Please note: For your convenience, here is a list of the English Department faculty, their offices, phone extensions, and office hours for Spring '11. Make sure you speak with your advisor well in advance of Spring '11 Registration (which begins April 4). 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 IN THE SPRING.

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<th>INSTRUCTOR</th>
<th>OFFICE HOURS (to be announced)</th>
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<tr>
<td>Barnes, Alison</td>
<td>T 11:15-12:00; &amp; by appt.</td>
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<tr>
<td>Bernard, April</td>
<td>M/Th 4:30-6:30; &amp; by appt.</td>
<td>8396</td>
<td>PMH 317</td>
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<tr>
<td>Black, Barbara</td>
<td>T 3:30-4:30; Th 2:00-3:00</td>
<td>5154</td>
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<tr>
<td>Bonneville, Francois</td>
<td>T/W 2:30-4:00 &amp; by appt.</td>
<td>5181</td>
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<tr>
<td>Boshoff, Phil</td>
<td>MW 3:00-4:00; F 11:00-12:00 &amp; by appt.</td>
<td>5155</td>
<td>PMH 309</td>
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<tr>
<td>Boyers, Peg</td>
<td>W 2:00-5:00 &amp; by appt.</td>
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<tr>
<td>Boyers, Robert</td>
<td>W 10:30-12:30; 2:30-5:30 &amp; by appt.</td>
<td>5156</td>
<td>PMH 325</td>
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<tr>
<td>Breznau, Anne</td>
<td>M 5:30-6:15; W 3:15-3:45; &amp; by appt.</td>
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<tr>
<td>Cahn, Victor</td>
<td>T/Th 7:30-8:00, 12:30-1:00; &amp; by appt.</td>
<td>5158</td>
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</tr>
<tr>
<td>Casey, Janet</td>
<td>W 1:30-3:30; &amp; by appt.</td>
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<tr>
<td>Devine, Joanne</td>
<td>T &amp; Th 11:15-12:15; W 10:30-12:00 &amp; by appt.</td>
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<tr>
<td>Edelstein, Sari</td>
<td>M/W 10:00-11:00; &amp; by appt.</td>
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<tr>
<td>Gogineni, Bina</td>
<td>M-Th 2:30-3:30</td>
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<tr>
<td>Golden, Catherine</td>
<td>M 1:15-3:30 &amp; by appt.</td>
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<tr>
<td>Goodell, Jeff</td>
<td>Th 4:00-6:00</td>
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<tr>
<td>Goodwin, Sarah</td>
<td>T 3:30-5:00; F 11:00-12:00 &amp; by appt.</td>
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<tr>
<td>Greenspan, Kate</td>
<td>M 2:30-4:00; Th 2:00-3:30 &amp; by appt.</td>
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<tr>
<td>Hall, Linda</td>
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<tr>
<td>Hrbek, Greg</td>
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<tr>
<td>Jackson, Holly</td>
<td>Th 3:30-5:00</td>
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<tr>
<td>Janes, Regina</td>
<td>T 3:30-5:30; W 2:00-3:00 &amp; by appt.</td>
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<tr>
<td>Kopans, Dana</td>
<td>F 1:30-2:30</td>
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<tr>
<td>Lewis, Greg</td>
<td>Fall only</td>
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<tr>
<td>Marx, Michael</td>
<td>M 11:30-1:00; Th 1:00-3:00 &amp; by appt.</td>
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<tr>
<td>Melito, Marla</td>
<td>T 5:00-6:00 &amp; by appt.</td>
<td>5159</td>
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<tr>
<td>Millhauser, Steven</td>
<td>MF 11:00-12:30</td>
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<tr>
<td>Mintz, Susannah</td>
<td>T 11:15-12:30; W 1:45-3:00.</td>
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<tr>
<td>Name</td>
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<tr>
<td>Niles, Thaddeus</td>
<td>M 2:30-3:30; W 2:30-4:30; F 10:00-11:00 &amp; by appt.</td>
<td>8114</td>
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<tr>
<td><strong>Rhee, Michelle</strong></td>
<td>on leave</td>
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<tr>
<td><strong>Simon, Linda</strong> (Assoc. Chair)</td>
<td>T 12:00-2:00; &amp; by appt.</td>
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<tr>
<td>Stern, Steve</td>
<td>F 2:30-3:30</td>
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<tr>
<td><strong>Stokes, Mason, Chair</strong></td>
<td>By appt.</td>
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<tr>
<td><strong>Swift, Daniel</strong></td>
<td>On Leave</td>
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<tr>
<td>Welter, Sandy</td>
<td>By appointment</td>
<td>5488</td>
<td>Ladd 107</td>
</tr>
<tr>
<td>Wiseman, Martha</td>
<td>MWTh 2:00-3:00 &amp; by appt.</td>
<td>5144</td>
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<tr>
<td><strong>Wolff, Melora</strong></td>
<td>T 2:00-4:00 &amp; by appt.</td>
<td>5197</td>
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<tr>
<td><strong>Woodworth, Marc</strong></td>
<td>W 1:00-3:00 &amp; by appt.</td>
<td>5180</td>
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<tr>
<td>Main Office</td>
<td>8:30-noon; 1:00-4:30</td>
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EN 103  WRITING SEMINAR I
01 MW 2:30-3:50  Section 01  M. Marx
02 TTh 3:40-5:00  Section 02  M. Melito
03 MWF 1:25-2:20  Section 03  T. Niles
4 hours

