

Please note: For your convenience, here is a list of the English Department faculty, their offices, phone extensions, and office hours for Spring '14. **Make sure you speak with your advisor well in advance of Fall '14 Registration (which begins April 1)** If office hours are not convenient, you can always make an appointment.

INSTRUCTOR	OFFICE HOURS Spring 2014	EXT.	OFFICE LOCATION
Barnes, Alison	Spring Leave	5153	PMH 336
Bernard, April	M 4:30-6:30 & by appt.	8396	PMH 319
Black, Barbara , Assoc. Chair	T 2:00-3:00; F 10:00-11:00	5154	PMH 316
Bonneville, Francois	TW 2:30-4:00 & by appt.	5181	PMH 320E
Boshoff, Phil	MW 2:00-3:00 & by appt.	5155	PMH 309
Boyers, Peg	By appt.	5186	PMH 327
Boyers, Robert	By appt.	5156	PMH 325
Cahn, Victor	T/Th 7:30-8:00, 12:30-1:00 & by appt.	5158	PMH 311
Chung, Sonya	W 1:45-3:15; Th by appt.	5176	PMH 308
Devine, Joanne	T/Th 11:15-12:15; W 1:30-2:30 & by appt.	5162	PMH 318
Enderle, Scott	M/W 4:00-5:00	5191	PMH 332
Gogineni, Bina	MW 3:50-4:20; T/Th 3:30-4:00	5165	PMH 317
Golden, Catherine	T 3:30-5:20 & by appt.	5164	PMH 321
Goodwin, Sarah	T/Th 3:30-4:30; F 11:00-12:00 & by appt.	8392	PMH 305
Greenspan, Kate	T/Th 10:00-11:00	5167	PMH 324
Hall, Linda	Spring Leave	5182	PMH 308
Hrbek, Greg	Fall Only	8398	PMH 310
Janes, Regina	T 4:00-5:30; W 11:45-12:30 & by appt.	5168	PMH 306
Jorgensen, Caitlin	W 10:00-12:00	8393	PMH 220W
Lewis, Tom	T/Th 2:00-3:30 & by appt.	5172	PMH 326
Marx, Michael	By appt.	5173	PMH 320
Melito, Marla	By appt.	8112	Starbuck 201

<u>Millhauser, Steven</u>	M/W 11:00-12:30	5174	PMH 307
<u>Mintz, Susannah</u>	T 10:30-12:30; W 1:45-3:00 & by appt.	5169	PMH 322
<u>Nichols, Rachael</u>	T/Th 2:00-3:00 & by appt.	5193	PMH 327
<u>Niles, Thaddeus</u>	By appt.	8114	LIB 442
<u>Rogoff, Jay</u>	W/F 10:15-11:30 & by appt.	5264	PMH 334
<u>Scoones, Jacqueline</u>	M 5:30-6:30; Th 10:00-11:00	5151	Filene 230
<u>Shakespeare, Alex</u>	T/Th 1:00-2:00 & by appt.	5171	PMH 333
<u>Stern, Steven</u>	F 2:30-4:30 & by appt.	5166	PMH 310
<u>Stokes, Mason, Chair</u>	By appt.	5184	PMH 313
<u>Welter, Sandy</u>		5488	Filene 226
<u>Wiseman, Martha</u>	W 1:00-2:00; T 3:15-5:15	5144	PMH 315
<u>Wolff, Melora</u>	W 2:00-3:00 & by appt.	5197	PMH 323
<u>Woodworth, Marc</u>	M 11:00-12:00 & by appt.	5180	PMH 328
<u>Wright, Sarah</u>	W 9:00-12:00	5161	PMH 320W
Main Office	M-F 8:30-12:00 & 1:00-4:30	5150	PMH 313

EN 103**WRITING SEMINAR I****Section 01****MWF 10:10-11:05****4 hours****T. Niles****Section 02****MWF 9:05-10:00****4 hours****S. Welter****Section 03****TTH 3:40-5:00****4 hours****M. Melito**

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**MW 4:00-5:20****4 hours****WRITING SEMINAR II:
LOVE: MOTIVES AND MOTIFS****F. Bonneville****EN 105 02****MW 6:30-7:50****4 hours****EN 105 03****TTH 6:30-7:50****4 hours**

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

EN 105 04
MWF 10:10-11:05
4 hours

WRITING SEMINAR II:
GOTHAM

S. Enderle

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

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

EN 105 05
TTH 11:10-12:30
4 hours

WRITING SEMINAR II:
THE BEAST WITHIN:
HUMANS AND ANIMALS IN THE MIDDLE AGES

K. Greenspan

The question of what makes human beings distinct from animals has occupied thinkers from earliest antiquity to our own time. Current debates about animal rights as well as modern attempts to define human nature in biological, social, and psychological terms draw upon ancient arguments, especially upon some that developed under the influence of Christianity in the Middle Ages. We will read and write about animals and humans in medieval European culture, approaching the subject from a variety of angles, among them literary, artistic, historical, and scientific.

