

Please note: For your convenience, here is a list of the English Department faculty, their offices, phone extensions, and office hours for Fall '09. **Make sure you speak with your advisor well in advance of Spring '10 Registration (which begins November 2).** If office hours are not convenient you can always make an appointment.

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

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

FACULTY	OFFICE HOURS (& by appt.)	LOCATION	PHONE
Barnes, Alison	W 2:00-3:15	PMH 423	5153
Bernard, April	M 7:00-9:00, Virgil's Coffee House F 1:00-3:00 (PMH 317)	PMH 317	8396
Black, Barbara	T 2:00-4:00; W 11:00-12:00	PMH 316	5154
Bonneville, Francois	TW 2:30-4:00	PMH 320E	5181
Boshoff, Phil	MWF 1:00-2:30	PMH 309	5155
Boyers, Peg	Not teaching this semester	PMH 327	5186
Boyers, Robert	W 10:00-12:00 & 2:00-5:00	PMH 325	5156
Cahn, Victor	On leave		
Casey, Janet	M 11:00-12:00, 1:30-2:30	PMH 315	5183
Devine, Joanne	On leave		
Diggory, Terry	M 11:15-12:15; W 1:00-2:00	PMH 319	5163
Edelstein, Sari	MW 10:00-11:00	PMH 334	5185
Golden, Catherine	T 3:30-4:30; Th 10:00-11:00	PMH 321	5164
Goodwin, R. Steven	F 2:00-3:30	PMH 423	8391
Goodwin, Sarah	M 2:30-3:30; T 10:00-12:00	PMH 305	8392
Greenspan, Kate	M 1:00-2:30; Th 12:30-2:00	On leave	
Hall, Linda	T 11:00-12:00; F 10:30-11:30	PMH 331	5182
Hrbek, Greg	Th 7:00-8:30 p.m. (Virgil's Coffee House)	PMH 310	8398
Jackson, Holly	MWF 10:00-11:00	PMH 333	5171
Janes, Regina	T 3:30-5:30; W 2:00-3:00	PMH 306	5168
Lewis, Tom	T/Th 1:00-3:00	On leave	
Kalotay, Daphne	M 4:00-5:00; T 2:00-3:00	PMH 307	5175
Marx, Michael	By appt.	PMH 320	5173
Melito, Marla	M 5:00-6:00	PMH 318	5159
Millhauser, Steven	Spring only	Spring only	
Mintz, Susannah (Assoc. Chair)	T 2:15-3:30; W 10:30-12:30	PMH 322	5169
Rhee, Michelle	T 10:00-12:30	PMH 332	5192
Rogoff, Jay	T 2:00-3:30; Th 11:00-12:30	PMH 311	5264
Roth, Phyllis	T 5:00-6:00	PMH 308	5176
Sachs, Kelley	MWF 12:15-1:15	PMH 320W	5187
Simon, Linda	On leave		
Stern, Steve	Spring only	PMH 310	
Stokes, Mason (Chair)	By appt.	PMH 314	5184
Swift, Daniel	W 2:30-4:00	PMH 335	8395
Welter, Sandy	By appt.	Ladd 107	5488
Wiseman, Martha	WF 10:00-11:00; Th 2:00-3:30	PMH 336	5144
Wolff, Melora	WF 10:10-11:30	PMH 323	5197
Woodworth, Marc	Not teaching this semester	PMH 328	5180

EN 103
T/Th 6:30-7:50

WRITING SEMINAR I

Section 01 M. Melito

WF 8:40-10:00
4 hours

Section 02 A. Breznau

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

EN 105
4 hours
See Sections Below

WRITING SEMINAR II

The Department

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

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

EN 105 01
TTh 2:10-3:30
4 hours

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

A. Barnes

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 02
MW 6:30-7:50

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

F. Bonneville

EN 105 03
MW 4:00-5:20
4 hours

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

EN 105 04
TTh 8:10-9:30
4 hours

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

V. Cahn

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

EN 105 05
MWF 12:20-1:15
4 hours

**WRITING SEMINAR II:
CLASS MATTERS**

J. Casey

Some have argued that class conflict in America constitutes a “dirty little secret” that is obscured by more prominent discussions about gender and race relations. In a nation that prides itself on class mobility (think Abraham Lincoln), we nonetheless retain fixed stereotypes of, for instance, “poor white trash.” What does it mean to be underprivileged in our country? And who gets to speak for and represent the largely unrepresented underclass? Alternatively, what do we mean when we claim a middle-class identity? How are we shaped, subtly and unsubtly, by class aspirations and class-oriented fears? Our discussions and writings will engage a variety of discourses—fiction, journalism, film, music—to investigate contested images of class in the United States from contemporary and historical perspectives. We will also consider writing as a class-embedded activity that forces us to confront our own class privilege.