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

EN 105  WRITING SEMINAR II  The Department
4 hours
See Sections Below

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

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

EN 105 01  WRITING SEMINAR II:  A. Barnes
TTh 2:10-3:30  WRITING IN THE TANG

EN 105 02  TTh 11:10-12:30

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  WRITING SEMINAR II:  F. Bonneville
MW 4:00-5:20  LOVE: MOTIVES AND MOTIFS

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

An interdisciplinary exploration of love as explained and represented by thinkers and artists over the centuries. From Plato to Kundera, Erich Fromm to Colette, perspectives of philosophy, psychology, anthropology, and myth studies will be featured along with drama, fiction, and film.
EN 105 06  WRITING SEMINAR II:  BLOGGING, E-TEXT, AND ME  A. Breznau  
TTh 6:30-7:50

EN 105 07  TTh 3:40-5:00  4 hours

Do you blog? Text message? Have a Facebook page? A web site? Have you had part of your courses 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 08  WRITING SEMINAR II:  THE ART OF READING PLAYS  V. Cahn  
TTh 8:10-9:30  4 hours

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  WRITING SEMINAR II:  BRINGING THE MIND TO LIGHT? AN EDUCATION  A. Fogle  
MW 6:30-7:50  4 hours

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.
What would anarchy or totalitarianism sound like? Literary works like T.S. Eliot’s “Love Song of J. Alfred Prufrock” and Anthony Burgess’s *Clockwork Orange* attempt to envision what modern society will become (or already is). They look to music, in particular, to help create this vision. In this course we will examine works in which society’s fate is rethought through music, looking closely at literature’s musical themes and forms. At the same time we will listen carefully to a range of our own music, from the Blues and Dylan to Public Enemy, punk to indie, exploring its visions of our present society by paying close attention to its literary and musical form. Students will write short responses, lyrics, track reviews, critical and comparative analyses, and a final research paper focused on a contemporary musical genre like Hip-hop.

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, philosophical, art historical, anthropological, visual, and musical texts: Said’s *Orientalism*, Segalen’s “Essay on Exoticism,” Huggan’s *The Postcolonial Exotic*, Bataille’s essays on the sacred, *Primitivism in 20th 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,” K. Anthony Appiah’s “The Case for Cultural Contamination,” Rasheed Araeen’s “Our Bauhaus, Others’ Mudhouse,” Steven Feld’s “Pygmy Pop,” urban style magazines (*The Fader, Trace*), women’s apparel catalogs (*Bergdorf Goodman* and *Anthropologie*), and recordings of contemporary World Music.

