Please note: For your convenience, here is a list of the English Department faculty, their offices, phone extensions, and office hours for Spring ‘12. **Make sure you speak with your advisor well in advance of Spring ‘12 Registration** (which begins April 9). If office hours are not convenient you can always make an appointment.

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<th>INSTRUCTOR</th>
<th>OFFICE HOURS Spring 2012</th>
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<tr>
<td>Barnes, Alison</td>
<td>W 2:00-3:00</td>
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<tr>
<td>Bernard, April</td>
<td>M 4:00-5:00; W 12:00-1:00 &amp; by appt.</td>
<td>8396</td>
<td>PMH 317</td>
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<tr>
<td>Black, Barbara</td>
<td>W 10:00-11:00; Th 11:00-12:00</td>
<td>5154</td>
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<tr>
<td>Bonneville, Francois</td>
<td>T/W 2:30-4:30 &amp; by appt.</td>
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<tr>
<td>Boshoff, Phil</td>
<td>M 2:00-3:30; W/F 12:00-1:00 &amp; by appt.</td>
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<tr>
<td>Boyers, Peg</td>
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<tr>
<td>Boyers, Robert</td>
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<tr>
<td>Breznau, Anne</td>
<td>T 5:15-6:15; Th 2:30-3:30 &amp; by appt.</td>
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<tr>
<td>Cahn, Victor</td>
<td>T/Th 7:30-8:00; 11:00-11:30 AM and by appt.</td>
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</tr>
<tr>
<td>Casey, Janet</td>
<td>W 11:00-12:00 &amp; by appt.</td>
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<tr>
<td>Devine, Joanne</td>
<td>T/Th 11:15-12:15; W 1:30-3:00 &amp; by appt.</td>
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</tr>
<tr>
<td>Enderle, Scott</td>
<td>M/W/F 11:15-12:15</td>
<td>5191</td>
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<tr>
<td>Fogle, Andy</td>
<td>M 4:00-5:00</td>
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<td>Glaser, Ben</td>
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<tr>
<td>Gogineni, Bina</td>
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<tr>
<td>Golden, Catherine</td>
<td>M 2:00-4:00 &amp; by appt.</td>
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<tr>
<td>Goodwin, Sarah</td>
<td>M 3:00-4:30; T 3:45-4:45 &amp; by appt.</td>
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<td>Greenspan, Kate</td>
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<td>Hall, Linda</td>
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<td>Hrbek, Greg</td>
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<tr>
<td>Jackson, Holly</td>
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<tr>
<td>Janes, Regina</td>
<td>Year Leave</td>
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<tr>
<td>Lewis, Tom</td>
<td>M/W 4:30-5:30; Th 2:10-3:30</td>
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<td>Marx, Michael</td>
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<tr>
<td>Melito, Marla</td>
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<td>Millhauser, Steven</td>
<td>M/W 11:00-12:30</td>
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<tr>
<td>Mintz, Susannah, Assoc. Chair</td>
<td>T 11:30-12:30; W 1:45:3:00</td>
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<td>Nichols, Rachael</td>
<td>M/W/F 1:15-2:15 &amp; by appt.</td>
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<td>Niles, Thad</td>
<td>W 10:00-11:00 &amp; by appt.</td>
<td>8114</td>
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<td>Porter, David</td>
<td>T/Th 3:45-5:00 and by appt.</td>
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<td>Simon, Linda</td>
<td>T 12:00-2:00 &amp; by appt.</td>
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<td>Stern, Steve</td>
<td>F 2:30-3:30 &amp; by appt.</td>
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<tr>
<td>Stokes, Mason, Chair</td>
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<tr>
<td>Swift, Daniel</td>
<td>W 3:00-5:00 &amp; by appt.</td>
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<tr>
<td>Welter, Sandy</td>
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<td>Name</td>
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<td>Willman, Dale</td>
<td>M 5:30-6:30 &amp; by appt.</td>
<td>8330</td>
<td>PMH 331</td>
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<tr>
<td>Wiseman, Martha</td>
<td>M 1:30-3:00; W 3:30-5:00 &amp; by appt.</td>
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<tr>
<td>Wolff, Melora</td>
<td>T/Th 2:00-4:30</td>
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<tr>
<td>Woodworth, Marc</td>
<td>Th 2:00-3:30 &amp; by appt.</td>
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<td>PMH 328</td>
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<tr>
<td>Wright, Sarah</td>
<td>T 2:30-3:30; W 1:00-3:00</td>
<td>5161</td>
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<tr>
<td>Main Office</td>
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EN 103  WRITING SEMINAR I
01 MWF 9:05-10:00        Section 01  T. Niles
02 TTh 3:40-5:00        Section 02  M. Melito
03 MW 6:30-7:50        Section 03  S. Welter
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 will also focus on grammar, style, and formal conventions of writing. Peer critique sessions and workshops give students a chance to respond to their classmates’ work. Weekly informal writing complements assignments of longer finished papers. This course fulfills the all-college Foundation Requirement in expository writing.

