Please note: For your convenience, here is a list of the English Department faculty, their offices, phone extensions, and office hours for Fall ’10. **Make sure you speak with your advisor well in advance of Spring ’11 Registration** (which begins November 3). If office hours are not convenient you can always make an appointment.

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<th>INSTRUCTOR</th>
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<th>OFFICE LOCATION</th>
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<td>Barnes, Alison</td>
<td>T 11:15-12:30 &amp; by appt.</td>
<td>5153</td>
<td>PMH 423</td>
</tr>
<tr>
<td>Bernard, April</td>
<td>M/W 2:30-3:30 &amp; by appt.</td>
<td>8396</td>
<td>PMH 317</td>
</tr>
<tr>
<td>Black, Barbara</td>
<td>T/Th 2:00-3:30 &amp; by appt.</td>
<td>5154</td>
<td>PMH 316</td>
</tr>
<tr>
<td>Bonneville, Francois</td>
<td>W/Th 4:00-5:30 &amp; by appt.</td>
<td>5181</td>
<td>PMH 320E</td>
</tr>
<tr>
<td>Boshoff, Phil</td>
<td>M/W/F 1:00-2:00 &amp; by appt.</td>
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<td>PMH 309</td>
</tr>
<tr>
<td>Boyers, Peg</td>
<td>W 1:30-4:00 &amp; by appt.</td>
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<td>PMH 327</td>
</tr>
<tr>
<td>Boyers, Robert</td>
<td>W 10:00-12:30 &amp; 2:00-5:00</td>
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</tr>
<tr>
<td>Breznau, Anne</td>
<td>T/Th 12:00-12:30 &amp; by appt.</td>
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<td>PMH 320W</td>
</tr>
<tr>
<td>Brundage, Elizabeth</td>
<td>By appt.</td>
<td>5176</td>
<td>LIBR 230C</td>
</tr>
<tr>
<td>Cahn, Victor</td>
<td>T/Th 7:30-8:00, 11:00-11:30, &amp; by appt.</td>
<td>5158</td>
<td>PMH 311</td>
</tr>
<tr>
<td>Casey, Janet</td>
<td>T 12:00-2:00, F 10:00-11:00, &amp; by appt.</td>
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<td>PMH 315</td>
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<tr>
<td>Devine, Joanne</td>
<td>T/Th 11:15-12:15, W 10:00-11:30, &amp; by appt.</td>
<td>5162</td>
<td>PMH 318</td>
</tr>
<tr>
<td>Diggory, Terry</td>
<td>M 10:00-11:00, W 1:00-2:00, &amp; by appt.</td>
<td>5163</td>
<td>PMH 319</td>
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<tr>
<td>Edelstein, Sari</td>
<td>M/W 11:00-12:00 &amp; by appt.</td>
<td>5185</td>
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<tr>
<td>Fogel, Andy</td>
<td>M 5:00-6:00</td>
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<td>PMH 320W</td>
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<tr>
<td>Gogineni, Bina</td>
<td>M-Th 5:00-6:00</td>
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<tr>
<td>Golden, Catherine</td>
<td>M 2:30-5:00</td>
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<tr>
<td>Goodwin, Sarah</td>
<td>M 2:30-3:30, Th 10:30-11:30</td>
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<tr>
<td>Goodwin, R. Steven</td>
<td>T 10:30-12:30 &amp; by appt.</td>
<td>8391</td>
<td>PMH 220W</td>
</tr>
<tr>
<td>Greenspan, Kate</td>
<td>M 2:30-4:00, Th 3:40-5:00, &amp; by appt.</td>
<td>5167</td>
<td>PMH 324</td>
</tr>
<tr>
<td>Hall, Linda</td>
<td>W 11:00-12:00, F 9:00-10:00, &amp; by appt.</td>
<td>5182</td>
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<tr>
<td>Hrbek, Greg</td>
<td>By appt.</td>
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<td>PMH 310</td>
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<tr>
<td>Jackson, Holly</td>
<td>M 1:00-3:00 &amp; by appt.</td>
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<tr>
<td>Janes, Regina</td>
<td>T 3:30-5:30, W 2:00-3:00, &amp; by appt.</td>
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<td>PMH 306</td>
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<tr>
<td>Lewis, Tom</td>
<td>T/Th 2:10-3:30 &amp; by appt.</td>
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<tr>
<td>Marx, Michael</td>
<td>M 1:00-3:00, W 12:00-2:00, &amp; by appt.</td>
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<tr>
<td>Melito, Marla</td>
<td>T 5:00-6:00 &amp; by appt.</td>
<td>5159</td>
<td>Starbuck 201 &amp; PMH 320W</td>
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<tr>
<td>Millhauser, Steven</td>
<td>Spring Only</td>
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<tr>
<td>Mintz, Susannah</td>
<td>W 11:00-1:00 &amp; by appt.</td>
<td>5169</td>
<td>PMH 322</td>
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<tr>
<td>(Associate Chair)</td>
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<tr>
<td>Rhee, Michelle</td>
<td>T 1:45-3:45 &amp; by appt.</td>
<td>5192</td>
<td>PMH 332</td>
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<tr>
<td>Name</td>
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<tr>
<td>Rogoff, Jay</td>
<td>W/F 10:00-11:00, W 12:15-1:15, &amp; by appt.</td>
<td>5264</td>
<td>PMH 307</td>
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<tr>
<td>Savoie, Hillary</td>
<td>M/W 11:00-12:30</td>
<td>5175</td>
<td>LIBR 230C</td>
</tr>
<tr>
<td>Simon, Linda</td>
<td>T 1:00-3:00, &amp; by appt.</td>
<td>5160</td>
<td>PMH 331</td>
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<tr>
<td>Stern, Steve</td>
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<tr>
<td>Stokes, Mason (Chair)</td>
<td>By appt.</td>
<td>5184</td>
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<tr>
<td>Swift, Daniel</td>
<td>On Leave</td>
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<tr>
<td>Welter, Sandy</td>
<td>By appt.</td>
<td>5488</td>
<td>Ladd 107</td>
</tr>
<tr>
<td>Wiseman, Martha</td>
<td>M/W 2:30-4:00 &amp; by appt.</td>
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<tr>
<td>Wolff, Melora</td>
<td>W 2:00-4:00 &amp; by appt.</td>
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<tr>
<td>Woodworth, Marc</td>
<td>T 3:30-5:00 &amp; by appt.</td>
<td>5180</td>
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<tr>
<td>Main Office</td>
<td>8:30-noon, 1:00-4:30</td>
<td>5150</td>
<td>PMH 313</td>
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This course is an introduction to expository writing with weekly writing assignments emphasizing skills in developing ideas, organizing material, and creating thesis statements. Assignments provide practice in description, definition, comparison and contrast, and argumentation with additional focus on grammar, syntax, and usage. Students and instructors meet in seminar three hours a week; students are also required to meet regularly with a Writing Center tutor. This course does not fulfill the all-college Foundation Requirement in expository writing.