Assignments will include four formal papers with revisions, active participation in class discussion, several short exercises, and regular on-line responses to the readings.

EN 105 06
TTH 9:40-11:00
4 hours

WRITING SEMINAR II:
CONFIDENCE: THE CONUNDRUM

L. Hall

EN 105 07
TTH 2:10-3:30
4 hours

“Ninety-four percent of college professors believe they are above-average teachers,” an op-ed columnist recently sneered, “and ninety percent of drivers believe they are above average behind the wheel.” Less confident drivers might be more cautious, but would less confident professors be more effective? What about less confident op-ed columnists? athletes? parents? students? And is there such a thing as the “right amount” of confidence, anyway? The premise of this seminar is that confidence is complex and mysterious—“the imponderable quality,” as Virginia Woolf called it. We shall nonetheless ponder it, reading what great writers have had to say on this and related matters (modesty, false modesty, ambition, arrogance) and using their work to inform our own analytical essays. Course requirements: four graded essays, weekly informal exercises, and three conferences with the instructor.

EN 105 08
TTH 11:10-12:30
4 hours

**WRITING SEMINAR II:
THE POWER OF THE PERSONAL**

H. Lanier

EN 105 15
TTH 12:40-2:00
4 hours

The Internet is an infinite storehouse of personal blogs, from the mundane to the riveting, from the sarcastic to the inspiring. Bestseller lists are populated with memoirs about real and sometimes shocking lives—growing up in a bar, escaping a cult, hiking the entire Pacific Crest Trail alone. And in response to a national tragedy, Twitter recently exploded with tweets from women who'd been sexually assaulted and wanted to share their stories. Whether it's traumatic or triumphant, humorous or heart-wrenching, we are often drawn to the one voice holding the microphone. We will turn away from the world's seven billion other voices to hear one person tell his or her tale and tell it well.

In this course, we will analyze a variety of sources (possibilities include essays, memoirs, blogs, oral histories, and graphic texts) and investigate the rhetoric of personal stories. How do they grip us? What purposes do these stories serve? In what ways can personal stories create empathy? Normalize taboos? Challenge faulty stereotypes? How and why do certain stories talk back to the culture at large? Who is listening?

Over the course of our inquiries, we will advance and refine our abilities to approach texts analytically, generate and organize ideas, work with evidence, construct artful sentences, revise drafts, and, above all, approach writing as a process of thinking. Our readings, discussions, and writing exercises will culminate in four formal writing assignments, one of which will be a personal essay.

EN 105 09
MWF 8:00-8:55

**WRITING SEMINAR II:
'FOOD FIGHTS'?**

L. Jorgensen

EN 105 16
MWF 9:05-10:00
4 hours

Anthony Bourdain has called Paula Deen “the worst, most dangerous person in America,” a woman with “unholy connections with evil corporations.” Admittedly, Bourdain uses overstatement like Deen uses butter. But in everything from magazine articles to school lunch menus, we talk about food as if we are battling for the soul of America. In this course, we will look not only at the food we eat—good and bad, delicious and disastrous—but also at the rhetoric guiding our food debates.

In this course, you will develop your ability to analyze these food texts and understand their persuasive strategies, and you will learn how to enter into the debate, using the tools of rhetoric. These tools include various types of appeals (in Greek terminology, *logos*, *ethos*, and *pathos*) as well as strategies for invention (coming up with something to say), arrangement (organizing your thoughts), and style (writing clear, graceful, persuasive prose). There will be frequent formal and informal writing, peer review, revision exercises, and small-group workshopping. And at some point in the semester, there will probably be food.

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

WRITING SEMINAR II:
UNDER THE INFLUENCE:
ARGUMENT, BIAS, AND PERSUASION IN OUR LIVES

T. Niles

Argument seems inescapable. At American colleges, we would appear to value the idea of taking a position and defending it, even going so far as to encourage students to engage in friendly “battles” inside the classroom, presumably in preparation for more elaborate “pitched battles” with professionals and scholars during essay assignments. This practice is a trademark of Western academic culture (though not universal) and by itself represents reason enough for a student to examine it further.

Perhaps more compelling reasons for examination come from 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 discuss some fundamental principles of argument (using real-life examples when possible) and examine rhetorical choices in a variety of situations. We will also take time to consider cognitive bias and logical fallacies.