EN 105 06
MWF 1:25-2:20
4 hours

**WRITING SEMINAR II:
MENTOR AND MUSE**

T. Diggory

Since earliest times, people have looked to “mentors” for guidance and to “muses” specifically to inspire creativity. What role might you want such figures to play in your life? What qualities would you look for? What dangers would you want to look out for? This course pursues such questions in a variety of case studies drawn from literature and other arts over the centuries, but also from more recent studies in a variety of professional disciplines. Through writing, students will engage in these questions actively, invoking the muse for inspiration but also mentoring each other in the process of revision. Writing assignments include four formal essays and a variety of other exercises throughout the semester.

EN 105 07
MWF 9:05-10:00

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

S. Edelstein

EN 105 08
MWF 11:15-12:10
4 hours

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

EN 105 09
T/Th 12:40-2:00
4 hours

**WRITING SEMINAR II:
DEBATE ABOUT WOMEN IN MIDDLE AGES**

K. Greenspan

The Medieval debate about women had enduring impact upon Western ideas about gender and authority. In this course, we will study questions, raised by medieval theologians, philosophers, poets, and artists, about the nature of women: their abilities, virtues and vices, their power, and their proper relation to men. We will explore the implications of these questions both in medieval terms and in the light of modern critical, historical, and feminist discussions.

Students will write and revise four formal papers in addition to several short, informal assignments.

EN 105 10
T/Th 12:40-2:00
4 hours

**WRITING SEMINAR II:
WRITING AMERICAN CULTURE**

H. Jackson

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

EN 105 11
MWF 11:15-12:10

**WRITING SEMINAR II:
POLITICAL RHETORIC**

K. Sachs

EN 105 12
MWF 12:20-1:15
4 hours

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

EN 105 13
WF 8:40-10:00
4 hours

**WRITING SEMINAR II:
AFTERLIVES**

R. Janes

Ok, you’re dead; so now what?

The course looks at some of the ways what happens to us after death has been imagined. Readings are likely to include some (but not all) of the following: Homer’s Hades, Gilgamesh’s bat cave, Virgil’s visit with the golden bough, Lucretius’s all too mortal souls, fragments of Danté, Shaw’s Don Juan in Hell, Mark Twain’s excursion. Interspersed will be films that take up the topic, including *Being John Malkovich* and *Afterlife* (a Japanese film that represents the afterlife as a film school). One of our projects will be to see how any representation of an afterlife articulates cultural differences and identities, what we value and what we are and how we choose to live.

EN 105 14
T/Th 11:10-12:30
4 hours

**WRITING SEMINAR II:
NEWS LITERACY**

M. Marx

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

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

EN 105H
4 hours
See Sections Below

**WRITING SEMINAR II
HONORS SECTION**

The Department

The honors sections of EN 105 offer highly motivated students with strong verbal skills the opportunity to refine their ability to analyze sophisticated ideas, to hone their rhetorical strategies, and to develop cogent arguments. Toward these goals, students write and revise essays drawing upon a variety of challenging readings and critique each other's work with an eye to depth and complexity of thought, logic of supporting evidence, and subtleties of style.

EN 105H 01
T/Th 2:10-3:30
4 hours

**WRITING SEMINAR II:
HON: THE READER WITHIN**

C. Golden

Why read? What does it mean to be a reader? How does reading—or the inability to read—form a part of one's identity? How does a text change if we hear it (e.g. "books on tape") rather than read it? What can we glean by reading nonverbal texts—signs, illustrations, advertisements, paintings, wallpaper? How do we gain an appreciation of a written text by memorizing it, reciting it, or reading it aloud? What happens when people come together to discuss a book as a class or—in the case of Saratoga Reads!—as a community? What books specifically have influenced the reader within each of us?

We will answer these questions in a range of ways. Students will have an opportunity to return to an influential book in their lives and write about the effect it had on them as an emerging reader. Our class will read and write about books about reading, including Charlotte Perkins Gilman's "The Yellow Wall-Paper" (1892) and Bernhard Schlink's *The Reader* (1997). We will also participate in reading as a community by reading the book chosen for Saratoga Reads!

The course consists of four writing projects (each preceded by a writing exercise and multiple drafts for peer critiquing) as well as a final writing portfolio. The sequence of papers begins with a personal analytic essay, but the course concentrates on formal academic writing from sources. Students will hone their analytic skills, develop essential revision techniques, and cultivate a sophisticated writing style.