Requirements:
Active participation in seminar discussions; frequent, 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 12
WRITING SEMINAR II:
FROM ONE ART INTO ANOTHER
J. Rogoff
MW 2:30-3:50
4 hours

What happens when a memoir, or a novel, or even a song becomes a movie? When a bible story, a fairy tale, or a classic play inspires a ballet? When poems interpret paintings and paintings illuminate poems? When an ancient myth provides matter for a stage play? We will explore the problems and pleasures created by adaptations and transformations of material from one art form to another. We will consider not only questions such as what gets omitted, what gets added, and what becomes changed entirely, but, more important, how these “art transplants” reveal more fully the unique qualities of each of the art forms, as well as some qualities that all the arts seem to share. Our investigations of artistic adaptations and transformations will provide the basis for the course’s main task, creating and revising analytical essays.

EN 105 13
WRITING SEMINAR II:
FANTASTIC IMAGINATION
M. Wolff
TTh 12:40-2:00
4 hours

In this writing seminar, students will study several approaches to the fantastic and uncanny in literature, contemporary film, and art. What does our imagination create of the world as we know it? How do we explore the mysteries of time, space, dreams, hallucinations, visions, phantasmagoria, and premonitions? What psychological wells might we draw from to create new passage to other realms? What symbols or archetypes dominate the history of imagination? We will study several forms of imaginative creativity, including the fairy tale, the psychological fantasy, tales of the uncanny, outsider art, and visionary experience.

Students will craft, draft, and revise four major essays, and will develop techniques for shaping expository essays that succeed at the college level. Other requirements include peer review, in class exercises, quizzes and significant class discussion participation.

EN 105 14
WRITING SEMINAR II:
WRITING ABOUT THE ARTS
M. Woodworth
TTh 2:10-3:30
4 hours

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 105 15
WRITING SEMINAR II:
AMERICAN CONTACT ZONES AND NON-PLACES
H. Jackson
TTh 2:10-3:30
4 hours

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

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

You already know how to interpret arguments, and how to speak in ways that are appropriate to specific audiences and contexts. This class will sharpen these skills, and teach you to write with skill, conviction, and grace. You will learn how to make an argument effectively, and how to decipher the arguments that surround you. You will also learn to analyze and produce verbal and visual texts. These skills will be developed through a series of readings and discussions on food: how it is produced, how people write about it, and how it has been popularized in the twenty-first century. Separate units will include hunting and gathering, farming, and food celebrity. We will read a collection of interdisciplinary essays, and consume other food media including blogs, television programs, and films. We will also read exemplary works in each unit, including Norman Maclean’s *A River Runs Through It*, Michael Pollan’s *Omnivore’s Dilemma*, and Anthony Bourdain’s *Kitchen Confidential*.

“Ninety-four percent of college professors believe they are above-average teachers,” an op-ed columnist recently sneered, “and ninety percent of drivers believe they are above average behind the wheel.” Less confident drivers might be more cautious, but would less confident professors be more effective? What about less confident op-ed columnists? athletes? parents? students? And is there such a thing as the “right amount” of confidence, anyway? The premise of this seminar is that confidence is complex and mysterious—“the imponderable quality,” as Virginia Woolf called it. We shall nonetheless ponder it, reading what great writers have had to say on this and related matters (modesty, false modesty, ambition, arrogance) and using their work to inform our own analytical essays. Course requirements: four graded essays, weekly informal exercises, and three conferences with the instructor.
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, Franz Kafka, Nikolai Gogol, Lewis Carroll, 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 an absurd perspective help us to live? How does an appreciation of paradox deepen and free our thinking? How can chaos and incoherence be shaped—how is incoherence made coherent? Thus, the relationship between certainty and chaos, the disjunction between seeing and knowing, the blurred distinctions among sense, senselessness, and nonsense, the uses of satire, and the mingling of the sublime and the ridiculous will serve as catalysts for our writing as well as for our discussions.