The skills we learn will be immediately applicable to our lives and drive the sort of analysis needed 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 effect measurable change on the campus through a text and ad campaign.

EN 105 11
MW 2:30-3:50
4 hours

WRITING SEMINAR II:
FROM ONE ART INTO ANOTHER

J. Rogoff

What happens when a memoir or a novel becomes a movie? When a fairy tale or a bible story inspires a ballet? When poems interpret paintings and paintings illuminate poems? When paintings provide instructions for musical compositions? And when a stage play turns into a comic opera? We will explore the problems and pleasures created by adaptations and transformations of material from one art form to another. We will consider not only questions such as what gets omitted, what gets added, and what becomes changed entirely, but, more important, how these “art transplants” reveal more fully the unique qualities of each of the art forms, as well as some qualities that all the arts seem to share. Required reading, viewing, and listening will include many works of art, both adaptations and their sources, including live interaction with works at Skidmore’s Tang Museum, as well as a selection of illuminating secondary readings. Our investigations of artistic adaptations and transformations will provide the basis for the course’s main task, creating and revising analytical essays. Regular brief writing assignments will prepare students to craft and then revise four essays.

EN 105 12
TTH 12:40-2:00
4 hours

WRITING SEMINAR II:
ADVENTURES WITH ESSAYS

A. Shakespeare

EN 105 13
TTH 2:10-3:30
4 hours

EN 105 14
TTH 6:30-7:50
4 hours

What *is* an essay? Where did the form begin? And why should you be asked to write one, or four? In this course, we will follow the meaningful meanderings of essayists such as Michel de Montaigne, Virginia Woolf, and Elizabeth Hardwick. We will also read a few narrative adventures, by authors such as Voltaire, R.L. Stevenson, and Charles Portis, and respond to them in essay form.

Along the way—through informal exercises, discussions, and in-class workshops—we'll develop our sense of clear and graceful prose as well as our sense of audience, argumentation, and the value of revision. Assignments will include several informal writing exercises and four formal essays.

EN 105 17
MWF 1:25-2:20
4 hours

WRITING SEMINAR II:
ARE WE HOME NOW?

M. Wiseman

A fraught, multidimensional, yet achingly—or irritatingly—familiar word: *home*. From how many perspectives can we look at the word and the concept? And does such looking bring us any closer to, well, home?

John Berger writes that “[o]riginally home meant the center of the world. … Without a home at the center of the real, one was not only shelterless, but also lost in nonbeing, in unreality. Without a home everything was fragmentation.” We will take on the many efforts, which necessarily include writing, to find “the center of the real,” to resolve or accept that fragmentation. At least one short novel—Marilynne Robinson’s *Housekeeping*—and Alison Bechdel’s graphic memoir *Fun Home*, along with short stories, essays, poems, photographs, and films, will be our texts and our guides for our own explorations of literal and figurative homes, of homesickness, and of various forms and degrees of exile.

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

EN 105 18
WF 10:10-11:30
4 hours

WRITING SEMINAR II:
REALMS OF THE UNREAL

M. Wolff

What do our imaginations make of the world that we call "real"? Why do humans conjure invisible thresholds into unseen worlds? What are we really seeking inside the fantastic realms that we create?

In this writing course, you will study fantasy fictions, films, and artworks that depict pastoral dreams and darkest nightmares; haunted houses and haunted minds; cities of the future and on distant stars; miniature and apocalyptic landscapes. The course is divided into four units of study: childhood's realms; supernatural realms; realms of discovery and adventure; realms of vision and hallucination. We will study the fairy tales of the Brothers Grimm and of the lesser known master fantasist George MacDonald. We will examine the psychological dualisms and implications of works by Edgar Allan Poe and Guy de Maupassant. We will read of adventurers lost in unfamiliar lands in the stories of H.G. Wells, Arthur C. Clarke, and Daniel Keyes. We will try to translate and learn the visionary language of great visual creative artists such as Joseph Cornell, Michael Kuch, and Fred Tomaselli. In each unit of the class, we will also view a contemporary movie and contrast its structure and purpose with those of the earlier texts. Films screened for this course in *previous years* include *Pan's Labyrinth*; *The Others*; *Northfork*; *The Haunting*; *The Shining*; *Twelve Monkeys*; *The Truman Show*; and *The Dangerous Lives of Altar Boys*. Attendance of one art exhibit is also mandatory.