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

EN 105 01  WRITING SEMINAR II:   A. Barnes
WF 12:20-1:40  WRITING IN THE TANG

EN 105 02
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 03  WRITING SEMINAR II:   F. Bonneville
MW 4:00-5:20  LOVE: MOTIVES AND MOTIFS

EN 105 04
MW 6:30-7:50

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

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

What would anarchy or totalitarianism sound like? Literary works like 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. Asking about the meaning of sound leads us to the diverse and rich intersection between literature and music: poets have turned to the blues to think about African-American culture, while Hip-hop artists develop literary techniques to express their identity or social concerns. In this course we will move in two analytic directions, reading literature as music and music as literature. We will analyze literature’s musical form and themes, and listen carefully to a range of our own music—from the Blues and Dylan to Public Enemy, from punk to indie—exploring music’s vision of our present society by paying close attention to both its literary and musical form. Students will write short blog responses, track reviews, critical and comparative analyses, a creative paper responding to a musical or related performance, and a final essay on a musical track of your choosing.

Reading selected poems and viewing several films based on biblical passages, and assessing their relationship to the specific biblical texts on which they are based: of the poems and films, some will have a direct and sympathetic relationship to the text, others will be hostile, conflicted, contentious, anti-religious, or skeptical. Some poems that influenced the Bible itself may be included, such as Gilgamesh. Poets will range from Anonymous in the middle ages, through the Renaissance and Enlightenment to the moderns (e.g., Spenser, Donne, Herbert, Dryden, Milton, Baudelaire, Kipling, Plath, Langston Hughes, Cohen, Ginsberg). Films may include Buñuel’s Viridiana, Pasolini’s Gospel according to St Matthew, Monty Python’s Life of Bryan, contrasting versions of Jesus Christ Superstar, or silent or talking Ten Commandments. No prior knowledge of the Bible required or expected.

Assignments include weekly writing, grammar quizzes, two presentations, three substantial papers with revisions, and a final paper that incorporates some research.
Anthony Bourdain has called Paula Deen “the worst, most dangerous person in America,” a woman with “unholy connections with evil corporations.” Admittedly, Bourdain uses overstatement like Deen uses butter. But in everything from magazine articles to school lunch menus, we talk about food as if we are battling for the soul of America. In this course, we will look not only at the food we eat—good and bad, delicious and disastrous—but also at the rhetoric guiding our food debates. Our texts may include Barbara Kingsolver and Michael Pollan, cookbooks and menus, food documentaries and “food porn” (like “Diners, Drive-ins, and Dives”). Along the way, you will develop your ability to analyze texts and understand their persuasive strategies, and you will learn how to enter into the debates of others, using rhetoric effectively to build your own arguments. There will be frequent formal and informal writing, peer review, and small-group workshopping. And at some point in the semester, there will probably be food.

The Beatles’ song “A Day in a Life” from *Sgt. Pepper’s Lonely Hearts Club Band* describes the beginning of a typical morning in the 1960s: “I read the news today, oh boy.” Nearly fifty years later, how many of us begin our morning with the daily news, let alone read newspapers? Today, we are more likely to get the news from Facebook, Twitter, and online news sites, accessed directly from our smart phones and email accounts. But how do we respond to the news information overload in the 24/7 news cycle of the early 21st century? What does it mean to receive the news vs. read the news? How do we distinguish between objective reporting and subjective commentary and analysis? How do we recognize and respond to biases in news agencies? Reading the news has become very complex. We need to develop news literacy: the capacity “to judge the credibility and reliability of the news” (Center for News Literacy, School of Journalism, Stony Brook University).

In this writing seminar, students will use writing as a means of exploring the news and issues surrounding the news. Although the 2012 presidential election is sure to be a focal point in our study, other unanticipated stories will undoubtedly demand our attention as well. Writing assignments will range from a comparative analysis of diverse news sources to a critical assessment of a single news event across a variety of news media, from traditional sources such as newspapers and network evening news broadcasts to websites, blogs, and comedy news programs. Students can expect to read newspapers such as *The New York Times* regularly, as well as visit many online news sources, and, yes, even watch some television, from CNN to *The Colbert Report*.