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

INTRODUCTION TO LITERARY STUDIES

EN 110 01
WF 10:10-11:30

EN 110 02
WF 12:20-1:40

EN 110 03
MWF 11:15-12:10

EN 110 04
MWF 10:10-11:05

EN 110 05
TTh 11:10-12:30
4 hours

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

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

**EN 211 01**  
**FICTION**  
**D. Kopans**  
**MW 4:00-5:20**  
3 hours

As the course title implies, this section of 211 has two main concerns. First, we will consider works from several genres of fiction, including the folk and fairy tale, the short story, and the novel. Through our readings and discussions, the class will work towards developing a critical vocabulary for talking and writing about fiction. We will concentrate on both the formal and thematic elements of our reading. Second, we will pay particular attention to the work that the fiction does; thus, we will consider narrative strategy along with the ideological and cultural arguments the readings make. To this end, we will keep in mind the historical and cultural contexts in which these works were written. Two essays are expected, along with a mid-term and a final exam.

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

**EN 211 02**  
**FICTION**  
**T. Lewis**  
**TTh 11:10-12:30**  
3 hours

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.
EN 213 01  
MWF 1:25-2:20  
3 hours  

POETRY  
B. Glaser

Walt Whitman thought that “to have great poets there must be great audiences too.” This course will teach you to be a great reader of poetry, able not only to understand and enjoy but to critically analyze some of the greatest works of poetry written in English. Our emphasis will be on form: the ways in which poetic syntax, meter and rhythm, imagery, and visual form have been creatively built up and torn down by successive generations of poets from Shakespeare to Emily Dickinson through Pound and H.D.’s free verse and even contemporary Hip-hop. Each week we will focus on just a few poems, reading them aloud, writing creative imitations, and performing close analysis. At the end of the semester you will be able to describe, interpret, and write analytic essays about poetry, and be ready for upper-level coursework.

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN POETRY

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 215 01  
TTh 11:10-12:30  
3 hours

DRAMA  
V. Cahn

The tentative reading list includes works by Aeschylus, Sophocles, Euripides, Aristophanes, Shakespeare, Molière, Büchner, Ibsen, Strindberg, O’Casey, Pirandello, Beckett, and Reza. Three papers, two exams, frequent but unannounced quizzes.

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.

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN NONFICTION

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
EN 223 01  WOMEN AND LITERATURE  B. Black
TTh 9:40-11:00  3 hours

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, autobiography, fairy tale, utopian fiction, with a special focus on 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 then finish with the contemporary author Zadie Smith and her fascinating novel *White Teeth*.

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

EN 225 01  INTRODUCTION TO SHAKESPEARE  D. Swift
TTh 3:40-5:00  3 hours

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 226 01  INTRODUCTION TO AMERICAN LITERATURE  J. Casey
WF 12:20-1:40  3 hours

This course will introduce students to the peculiarities and pleasures of the American literary tradition. Among the questions that will ground our inquiries are the following: How is American literature distinct from European literatures? How has it reflected and engaged specifically American ideologies of nation, religion, gender, race, and class? What was at stake in articulating a national literary tradition? The course is organized around four literary-cultural “moments”: literature of contact, mid-nineteenth-century texts of reform and protest; the realist/naturalist tradition; and American modernisms. Written work will include two essays, a midterm, and a final exam.

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN AMERICAN LITERATURE
COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
When film began just over a century ago, it seemed a form of theater, and plays were the earliest literary works adapted for cinema. But as the camera began to move, and as film editing became more imaginative and expressive, it became clear that movies could tackle any literary form. We will read several works of literature and watch film adaptations of them, focusing not merely on what changes from one form to another, but also on how the experience of movies, which immerse us in an immediate, perpetual present, differs from the experience of reading. We will also study the similarities and differences between literature and cinema as expressive forms, and learn how key technical features in both literary works and movies create expressiveness. The course will consider film adaptations of works of fiction (chosen from among *The Conformist* [Moravia/Bertolucci], *Les Liaisons Dangereuse* [Laclos/Frears], *Enemies, A Love Story* [Singer/Mazursky]), and *Washington Square*, which has yielded two excellent adaptations [James/Wyler/Holland]); at least one play (*Uncle Vanya* [Chekhov/Malle]); scientific memoir (*The Elephant Man* [Treves/Lynch], and perhaps *The Wild Child* [Itard/Truffaut]); personal memoir (to be decided); narrative poetry (*The Set-Up* [March/Wise]); and feature journalism (*The Orchid Thief/Adaptation* [Orelan/Jonze]).

