Samuel Richardson’s *Clarissa*). There’s more—the first ‘total’ novel, Fielding’s *Tom Jones*; huge helmets falling from the sky to crush innocents and villains in the first Gothic novel; the anti-novel that inspired Joyce, Laurence Sterne’s *Tristram Shandy*, and the first woman writer fully admitted to the canon (NOT Jane Austen), but the inimitable Frances Burney. Writers and works worth meeting, they still startle and surprise as they invent new voices and narrative forms, the modern novel and the modern self. Here are novels that claim not to be novels, novels of intense psychological analysis, novels of social criticism, novels that deconstruct the novelistic conventions that have just been invented.

Course requirements include brief response papers, 2 mid-length papers, midterm and final.

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**

**EN 323 01**  
**WF 12:20-1:40**  
**4 hours**

**AMERICAN LITERARY REALISMS**

**H. Jackson**

Chief among the developments in American fiction at the end of the nineteenth century, a new movement of literary realism aspired to accurately portray social and psychological experience. These works reflect the changing realities of American life, including urban poverty, the New Woman, the closing of the frontier, an influx of immigrants, and consumer culture. We will explore how technological innovations motivated formal strategies in realist writing, as well as in this movement’s major subsets, naturalism and regionalism. We will also ask how these works draw on scientific and legal developments, including Darwinian theories of evolution and the “one drop” rule of racial identity, in their interrogations of human consciousness and free will. Distinguishing itself from previous traditions of romantic literature and also from sensational commercial journalism, realist fiction ultimately interrogates its own project: can literature represent life truthfully? Is there even a “reality” to depict? Readings will include James, Wharton, Crane, Twain, and Chesnut.

**EN 341 01**  
**M 6:30-9:30**  
**3 hours**

**SPECIAL STUDIES:  
MEDIEVAL DRAMA**

**K. Greenspan**

Medieval dramatic cycles—the “mystery” plays—flourished from the 13<sup>th</sup> well into the 16<sup>th</sup> 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 345 01**  
**TTh 9:40-11:00**  
**3 hours**

**SHAKESPEARE COMEDY, HISTORY, ROMANCE**

**V. Cahn**

The tentative reading list includes *The Taming of the Shrew*, *Richard II*, *Henry IV Part 1*, *Henry IV Part 2*, *Henry V*, *The Merchant of Venice*, *Twelfth Night*, and *The Tempest*.

Three papers, two exams, frequent and unannounced quizzes.

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**

**EN 348 01**  
**TTh 12:40-2:00**  
**3 credits**

**MILTON**

**S. Mintz**

In December 2010, English poet John Milton will be 402 years old. In what ways does—or should—Milton continue to “matter”? To address that question, we will plunge into Milton’s major works: the early masque called *Comus*, the sonnets of the poet’s middle age, the political tracts on divorce and censorship, the epics *Paradise Lost* and *Samson Agonistes*. We will be concerned to explore the relationship between these texts and seventeenth-century England, but also to test their relevance to, and track their influence on, much more contemporary media and events. What does Milton matter to films as disparate as *National Lampoon’s Animal House*, *Sabrina*, and *Devil’s Advocate*? How does *Paradise Lost* shape the fantasy novels of C.S. Lewis and Philip Pullman? Can reading Milton help us navigate issues of free speech in a post-9/11 world? We will also engage Milton with contemporary theory, considering how the insights of disability studies, psychoanalysis, body theory, feminism, and culture studies help to keep Milton’s work “alive.” Requirements will include frequent writing toward a final research paper.

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**

**EN 352 01**  
**TTh 2:10-3:30**  
**3 hours**

**VICTORIAN LITERATURE AND CULTURE**

**C. Golden**

“It was the best of times, it was the worst of times”—so writes Charles Dickens in *A Tale of Two Cities*. Likewise, Dante Gabriel Rossetti encapsulates Victorian dualities in “A Sonnet”: “A sonnet is a coin: its face reveals/ The soul, -its converse to what power ‘tis due:--” (ll. 9-10). We will examine fiction, poetry, non-fiction, and the visual arts to explore dualities, extremes, and contradictions as two sides of one Victorian “coin.”