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

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

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

EN 105 01  
WRITING SEMINAR II:  
THE DEPARTMENT  
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 02  
WRITING SEMINAR II:  
LOVE: MOTIVES AND MOTIFS  
F. Bonneville  
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 Albert Camus, perspectives of philosophy, psychology, anthropology, and myth studies will be featured along with drama, fiction, and film.
Do you blog? Text message? Have a Facebook page? A web site? Have you had part of your course come to you via Blackboard? If you have experience with any of these things, you are part of a dramatic change in the way people “see” each other. In these changed environments, we stand before each other as text. We become a faceless force recognized and evaluated by the way we handle the new language of text messaging or the kinds of postings we make on Facebook. In this class, we’ll analyze blogging and e-text as the textual face of humans. We are, more than ever, what we write. We’ll apply classical and contemporary readings on the relationship of text to self-esteem and human identity. We’ll look at the textual face we ourselves present to the world and write about the ways we are shaped by participation in these virtual worlds. In the process, we’ll develop our analytical writing and critical thinking skills. We’ll practice a fundamental aspect of analytical writing: close reading. We’ll explore creation of a strong thesis and learn to structure longer essays incorporating secondary sources. Peer review and in-class workshops will support our abilities to think about our own writing as a topic worth its own close reading and subsequent revising.

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.

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

Course requirements include active participation in seminar discussions; frequent, ungraded, informal short writing assignments; and 3 formal, graded papers (5-7 pages each) with an emphasis on drafting, revision, and peer review. Each formal essay develops a particular critical writing approach. Students will be encouraged to invite cultural texts of their own choosing into their own writing.
EN 105 08  
WRITING SEMINAR II:  
H. Jackson
TTh 12:40-2:00  
CONTACT ZONES IN AMERICAN CULTURE
4 hours

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

EN 105 09  
WRITING SEMINAR II:  
M. Marx
MW 2:30-3:50  
NEWS LITERACY
4 hours

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: reading the newspaper. But some forty years later, how many of us read newspapers? Rather, do we depend on other media sources for the news? 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? How we read the news in the early 21st century is very complex. We need to become news literate. News literacy, according to the new Center for News Literacy at Stony Brook University’s School of Journalism, is the capacity of consumers “to judge the credibility and reliability of the news.” In this writing seminar, students will use writing as a means of exploring issues surrounding the news. Our assignments will range from comparative analyses of diverse news sources and media 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 television, from CNN to The Colbert Report.

EN 105 10  
WRITING SEMINAR II:  
M. Melito
MW 6:30-7:50  
MY SO-CALLED LIFE
4 hours

With the rise of Reality TV, YouTube, and the blogosphere, we can invent and reinvent ourselves and our world daily. In this course we will explore the ways in which technology allows us to fracture facts for the good of the story. We will examine the media’s use of reality and consider how this is shaping our cultural values. To what extent have we sacrificed the truth for entertainment? When did the lines between fact and fiction become so porous that many of us are willing to forgive lies to protect the plot? Are we easily manipulated or blinded by spectacle?

In this writing seminar students will prepare weekly responses, formal essays, a research project, and keep a journal. In addition, students will participate in peer workshops and conferences.
Are we what we eat? Provided with the bounty of recent food writing, this course will consider the ways in which national, cultural, and gendered identities can be constructed through food. We will consume some exemplary food literature—the personal, the polemical, and the popular—and digest other food media, especially film. In addition to becoming careful readers of food culture, we will concentrate on developing the rhetorical skills necessary to produce successful academic writing. We will work on writing both as process and product, producing four major papers in multiple drafts.