EN 105H 02
T/Th 8:10-9:30
4 hours

WRITING SEMINAR II:
HON: A QUESTION OF FAITH

R. Goodwin

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

EN 105H 03
MW 2:30-3:50
4 hours

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

L. Hall

The undergraduate has more in common with the professional essayist than with any other kind of writer. The essayist generally writes "on deadline," "to space," and at the request of an opinionated editor. The student writer must contend with due dates, prescribed lengths, set topics, and professorial preferences. And yet despite these pressures, essayists have produced some of the most celebrated and influential work of the past century. In this course, we will read occasional essays—writing occasioned by a political event, a cultural artifact, the publication of a book—to learn how to combine duty with pleasure in arguments that are memorable for stylistic verve as well as analytical rigor. We will proceed from the assumption that no reader will be engaged if the writer is not. How do we inject personality into writing that is not personal? How can required writing attract a non-specialist audience? What lends a great short-order essay its enduring interest? In addition to writing four formal essays and several informal exercises, students will be expected to attend regular conferences with the instructor.

EN 105H 04
T/Th 3:40-5:00
4 hours

WRITING SEMINAR II:
HON: DOCUMENTARY FILM WRITING

T. Lewis

Students 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. For a final project each student will develop, research, write, direct, shoot, and edit a short documentary video. In addition to this work students will contribute to a weekly blog that will consider essays and reviews about the art of documentary film making.

EN 105H 05
MWF 12:20-1:15
4 hours

WRITING SEMINAR II:
HON: THE LAND OF ABSURDITY

M. Wiseman

This course will take us into the land of absurdity, as mapped by fiction writers, filmmakers, poets, and playwrights. We will venture into regions of dark humor, charged outrage, searing satire, and profound silliness, with the aid of such guides as Samuel Beckett, Edward Albee, Franz Kafka, Nikolai Gogol, Lewis Carroll, Alfred Jarry, Donald Barthelme, Flann O'Brien, Eugène Ionesco, and the patron saint of serious exuberance, François Rabelais. We will see the absurd as brought to us onscreen by Luis Buñuel, the Marx Brothers, Terry Gilliam, and Stanley Kubrick.

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

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

EN 110
Section 1
T/Th 12:40-2:00

INTRODUCTION TO LITERARY STUDIES

B. Black

Section 2
MW 4:00-5:20

P. Boshoff

Section 3
T/Th 2:10-3:30

S. Goodwin

Section 4
MW 2:30-3:50

M. Rhee

Section 5
WF 10:10-11:30
4 Hours

D. Swift

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

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

FICTION

R. Boyers

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

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

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

EN 211 02
MW 2:30- 3:50
3 hours

FICTION

S. Edelstein

According to author Gilbert Chesterton, “Literature is a luxury; fiction is a necessity.” Taking Chesterton’s claim as a premise, this course will examine how stories structure our experience of the world and of ourselves. We will pay close attention to the elements of fiction, including point of view, setting, and character, and we will be equally attuned to how fictional forms themselves make meaning. In other words, why and how do writers utilize various techniques, such as satire or stream-of-consciousness? What are literary conventions, and what happens when authors break them? Authors are likely to include David Foster Wallace, Nathaniel Hawthorne, Grace Paley, Steven Millhauser, and Jhumpa Lahiri.

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

EN 211 03
MWF 1:25- 2:20
3 hours

FICTION

K. Sachs

Designed to enhance the student's capacity to read novels and short stories. Explores fundamental techniques of fiction, such as symbol and myth, irony, parody, and stream-of-consciousness, within both conventional and experimental forms.

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

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

POETRY

M. Rhee

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

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

EN 215 01
T/Th 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, Chekhov, Pirandello, Beckett, and Reza. Three papers, two exams, frequent but unannounced quizzes.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 219 01
MWF 1:25- 2:20
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 the flexible form of 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 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, on the experience of art in its variety, 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, Ralph Waldo Emerson, Italo Calvino, Patricia Hampl, Sigmund Freud, Oliver Sacks, Chet Raymo, John Berger, Jeanette Winterson, John McPhee, and Joan Didion.

Frequent brief writing assignments, one substantial textual analysis, and final exam.