We might cherish quaint notions of the Victorians as sin-obsessed, dignified, proper, prudish, and tight-laced, but these same Victorians lived in an age with rampant child labor, prostitution, deprivations, and urban squalor. The era of production and consumption witnessed rapid expansion of the British Empire; growth in literacy and industrialization; and the glory of the Great Exhibition of 1851, the first ever World’s Fair. But alongside these achievements came diseases like typhoid (taking the life of Prince Albert in 1861); the Crimean War crisis and conflicts in India, Africa, China, and the West Indies; and religious doubt fueled by Charles Darwin’s controversial *The Origin of Species*. Through our reading, we will meet the angel in the house and her fallen sister in Christina Rossetti’s *Goblin Market*; Queen Victoria and Prince Albert and their poorest subjects in Henry Mayhew’s *London Labour and the London Poor* and George Cruikshank’s *The Bottle*; the English countryside versus the industrial landscape in Elizabeth Gaskell’s industrial novel *North and South*. Other great thinkers, authors, and artists we will study include the Victorian sage, Thomas Carlyle; Alfred Lord Tennyson, poet laureate during much of Victoria’s reign; Anthony Trollope, whose *The Warden* exposes gentility, the clergy, and political reform; Victorian narrative painters who illuminate the doctrine of separate spheres; and Charles Dickens, whose enduring *A Christmas Carol* transforms a scrooge into a charitable man, revealing two sides of one human “coin.” Course work includes frequent short papers, a midterm examination, and a longer final paper.

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

**SHAKESPEARE’S POETICS**

**A. Bernard**

Fifty years ago, Shakespeare’s Sonnets were considered too naughty to be read in a college classroom. These miniature dramatic monologues can still delight, shock, and inspire—and by examining them structurally as well as thematically, we will begin to understand why. Looking as well at “Venus and Adonis,” “The Rape of Lucrece,” and numerous passages from the plays, we will explore the flexible miracle that is Shakespeare’s iambic pentameter. And by comparative reading in such poets as Wyatt, Sidney, Spenser, Marlowe, and Donne, we will try to pin-point what it is that makes Shakespeare’s style his own.

Work for the class will include memorization, writing verse imitations, and two critical papers.

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**

**EN 363 01**  
**WF 12:20-1:40**  
**3 hours**

**SPECIAL STUDIES:**  
**THE CONTEMPORARY IMAGINATION**

**L. Simon**

In this course, we will read novels and stories published in the past decade by writers whose work has earned critical interest and acclaim. We will consider the themes, concerns, and narrative strategies that engage these 21st century writers, and we will ask how their works illuminate our own time, the significance of literature in contemporary culture, and our identity as readers. Writers may include Muriel Barbery, A. M. Homes, Yiyun Li, Ian McEwan, Joseph O’Neill, Edwidge Danticat, Nicole Krauss, and Lydia Davis.

**EN 363 02**  
**TTh 11:10-12:30**  
**3 hours**

**SPECIAL STUDIES:**  
**POLITICS AND THE NOVEL**

**R. Boyers**

Some people say that everything is "political," that there is no difference between public life and private life, that everything we do involves a struggle for power, whether we know it or not. For such people, there is no reason to distinguish between one sort of novel and another, since everything reduces to "politics," and what goes on in the kitchen (or the bedroom) has much in common with activity on the battlefield or in a terrorist meeting.

Other people regard this way of thinking about politics as foolish and misleading, and believe that it demonstrates a failure—widespread even among educated Americans—to understand what politics is. In part it will be the goal of this course to see how several of our best writers have thought about politics, examined social conditions and imagined—or tried to imagine—what might be required to construct a world more attractive. Participants in the course will read a variety of political novels (or stories) published since the end of the Second World War. They will consider the objectives of these novels, supposing that it is actually possible to infer something about the purpose of a book by reading it carefully. They will consider the circumstances that inspired the novels, and discuss the difference between reading a novel as a work of literature and, on the other hand, reading it as a piece of propaganda designed to persuade or to promote a "politically correct" position.

Among the writers studied in the course will be Don DeLillo and Russell Banks (US), Nadine Gordimer (South Africa), V.S. Naipaul (Trinidad), Chinua Achebe (Nigeria), Natalia Ginzburg (Italy), Mario Vargas Llosa (Peru), J.M. Coetzee (South Africa), Dubravka Ugresic (Serbia), Doris Lessing (UK), Norman Manea (Romania).