In each unit, students are required to draft and revise one long essay on an assigned fantasy topic; write two short exercises of analysis; write one creative short story; participate fully in discussions; and present written work to other members of the class throughout the term. Our goal is to accomplish the art of composing creative analytic essays at the college level.

EN 105 19
TTH 8:10-9:30
4 hours

WRITING SEMINAR II:
THE GOTHIC

N. Junkerman

In this class we'll consider the surprising, enduring, and unsettling power of the Gothic. We'll look broadly at how the Gothic mode has appeared in literature, film, architecture, and fashion. Along the way, we'll think and write about why the horror, darkness, and suspense of the Gothic are so continually appealing. What is it about the term, the idea, and the feeling that allows it to thrive in the imaginations of artists, writers, filmmakers, and fans? We'll read Edgar Allan Poe, Joyce Carol Oates, and China Miéville, among others, and watch films by F.W. Murnau, Alfred Hitchcock, and Guillermo Del Toro.

EN 105 20
TTH 3:40-5:00
4 hours

WRITING SEMINAR II:
PRACTICING SATIRE

R. Janes

"I write with a knife"—so Zakaria Tamer, exiled Syrian satirist, describes his practice. So sharpen your knives—I mean pens—and prepare both to write satire and to write about satire. We will consult the *New York Times* for events, persons, and topics that demand satirizing; encounter some great satirists from the past; meditate on the motives, purposes, and effectiveness of satire; explore the various media satire exploits (verse, prose, painting, film, TV, etc.), and write, both essays and satiric imitations.

Frequent short writing assignments, four longer papers.

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

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

WRITING SEMINAR II:
SUSTAINING THE FUTURE

M. Marx

In the past we called it conservation. Then the vocabulary shifted and environmentalism was the rage. Soon everyone was going green. But now in this second decade of the twenty-first century, the buzzword is sustainability. Sustainability asks us to look at the present to preserve the future, or, in the words of the 1987 Brundtland report, "Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs." But lurking just below the surface of that definition are ominous concepts such as "limitations," "sacrifices," "wants," and "needs." What are the challenges of preserving our future while maintaining our present?

In *Sustaining the Future*, we will use the power of writing to interrogate the concept of sustainability and the promise it holds for the future. We will analyze competing definitions of sustainability and attempt to develop a definition of our own; we will analyze examples of sustainability to see how they respond to the ideal of the "triple bottom line"; and we will examine centers of sustainability right on the Skidmore campus. Readings from across the disciplines will set the stage for short exercises and formal papers. Revision will be a main concern of this writing seminar through activities such as writing peer critiques and creating a writing e-portfolio. As we revise, we will give special attention to developing and refining our individual writing voices and personal writing processes.

EN 105H 02
TTH 11:10-12:30
4 hours

WRITING SEMINAR II:
CHILDHOOD IN CINEMA

M. Wolff

In this writing and discussion course, we will study several classic, independent, and foreign films that depict stories of childhood. The films offer us a compelling opportunity to observe differing cultural representations of children and to explore journeys both familiar and strange to us as viewers.

What assorted criticisms of society, history, war, and power do we discern in films such as Spielberg's *Empire of the Sun*, Louis Malle's *Au Revoir, Les Enfants*, Francois Truffaut's New Wave classic *The 400 Blows*, or Victor Erice's masterpiece, *The Spirit of the Beehive*? How do the directors represent or defy episodes of child heroism and limited agency in the Saudi Arabian film *Wadjda* or in the Australian film-memoir *Careful, He Might Hear You* or in *What Maisie Knew*? How do images comment on spiritualism and faith in *Ponette* or in *The Dangerous Lives of Altar Boys*? What thresholds do we find revealed between realms of fantasy and of reality in del Toro's *Pan's Labyrinth* or in *Phoebe in Wonderland*? What seems to "haunt" particular film-makers about the journey of maturation? We will consider image symbolism, temporal and spatial schemes, and directorial aesthetics. What finally makes a *moving image* of childhood?

Relevant texts from several disciplines support our viewing. The goals are to develop a vocabulary useful for interpretation of film "texts"; to draft and revise thoughtful, eloquent essays of response; and to expand our insights into the experiences—and cinematic representations—of childhood. Students write analytic and creative essays. Requirements: 4 essays drafted and revised; short written responses; intensive class discussion; frequent workshop presentations. Weekly film viewings are mandatory and may be accomplished in the library on schedule, or independently in advance of discussions.

EN 110

INTRODUCTION TO LITERARY STUDIES

Section 01

TTH 2:10-3:30

4 hours

B. Gogineni

Section 02

TTH 9:40-11:00

4 hours

S. Mintz

Section 03

MW 4:00-5:20

4 hours

J. Scoones

Section 04

TTH 12:40-2:00

4 hours

R. Nichols

Section 05

MWF 12:20-1:15

4 hours

A. Bozio

Section 06

TTH 12:40-2:00

4 hours

W. Lee

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 encouraged to take EN 110 prior to enrolling in 200-level courses.)