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

EN 226 01
T/Th 3:40-5:00
3 hours

INTRODUCTION TO AMERICAN LITERATURE

H. Jackson

This course offers an introduction to the major modes and moments of the American literary tradition, focusing in particular on four key periods: Early American literature, including narratives of contact between Europeans and Native peoples; literature of the mid-nineteenth-century, a time of extreme social ferment and aesthetic growth; the rise of realism and naturalism at the turn of the twentieth century; and post-WWI American modernisms. What historical circumstances and formal qualities make this literature American? We will explore how imaginative literature gave expression to the profound opportunities and hazards of a "new" world and the contradictions in which this new society was rooted. We will discover a polyvocal tradition in which Americans wrote and revised concepts like conquest, nature, freedom, and individualism, crafting a tradition that both constructs and contests American identity.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE

EN 228 01
T/Th 9:40- 11:00
3 hours

READING DICKENS

B. Black

The writer John Irving once said that reading Dickens made him want to write novels. In this course, we will focus on the craft of a working writer who was enormously successful in his own lifetime and who remains deeply affecting to us today. Dostoevsky, Kafka, and Freud all claimed to have been influenced by Dickens, and contemporary writers continue to fight over the right to be deemed “Dickensian.” As readers, we grew up with Dickens’s characters. Uriah Heep, Fagin, Scrooge, Tiny Tim, and Pip prove Dickens’s magic with characterization and voice, and indeed his art of mimicry will be one of our interests this semester.

Dickens was deft at so much: the theatrical, the fantastical, the fairy tale, the grotesque, both comedy and horror. He has often been called a master of the cinematic vision. Studying his working notes, thinking about a professional writer’s relationship to his readers, and considering the cult of the celebrity-author will all inform our close work with words on the page as we explore the exuberant imagination of an enthralling storyteller. Course work includes two papers, several short pieces, and a final exam. Readings include Dickens’s *Christmas Books*, *A Tale of Two Cities*, *Great Expectations*, and many of his shorter works, including his first published piece at the age of 21.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 229 01
WF 10:10- 11:30
3 hours

CHEKHOV

A. Bernard

What does it mean for an artist, indeed for anyone, to live a good life? In the late 19th century, when Russia was on the verge of revolution, Anton Chekhov was at the cultural center of his world but never wholly comfortable in it. His short stories (“Gusev,” “The Steppe,” “Ward No.6,” “The Lady with the Little Dog,” and others) and his plays (most importantly *The Seagull*, *Uncle Vanya*, *Three Sisters*, and *The Cherry Orchard*) explore moral and ethical dilemmas through tragicomic depictions of that world of the gentry and peasants in final decline. And the questions he poses about how and why to live remain exceptionally vivid today, as we will discover. We will also read from Chekhov’s fascinating and inspiring letters—contemplating his full life as a doctor, public health crusader, early environmentalist, and tirelessly generous man of letters. Students will write two brief critical papers, make a class presentation, and write a final project that may be either critical or creative.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 229 02
MW 6:30- 7:50
3 hours

LOVE IN THE NOVEL

P. Boshoff

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. philandery, Platonic ideal vs. fleshy temptation, selfless dedication vs. selfish indulgence; the love story in light of canonical masterwork vs. pulp “sinsation,” 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, two papers (3-5 pp. each), and one longer paper (10pp.).

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

EN 229 03
MWF 1:25- 2:20
3 hours

POVERTY AND U.S. LITERATURE

J. Casey

The history of American literature includes a pronounced and nuanced discourse on poverty and its discontents. Writers as diverse as Herman Melville, Rebecca Harding Davis, Theodore Dreiser, Tillie Olsen, and James Agee have grappled with the aesthetic problems of utilizing excesses of language to explore material lack, and of “speaking” for an impoverished class that is sometimes considered beyond the reaches of genuine representation. Because poverty was frequently central to national debates about citizenship and identity, these texts also played a key cultural role in complementing and complicating more “official” discourses, such as those of the government and the social sciences.

This course will be premised on the assumption that literature was an important tool for exploring the ideological dilemmas raised by poverty in the U.S. In addition to reading a wide range of literary and cultural texts, students will be responsible for brief close reading assignments, two longer essays, and midterm and final examinations.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 229 04
T/Th 11:10- 12:30
3 hours

CHILDREN’S LITERATURE

C. Golden

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

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 229 05
T/Th 12:40- 2:00
3 hours

WRITING LIVES/ WRITING LIES

T. Lewis

What truths and fictions do we find in biography and autobiography? Is there a difference between historical truth and personal truth? How do we account for slips of memory? What are the motives behind conscious and unconscious distortions? Has there been a dominant male literary authority that has established a standard for biographical form? Do autobiographies shape personal identity? Students will engage these and many other questions as they read and write about a select number of biographies and autobiographies and write their own short, biographical or autobiographical pieces.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 229 06
T/ Th 3:40- 5:00
3 hours

INTRODUCTION TO EARLY MODERN LITERATURE

D. Swift

This course will introduce students to the literature of the sixteenth and early seventeenth centuries, a literature marked by cruelty, cynicism, and prejudice as much as by wonder, faith, and idealism. Historians and philosophers have long seen this period as the start of the modern world, which is why this age has been given the title “Early Modern”: we will throughout the semester question the ways in which the literary works of this time anticipate and shape our own contemporary concerns about race, politics, psychology, sex, and religion. Readings will include works by Shakespeare, Montaigne, Donne, Machiavelli, Middleton, and Mary Sidney. Students will write two short papers and a longer critical essay.