Students will write several short, focused papers, and two longer essays that will address issues of adaptation in depth.

NOTE: Films will screen on several Monday evening s during the semester.

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

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**EN 229 01**
**SPECIAL STUDIES:**
**LOVE IN THE NOVEL**

P. Boshoff

MW 6:30-7:50
3 hours

Courting, dating, “seeing,” hooking up, breaking up, and marrying “till death do us part”: the love story exists in seemingly endless permutations. We will look at the various forms of love—romantic, erotic, and spiritual—and the ways in which these forms are portrayed and interconnected in selected works of American and British fiction. Juxtaposition of opposites will guide our investigation: we’ll explore love in terms of fidelity vs. philandering, Platonic ideal vs. fleshy temptation, selfless devotion vs. selfish indulgence; the love story in light of canonical masterwork vs. pulp “sensation,” enduring romance vs. momentary titillation; and lovers in the drama of crushes vs. soul mates, sweethearts vs. perverts, and saints vs. sinners. Our readings depict straight love, gay and lesbian love, gender-bending love and lovers; they are works both exalted and scorned, the subject of both admiration and litigation. Novels include Jane Austen’s *Emma*, Elizabeth Bowen’s *The Death of the Heart*, E. M. Forster’s *Maurice*, D. H. Lawrence’s *The Fox* and *Lady Chatterley’s Lover*, Vladimir Nabokov’s *Lolita*, Evelyn Waugh’s *Brideshead Revisited*, and Jeanette Winterson’s *Oranges Are Not the Only Fruit*. We’ll view film versions of several of these novels. We’ll also be sampling lesbian pulp fiction from the 50s, Ann Bannon’s *I Am a Woman*, comic books, and on-line sites devoted to love stories. There will be a class report, a short (1-2 pp.) definition of love in fiction, two papers (3-5 pp. each), and one longer paper (10 pp.).

**COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**
**COUNTS TOWARD GENDER STUDIES CREDIT**
On November 16th, 1724, the notorious thief Jack Sheppard, having escaped captivity four times in the previous nine months, was led to the gallows. Among the watching crowd, salesmen hawked a sensational narrative of Sheppard's life -- a narrative likely written by Daniel Defoe. Defoe was neither the first nor the last writer to capitalize on the reading public's fascination with crime and criminals. Teetering on the edge of literary respectability, crime fiction promises vicarious thrills for its readers while also offering the possibility of incisive social critique. This class will trace the history of crime fiction from the eighteenth century to the present, examining texts that walk the fine line between thoughtful commentary and exploitative sensationalism. We will read works by authors including Mary Carleton, Daniel Defoe, Ann Radcliffe, William Godwin, Edgar Allen Poe, Joseph Conrad and Vladimir Nabokov; we will also examine journalistic and legal accounts of historical crimes. Class requirements will include weekly responses, two mid-length papers, and a final exam.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

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

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
COUNTS TOWARD THE EARLY PERIOD REQUIREMENT
INTRODUCTION TO WORLD LITERATURE

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 three discrete problematics:


3) Realism and its global discontents (magical realist and “enchanted realist” experiments outside the Metropole): Alejo Carpentier, *The Kingdom of this World* and his two essays on *lo real maravilloso*; Rabindranath Tagore, *The Home and the World*.

In addition to the primary texts, we will be reading a few relevant theoretical essays that will help us frame the discourse of world literature. The course emphasis will be on the novel, the prevailing form of the global cultural marketplace since the late colonial period.

Requirements: Midterm paper (4-6 pages), final paper (7-8 pages), final exam.

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

DOCUMENTARY FILM MAKING

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**
Like a window, nonfiction prose gives a view on something outside the self. The window may be practically invisible, admirable for transparently keeping the reader’s attention riveted on that thing outside, or it may resemble a stained-glass window, shedding colorful light on its subject while making the reader aware of its own artistry. Either way, the writer of nonfiction prose has two major responsibilities to the reader: to illuminate the subject—the thing outside—and to be interesting. In upholding these responsibilities, nonfiction writers experiment to find a successful mixture of facts and feelings, of transparency and art. This workshop course will ask students to marshal their powers of narration, description, and analysis to fulfill these responsibilities to both subject and reader in a variety of nonfiction assignments, among them a focused memoir, a profile of another person, a piece of arts writing, and other essays that aspire to creative expression while keeping their sights fixed on the real world. We will attend closely to our essays at the forest level—overall structure and organization—but also at the tree, twig, and leaf levels, evaluating our sentences, diction, and punctuation as means of expressive clarity. Students will draft and revise five essays, in addition to writing several short exercises.