EN 211 01

FICTION

S. Enderle

TTH 2:10-3:30

3 hours

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

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION; REQUIRED FOR INTRODUCTION TO FICTION WRITING

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

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

FICTION

R. Nichols

We tend to think of fact and fiction as opposites: facts are real; fictions are lies. Many works of fiction play with this distinction, either by imitating factual accounts and presenting “an accurate observation of the living world” (in Samuel Johnson’s words), or by flaunting the idea of the “real” and imagining what does not exist or cannot be observed. Our reading in this course will introduce students to a range of short stories and novels written in English from the nineteenth century to the present. We will develop a critical vocabulary for analyzing fiction and consider the diverse intellectual approaches we can take to reading and writing about these works. Authors may include Edgar Allan Poe, Charles Dickens, Kate Chopin, Sui Sin Far, Oscar Wilde, Jamaica Kincaid, and Patricia Grace, among others. Class requirements: active class participation, weekly short blog posts, several short close reading papers, and a final exam.

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION; REQUIRED FOR INTRODUCTION TO FICTION WRITING

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 213 01
TTH 11:10-12:30
3 hours

POETRY

M. Woodworth

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

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN POETRY; REQUIRED FOR INTRODUCTION TO POETRY WRITING

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 217 01
TTH 9:40-11:00
3 hours

FILM

R. Boyers

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

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

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

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

NONFICTION

M. Wiseman

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

In addressing such questions, this course will explore some of the possibilities that flexible form the essay offers us as readers and writers; we will also delve into at least one book-length work. Our study will be guided thematically. We'll consider works that focus on defining the essay and nonfiction, on the pleasures of books and the processes of reading and writing, on the ways memory summons and shapes writing, on the conjunction of scientific and philosophical viewpoints about the human brain and consciousness, and on the interplay of the observer and the social phenomena observed. Writers whose works we will read include Michel de Montaigne, William Hazlitt, Virginia Woolf, Patricia Hampl, Joseph Brodsky, Cheryl Strayed, Oliver Sacks, John Berger, John McPhee, Michael Ondaatje, 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; REQUIRED FOR INTRODUCTION TO NONFICTION WRITING

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 223 01
TTH 11:10-12:30
3 hours

WOMEN AND LITERATURE

S. Mintz

A brief biography of Eve: what is the literary legacy of this quintessential bad girl? In this class, we'll explore various restless and rebellious women—both authors and characters—over time, from the biblical Eve to Milton's Eve in *Paradise Lost*, from Daniel Defoe's feisty Moll Flanders to Margaret Atwood's infamous tale of a handmaid, from Freud's "hysterical" Dora to the surrealist *Passion of New Eve*, from Renaissance witches and cross-dressers to postmodern goddesses and memoirists. Students will write several papers, lead small discussions, and contribute to a class "Eve archive."

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

EN 228 01
TTH 12:40-2:00
3 hours

AMERICAN SHORT FORMS

N. Junkerman

This course will examine a wide range of short American works of art. We'll start with a number of major short stories from the nineteenth century. Then we'll move on to consider short works of film and theater from the twentieth century. Finally we'll turn to digital media and examine the effects of technology on the production and distribution of short-form art in the twenty-first century. Along the way, we'll tackle a variety of questions about the uses and the limitations of the short form. What draws artists and their audiences to short works? What can shorter stories, films, and plays do that longer ones cannot? What happens when a short story becomes a long film? Can we think about blogs and viral videos in the same way that we think about short stories? More broadly, we'll think and write about our own roles as consumers and producers of short-form art in our daily lives.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

**EN 229 01
TTH 3:40-5:00
3 hours**

**LITERATURE AND THE ENVIRONMENT:
MUIR, LEOPOLD, AND BERRY**

M. Marx

“God never made an ugly landscape. All that the sun shines on is beautiful, so long as it is wild.”—John Muir

“We abuse land because we regard it as a commodity belonging to us. When we see land as a community to which we belong, we may begin to use it with love and respect.”—Aldo Leopold

“When despair for the world grows in me and I wake in the night . . . I go and lie down where the wood drake rests in his beauty on the water, and the great heron feeds. I come into the peace of wild things.” —Wendell Berry

A deep passion for nature runs throughout the writings of John Muir, Aldo Leopold, and Wendell Berry. Among the three, their writings span over a hundred years and extend from Yosemite and the Sierras to Sand County, Wisconsin, and the farmlands of Kentucky. This new version of “Literature and the Environment” provides an intensive study of these three leading figures in environmental writing. We will focus on how these authors have translated their love into some of the most important literature about the environment over the past century. We will analyze how they used their creative talents to describe the wilderness, argue for the conservation of the land, and analyze the newest challenges in agriculture and farming. Readings range across genres and include personal and political essays, fiction, and poetry. Course work includes three formal papers, short writings for the class blog, examinations, and oral presentations.