Argument seems inescapable. At American colleges, we value the idea of taking a position and defending it, even encouraging students to engage in friendly battles inside the classroom or in essay assignments. This practice is a trademark of Western academic culture, but even more universal are the arguments that surround us in newspapers, advertisements, and politics. Certainly, responsible citizens and consumers ought to critically examine attempts to persuade them and influence their lives. In this writing course, we will learn some basic principles of argument and persuasion using real-life examples, including identifying what might be most persuasive in different situations. The skills we learn will help us be more responsible citizens, and give us important analytical tools necessary to succeed in an academic environment where argument and critical thinking are revered. Highlights include a research-based paper, rhetorical analyses of texts and advertisements, and a creative project where students attempt to impact their immediate surroundings through a text and ad campaign.

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 for depth and complexity of thought, logic of supporting evidence, and subtleties of style.

This class focuses on the various ways human beings have and still do imagine themselves transcending the conditions of ordinary life to rise to a level of experience that brings with it a new sense of identity and the meaning of life. We thus look at religious conceptions of transformation, but also at the way the idea appears in art, literature, music, film, politics, popular mythologies, and various theoretical texts. The course has a certain philosophical bearing in the sense that it raises the question of the relevance of what we study in it to our personal sense of the truth of our lives. Three or four five-page papers with the option of revision and a lot of shorter writing assignments (some graded, some not).
When medieval Christian mystics attempted to describe what they experienced while in a state of ecstasy, they were often frustrated by the inability of language and visual art to represent what was inaccessible to the normal processes of sensation and reasoning. In order to communicate the revelations they brought back, mystics and those whom they inspired sought to enhance the expressive capabilities of the verbal and visual arts. In this course we will study how they did it—how they managed to represent the ineffable and invisible in medieval prose, poetry, manuscript illumination, and painting. Similar questions regarding the limitations of language and the difficulty of successful expression will be asked of our own writing; considerations of clarity, organization, and appropriate language will be brought to bear upon subject (the mystics) and object (student essays) alike.

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, 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 an absurd perspective help us to live? How does an appreciation of paradox deepen and free our thinking? How can chaos and incoherence be shaped—how is incoherence made coherent? Thus, the relationship between certainty and chaos, the disjunction between seeing and knowing, the blurred distinctions among sense, senselessness, and nonsense, the uses of satire, and the mingling of the sublime and the ridiculous will serve as catalysts for our writing as well as for our discussions.

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

Section 01
TTh 9:40-11:00
B. Black

Section 02
MW 4:00-5:20
P. Boshoff

Section 03
WF 10:10-11:30
S. Mintz

Section 04
MWF 9:05-10:00
L. Simon

Section 05
MWF 10:10-11:05
L. Simon

Section 06
TTh 11:10-12:30
M. Stokes

4 Hours

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

LANGUAGE AND GENDER

EN 208 01
TTH 9:40-11:00
J. Devine

3 hours

Women and men speak a different language. According to popular belief at least, the speech of women is weaker and less effective than the speech of men; in our culture there are jokes about both the quality and quantity of women’s speech. Men’s speech is often regarded as the norm, while women’s speech is regarded as emotional, vague, euphemistic, mindless, silly, and high-pitched. But is it? What are the genuine differences in the ways women and men use language? And who evaluates those differences? “Language and Gender” offers students the opportunity to investigate systematically the interaction of language and sex by raising questions about society and culture in relation to language structure and use by males and females. To this end, the course addresses such questions as: what are the specific differences in the use of language by women and men? How are these differences evaluated? What causes these differences? In addition, the course will focus on the theoretical frameworks that have been developed to interpret gender differences in language use. Students will read a variety of sources, including research reports and synthetic/theoretical texts. Assignments include exams, a project, and a journal.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
COUNTS FOR GENDER STUDIES CREDIT
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 the telling of the story coincides with its content. 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? Our readings will loosely focus on coming-of-age stories, which dramatize a character’s shift from adolescence into adulthood. Writers will include Franz Kafka, Carson McCullers, Oscar Wilde, and many others.

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

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

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

One way to get a grip on the tradition of English language poetry is by realizing who read what, and when. William Blake, for instance, makes a lot more sense once we see his debts to everything that went before—specifically, to nursery rhymes, the King James Bible, and John Milton. We will begin with Blake and work our way backwards through the “highlights” of English poetry. Then, around mid-term, we will jump back to about 1800 and move forward into the present day. Emphasis throughout will be on close reading, on reading relatively few poems but understanding these key poems in depth. Students will write brief critical papers, will memorize poems, and will also write some imitations.

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN POETRY
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), Federico Fellini (Italy), Eric Rohmer (France), Jean-Luc Godard (France), Margarethe Von Trotta (Germany), Zhang Yimou (China), Pedro Almodovar (Spain), Istvan Szabo (Hungary), Bertrand Tavernier (France), Bernardo Bertolucci (Italy), and Fatih Akin (Turkey). Students will also read *The Conversations*, a book in which the novelist Michael Ondaatje discusses the art of film editing with the legendary editor Walter Murch, best known for his work on the films of Francis Ford Coppola.