Course conditions: Students will write two papers or one longer paper (total 4000-5000 words) and will take both a mid-term and a final exam.

**EN 363 04**  
**TTh 12:40-2:00**  
**3 hours**

**SPECIAL STUDIES:**  
**READING FOR WRITERS**

**G. Hrbek**

A story, novel, or film can be organized in two basic ways: linear or non-linear. This seems obvious enough; but when we sit down to write, it can be very difficult to effectively order narrative events. The work of this class is the study, discussion, and practice of narrative structure. We will read fiction and screen films that move only forward in time, others that "loop," and others that move in reverse. We will then practice these strategies in our own short fiction. This is a discussion class with a workshop component. The class work is both creative and analytical: weekly written responses to reading and/or creative exercises. At least three required film screenings.

**EN 363D 01**  
**Th 6:30-9:30**  
**3 hours**

**SPECIAL STUDIES:**  
**TWO BY THREE:**

**M. Rhee**

**INTRATEXTUAL COMPARISONS IN ASIAN AMERICAN LITERATURE**

In this course, we will read two very different texts written by the same author as well as critical pieces responding to these works in three-week increments. Using *intratextual* comparisons, we will examine whether these Asian American writers are engaging in a longer story-cycle or narrative that connects their two very distinct texts and sometimes their use of different genres. Do writers return to the subjects that vex them? What can we take away from the incongruities of these texts? Discussions will revolve around how authors like Ruth Ozeki, David Henry Hwang, Jhumpa Lahiri, Chang-rae Lee, and Kimiko Hahn address issues of race, class, and gender differently between texts.

**SATISFIES THE ALL-COLLEGE REQUIREMENT IN CULTURAL DIVERSITY**

**EN 371 01**  
**3 hours**

**INDEPENDENT STUDY IN ENGLISH**

**The Department**

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

**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 2011.**

**EN 375 01**  
**MW 4:00-5:20**  
**4 hours**

**SENIOR SEMINAR:**  
**AVANT-GARDE AND BEAT**

**T. Diggory**

In the decades immediately following World War II, New York City became the capital of the avant-garde in all of the arts and the launching pad for two very different but related movements in literature, the Beats and the New York School. Participants in this seminar immerse themselves in that place and time through a series of case studies in New York School poetry (Frank O'Hara, Kenneth Koch) and Beat writing (Jack Kerouac, Allen Ginsberg, William Burroughs) in the context of other arts, particularly painting and jazz, and major trends in American culture. By the end of the semester, each student prepares a research paper employing a carefully defined topic as a lens to examine the broader issues of the course.

**EN 375 02**  
**TTh 3:40-5:00**  
**4 hours**

**SENIOR SEMINAR:**  
**ULYSSES**

**T. Lewis**

This *Ulysses* seminar invites you to spend June 16, 1904, with Leopold and Molly Bloom and Stephen Dedalus, as they traverse the streets of Dublin and negotiate the complexities of their lives. Though their journeys last just twenty-four hours, they are epic in scale; they encompass politics, history, literary history, popular culture, Joyces's biography, and, always, our own lives.

This will be a guided reading of *Ulysses*, a work that is challenging and rewarding, serious and comic. My intention is to make it accessible to all. Our discussions will center on Joyce's narrative techniques, character analysis, allusions to Homer, Shakespeare, and the Bible. The novel rewards a variety of interpretations and we will debate the merits of some of them, including, feminism, structuralism, Orientalism, Joyce and Irish nationalism, and postcolonial Joyce.

Students will write a major paper that draws upon both electronic and book research. Those who wish to use their work in the seminar to qualify for departmental honors should see me at the end of the first class meeting.