STUDENTS WHO HAVE TAKEN PREVIOUS VERSIONS OF “LITERATURE & THE ENVIRONMENT” CAN ENROLL IN THIS CLASS FOR CREDIT

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

**EN 229C 01
MW 4:00-5:20
3 hours**

**THE EMPIRE STRIKES BACK:
POSTCOLONIAL LITERATURE FROM INDIA,
AFRICA, AND THE CARIBBEAN**

B. Gogineni

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 culture’s 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—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?

Course requirements: Midterm paper (5-7 pages), final paper (10-12 pages), midterm exam, and final exam. Regular attendance.

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

EN 229W 01
TTH 9:40-11:00
4 hours

IMAGINING THE FUTURE

B. Black

To dream. In a fundamental way, that is what language permits us to do. Writers use language to fill in the blanks of absence: Through verse, the poet brings to life the unattainable beloved; the novelist attempts to narrate the final bourne called death; and the essayist pens a “thought experiment” to imagine the future. In this course, we will take up together the challenging work of imagining the future. Our texts will come from the rich tradition of modern utopian and dystopian fiction: Mary Shelley’s *The Last Man*, William Morris’s *News from Nowhere*, H. G. Wells’s *The Sleeper Awakes* and *The Time Machine*; Aldous Huxley’s *Brave New World*; and Cormac McCarthy’s *The Road*. Other authors may include Margaret Atwood, William Gibson, and Neal Stephenson. We will also dip into film, placing a film like the classic *Blade Runner* against Spike Jonze’s recent, brilliant rendering of the near future, *Her*. We will discuss the question of genre: Which genre is best equipped to engage with the question of the future? Fiction? Film? Journalism? In the course’s final weeks, we will turn to those issues that particularly trouble us today in respect to our own future—issues such as geoengineering, population control, and artificial intelligence. What and who will be our future? What will our world look like? Will we have a future? As we engage with these questions, we will encounter both terror and hope and possibly, at some moments, something that feels like optimism.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 230R 01
TTH 12:40-2:00
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
COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 280 01
TTH 3:40-5:00
4 hours

DOCUMENTARY FILM WRITING

T. Lewis

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

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

EN 280 02
WF 12:20-1:40
4 hours

WRITING FACTS AND FEELINGS

J. Rogoff

Like a window, nonfiction prose gives a view on something outside the self. It may appear nearly invisible in its transparency, focusing our attention on that outside something, or it may resemble a stained glass window, shedding colorful light on its subject while inviting us to admire its stylistic artistry. Whichever of these two poles more magnetizes the nonfiction writer, she or he has two major responsibilities to the reader: to illuminate the subject and to be *interesting*. In upholding these responsibilities, nonfiction writers experiment to find a successful mixture of facts and feelings, of transparency and art. This workshop course will ask students to marshal their powers of narration, description, and analysis to fulfill these responsibilities to both subject and reader in a variety of nonfiction assignments, among them a brief memoir, a profile of another person, a discussion of a place, and a meditation on an object or idea, crafting essays that aspire to creative expression while keeping their sights fixed on the real world. We will attend closely to our essays at the forest level—overall structure and organization—but also examine trees, twigs, and leaves, evaluating our sentences, diction, grammar, and punctuation as means of expressive clarity and persuasion. Students will draft and revise four essays, in addition to writing several short exercises, and expand the semester’s work into a final portfolio of 20-25 pages of revised writing.

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

EN 281 01
WF 10:10-11:30
4 hours

INTRODUCTION TO FICTION WRITING

S. Chung

An introduction to the writing of short fiction for beginning writers. During the first weeks of the semester, we will study a diverse range of master short stories exemplifying particular approaches to form and elements of craft, e.g. narration, plot, setting, dialogue, character. The rest of the semester will follow workshop format, focused on student creative work—both short imitative writing assignments and a short story of eight-twelve pages. In addition to creative work, attendance, active participation, and thoughtful written critiques are required.