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

EN 230 01
WF 10:10- 11:30
4 hours

THE BIBLE AS LITERATURE

R. Janes

Destabilizing the monolith: the Bible is a vast collection of writings from different times and perspectives that different faith traditions unify. In this course, we emphasize the Bible’s textuality, the multiplicity of its meanings and sources, and the diverse uses to which it has been put, literary, religious, political. Course goals include familiarizing those who have never read the Bible with its stories and characters, and enhancing the understanding of those who have read the book in other contexts. There will be practice analyzing biblical allusions in other texts and instruction in research methods in biblical studies. Assignments include several short papers, worksheets for those who need them, oral presentations, a final research paper on a book or problem, a midterm and final.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 280 01
T/Th 9:40- 11:00
4 hours

HOW TO WRITE A SENTENCE

L. Hall

A course designed to aid students who feel equal to most of the challenges of their upper-level courses but believe—or have been told—that their writing is holding them back. Although we will devote considerable attention to sentence-level matters (including everything you always wanted to know about grammar but were afraid to ask), we will also tackle problems that are all too familiar to the writer of lengthy papers (i.e., difficulty in structuring an essay or sustaining an argument). Students planning to undertake a capstone project or thesis may find this course especially helpful.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 280 02
WF 10:10- 11:30
4 hours

INTRODUCTION TO NONFICTION WRITING

S. Mintz

What *is* “creative nonfiction”? How is it different from other forms of nonfiction, as well as from other forms of creative writing? How do we know when we’re doing it, and how do we learn to do it well? In this introduction to the so-called “fourth genre,” we will explore the boundaries of essay writing, with an emphasis on personal and meditative essay, memoir, nature and travel writing, portraiture, and other less conventional forms, including the many varieties of lyric essay. Guided by exercises, prompts, workshop discussion, and published examples, students will discover the forms, style, subject matter, and sound that best suit their writerly intentions.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 280 03
Th 6:30- 9:30
4 hours

ENVIRONMENTAL JOURNALISM

D. Willman

Environmental journalists cover what are perhaps the most significant issues facing the world over the next 50 years. This course will provide a better understanding of their work. You will practice skills needed to report on and write environmental stories. You will critique and learn from the work of other environmental journalists, and from each other. Finally, you will become wiser consumers of environmental news. Assignments will include a weekly discussion of current environmental news, several short writing assignments, and one major project paper.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 281 01
MW 2:30- 3:50
4 hours

INTRODUCTION TO FICTION WRITING

S. Stern

An introduction to the writing of short stories. Writing and reading assignments are geared to the beginning writer of fiction. Workshop format with the majority of class time devoted to discussions of student writing. Two stories of at least twelve pages. Attendance required. Grades based primarily on written work, also exercises and class participation.

PREREQUISITE: EN 211

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 281 02
WF 10:10- 11:30
4 hours

INTRODUCTION TO FICTION WRITING

M. Wolff

This writing workshop is an introduction to the writing of short stories that convince their readers of precise truths. You will read and discuss short stories by published writers, complete written exercises, and draft and revise several short stories of your own. Students will submit copies of their work to the class for intensive discussion. Attendance required. Final grades are based on all of your written work and on class participation.

PREREQUISITE: EN 211

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 282 01
W 6:30- 9:30
4 hours

INTRODUCTION TO POETRY WRITING

M. Woodworth

An introduction to the writing of poetry. Writing and reading assignments are geared to the beginning poet. Workshop format with the majority of class time devoted to discussions of student writing.

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

EN 316 01
MW 2:30- 3:50
3 hours

19th-CENTURY BRITISH NOVEL

C. Golden

Dear reader: if you were to envision yourself as a fictional character, would you call yourself an angel in the house or a madwoman in the attic? Have you ever wondered if you, like David Copperfield, will become the hero or heroine of your own life? This course will introduce you to angels, fallen sisters, madwomen, and aspiring heroes and heroines through the study of Victorian novels, which—though very long—are chocked full of memorable characters, plot twists, sentimentality, rich description, and satisfying endings. In the nineteenth century, the novel became a formal genre that dominated the British literary scene. We will adopt a cultural studies focus to explore novels written during an age of production and consumption, which witnessed rapid change in industry, science, religion, education, and gender roles. Beginning with Jane Austen, we will consider what the Victorians called the "woman question" and the preoccupation with death, the pastoral, and the domestic family circle. Beyond theme, we will examine narrative strategies, "multi-plot" structure, techniques of characterization, the relationship between Victorian literature and art, and the role of illustration in these panoramic novels by Gaskell, Thackeray, Dickens, Eliot, and Hardy. Writing assignments include short papers on every novel, a cultural studies report, and a long final paper on three works. The texts we are reading are long but rewarding.