## Senior Seminars to be offered in Spring 2011:

EN 375  
(Spring 2011)

SENIOR SEMINAR: The Brontës

C. Golden

Love, passion, adultery, domestic abuse, insanity, and violence flood the media and titillate twenty-first-century audiences. The very issues that form the core of *Desperate Housewives* are exquisitely rendered in the writings of the Brontës, arguably the greatest English literary family of the nineteenth century. Journeying into the sisters' lives and literature, we will examine the novels, poetry, and letters of Charlotte, Emily, Anne, and their brother, Branwell, and distinguish between Brontëan myths and biography. From the outset, we will adopt a cultural studies approach to examine the Brontës' works in their cultural and historical context. In addition to biography, we will read criticism and discuss how authors, illustrators, directors, and actors have visually rendered the novels or recreated them for the big screen. As a senior research seminar, the course guides students through the processes of selecting topics for, writing, and revising a substantial research paper of 20 to 30 pages. Throughout the term, students will read intensively, work collaboratively, write frequently (e.g. short paper, thesis proposal/outline, annotated bibliography), and lead discussions as they work through multiple drafts of their research papers and experience the rigors and excitement of scholarship. Those intending to qualify for Honors must inform the instructor at the beginning of the term.

EN 375  
(Spring 2011)

SENIOR SEMINAR: Dreams and Visions

K. Greenspan

The European Middle Ages were, among other things, an Age of Dreams. Dream theories dating from the classical era held that no dream, with the exception of the nightmare brought on by indigestion, was without meaning. Signs of the life to come, of which this life was but a pale shadow, were revealed in visions to mystics; lovers explored their own psychological states in dream landscapes; poets took their readers on adventures into alarming Otherworlds, Christian, pagan, heroic, and personal. We will immerse ourselves in a rich array of medieval allegorical dream visions (a literary genre), revelations (a genre that lays claim to authenticity), accounts and interpretations of dreams within poems, chronicles, biographies, letters, and paintings, and, finally, medieval theories of dreams, dreaming, psychology, and the senses. We will also consider some of the ways in which these medieval modes and preoccupations have persisted into modern times, in stories, poems and the visual arts. In addition to completing a substantial staged and revised research paper (~20 pages), students will present short seminar papers on topics that both contribute to their own research and inform our discussion of the assigned readings.

### WILL COUNT TOWARD THE EARLY PERIOD REQUIREMENT

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**  
**T 6:30-9:30**  
**4 hours**

**ADVANCED NONFICTION WORKSHOP:  
CULTURAL CRITICISM**

**L. Hall**

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

**PREREQUISITE: EN 205, EN 280 OR PERMISSION OF INSTRUCTOR**

**EN 378 02**  
**WF 12:20-1:40**  
**4 hours**

**ADVANCED NONFICTION WORKSHOP:  
LYRIC ESSAYS**

**M. Wolff**

In this literary essay writing workshop, prose writers study advanced techniques for crafting lyric essays. Lyric essays emphasize the *process* of the writer’s thinking, the *experience* of responding, rather than narrated or chronologically delivered events. For this reason, lyric essays may be designed as a collage, mosaic or film montage—through collected fragments—or as a braiding of related themes and images. Meanings emerge through juxtapositions, patterns and metaphors, not through plot. The lyric essay employs many of the elements of poetry, and often explores deeply personal experience. The aim, essayist David Shields declares, is to pull the essay “away from narrative, and toward contemplation.” Indeed, lyric essays may often resemble a meditation of refrains or litanies. We will review some fundamentals of nonfiction lyric essay craft, and then move on to the study of more advanced approaches. You will read many lyric essays, write several exercises, and draft and revise *three major lyric essays*. Readings will include work by Christian Bobin, Bernard Cooper, Ann Carson, Mary Gordon, Bia Lowe and others. Final portfolio and 25 page requirement. *Class discussion is a major and required element of this course.*

**PREREQUISITE: EN 205, EN 280 OR PERMISSION OF INSTRUCTOR**

**EN 379 01**  
**MW 4:00-5:20**  
**4 hours**

**ADVANCED 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; OR PERMISSION OF INSTRUCTOR**

**EN 380 01**  
**MW 2:30-3:50**  
**4 hours**

**ADVANCED FICTION WORKSHOP**

**G. Hrbek**

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

**PREREQUISITES: EN 110; ONE COURSE FROM “LANGUAGE AND LITERATURE IN CONTEXT”;  
EN 281; OR PERMISSION OF INSTRUCTOR**

**EN 380 02**  
**W 6:30-9:30**  
**4 hours**

**ADVANCED FICTION WORKSHOP**

**E. Brundage**

A writing-intensive fiction workshop format that relies on commitment and productivity. Through the discussion of student writing we will become better writers and more understanding critics. Reading and writing assignments designed to inspire the imagination, improve skills, and encourage experimentation will be given on a weekly basis.

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