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

EN 281 02
TTH 12:40-2:00
4 hours

INTRODUCTION TO FICTION WRITING

G. Hrbek

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

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

EN 282 01
WF 10:10-11:30
4 hours

INTRODUCTION TO POETRY WRITING

A. Bernard

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

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

EN 303H 01
MW 4:00-5:20
4 hours

PEER TUTORING PROJECT: HONORS

P. Boshoff
M. Wiseman

If you have had an appointment in Skidmore's Writing Center (Scribner Library 4th Floor) or have looked in at the activity there and thought you might like to become a Writing Center tutor, your first step is to take this course, required of all our tutors.

A good tutor must not only be a strong writer and thinker but also evidence patience, adaptability, and a willingness to listen and to engage all manner of student writers. Our aim in EN 303H is to help you to continue to develop these skills and to give you a firm foundation for tutoring, a job that requires a careful and rewarding balancing act. We will explore and practice ways to be a supportive guide without becoming a surrogate professor. How can a tutor coax a student writer to consider rethinking and revising without doing that work for the writer? How does a tutor negotiate a tutoring-session agenda without taking over a session? How can a tutor point out and explain needed corrections but avoid actually editing a writer's paper? How do tutors offer strategic guidance while recognizing their limitations and yet maintaining confidence?

In order to approach these questions and many others, we will interweave discussions of the founding work of classical rhetoricians (Plato, Aristotle, Cicero, Quintilian), the analytical and theoretical perspectives on discourse of modern scholars (Burke, Habermas, Foucault, Foster Wallace), and studies of collaborative learning (Bruffee, Murray, Lunsford, Harris). In other words, both practical and theoretical perspectives will feed each other, enriching your own approach to tutoring basics and complexities.

From exploring the politics of Standard Edited English to reviewing grammar fundamentals, from applying Aristotelian artistic proofs in persuasive essays to considering the effects of contemporary discourse theory, from examining the influence of pop culture and social media on reading and writing to confronting potential conflicts between traditional college composition and increasingly diverse student populations, the coursework in EN303H seeks to give you tools so that both you and those you tutor can become more audience-responsive, productively critical, self-aware thinkers and writers.

Coursework includes three 2- to 3-pp. papers, weekly meetings in the Writing Center with English 103 students, check-ins with EN 103 instructors, grammar exercises, one oral report, an audio recording of a tutoring session, and a substantial research paper (15-20 pp) due at the end of the semester.

Open to majors in all departments and programs and to sophomores, juniors, and first-semester seniors. To be considered for enrollment, students must be recommended by a faculty member and submit a brief writing sample. Final course enrollment is by permission of the instructors.

EN 313 01
MW 4:00-5:20
3 hours

MODERNIST POETRY
1890-1940

J. Rogoff

Ezra Pound's battle cry "Make it new!" helped blast poetry out of its comfortable role as a purveyor of "sweetness and light" and reinvent it as a revolutionary art for the twentieth century. This course investigates the cultural and stylistic shocks modernist poetry created through the work of Pound, T. S. Eliot, William Carlos Williams, and others, while also examining their renovation of great poetic traditions. We will also study how W. B. Yeats, Robert Frost, and Wallace Stevens made traditional meters and forms apt media for modern poetry, and how the push and pull of competing poetic philosophies inspired the technical wizardry of such poets as Hart Crane and W. H. Auden and the innovative precision of Marianne Moore. We will consider modernist poetry in its cultural context, responding to such twentieth-century upheavals as the Great War, the women's suffragist movement and feminism, the Great Depression, revolutionary movements in Russia and Ireland, the rise of European fascism, and, in America, the Great Migration, which inspired the poets of the Harlem Renaissance. Because modernism's aesthetic insisted on compressing language into essentials, the poetic sequence enabled longer exploratory structures that still retained lyrically charged intensity, and we will consider Eliot's *The Waste Land*, Pound's *Mauberley*, sequences of Yeats, Crane's *The Bridge*, Williams's *Paterson*, and other examples of modern poems that aspire to epic. Students will write two shorter essays and one longer one, lead class discussion on a single key poem, and participate in a small group presentation on an important issue in modernist poetry.