From a ticklish baby penguin on YouTube to the latest scientific experiments on cloning to ethical decisions at the dinner table, animals permeate our culture. In this class, we will read a range of texts that explore questions about animals, never forgetting that by some accounts we ourselves are animals. Works by scientists, fiction writers, natural historians, and philosophers will provoke class discussions and inspire our own writing. We will study not only what these writers say about the animal, but how they say it—paying particular attention to rhetorical forms and persuasive reasoning. Course requirements will include active participation in discussion as well as in class activities such as peer review, workshops, and in-class writing exercises. Course materials will draw from works by Charles Darwin, Rene Descartes, Henry David Thoreau, Rachel Carson, Sarah Orne Jewett, Peter Singer, Temple Grandin, and Jacques Derrida.
EN 105 13
MWF 1:25-2:20
WRITING SEMINAR II: THE STORIES OF “THIS AMERICAN LIFE”
H. Savoie

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

The Public Radio International show *This American Life* presents stories that, in their words, “apply the tools of journalism to everyday lives.” These are stories that are “personal and sort of epic at the same time.” While the stories shed insight into the details of individual lives, we also have to consider how their presentation within the show as epic stories that speak to “American life” necessarily alters the meaning of those stories. Whose stories are being told on the show? Who is the intended audience? How do the display devices used by the show, such as themes, music, and narrative, 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 at use in *This American Life*. Drawing from a series of episodes 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 journaling exercises, a series of reading and listening response essays, and a final paper.

EN 105 15
MWF 12:20-1:15
WRITING SEMINAR II: COMPOSING NATURE
J. Scoones

4 hours

In what ways do representations of nature shape our perceptions of the “natural” world? How is our relationship to the environment influenced by texts and visual images? In this seminar we will explore questions about our place in nature through the analysis and discussion of essays, short fiction, journalism, materials from environmental organizations, government documents, and a range of visual images, such as paintings, film segments, maps, print advertisements, travel web sites, and children’s books. Several assignments will be based in part on class walks and individual field trips (scheduled independently). Students will practice writing as a semester-long process of evolution, developing writing exercises, ideas drafts, and essays into a final portfolio of polished prose accompanied by a selection of original photographs and other visual images.

EN 105 16
MWF 9:05-10:00
WRITING SEMINAR II: BACK TO THE WOODS: WRITING ABOUT NATURE
M. Winders

4 hours

In 1948, naturalist Aldo Leopold wrote, “We abuse the land because we regard it as a commodity belonging to us. When we see land as a community to which we belong, we may begin to use it with love and respect.” More than half a century later, the questions Leopold asked are more fiercely contested than ever. How do we define the natural world and our relationship to it? How does nature fit into our conception of progress, technology, and growth in human society? Do we use nature as a resource? Commune with it? Leave it alone? In this class, we will follow this conversation to the present day, when the boundaries between nature and civilization, wilderness and human society, seem blurrier than ever before. Readings will include works by Henry David Thoreau, John Muir, Aldo Leopold (*A Sand County Almanac*), Wendell Berry, Annie Dillard, Rebecca Solnit (*Wanderlust*), and Lyanda Lynn Haupt (*Crow Planet*). Requirements include frequent informal writing assignments and three graded essays.
In this writing seminar and workshop, we will explore four approaches to imaginative creativity as it appears in literature, film, and art through the centuries. We consider childhood imagination (fairy tales and fables); gothic imagination (horror tales); scientific imagination (science fictions); and visionary imagination (visual art, spirituality, hallucination). We contrast early examples of these four types of imaginative work with more recent material. For instance, we may consider how Edgar Allan Poe inspires writer Patrick McGrath and film-maker Alejandro Amenebar; or how Victorian fairy tales inform contemporary fantasy films; or how early fantasy motifs guide the novels of Philip Pullman; or how the visionary works of William Blake inspire contemporary artists.

We work from the premise that all writing demands creativity, and that expository writing draws from the creative wells we each have within us. You learn foundational skills for composing college level papers, including application of secondary source materials. As you gather ideas for your essays, you consider questions such as: why do we esteem imagination? What does our imagination create of the world as we understand it? How do we explore the mysteries of time, space, dreams and nightmares, hallucinations, visions and premonitions? What psychological states seem to invite imaginative work or fantasies? What symbols or archetypes appear throughout the history of the imagination? Requirements: 4 essays drafted and revised; intensive discussion participation; short expository and creative writing exercises; shared writing; screenings and exhibit attendance; quizzes; class attendance.

Whether writing about music, describing a painting, reviewing a theater production or analyzing a film, we will attend to the elements that make writing engaging, lively, and lucid: a vivid voice, sound sentences, coherent paragraphs, strong theses, and sharp diction. We will necessarily be immersed in the reading of work by the best writers about the arts as prompts and examples. Projects will include writing critical essays, discussing art in historical context, and working collectively to design, produce, and present a “catalog” of a local exhibit.

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 we might conceive of food in a post-apocalyptic setting. Two units will consider (1) hunting, gathering, and farming, and (2) post-apocalyptic food production and literature. 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 Michael Pollan’s *Omnivore’s Dilemma* and Cormac McCarthy’s *The Road*.
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.

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 such directors as Luis Buñuel, Spike Jonze, Terry Gilliam, and Stanley Kubrick, and Monty Python will add pointed silliness to our proceedings.