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

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

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

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

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

Requirements include several short papers and one longer essay.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN NONFICTION**

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

EN 225 01
TTh 11:10-12:30
3 hours

The tentative reading list includes *The Taming of the Shrew; Richard I; Henry IV, Part 1; The Merchant of Venice; Hamlet; Othello; The Tempest.*

Three papers, two exams, frequent and unannounced quizzes

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

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**
INTRODUCTION TO AFRICAN-AMERICAN LITERATURE  
J. Casey  
MWF 11:15-12:10  
3 hours  

This course is a survey of African-American literature from its inception to the present, covering such general topics as slave narration, Reconstruction, the New Negro and the Harlem Renaissance, and late twentieth-century formulations of racial difference. Attending to constructions of class, gender, and sexuality as well as race, we will consider how African-American literary texts have reframed dominant American literary-cultural models and have consistently challenged popular notions about what it means to be black and to be American. Requirements will include two papers, a mid-term, and a final exam.  

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE  
Satisfies the all-college requirement in cultural diversity  

VICTORIAN ILLUSTRATED BOOK  
C. Golden  
TTH 2:10-3:30  
4 hours  

What was the last book you read with illustrations? Was it a graphic novel, a comic book, or a children’s book? All of these types of books have their roots in the Victorian illustrated book, a genre for adults as well as young readers. Illustrations were part of the adult reading experience of the Victorian age. Images did not simply embellish the Victorian illustrated book as we often conceive of illustration today; rather, pictures added meaning, which, in turn, influenced how an audience “read” fiction and poetry. This Honors, writing-intensive course explores the form of the Victorian illustrated book with attention to illustration, critical analysis, and creative practice. The class will focus on illustrated novels, picture-poems, and critical studies in aesthetics and literature which discern how a poem is like and different from a picture (the “ut pictura poesis” tradition) or comment upon the collaboration of image and word as an art form. Special attention will be given to the poem and painting pairs of D.G. Rossetti; the illustrated fiction of Dickens, Carroll, and Potter; the aesthetic ideas of Horace, Plato, and Lessing; analytic writing; and primary research. Students will learn to “read” illustrations like their Victorian audiences once did. We will work in the rare book room and put on a library exhibition on an aspect of Victorian literature and culture. In addition to writing frequent papers, students will become author-illustrators to create their own illustrated texts.  

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE  

LOVE IN THE NOVEL  
P. Boshoff  
MW 6:30-7:50  
3 hours  

Courting, dating, “seeing,” hooking up, breaking up, and marrying “till death do us part”: the love story exists in seemingly endless permutations. We will look at the various forms of love—romantic, erotic, and spiritual—and the ways in which these forms are portrayed and interconnected in selected works of American and British fiction. Juxtaposition of opposites will guide our investigation: we’ll explore love in terms of fidelity vs. 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; 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 (10 pp.).  

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE  
COUNTS FOR GENDER STUDIES CREDIT
What is the relationship between literature and the law? A deceptively simple question. In this course, we will approach that question with a particular focus on the concept of property around 1800, when legislators and citizens debated slavery and the notion of people as property; when copyright laws were taking hold; when the great American land rush was in full swing; and England was being carved up into enclosed properties. All of these pressures reveal themselves in literary and theoretical texts of the time, from the poems of Wordsworth and Blake to the plays of Schiller. Readings will also include Locke on property and Bronte’s *Wuthering Heights*. Students will write several papers, regular online discussion posts, a midterm, and a final exam.

**COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**

In contrast to the view of the United States as puritanically insistent on sexual repression or conformity, this course suggests that the American novel is singularly fascinated with taboo private relations. How and why do authors use perverse plots to theorize the relationship between the United States and Europe, between men and women, between racial groups, between the past and the future? If marriage signifies a healthy social order, why is the marriage plot so seldom successful in the American novel? What are the connections between the family, national identity, and narrative form? In addition to nineteenth- and twentieth-century American novels concerning divorce, interracialism, homosexuality, and other departures from American familial norms, this course includes secondary readings from queer theory, literary criticism, sociology of the family, and the history of sexuality.

**COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**

Enter Virginia Woolf’s world. You’ll meet serious artists and thinkers, some of whom took pride in their sexual liberation; a difficult father; a beloved older brother; a competitive sister; two sexually predatory half-brothers; a half-sister locked in an attic; and an earnest husband. We’ll enter Woolf’s world through six of her novels—*Jacob’s Room, Mrs. Dalloway, To the Lighthouse, Orlando, The Waves,* and *Between the Acts*. We’ll also pay considerable attention to her two feminist works, *A Room of One’s Own* and *Three Guineas*. Students will have a chance to explore their interests within Woolf’s world, including but not limited to art, art history and criticism, essay writing, feminism, gender, biography, and modernism.

**COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**
EN 229 07  UNSURLY BODIES: DISABILITY IN LITERATURE  S. Mintz
WF 12:20-1:40
3 hours

From Richard III to Captain Ahab, from Milton’s blind Samson to Brontë’s “madwoman” Bertha, from the one-legged matriarch of Morrison’s *Sula* to Ana Castillo’s “gimp” flamenco dancer, disabled characters have featured prominently in literature. Our goal will be to understand what such unruly bodies—bodies that deviate from established norms—tell us, not only about literature, but also prevalent cultural attitudes and anxieties about identity and social value. How does disability become a metaphor, and what does it symbolize? Why are some forms considered beautiful, ideal, or simply ordinary, while others are marked as incapable, ugly, or even inhuman? How do literary “freaks” and “monsters” establish the boundaries of “normal,” even as they seem to disrupt the very nature of the “natural”?