COUNTS FOR GENDER STUDIES CREDIT

EN 322 01
T 6:30- 9:30
3 hours

AMERICAN TRANSFORMATIONS

T. Lewis

Americans have long regarded their nation as a land of transformation, and at no time more so than in the nineteenth century. They were often optimistic about their future: their frontier was boundless, their society unequalled, and the potential for achieving human perfection was unlimited. Yet they were deeply anxious: immigrants and industries were crowding their cities, women were beginning to challenge their proscribed place in society, and slavery, the paramount question for all, challenged their profession of and belief in liberty. These complex and often competing forces of optimism and anxiety helped to bring about radical transformations to American life.

We will examine some of the novels, poetry, and essays that celebrated, criticized, and created these transformations. Our topics and authors will include:

Territories and Landscapes (James Fenimore Cooper, Mark Twain, and Walt Whitman)

Women in and out of their Place (Mary Boykin Chesnut, Louisa May Alcott, Margaret Fuller, Emily Dickinson, and Elizabeth Cady Stanton)

Escapes & Quests (Nathaniel Hawthorne and Henry David Thoreau)

The Crossroads of our Being: Slavery and The Civil War (Frederick Douglass, selected slave narratives, Herman Melville, Harriet Beecher Stowe, and Abraham Lincoln)

Requirements include two short essays, a longer paper, and an exam.

EN 337 01
T/Th 11:10- 12:30
3 hours

CONTINENTAL NOVEL

R. Boyers

When writers and critics think, or speak, about something called “THE NOVEL,” they most often have in mind the “realist” fiction produced in the 19th century by the writers studied in this course. It is fair to say that the names of Tolstoy, Dostoyevski, Turgenev, Flaubert, Balzac, and Stendhal have for a long time signified what many readers mean when they speak of the novel. In the United States, the novelist Henry James devoted considerable attention to these writers when he thought about what fiction might be. In the middle of the twentieth century, the critic George Steiner gave to his book on the two competing traditions within the history of “the novel” the title *Tolstoy or Dostoyevski* and dwelled at length not only on those Russian masters but on the other figures studied in our course. Point? Intimate acquaintance with the works of these writers is indispensable for all students of literature. Additional point? The pleasure to be derived from these works is very deep and enduring.

Students enrolled in EN 337 will read six books:

- 1-Balzac, *Cousin Bette*
- 2-Stendhal, *The Charterhouse of Parma*
- 3-Flaubert, *Madame Bovary*
- 4-Tolstoy, *Anna Karenina*
- 5-Dostoyevski, *Crime and Punishment*
- 6-Turgenev, *Fathers & Sons*

They will also read selected critical essays collected in the assigned Norton Critical Editions used for most of the novels. Students will write two 2500-word papers or one 5000-word paper. They will take a mid-term and a final exam.

EN 338 01
T/Th 11:10- 12:30
3 hours

QUEER FICTIONS

M. Stokes

This course will explore the various ways in which gay and lesbian literary representation participates both within and around more canonical literary movements. Focusing primarily on twentieth-century writings, we will concentrate on a literary tradition in which the invisible was made visible—in which historically marginalized sexualities took literary shape. Possible topics may include the following: What strategies have lesbian and gay authors used to express taboo subject matter, and how have these strategies interacted with and challenged more traditional narrative techniques? How does the writing of queer sexuality recycle and revise notions of gender? What kind of threat does bisexuality pose to the telling of coherent stories? How does transgender identification queer our thinking about gender and homosexuality? In what ways do class, race, and gender trouble easy assumptions about sexual community? How have social and cultural moments (McCarthyism, Stonewall, the AIDS crisis) as well as medical and scientific discourses (sexology, psychoanalysis) affected literary representations, and vice versa? We will work throughout the course to develop the kinds of reading skills that these texts demand, since an ability to read both the text and its silences will be essential.

In addition to short critical and historical readings, the primary texts will likely include the following:

- Radclyffe Hall, *The Well of Loneliness*
E.M. Forster, *Maurice*
James Baldwin, *Giovanni's Room*
Ann Bannon, *Women in the Shadows*
Jeanette Winterson, *Oranges Are Not the Only Fruit*
Rose Tremain, *Sacred Country*
Jim Grimsley, *Dream Boy*
Alan Gurganus, *Plays Well With Others*
Tony Kushner, *Angels in America* (parts I and II)

Requirements include several short essays, one longer essay, and a final exam.