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

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

EN 110 01  MWF 11:15-12:10  J. Casey

EN 110 02  TTh 11:10-12:30  B. Gogineni

EN 110 03  TTh 11:10-12:30  C. Golden

EN 110 04  WF 10:10-11:30  L. Simon

EN 110 05  WF 12:20-1:40  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 the all-college requirement in Expository Writing; prospective English majors are encouraged to take EN 110 prior to enrolling in 200-level courses.)

EN 211 01  FICTION  S. Enderle
MWF 12:20-1:15  3 hours

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

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION;
REQUIRED FOR FICTION WORKSHOP
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
What is literary fiction and why do we read it? In what ways do writers of fiction use language and how might readers interpret these texts? This course will provide opportunity to read, discuss, and write about novels, novellas, and short fiction by authors such as Allende, Atwood, Baldwin, Chekov, Conrad, Dickens, Ellison, Faulkner, Gordimer, Joyce, Lispector, Garcia-Marquez, O’Connor, Poe, Stein, Swift, Tolstoy, and Woolf. Our reading will be informed by discussions of genre, elements of fiction, narrative conventions and styles, and a basic introduction to different interpretive strategies. Requirements include participation, short reading responses (which may be used as a basis for papers and during exams), two papers, midterm and final examinations.

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

This course is an introduction to fiction with a focus on formal features (like plot, point of view, character, setting, tone, and diction) and the ways that authors use, respond to, and adapt these conventions of fiction. We will read a range of fiction including folk tales, short stories, graphic novels, and novels. Readings may include selections from William Faulkner, Jorge Luis Borges, A. S. Byatt, Marjane Satrapi, and Anders Nilsen, and the novels Jane Eyre by Charlotte Bronte and Pnin by Vladimir Nabokov. Requirements include two papers, a midterm exam, and a final exam.

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

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

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN POETRY; REQUIRED FOR POETRY WORKSHOP
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
This course studies the art of film by asking students to look at and discuss thirteen films by a number of the world’s great directors. There will be films by Ingmar Bergman (Sweden), Bernardo Bertolucci (Italy), Satyajit Ray (India), Federico Fellini (Italy), Eric Rohmer (France), Jean-Luc Godard (France), Margarethe Von Trotta (Germany), Zhang Yimou (China), Pedro Almodovar (Spain), Istvan Szabo (Hungary) and Francis Ford Coppola (U.S.). Students will also read *The Conversations*, a book in which the novelist Michael Ondaatje discusses the art of film editing with the legendary editor Walter Murch, best known for his work on the films of Francis Ford Coppola.

Students will write a filmgoer’s journal and one term paper. They will also take a mid-term and a final exam.

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

Now for the other genre, one based upon a negative—writing other than fiction that usually narrates factual events—and that comes in many flavors: the personal essay, journal, memoir, history, biography, autobiography, and literary journalism, to name but a few. It comes with contradictions, too, for while nonfiction works reflect reality and experience, they invariably lead us to question the nature of fact and truth. Through a thematic reading of essays and at least one book we will explore a variety of writers, including Michel de Montaigne, William Hazlitt, Virginia Woolf, Cynthia Ozick, John McPhee, James Baldwin, Joan Didion, Ralph Waldo Emerson, Walt Whitman, Mary Gordon, George Orwell, Walter Benjamin, and M. F. K. Fisher. We will also consider the place of nonfiction in radio, film, and photography. Requirements include several short response papers and one 10- to 12-page essay.

**REQUIRED FOR NONFICTION WORKSHOP**

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

In 1765, Samuel Johnson described Shakespeare’s characters as the “genuine progeny of common humanity, such as the world will always supply and observation will always find.” More recently, Harold Bloom argued that Shakespeare invented, or reinvented, the human. Shakespeare’s enduring popularity seems to support this notion of a “universal Shakespeare,” who transcends boundaries of time and space, and speaks to human nature across cultural and social boundaries. In this class, however, we will challenge this argument by studying Shakespeare and his works within the political, religious, and social context of early modern England. Though Shakespeare is often deemed a bastion of not only Western but also global culture, studying his works within their historical contexts proves that he was not ahead of his time, but rather emphatically of his time. In this course, we will read selections from Shakespeare’s tragedies, comedies, histories, and romances in order to gain a more holistic knowledge of his canon and the socio-political conditions that engendered it. Readings will include *Macbeth*, *Twelfth Night*, *Henry V*, and *The Tempest*. We will also perform scenes and watch film/television adaptations to consider the possibilities of performance in the early modern period.

**COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE**
**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**
In this survey class, students will gain familiarity in U.S. literature in a range of genres from the late eighteenth century to the present. We will consider: What role has literature played in the development of U.S. national identity? How do different genres work to reflect the reality of life in the U.S. and/or the dreams of what America might become? How has literature responded to and shaped notions of who counts as “American”? These questions will draw our attention to matters of political, legal, and cultural history as well as formal traditions and innovations. We will explore how literary genres evolve over time and how new forms have pushed the boundaries of what we call “American Literature.” Readings may include works by Phillis Wheatley, Herman Melville, Walt Whitman, Emily Dickinson, Mark Twain, Zitkala-Sa, Henry James, Nella Larsen, Tennessee Williams, James Baldwin, Ha Jin, and Derek Walcott. Class requirements: active class participation, weekly short blog posts, several short close-reading papers, a final paper, and a final exam.

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN AMERICAN LITERATURE

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

Wallace Stevens, Marianne Moore, Elizabeth Bishop, and John Ashbery have produced some of the most beautiful, extraordinary, and reputedly “difficult” poems ever written. This class will tackle head-on the question of difficulty in twentieth- and twenty-first-century poetry, finding ways around and through it to the pleasures that this musical, philosophically puzzling, often extremely funny and entertaining world offers us. I think of these poets as the “four pillars” of contemporary American poetry, the ones whose work has the greatest resonance for, and the most to teach us about, poetry being written today. Writers of poetry, fiction, and nonfiction will find this class especially useful; EN 213 (or the equivalent) is recommended but not required.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

This course studies the nineteenth-century roots of our current cultural obsession with vampires, zombies, and apocalypse. Like detectives examining an intricate case, we will discuss readers’ appetite for shock, both then and now. Scandal, gossip, and spectacle will be our focus as we read about murder, secret sexualities, and the end of the world as we know it. As we discuss such works as Stevenson’s “The Body Snatcher,” Bram Stoker’s Dracula, and Margaret Harkness’s A City Girl, we will meet some uncanny characters: ghosts, mad scientists, unwed pregnant teenagers, wayward husbands, and consulting detectives. We will place the literary phenomenon of sensation in the cultural context of public executions, freak shows, dime museums, Madame Tussaud’s and shock tourism, Jack the Ripper and urban crime, and nineteenth-century tabloid journalism.

Genres that we will sample include the Gothic novel, the detective story, the ghost tale, melodrama, the sensation novel, and science fiction. What these texts have in common is their fascination with the lurid and the scandalous as they aim to delight and horrify readers through their characteristic mix of romance crossed with factuality. MTV’s Jersey Shore has got nothing on this course.
“Film is one of the most characteristic means of expression,” wrote the aesthetician and film critic Rudolf Arnheim, “and one of the most effective means of influence in our time. Not just individuals, but also people, classes, and forms of government play a part in it.” This course will consider seven directors who have had a profound impact on the development of their art and on the way Americans view their world. Their films span the period from the nineteen-twenties to the eighties; their subjects reflect the attitude of Americans in depression, war, and prosperity. In addition to films by these directors, we will read criticism by critics as diverse as Stanley Cavell, Pauline Kael, Richard Schickel, and Eve Kosofsky Sedgwick.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 229C 01 INTRODUCTION TO WORLD LITERATURE B. Gogineni
MW 4-5:20
3 hours

In our increasingly globalized world, literature is no longer considered in homogeneous national terms. This course will explore literary dynamics between England and its former colonies and between settler populations and their internally colonized Others, from the late imperial period to our new world order. The course will be divided into four discrete rubrics:

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): John Neihardt, Black Elk Speaks; Chloe Hooper, The Tall Man; Aravind Adiga, The White Tiger

3) Realism and its global discontents (magical realist experiments outside the Metropole): Alejo Carpentier, The Kingdom of this World and his two essays on lo real maravilloso

4) Cosmopolitan Exiles and the Essay: George Lamming, The Pleasures of Exile; V.S. Naipaul, selected essays

In addition to the primary texts, we will occasionally read relevant theoretical essays that 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), two open-book online exams, final exam.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
SATISFIES THE ALL-COLLEGE REQUIREMENT IN CULTURAL DIVERSITY
“The theme of an essay,” Cynthia Ozick writes, “can be anything under the sun, however trivial (the smell of sweat) or crushing (the thought that we must die).” Yes, but the trivial and the crushing will be equally tedious if the essayist’s voice lacks charm and authority. Writing many pages and discarding most of them is a respectable way to find one’s voice; the shortcut is to read. Students in this course will be exposed to a broad selection of essays (personal, polemical, “familiar,” literary) and will be expected to reread those writers from whom they think they can learn the most. Writing assignments will include many informal exercises, several graded essays, and optional revisions.