Several short papers and one longer essay will be required, along with regular participation in class discussions. Readings will include novels, poetry, plays, essays, and autobiography, in addition to selected readings in disability theory and contemporary film.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 229C 01  MULTI-ETHNIC AMERICAN WOMEN’S WRITING  S. Edelstein
WF 12:20-1:40
3 hours

“I am a Dominican, hyphen, American. As a fiction writer, I find that the most exciting things happen in the realm of that hyphen—the place where two worlds collide or blend together.” Students in this class will be dwelling in what Julia Alvarez describes here as the “realm of that hyphen,” as we read fiction by Native-American, Chicana, Jewish-American, Asian-American, and African-American women writers. How does literature participate in constructing ethnicity, and in particular, culturally specific models of womanhood? What aesthetic strategies or thematic concerns unite ethnic American literature, or does such a category elide the distinctness of individual traditions? Indeed, does writing from ethnically marked groups constitute a tradition distinct from what we usually mean by “American literature”? Given our focus on women writers, we will ask how these writers portray family, marriage, the home, sexuality, and reproduction, the signal concerns of women's lives and women's writing. Students will be introduced to concepts such as assimilation, self-making, hybridity, diaspora, and “double-consciousness,” and to feminist literary criticism. We will also consider theories of whiteness in order to ask how the work of Anglo-American writers can be understood as ethnically marked. Authors may include Anzia Yezierska, Zitkala-Sa, Gloria Anzaldua, Jhumpa Lahiri, and Jessica Hagedorn.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
SATISFIES THE ALL-COLLEGE REQUIREMENT IN CULTURAL DIVERSITY
The pen was perhaps the most powerful weapon employed in the fight against empire throughout the world in the late nineteenth and twentieth centuries. Often, but not always, postcolonial authors asserted their cultures’ sovereignty in the language of their colonizer, “using the master’s tools to dismantle the master’s house.” This course will look at the literature of the decolonizing and post-Independence era in three major sites of European colonialism. Questions we will ponder include: In what sources do these newly or soon-to-be independent nations discover their narrative power—to reclaim political ground that has been taken from them, power to re-articulate the imperial experience from their point of view, and power to alter their place in the world’s record of history and literature? How do writers affiliate themselves with and differentiate themselves from the colonial literary tradition they have inherited? How do they integrate indigenous forms, traditions, and worldviews with colonially imported ones? How do postcolonial novels handle the pressing post-Independence concerns of gender, subalternity, corruption, and neo-colonialism? Likely authors will include: C.L.R. James, George Lamming, Aimé Césaire, Joseph Zobel, Franz Fanon, Leopold Senghor, Wole Soyinka, Ngugi Wa Thiong’o, Ama Ata Aidoo, Tsitsi Dangarembga, J.M. Coetzee, Arundhati Roy, Raja Rao, Rabindranath Tagore, M.K. Gandhi, Ahmed Ali, Iqbal, and Faiz al Faiz.

Course requirements: Midterm paper (4-5 pages), final paper (7-8 pages), and final exam. Regular attendance.

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

EN 230 01
THE BIBLE AS LITERATURE
R. Janes
WF 12:20-1:40
4 hours

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
COUNTS TOWARD THE EARLY PERIOD REQUIREMENT
Dealing with global warming may or may not turn out to be the biggest challenge human civilization has ever faced—but it is certainly a tricky task for a writer. Few other issues of our time carry science, politics, emotion, and morality to such a high pitch. For a writer, it’s treacherous ground: How do you craft an argument about the end of the world as we know it without being dismissed as a tree-hugger? Or, if you’re a skeptic, how do you argue that global warming is really not such a big deal without being written off as a flat-earther? More generally, how do you write a personal essay about a slow-motion, global catastrophe? Do novels trump journalism as a medium to communicate big ideas? At what point does argument become indistinguishable from political activism? In this class, we will explore many forms of writing about global warming: polemics, essays, blogs, magazine feature stories, non-fiction books and novels. We’ll look at various rhetorical strategies, explore how facts can cloud or clarify the truth, and talk about the role of the writer’s voice in argument and narrative. Students should expect weekly writing assignments in a variety of short and long forms, and well as substantial reading in current global warming literature. A background in science is not necessary (although it certainly won’t hurt).

PREREQUISITE: EN 219
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
COUNTS FOR ENVIRONMENTAL STUDIES CREDIT

EN 280 02
LOGIC AND RHETORIC
L. Hall
M 6:30-9:30
4 hours

“Most of the problems that arise in expressing thought are sentence problems,” Baxter Hathaway, a professor at Cornell University, wrote in 1951. “Writing is rarely better than the writing in the individual sentences that compose it; and the structure of a sentence is the microcosm of the structure of many a whole essay. If you learn how to write consistently respectable sentences, you should be on your way to a mastery of the English language.” In this course we will slow down both our reading and our writing so as to take sentences seriously. Sentences that are respectable we will imitate; those that are illogical or infelicitous we will improve. This is not a remedial course but an opportunity for apprentice writers to make the greatest demands of their own work and that of published writers. Course requirements include graded weekly exercises, editing quizzes and tests, and regular conferences with the instructor.