COUNTS FOR GENDER STUDIES CREDIT

EN 342 01
T/Th 3:40- 5:00
3 hours

CHAUCER

K. Greenspan

In this class you will embark on one of the most delightful adventures in reading you will ever have: Chaucer's *Canterbury Tales*. In preparation for that marvelous, incomplete masterpiece, we will begin with his earliest dream vision, the funny and moving *The Book of the Duchess*. Because, as Ezra Pound declared, "Anyone who is too lazy to master the comparatively small glossary necessary to understand Chaucer deserves to be shut out from the reading of good books forever," we will read Chaucer in Middle English only. Pound is perhaps too harsh: but don't be afraid. Middle English is easy to learn and is full of thrilling linguistic surprises. You will wish we still spoke a language so rich in nuance and humor.

Assignments and expectations include several short essays, one longer paper, an oral presentation, and active participation, including reading aloud.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 346 01
T/ Th 9:40- 11:00
3 hours

SHAKESPEARE: TRAGEDIES

V. Cahn

The reading list includes *Titus Andronicus*, *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, and *Coriolanus*.

Three papers and two exams, frequent and unannounced quizzes.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 351 01
T/ Th 9:40- 11:00
3 hours

ENGLISH ROMANTICISM

S. Goodwin

Readings in poetry and prose by the first generation of major Romantics—Blake, William and Dorothy Wordsworth, Coleridge—and some Keats. Students will learn more about these poets, their poetry and thought, the period in which they lived, and why they continue to exert a powerful influence. Requirements of the course: three papers, including one substantial research paper; oral projects, including reading poems aloud, doing a presentation on a poem, and conducting seminar discussions; frequent informal writing. Some attention to the poets' historical context and to Romanticism in the other arts. Recommended preparation: EN 213.

EN 361 01
MW 4:00-5:20
3 hours

THEORIES OF LITERARY CRITICISM

T. Diggory

Study of ways in which a reader's assumptions about literature shape the reading of a literary work, and practice in reading critical work so as to uncover the critic's assumptions about literature. Each student selects a short story, poem, or play with which s/he is familiar and writes on that work from each of three main critical perspectives, distinguished according to its identification of the principal force that generates a literary work: history, psychology, or the structure of the sign.

EN 363 01
MW 2:30- 3:50
3 hours

**WILLA CATHER:
CONFRONTING THE DIVIDE**

D. Porter

Willa Cather is inextricably linked to that portion of Nebraska prairie called The Divide. And though she lived on the prairie for only a short time, the term is appropriate, for Cather would spend her life on various divides: a “western” author, but a New York City writer; private, almost religious in her quest for artistic perfection, but tireless, even fierce in promoting and advertising her books; an author who craved recognition, but who found more despair than joy when her *One of Ours* won the Pulitzer Prize. Such divides—personal, moral, artistic, social, religious—in turn animate Cather’s novels and stories, whose limpid and eloquent language can easily mask their unblinking exploration of the contradictions and schisms inherent in the human condition.

Among works we will read are *O Pioneers!*, *The Song of the Lark*, *My Ántonia*, *A Lost Lady*, *The Professor’s House*, *Death Comes for the Archbishop*, and a number of Cather’s essays and stories. Students will present short oral reports throughout the term and will at the end write a 15-20 page paper that includes research into one or more of the Cather works we have not read in class.

EN 365 01
T/Th 2:10- 3:30
3 hours

SPECIAL STUDIES IN JEWISH LITERATURE

S. Stern

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

EN 375 01
T/ Th 2:10- 3:30
4 hours

**SENIOR SEMINAR:
ECOCRITICISM: THE GREENING OF READING**

M. Marx

Ecocriticism is the study of the relationship between literature and the physical environment. Through a series of readings including environmentalists such as Garrett Hardin and Aldo Leopold and writers such as Ben Jonson, John Steinbeck, and Gary Snyder, participants in this senior seminar will immerse themselves in the principles of ecocriticism. We will apply seminal works of Environmentalism to literary texts and, in the words of critic Peter Barry, approach “perhaps very familiar texts with a new alertness to this [relationship], a dimension which has perhaps always hovered above the text, but without ever receiving our full attention before.” Looking at literary texts through the “green” glasses of ecocriticism, we will consider questions such as, how is nature represented within specific literary periods? What role does the physical setting play in the plot of a work? How do writers use nature literally and metaphorically, and how do nature metaphors influence the way we treat nature and the environment? What environmental values are expressed in a literary work? Most importantly, students will develop and write a seminar paper of 20-30 pages. Students will read intensively and work collaboratively as they develop their seminar papers, lead class sessions on their topics, and progress through multiple drafts and revisions of their seminar papers.