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

EN 280 02    INTRODUCTION TO NONFICTION WRITING:  M. Wiseman
TTh 2:10-3:30  THE PERSONAL ESSAY: MEMORY, METAPHOR, CONTEXT
4 hours

“The essay,” Lydia Fakundiny writes in the introduction to her essay anthology, “is a remembering form.” We will approach personal essays as acts both of remembering and remembrance—embodying what we choose to remember, serving as elegy or celebration of what we are afraid of forgetting. What do our words themselves recall? What do they tell about the present’s link to the past? What might emerge as metaphors or touchstones for the narratives we weave? And what of the insistent “I, I, I” in the storm of context—historical, social, political, literary, ethical? How can we balance revelation and reticence, disclosure and discretion? How might we locate the voice of the first-person singular within a broader, plural cultural narrative?

Such concerns will guide us as we work toward creating shapes and shapely meaning out of the initial urge to remember and tell our stories. Our readings will serve as illustrations and models. Required writing will include four essays, which will be workshopped and then substantially revised, as well as exercises and brief pieces that might serve as foundations for the longer essays.

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

EN 280 03    INTRODUCTION TO NONFICTION WRITING:  M. Wolff
TTh 12:40-2:00  PERSONAL EXPERIENCE/CRITICAL VOICE
4 hours

In this introductory nonfiction writing workshop, writers focus on the composition of personal essays, developing a foundational command of the form. The personal essayist is intent upon writing as an act of honest disclosure that emphasizes self-scrutiny, controlled narration, rumination, cultural awareness, factual loyalty, thematic purpose, associations and motifs. Some introductory student goals are to discern the differences between expository and literary essays; to establish a personal style, and a voice appropriate for sensibility and subject; to respond critically to social, political, and cultural contexts when that is appropriate and vital to the work; to read essays closely, applying formal insight; and to draft and revise 3-4 essays in various modes such as the analytic meditation and portraiture.

Students read several essays from several eras. Requirements: 3 mandatory essays (drafted and revised); written exercises; class discussions and critiques; attendance; final portfolio.

PREREQUISITE: EN 219
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
EN 281 01  INTRODUCTION TO FICTION WRITING  E. Brundage
TTh 2:10-3:30
4 hours

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
MW 2:30-3:50
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
WF 10:10-11:30
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 prepping EN 103 assignments, keeping a record of tutoring experiences, giving in-class reports on classical rhetoric, and writing an extensive term project focused on an area of interest related to peer tutoring, rhetoric, and/or discourse.

After successfully completing EN 303H, students are eligible to apply for the position of Skidmore Writing Center (Lucy Scribner Library 440) tutor. Students wishing to enroll in this course should possess excellent writing ability, familiarity with rules of grammar and punctuation, and effective communication skills. Students seeking enrollment must submit a professor’s recommendation and a writing sample to Professor Boshoff or Wiseman; registration is by permission of instructors. Open to sophomores, juniors, and seniors in all disciplines and majors.
This course focuses on English language poetry from the 1930s to the present. The past 80 years have seen both an explosion of poetic forms and constant reconsiderations of what poetry is and what it should accomplish. Contemporary poetry criticism has endured the similar challenge of forming canons at high speed while theorizing the future of poetry. We will focus our attention on three major concerns within contemporary poetry and its criticism. First, we will explore poetry that follows Modernism and its interrogation of the individual or “self.” What do we make of poetry based in the unconscious, or written with a Ouija board? Readings will include Berryman, Merrill, Bishop, and Plath. Second, we will examine the growing divide (within both poetry and criticism) between “traditional” (sometimes called “lyric”) and “avant-garde” (sometimes called “LANGUAGE”) poetry in England and America. Readings will include Auden, Larkin, Bunting, and recent avant-garde poetry from America and England. Finally, we will look at poetry that responds to the complex history of colonialism and diaspora. Readings will focus on Caribbean and American authors, including Braithwaite, Walcott, and Hayden. The class will finish with several full-length works by recent and currently practicing poets (possibilities include Terrance Hayes, Maurice Manning, Harryette Mullen) as well as performance poetry and musical works.

As an enhanced, 4-credit course with a “Critical Perspectives in Literary Studies” component, readings will include recent and often polemical essays on contemporary poetry. Your written work will engage with these essays en route to analysis of the poetry itself.

Medieval dramatic cycles—the mystery plays—flourished from the thirteenth well into the sixteenth 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 groups to produce a booklet detailing the history of the play we produce. Each group will research and write a single chapter. The booklet will be copied and distributed at the performance, which will take place toward the end of the semester. Students will also write eight short response papers and deliver a group presentation.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT
“Here’s to the next insurrection of the negroes in the West Indies!” So Samuel Johnson, lexicographer, moralist, inventor of biographical criticism, and subject of a great biography, toasted resistance and shocked his dining companions at an Oxford college in the 1770s. The period that invented many of our modern assumptions about the self, science, history, women, empire, and resistance to power, its surprises include Aphra Behn, the first professional English woman writer; her friend John Dryden, the first poet laureate, who celebrated modern science and coined the phrase “noble savage”; the anti-puritanical “sex comedies” of the Restoration; the secret diarist Samuel Pepys and the openly obscene wit Lord Rochester; the satiric triumvirate Alexander Pope, Jonathan Swift, and John Gay; Johnson’s young diarist friend and biographer James Boswell, whose *Life of Johnson* immortalizes both men; and Robert Burns, the Scottish ploughman whose “Auld Lang Syne” you have heard or sung at New Year’s. Women wrote most of the novels and many of the most popular plays; black writers published poetry, correspondence, and memoirs; and intellectuals admired the antiquity and traditions of India and China. It was a most peculiar period.