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

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.

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

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 281 02  INTRODUCTION TO FICTION WRITING  G. Hrbek
TTh 12:40 2:00
4 hours

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 282 01  INTRODUCTION TO POETRY WRITING  A. Bernard
MW 2:30-3:50
4 hours

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

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

EN 303H 01  PEER TUTORING PROJECT: HONORS  P. Boshoff
MW 4:00-5:20
4 hours

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 2011 and spring 2012 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.
This course will introduce students to major figures of Modernist poetry written in English, including W.B. Yeats, Robert Frost, Sterling Brown, Marianne Moore, T.S. Eliot, Ezra Pound, and Wallace Stevens. Our focus will be on the concept of the “New,” and how Modernist poetry strives to radically depart from Romantic and Victorian models. In addition to the course’s central figures, we will explore some of the contemporary poets who they influenced and were influenced by. This will involve looking at some less commonly read and often strange works, including a bawdy epic about a boxer and an entire community of speaking gravestones. We will also consider Modernist poems like The Waste Land as collaborative efforts (between Eliot and Pound), looking at manuscripts and other primary documents that will help us see the forces driving Modernism’s experimentation.

Students in this course will read the major works of Nathaniel Hawthorne and Herman Melville in the context of the explosive decade of the 1850s, a period of cultural and political volatility unmatched in American history. In addition to exploring the lives, works, and interesting intimacy of these two major authors, we will consider their relationship to contemporaries like Ralph Waldo Emerson, Walt Whitman, Harriet Beecher Stowe, and African American novelist Frank Webb. Beyond analyzing their articulations of an American Romanticism, we will position Hawthorne and Melville in relation to the sociopolitical context that their works seem studiously to avoid: race and the slavery crisis, the literary marketplace, socialist utopianism, sectionalism, popular journalism, and domesticity. Students will become familiar with major critical studies of antebellum literature and take an active role in leading and shaping class discussions.

This course will survey the multiple literary expressions of the American Modernist period (roughly 1900-1940), including high as well as “middlebrow” or popular modernisms. Our readings will range from canonical texts such as Eliot’s The Waste Land to the realist-oriented works of the Harlem Renaissance and the Depression-era Left; we will also look at bestselling genres such as magazine fiction and detective fiction. We will pay particular attention to the relations among writers, and between literary texts and other cultural formations, and we will be especially interested in issues of audience and reception, asking whether and how different genres and aesthetic attitudes appealed to different social groups in the United States. Students will write a series of short briefs as well as one longer paper that will require engagement with secondary source material; they will also take a final exam.
EN 327 01  TWENTIETH-CENTURY AFRICAN AMERICAN NOVELS  M. Stokes
TTh 11:10-12:30  3 hours

In his autobiography, African American writer Richard Wright describes his first real encounter with books: "I had once tried to write, had once reveled in feeling, had let my crude imagination roam, but the impulse to dream had been slowly beaten out of me by experience. Now it surged up again and I hungered for books, new ways of looking and seeing. It was not a matter of believing or disbelieving what I read, but of feeling something new, of being affected by something that made the look of the world different." In this class, we’ll read a handful of major African American novels from the twentieth century—novels that emerged from some of the most difficult moments of American history. Following Wright’s example, we’ll approach these works as “news ways of looking and seeing,” novels that will make, for us, “the look of the world different.”

Possible texts include: Zora Neale Hurston, Their Eyes Were Watching God; Richard Wright, Native Son; Ann Petry, The Street; Ralph Ellison, Invisible Man; James Baldwin, Go Tell It On the Mountain; Toni Morrison, Song of Solomon; John Edgar Wideman, Philadelphia Fire.