EN 375 02
W 6:30- 9:30
4 hours

**SENIOR SEMINAR:
READING SHAKESPEARE HISTORICALLY**

D. Swift

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. Writing assignments will include two short papers, a one-page thesis statement, and an annotated bibliography, all of which will contribute towards the development of the 20-25 page research paper students will work on throughout the semester.

EN 376 01
3 hours

SENIOR PROJECTS

Department

This offering allows a senior the opportunity to develop a particular facet of English study that he or she is interested in and has already explored to some extent. It could include projects such as teaching, creative writing, journalism, and film production, as well as specialized reading and writing on literary topics. Outstanding work may qualify the senior for departmental honors. All requirements for a regular Independent Study apply.

EN 378 01
WF 12:20- 1:40
4 hours

**NONFICTION WORKSHOP:
BODY NARRATIVES**

S. Mintz

In this advanced creative nonfiction workshop, we will write and read essays about the body: body image and beauty; hating one's hair and haircuts in Spain; getting tattoos and being bitten by snakes; making eye contact and being blind; extreme mountaineering and full-body paralysis; trying new foods in New Jersey or Togo or France; drug addiction and physical pain; the joys of motherhood and sex; attending the death of a parent or child; being deaf, left-handed, obsessed with bones, headache, in love, and alive—or whatever your particular bodily obsession might be. With essays on depression, mental illness, and brain injury as our guides, we will also address the relationship between body and mind, complicating the idea that these are distinct entities. The emphasis of the course will be personal essay, and our goal will be to craft layered, honest, exploratory work about embodiment. In addition to discussing published essays, coursework will include writing exercises, regular group workshops, and two substantial pieces of original nonfiction.

PREREQUISITE: EN 205, EN 280 OR PERMISSION OF INSTRUCTOR

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

POETRY WORKSHOP

A. Bernard

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

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

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

FICTION WORKSHOP

S. Stern

This is an intensive workshop designed for students who have already had experience in writing and critiquing short fiction. The course will focus on the ways in which a story is shaped and realized through the various stages of revision. There will be occasional readings from the works of short story masters by way of considering models and precedents, and exercises to help warm you to the task, but the bulk of class-time will consist of the discussion of the students' own stories in progress. Class members will therefore be required to participate in the discussions and to complete two short stories of no less than twelve pages each during the term.

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

EN 381 01
W 6:30- 9:30
4 hours

**ADVANCED PROJECTS IN WRITING:
POETRY**

A. Bernard

An advanced class. Students will, in the course of the term, prepare a significant portfolio of poems (25-30 pages) and will participate in a rigorous but generous weekly workshop. Reading and discussion of poetry by major figures from the 20th & 21st centuries, along with exploration of their influences, will be a requirement as well.

PREREQUISITE: TWO SECTIONS OF EN 379 OR PERMISSION OF INSTRUCTOR

EN 381 02
T/Th 12:40- 2:00
4 hours

**ADVANCED PROJECTS IN WRITING:
FICTION**

S. Millhauser

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

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

PREREQUISITE: TWO SECTIONS OF EN 380 OR PERMISSION OF INSTRUCTOR

EN 381 03
WF 12:20- 1:40
4 hours

**ADVANCED PROJECTS IN WRITING:
NONFICTION**

M. Wolff

This offering allows students deeply committed to the writing of long or substantial projects in nonfiction the opportunity to develop and complete those manuscripts. There is a fifty page minimum. Writers will work in both a class setting and in one-to-one meetings with Professor Wolff. Projects may be in forms of literary nonfiction, such as personal essays, memoir, arts criticism, travel writing, or lyric essays. There will be weekly group discussions of some submitted student work, and also of assigned writings relevant to the projects. There will be assigned writing work when necessary. Projects may be considered for departmental honors.

PREREQUISITE: TWO SECTIONS OF 300-LEVEL NONFICTION WORKSHOP OR PERMISSION OF INSTRUCTOR

EN 390 01
3 hours

SENIOR THESIS

Department

Intensive writing and revising of senior thesis under the close guidance of the student's thesis committee. The thesis provides an opportunity for English Majors to develop sophisticated research and writing skills, read extensively on the topic of special interest, and produce a major critical paper of forty to eighty pages. Not required of the English major, but strongly recommended as a valuable conclusion to the major and as preparation for graduate study. Distinguished work will qualify eligible students for departmental honors.

PREREQUISITE: EN 389, AND APPROVAL IN ADVANCE BY THE DEPARTMENT