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

EN 280 03
WRITING ROCK
M. Woodworth
W 6:30-9:30
4 hours

We’ll focus on reading and writing about rock music from vantages obvious (record reviews) to esoteric (the kind of historical-aesthetic criticism practiced by Greil Marcus, for example). We’ll consider examples of biography, the profile, interviews, lyrical analysis, cultural criticism, personal essay, and technical scholarship to gain a sense of the range and development of rock criticism and to serve as prompts for our own writing. In class we’ll address approaches to the DIY/Lo-Fi movement, Americana, women singer-songwriters, “Alternative” music, The Beatles, and Bob Dylan, though the subjects you write about need not be limited to these areas of interest. Working together as editors and writers, we’ll develop and produce a hard-copy and on-line publication featuring the semester’s work.

PREREQUISITE: EN 219
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
INTRODUCTION TO FICTION WRITING  S. Millhauser
TTh 11:10-12:30
4 hours

This course is an introduction to the writing of short stories. You will read and discuss the works of several published writers and student writers, and do a number of exercises before writing the first story. The course is taught as a workshop; that is, written work will be copied for every student and read by all of us before each class. Attendance is required. Final grades will be based on written work (exercises and stories), on class participation, and on written critical responses to other students’ work.

PREREQUISITE: EN 211
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

INTRODUCTION TO FICTION WRITING  S. Stern
MW 2:30- 3:50
4 hours

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

INTRODUCTION TO POETRY WRITING  A. Bernard
TH 6:30-9:30
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. The class is the prerequisite for other advanced poetry writing classes.

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

NINETEENTH-CENTURY NOVEL  B. Black
TTh 12:40-2:00
3 hours

This course offers some fantastic reading in order to capture the range of formal and thematic experimentation that characterizes the nineteenth-century novel. To begin, we will read Jane Austen’s final novel, Persuasion. Then we will move from Emily Brontë’s Wuthering Heights, a vexing but delicious text written by a true teenager, to George Eliot’s Middlemarch, which Virginia Woolf called a novel for genuine grown-ups. The magisterial Middlemarch and Charles Dickens’s masterpiece, David Copperfield— the novel he considered his favorite child—will be the course’s central readings. The remaining texts represent an exhilarating range: the tragedy of Thomas Hardy’s The Mayor of Casterbridge, the imperial Gothic of Rider Haggard’s weird bestseller She, the sci-fi classic The Time-Machine by H. G. Wells, and the unsettling realism of Arthur Morrison’s fierce novel of London’s slums, A Child of the Jago. Course requirements include lengthy reading assignments, short written responses, and a choice of a final paper or a final exam.
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.

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To read American fiction is to encounter the shifting paradigms of social and cultural identity in the United States. In this course, then, we will consider the following questions: What topics have seemed, at various historical points, especially American? What kinds of authors? How have discourses about the nation and its inhabitants, and about “national” aesthetics, served to validate (and also exclude) certain kinds of books? Our reading of major American novels will help us to explore the symbiotic relationship between fiction and the larger culture, revealing how texts influence, and are influenced by, the society in which they are produced. Ultimately, we will consider America itself as a series of fictions, and explore the ways that literature has shaped, refined, and sometimes challenged our stories about ourselves.

Authors will probably include Hawthorne, Twain, Wharton, Cather, and Faulkner. Students will write several short papers (2-3 pages) and one longer paper (8-10 pages); they will also take a final exam.

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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 ENGLISH ROMANTICISM S. Goodwin
TTh 9:40- 11:00
3 hours
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 360 01 WOMEN WRITERS S. Edelstein
MW 4:00-5:20
3 hours
American women’s writing has a bad reputation. Nathaniel Hawthorne denigrated the “damned mob of scribbling women,” and the notion that women’s prose is sentimental and derivative has not entirely faded from the popular imagination. Keeping such critical assessments in mind, this course will examine the tradition of American women’s writing from the early republic through the twentieth century with particular attention to how these writers depict domesticity and maternity, reform and activism, and authorship itself. We will discuss why this set of texts has been simultaneously the most popular American literature and the most derided. As we examine generic and formal developments, we will ask whether “women’s writing” truly exists and consider what kinds of assumptions as well as possibilities such a category engenders. In addition to works by Harriet Jacobs, Sylvia Plath, Edith Wharton, and Toni Morrison, students will read and apply key pieces of feminist theory.