Assignments will include four 2-page essays and one longer research paper.

This course fulfills the Cultural Diversity requirement.

EN 342  CHAUCER  S. Breckenridge
TTh 9:40-11:00  3 hours

For centuries Chaucer has been celebrated as the father of the English language. His contemporary Thomas Hoccleve called him the “firste fyndere” of English, and John Lydgate later described him as the “lodesterre…off our language.” In this class we will read a collection of Chaucer’s greatest hits in Middle English, including The House of Fame, The Legend of Good Women, and The Canterbury Tales. We will ride in an eagle’s talons, experience some of history’s most tragic love stories, and travel from London to Canterbury with some of England’s greatest story-tellers. We will also read the work of leading scholars in the field who offer us new frames for reading and understanding Chaucer; and we will examine the milieu in which Chaucer was writing to prove that he was he was not ahead of his time, but rather emphatically of his time.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 345 01  SHAKESPEARE: COMEDIES, HISTORIES, AND ROMANCES  V. Cahn
TTh 9:40-11:00  3 hours

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
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 Charles 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 *Past and Present*. Requirements include several short essays, a longer paper, and an exam.

Early eighteenth-century narrative came in many forms: salacious exposés and journalistic accounts of city life; occasional poems and verse satires; first-person narratives and dramatizations of lives; stories of crime and of criminals. However, whether fictional, historical or allegorical, these forms all shared one trait: they capitalized on readers’ curiosity about the everyday lives of their compatriots. In this class we will read examples of these early forms alongside texts by later authors, who drew on them to create what we now call novels. How did these early novels incorporate and synthesize the conventions of histories and travel narratives? How did works of fiction come to distinguish themselves from works of journalism and news-reporting? And how did writers use poetic and dramatic conventions to evoke novel modes of subjectivity? As we explore these questions, we will read works by authors including Daniel Defoe, Eliza Haywood, Laurence Sterne and Olaudah Equiano. Class requirements will include weekly responses, two short papers and a final research project.

“IT is a truth universally acknowledged” that Jane Austen’s books about life in Regency England are not in “want” of twenty-first century readers. In “Jane Austen, Inc.,” we will return to Regency England to learn about the life of an author whose work is rooted in her own time yet resonates in ours. Austen is a canonical novelist who has become a consumerist icon and a profitable literary brand. Janeites, a term for members of her fan club, consume sequels and spin-offs as readily as her fiction. Film adaptations of her six novels have increased her fan base and sparked a multi-million dollar industry. Beginning with biography, we will examine Austen in her cultural context, focusing on her novels—such as *Pride and Prejudice*, *Emma*, and *Persuasion*—alongside the adaptations they have spawned—including *Pride and Promiscuity*, *Clueless*, and *Jane Austen in Scarsdale*. Students will write cultural study reports about Regency times, an annotated bibliography about an aspect of the Austen industry, and frequent papers to illuminate Austen’s literary sensibility and the business sense that surrounds her today.
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 Yiyun Li, Edwige Danticat, Lydia Davis, Junot Diaz, Miranda July, Rick Moody, Lorrie Moore and others.

“Queer” is a noun, a verb, an adjective, and as students in this course will learn, the key concept of a critical approach, an aesthetic sensibility, and even a worldview. Queer theory brings the analysis of sexual difference to the center of cultural critique, but it refuses to rely on the identity categories that provide our usual vocabulary for this subject, including not only “gay” and “lesbian,” but also “heterosexual,” “man,” and “woman.” This course offers a survey of queer criticism from foundational works in the field to exciting new directions that help us to identify queer forms of time, emotion, and kinship. In addition to mastering this theoretical canon, we will generate original applications, performing queer readings of current events, art, pop culture, and a selection of texts including Hollywood film and short works by Henry James, Willa Cather, and Nella Larsen, among others. This critical method allows us to reveal the web of sexual ideologies that underlie our culture and offers us an arsenal of strategies for both reading and sociopolitical resistance centered in making fun and making trouble.

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 2012. Sections of “Advanced Projects: Poetry,” “Advanced Projects: Fiction,” and “Advanced Projects: Nonfiction,” will also be offered in the Spring of 2012.