Assignments include short responses papers, 2 papers of middling length (5-7 pp.), a midterm and final.

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**

“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 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 *On the Origin of Species*.

In this course, we will examine fiction, poetry, nonfiction, and the visual arts to explore dualities, extremes, and contradictions as two sides of one Victorian “coin.” 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 on our syllabus 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; Charles Dickens, whose enduring *A Christmas Carol* transforms a scrooge into a charitable man; and Robert Louis Stevenson, whose *Dr. Jekyll and Mr. Hyde* illumines two sides of one human “coin.” Course work includes a 5- to 7-page analytic paper, a cultural studies report (with written, visual, and oral components), a midterm examination, and a final 10- to 12-page research paper.
In this course, subtitled “Unruly Lines: Disruptive Narratives by 20th Century Women Writers,” we will read narratives that challenge conventions in multiple ways, closely examining the language, style, and structure of these works within the context of the modernist and postmodern literary periods. Literary fiction will be juxtaposed with several pivotal essays in literary criticism and theory; some historical background on the feminist movement during the twentieth century will provide additional perspective. Assignments include reading responses, two papers, a group presentation, and a final examination (composed outside of class) on works by writers such as Kathy Acker, Gloria Anzaldúa, Margaret Atwood, Djuna Barnes, Marguerite Duras, Louise Erdrich, Clarisse Lispector, Toni Morrison, Anaïs Nin, Joyce Carol Oates, Jean Rhys, Nawal El Saadawi, Marjane Satrapi, Ntozake Shange, Gertrude Stein, Jeanette Winterson, and Virginia Woolf.

COUNTS TOWARD GENDER STUDIES CREDIT

If the HBO series The Tudors has taught us anything, it is that the British Monarchy is complex. The history of the royal household is wrought with tragedy, war, betrayal, and love. In this class, we will rediscover some of Shakespeare’s lost characters (King John) and enjoy some of his most famous (Falstaff) in the context of this turbulence. We will read all of Shakespeare’s history plays, in addition to some of Shakespeare’s source texts (including Holinshed’s Chronicles), and the work of leading scholars in the field who offer us new frames for reading and understanding Shakespeare. In so doing, we will examine how Shakespeare rewrites British history in an idiom that is distinctly his own. Our study will be supplemented by film and television adaptations of Shakespeare’s histories, as well as occasional in-class performances. We will also hold debates regarding important critical issues in the history plays.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

Scientific excitement, terrible violence, faith, creativity, rationality, exploration and exploitation: all these shaped the literatures and cultures of Early America. When Europeans came to the Americas in the fifteenth century, they ushered in radical change on a global scale. We now view the narrative of European discovery of America with some skepticism, given that the Americas existed long before the Europeans landed there. In this class, we will take “discovery,” and its companion, “curiosity,” as keywords for understanding the period. We will ask: What was discovered (and from whose perspective)? What new kinds of knowledge, and ways of knowing, emerged from the encounter of “Old” and “New” worlds? We will also think about what drives discovery: What is the role of curiosity? Does curiosity always lead to new ideas? Is curiosity ethically neutral?

To think through these questions, we will explore a multi-generic archive that spans the sixteenth through the early nineteenth century and includes works of fiction and poetry as well as early scientific writing, historical accounts, travelogues, captivity narratives, maps, and paintings. Our reading may include works by Cabeza de Vaca, Thomas Harriot, Aphra Behn, Olaudah Equiano, Phillis Wheatley, Edward Taylor, Samson Occom, Mary Rowlandson, William Bartram, Benjamin Franklin, Edgar Allan Poe, and Charles Brockden Brown. Weekly short blog posts, several short papers, a final research paper, and an in-class conference are required.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT
William Blake, poet, visionary and cultural critic, wrote in the tradition of the apocalyptic prophet, foreseeing the end of the world as we know it. Of course, the world as we know it has always already just ended, but the changes are especially visible in times of revolution or crisis. In many ways, Blake remains a prophet for our time. What does it mean to read him this way? We will read a selection of his works in the context of the American and French Revolutions and the ideas whirling through them. Blake’s apocalypse is his “mental fight” to create art that will change the world, by sheer force of its energy, beauty, and wildness. For Blake, the prophet is a seer as well as a poet, and the body is as important as the mind; we will attend closely to his art as well as his poetry. Readings will include some contemporaries’ works (such as Tom Paine, Mary Wollstonecraft, and debates about abolishing slavery) for context, as well as some history of that revolutionary period.