COUNTS FOR GENDER STUDIES CREDIT

EN 362 01 SCIENCE, SEX, AND SATIRE: THE RESTORATION R. Janes
WF 10:10-11:30
3 hours
An enquiry into the intersections of science (Newton, the microscope, Boyle, Halley’s comet, and fossils as relics of Noah’s Flood), sex (literary in plays, poems, translated and original, and historical in gossip, diaries, paintings, medical tracts), and satire (religious, sexual, literary, political) in the most notoriously libidinous period of English literature. We’ll be reading the libertine Earl of Rochester, the poet laureate John Dryden, the Restoration sex comedies of Etherege, Wycherley, Congreve, and Aphra Behn—the first professional English woman writer, who triumphantly sends up her male colleagues. Samuel Pepys the diarist gives the flavor of daily life, and we’ll visit the Royal Society and its experiments with him. Henry Purcell writes the songs. Does libertine thought produce libertine action? How far are the freedoms of this period a form of resistance; how far do they reproduce existing systems of social and gender hierarchy? Several short response papers, 2 presentations, 2 mid-length papers, a final examination.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT
The word “modernism” no longer calls to mind a simple or singular set of ideas. To think about what it means is to ask: Whose Modernism? What kind? Many artists of the so-called modernist period—roughly, the period between 1920 and 1950—believed that modernist art is not about beauty or indeed about any sort of sensory gratification. But this was by no means the view of Virginia Woolf or Henri Matisse. Marcel Duchamp regarded the habit of distinguishing between good and bad taste as ridiculous. But no such animus inspired the practice of modernist writers and artists like Thomas Mann or Giorgio Morandi. Many modernists argued that art was not the place for ideas or politics, but the poet W.H. Auden saw no reason to refrain from introducing politics into his work, and ideas play a central role in a wide range of modernist novels, poems and paintings.

Some early modernist works seemed immediately interesting to their first audiences precisely because they were felt to be too much. The howls of dismay sounded at the initial performance of Stravinsky’s “Rite of Spring” became at once a signal feature of the legend of modernism. Avant-garde artists and their fans loved to mock the philistine, stiff-necked, settled middle classes who disdained James Joyce and Picasso and others who had challenged the assumptions upheld even by the critics of The New York Times and other establishment publications. In short order, of course, modernism achieved the sort of widespread acceptance that no one could have predicted even a few years earlier. Despite continuing resistance in some circles, modernism was thought to be an inspiring idea. Modernist works challenged the notion that success in art had anything to do with popular acceptance, proper sentiments or verisimilitude. Students of modernism taught themselves to think seriously about the values to be found only in art and to avoid confusing them with values to be found elsewhere—in the bedroom, the board room, or the political arena.

Today several leading writers and thinkers are revisiting modernism in a wide range of books and articles. It seems that a revival is under way, and thus it is a good time to take a look back and to ask whether modernism ought again to be the name of our desire.

The course in “The Modernist Imagination” will therefore examine a variety of modernist works in several different genres and look as well at a number of essays and manifestos that make the case for modernism. Among the works on the syllabus will be the following:

Fiction by Franz Kafka, Virginia Woolf, Thomas Mann, Milan Kundera
Poetry by T.S. Eliot, Wallace Stevens, WH Auden, William Carlos Williams
Artworks by Picasso, Pollock, Klee and Matisse
Films by Ingmar Bergman and Michelangelo Antonioni
Essays by Susan Sontag, Clement Greenberg, Harold Rosenberg, Roger Shattuck, Gabriel Josipovici and Renato Poggioli

What motivates writers to construct a narrative about their past? What questions do memoirs raise about selfhood, self-knowledge, and the relationship between mind and body, language and identity? What literary strategies do memoir writers use to translate their experiences into prose? In this course we will read memoirs by contemporary writers, such as Patricia Hampl, Eva Hoffman, Alexandra Fuller, Peter Godwin, and others, whose works reveal intellectual and spiritual journeys; bear witness to dramatic historical events; and reflect upon memoir-writing as an act of personal exploration. Students will write several analytical essays and short responses.
EN 363N 01 ENCHANTING FORMS: RELIGION, LITERATURE AND COLONIALISM IN INDIA
T 6:30-9:30
4 hours

Is it true that “the novel is the epic of a world that has been abandoned by God”? This notion, claimed by an influential literary critic in 1920, has since passed into common sense: the novel distinguishes itself as a modern form by restricting itself to matters of the here and now, leaving aside the divine “otherworld” from which we have become divorced. Yet, from the outset, the mainstream tradition of the novel in India has fundamentally accommodated religious worldviews, thereby unsettling the prevailing view of the genre as necessarily secular and disenchanted. All the novels we will be reading in this seminar—by Indian and colonial British writers alike—share an impulse to render the Indian perception of God coursing through daily life. While this seminar will center on the novel in India, we will relate this colonially imported genre to the various Hindu, Indo-Islamic, and Buddhist literatures and philosophies that fed into it. Some of the questions we will be trying to answer are: What do the enchanted versus disenchanted worldviews have to do with colonialism? What kinds of bridges do Indian authors construct between these two sensibilities, and to what effect? What does so-called idol-worship, and the long-standing Western aversion to it, have to do with realism? Which literary techniques do authors use to represent divinity—usually considered invisible and outside the provenance of realist forms? How does traditional realism compare with magical realism in trying to convey an enchanted worldview? The novelists on whom we will focus are: Bankim Chatterjee, Rabindranath Tagore, Rudyard Kipling, E.M. Forster, R.K. Narayan, Ahmed Ali, U.R. Anandamurthy, Salman Rushdie, and Jamyang Norbu. We will also read excerpts from relevant sacred texts, mystical poetry, religious scholarship, and philosophies of the enchanted Word.

NOTE: As an “Enhanced Course” with an additional research component, this course carries 4 rather than 3 hours.

Course requirements: Active participation in seminar discussion and diligent and engaged weekly reading, brief weekly student presentations on that week’s reading, and a final research paper of 15-20 pages.