EN 375 01  SENIOR SEMINAR:  T. Lewis
TTh 3:40-5:00  ULYSSES
4 hours

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, Joyce’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. A formidable work, yes; an impossibly difficult one, no. My intention is to make *Ulysses* 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.

EN 375 02  SENIOR SEMINAR:  D. Swift
W 6:30-9:30  SHAKESPEARE
4 hours

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.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT
The Wild(e) Nineties

The 1890s in England was an infamous decade. In this senior seminar, we will explore the preoccupations of this era: gender and sexuality, theater and theatricality, empire and culture, morbidity and the cult of suicide, the city and decadence, socialism and aestheticism. We will read widely in the corpus of Oscar Wilde, including *The Picture of Dorian Gray* and Wilde’s vexed and vexing letter from jail, *De Profundis*, a text that defies traditional readings. While Wilde is the course’s presiding genius (as he was for the decade), we will also read such works as Olive Schreiner’s feminist fantasy *Dreams* and Arthur Conan Doyle’s *Study in Scarlet*. Be prepared to examine the aesthetics of camp in Gilbert and Sullivan’s musical *Patience*, Aubrey Beardsley’s art of the grotesque, the urbane essays of Max Beerbohm, and the innovative journalism of *The Yellow Book* as we aim to reanimate the vitality and intensity of the decade’s literary and artistic culture. Course requirements include archival work in Scribner’s Special Collections, a seminar presentation, and a final research paper. Be prepared to develop your paper as well as your prose style in workshop meetings throughout the semester.

Faulkner

Cleanth Brooks began his well known study of Faulkner by asking, perhaps with some exasperation, “How does one go about describing a world?” This seminar will explore both Faulkner’s world—his imaginative creation of Yoknapatawpha County—and his critics, revealing the breadth of his *oeuvre* and the lively scholarly debates that continue to re/frame it. A purveyor of American history (notably the legacy of the Civil War) and an experimental narrativist, Faulkner stands at the very center of American letters; his fiction offers students numerous avenues for reconsidering such terms as *modernism* and *race writing*, and provides a fascinating test case for the study of the literary marketplace in the long 1930s.

We will focus on the major texts published between 1929 and 1942: *The Sound and the Fury*, *Sanctuary*, *Light in August*, *As I Lay Dying*, *Absalom, Absalom!*, and *Go Down, Moses*. In addition to drafting and revising a 20-30 page research paper, students will write shorter pieces (including regular participation in an online discussion forum) and present oral reports.

EN 376 SENIOR PROJECT The Department

3 hours

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.
Who is the “I” that speaks in a personal essay or memoir? Essayists and memoirists from Montaigne and Charles Lamb to contemporary writers Vivian Gornick and Scott Russell Sanders have asserted that the “I” of their text is a character, a simulacrum, a “made-up” self that is, as Edward Hoagland writes, “as chameleon as any character in fiction.” In this workshop we analyze the complex nature of self narration, the multiple “I”s contained in single texts, and the ways in which sensibility, diction, point of view, syntax as well as cultural context and ideologies affect the speaking persona of a life narrative and complicate veracity. How do we craft a self imposter who does not lie? “Never to be yourself and yet always” Virginia Woolf wrote of memoir craft, “that is the problem”—and of course, the challenge. Students craft three major essays of disparate “I” speakers; write exercises; discuss manuscripts; study major first-person works and critical theory; complete a quiz; submit portfolio.

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

For the student advancing in poetry, a reading and writing class that intensifies and focuses individual work in a group setting. Every week, students will write new poems, aiming towards a revised portfolio and a reading at the end of the semester. The class will also read significant books of contemporary American and English poetry (Lowell, O'Hara, Plath, Bidart, Bishop et alia), write response papers, and develop critical reading skills on the page and in discussion.

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

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”; AND EN 281

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

PREREQUISITES: EN 110; ONE COURSE FROM “LANGUAGE AND LITERATURE IN CONTEXT”; AND EN 281
EN 389  3 hours
PREP FOR THESIS  The 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
PROFESSIONAL INTERNSHIP IN ENGLISH  The Department
EN 399B  6 hours
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.