**COURTS TOWARD THE EARLY PERIOD REQUIREMENT**

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 (U.S.), 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), Pat Barker (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.
In a 1970 study of fantastic literature, Tvetzan Todorov describes the fantastic as a “hesitation” between the rational and the supernatural. In this course, we will closely read fiction that floats in that space—and you will write your own fiction modeled on the literature. In other words, you will practice the writing of stories that are neither straight realism nor genre-fiction (meaning: fantasy, sci-fi, horror), but are hybrids of the two. This is a course with a heavy workload, for serious readers and serious writers. In-class participation is very important. Work includes: weekly writing exercises and critical response papers; workshop review of student writing; a final full-length short story.

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.

In this literary essay writing workshop, prose writers study techniques for crafting lyric essays. Lyric essays illustrate and foreground both the process of the writer’s thinking and the mysterious associative patterns embedded in the writer’s thoughts and experiences. For this reason lyric essay writing helps all dedicated nonfiction writers learn to discern and elucidate themes, and to control and design complex essay forms, thus expanding the essayist’s command of craft and structure. Essay meanings emerge through juxtapositions, patterns, and metaphors, not through conventional plot. The aim of the lyric essay, author David Shields declares, is to direct the essay effectively “away from narrative, and toward contemplation.” We will establish some fundamentals of nonfiction lyric essay craft, and then move on to the study of more advanced approaches to writing essays. 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, Mary Gordon, Charles Simic, and others. Requirements: class workshop; discussion; 25 pages of revised essay work (3 essays); exercises; attendance.

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

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.
NOTE: The Capstone Experience is satisfied in most cases by a Senior Seminar (EN 375) or Advanced Projects in Writing (EN 381). (Students with appropriate preparation and faculty permission may instead choose the senior thesis or project options: EN 376, 389, 390). So that your choice of fall courses is a fully informed one, we also include below the Senior Seminars in Literary Studies to be offered in the Spring of 2013. Sections of “Advanced Projects: Poetry,” “Advanced Projects: Fiction,” and “Advanced Projects: Nonfiction,” will also be offered in the Spring of 2013.

EN 375 01  SENIOR SEMINAR:    T. Lewis
W 6:30-9:30             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:    M. Stokes
TTh 11:10-12:30    TONI MORRISON
4 hours

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

In this seminar we’ll focus on Morrison’s first five novels (*The Bluest Eye, Sula, Song of Solomon, Tar Baby,* and *Beloved*); Morrison’s critical essay *Playing in the Dark: Whiteness and the Literary Imagination*; and a variety of scholarly treatments of her life and work. Students will write a research paper of 20-25 pages, drafts of which they will share with their peers in a workshop format. (Students intending to qualify for Honors must write 30 pages and must declare their intention at the beginning of the term.)

**COUNTS TOWARD GENDER STUDIES CREDIT**
The Brontës

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* and Reality TV 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 Branwell Brontë 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, fiction, and poetry, 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 is necessarily demanding, and background in nineteenth-century British studies is highly recommended (e.g. EN 316, EN 352, EN 228H). Throughout the term, students will read intensively, work collaboratively, write frequently—short papers, weekly Blackboard discussions, a cultural studies report, a thesis proposal and outline, an annotated bibliography—and lead discussions as they select topics for, write, and revise a substantial research paper of 20-30 pages (30 pages is required for those intending to qualify for Honors, so students must inform the instructor at the beginning of the term). Working through multiple drafts of a research paper will reveal the rigors and excitement of scholarship.

The American 1920s

The Jazz Age. The Lost Generation. The Roaring Twenties. The Harlem Renaissance. Such is the rich and varied terminology that has adhered to one of the most vibrant eras in American history and literary studies. In the American 1920s, popular modernist styles both overlapped and clashed with more elite modernisms, and debates about the roles of such literary-commercial mechanisms as the book review industry and bestseller lists infiltrated public discourse. We will delve into this rich variety of literary-cultural arenas, from the “high” (e.g., Gertrude Stein’s magisterial but obscure *The Making of Americans*) to the “middlebrow” (Anita Loos’ witty *Gentlemen Prefer Blondes*) to the “lowbrow” (the growth of pulp fiction). We will consider influential journalists, such as H.L. Mencken; key topics of literary-cultural concern (Main Street, U.S.); and the establishment of important new venues for critique (the founding in 1926 of the *New Yorker*, with its unofficial motto, “Not edited for the old lady in Dubuque”). Other possible topics may include the synergy between literature and the new medium of cinema, and the emerging culture of literary celebrity. In addition to drafting and polishing a major research paper and writing several smaller pieces, students may expect to give oral presentations and participate in an online forum.

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.

EN 389 PREP FOR THESIS The Department
3 hours

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.