SATISFIES THE ALL-COLLEGE REQUIREMENT IN NON-WESTERN CULTURE
COUNTS FOR ASIAN STUDIES AND RELIGION CREDIT

EN 375 01 SENIOR SEMINAR: THE BRONTÊS
TTh 11:10-12:30
4 hours

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 programs such as Desperate Housewives are exquisitely rendered in the oeuvre of the Brontês, 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 by Charlotte, Emily, Anne, and their brother, Branwell, and distinguish between Brontêan myths and biography. From the outset, we will adopt a new historicist approach to examine the Brontês’ works in their cultural context. We will also discuss how illustrators, directors, and actors have visually rendered the novels or recreated them for the big screen. Most importantly, students will select topics for, write, and revise a substantial research paper of 20 to 30 pages. Throughout the term, students will read intensively, work collaboratively, write frequently (e.g. two short papers and an annotated bibliography), and lead discussions as they work through multiple drafts of their research papers and experience the rigors and excitement of scholarship. Those intending to qualify for Honors must inform the instructor at the beginning of the term.
The European Middle Ages were, among other things, an Age of Dreams. Dream theories dating from the classical era held that no dream, with the exception of the nightmare brought on by indigestion, was without meaning. Signs of the life to come, of which this life was but a pale shadow, were revealed in visions to mystics; lovers explored their own psychological states in dream landscapes; poets took their readers on adventures into alarming Otherworlds, Christian, pagan, heroic, and personal. We will immerse ourselves in a rich array of medieval allegorical dream visions (a literary genre), revelations (a genre that lays claim to authenticity), accounts and interpretations of dreams within poems, chronicles, biographies, letters, paintings, and, finally, medieval theories of dreams, dreams states, psychology, and the senses. We will also consider some of the ways in which these medieval modes and preoccupations have persisted into modern times, in stories, poems and the visual arts. In addition to completing a substantial staged and revised research paper (20 to 30 pages), students will present short seminar papers on topics that both contribute to their own research and inform our discussion of the assigned readings.

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**

**EN 376 01  
SENIOR PROJECTS  
The 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. To register, fill out a “Senior Thesis or Senior Project Registration” form, available in the English department and on the English department’s website.

**EN 378 01  
NONFICTION WORKSHOP  
M. Wolff**

**WF 10:10-11:30  
LANDSCAPE AND MEMORY  
4 hours**

This is an intensive literary essay writing workshop, designed for students with experience writing nonfiction. In this course we consider the ways in which setting is central to the development of an essay’s structure, style, persona, and perspective. Through readings and exercises, we study foreign precincts, natural environments, political and cultural landscapes, and internal landscapes of memory and nostalgia. As we shift the location of public and private exploration, writers practice advanced techniques for composing travel essays, nature essays, personal essays, and lyric essays. In this course, our goal is to improve rhetorical control, and to pursue and respond to issues that require critical thinking, political and social awareness, introspective clarity, and an ear for the texts and subtexts of language. This course may be of particular use to students returning from abroad. Requirements: 25 pages minimum; three major essays (draft and revision); several short exercises and essays; discussion; conference work; readings; portfolio.

**PREREQUISITE: EN 110, ONE COURSE FROM "LANGUAGE AND LITERATURE IN CONTEXT," AND EN 280; OR PERMISSION OF INSTRUCTOR**
TH 334  WRITING ABOUT DRAMA  M. Wolff
TTh 9:40-11:00
THREE CREDITS ONLY.

Writing vibrantly about drama summons and enhances our love for the theatre and for language, whether we are actors, directors, stage managers, critics, essayists or passionate spectators. In this course, students read several modern and contemporary plays, current and controversial theatre reviews, and essays on theatre. You will study and practice four types of writing: script analyses, theatre reviews, theatre profiles, and literary essays. Our aim is to write well in four forms; to develop nuanced critical perception of dramatic literature and performance; to develop theatre vocabulary; and to gain awareness of social and cultural contexts that influence play, performance, and audience. Requirements include substantial close readings of texts, discussions, four papers, play attendance and some written exercises. Students submit a final portfolio of work.

This Theater 334 course “Writing About Drama” is available to English Majors as an additional 300-level course toward the English major FOR THREE CREDITS ONLY.

EN 379 01  POETRY WORKSHOP  P. Boyers
TTh 12:40-2:00
4 hours

Intensive practice in the writing and critiquing of poetry. May be repeated once for credit. Workshop format with most class time devoted to discussion of student writing. Reading and weekly writing assignments aimed at increasing the poet’s range and technical mastery.

PREREQUISITE: EN 110, ONE COURSE FROM "LANGUAGE AND LITERATURE IN CONTEXT," AND EN 282; OR PERMISSION OF INSTRUCTOR

EN 380 01  FICTION WORKSHOP  S. Stern
T 6:30- 9:30
4 hours

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  ADVANCED PROJECTS IN WRITING:
FICTION  S. Millhauser
MW 2:30-3:50
4 hours

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
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 collections of personal essays, travel writings, criticisms, lyric essays or, full-length memoir. 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.

PREREQUISITE: TWO SECTIONS OF EN 378 OR PERMISSION OF INSTRUCTOR

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. To register, fill out a “Senior Thesis or Senior Project Registration” form, available in the English department and on the English department’s website.

PREREQUISITE: EN 389 AND APPROVAL IN ADVANCE BY THE DEPARTMENT