EN 315 01
MW 2:30-3:50
3 hours

HISTORY, AUTOBIOGRAPHY, NOVEL

S. Enderle

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

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 322 01
TTH 3:40-5:00
3 hours

AMERICAN REALISM

R. Nichols

In "The Art of Fiction," Henry James writes, "Experience is never limited, and it is never complete; it is an immense sensibility, a kind of huge spider-web of the finest silken threads suspended in the chamber of consciousness, and catching every airborne particle in its tissue." Our course will consider the history of realism in the context of U.S. fiction, with a particular emphasis on the late-nineteenth and early-twentieth centuries. We will explore how writers variously imagine the real—from James' diaphanous web to Stephen Crane's documentary experiments and James Weldon Johnson's fictive autobiography. We will pay particular attention to matters of form and genre, considering realism's relationship both to naturalism and regionalism and to other forms of knowledge including journalism, law, history, anthropology, psychology, biology, and photography. Readings may include works by Henry James, Stephen Crane, James Weldon Johnson, Kate Chopin, Charles Chesnutt, and Edith Wharton. Weekly blog posts, a short paper, a final research paper, and an in-class conference are required.

EN 341L 01
TTH 12:40-2:00
4 hours

MEDIEVAL DRAMA

K. Greenspan

Filled with earthy humor, realistic and fantastic elements, allegory, satire, pathos, and doctrine, medieval English mystery plays offer us a remarkably accessible way of understanding how the medieval taste for multiple, simultaneous levels of meaning could produce works at once serious and silly, beatific and bawdy, hierachic and chaotic. They give us insight into the relationship between learned and popular culture and tell us, perhaps better than any other genre, how medieval people of every class understood their world.

We will read plays from the major cycles covering Creation through the Last Judgement. Our project for the semester is to mount a public production of one of the plays, which we will perform in late Middle English (with supertitles). Other assignments include several short essays, in-class presentations, and the joint composition of a playbook (a collection of production notes, scene and costume designs, stage directions, interpretative strategies, and a bibliography), which we will copy and distribute as a program to our audience.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 362 01
MW 2:30-3:50
3 hours

SHAKESPEARE AND THE NATURE OF EMBODIMENT **A. Bozio**

In *The Merchant of Venice*, Shylock uses his body to establish a common humanity with the Christians who persecute him: “If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die?” Here, and throughout Shakespeare’s plays, embodiment is fundamentally a political category. The way that characters understand and imagine the nature of the body allows them to assert their sympathy with certain people and their superiority over others. In this course, we will study Shakespeare’s representation of embodiment, with particular emphasis on categories of race, gender, sexuality, and ability, in order to understand the way that early modern drama reimagined and reworked its cultural milieus. Our readings will include *Richard III*, *Twelfth Night*, *As You Like It*, *The Merchant of Venice*, *Othello*, *King Lear*, *Macbeth*, and *The Tempest*, as well as several critical essays that will help us to think about the history and politics of early modern embodiment. Specifically, we will learn about the theory of the four humors (in which depression is the result of too much black bile in the liver), the development of anatomy and dissection, and conceptions of monstrosity. How does history, and in particular the history of science, inform the way that we understand embodiment? And how does culture draw upon that history to reimagine the politics of the body? In addressing these and other questions, participants in this class will strengthen their ability to produce complex arguments about literature. They will also develop their research skills in working with digital archives (such as Early English Books Online and the Folger Digital Image Collection), in writing two essays, and in presenting an analysis of a scholarly work to the class.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 362 02
MW 4:00-5:20
3 hours

**PESSIMISM AND UNEASE IN
EARLY AMERICAN LITERATURE**

N. Junkerman

In the decades following the Revolutionary War, many American writers mused on dark subjects. In novels, short stories, political pamphlets, and poems, they fretted about everything from disease, seduction, and racial conflict to con men, black magic, and mass murder. In short, they feared for the stability, the morality, and even the sanity of the new nation and its people. In this course we will be focusing on the work of authors including Susanna Rowson, Thomas Jefferson, David Walker, and Edgar Allan Poe, all of whom express unease, pessimism about the future of the newly created United States. We will consider these dark musings in their immediate historical context, but also in a larger sense. Is there value in national pessimism? What are the uses of righteous anger? How and why have Americans written about their fears? How have elements of national pessimism survived and evolved in our own political, social, and literary world?

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 363 01
TTH 12:40-2:00
3 hours

**SHAME, SECRETS, AND PRIVACY
IN THE NINETEENTH CENTURY**

B. Black

What happened behind closed doors in the 19th century? What lies at the intersection of literature and secrecy? Using Guy Debord's theories of the spectacle and the sociologist Georg Simmel's work on secrets, we will pry open the secrets of the home, the city, and the empire in nineteenth-century British life. The intricate choreography of talk and silence, invisibility and exposure will be our guiding interest; we will be on the lookout for bodies...shameful bodies, stigmatized bodies, racialized bodies. Secret births, disabilities, queerness of all kinds, madness, transgression, addiction will be up for discussion as we focus on genres that foreground the secret and secretive: the detective story, the Gothic novel, and the dramatic monologue. Called the great poetic experiment for the age of Freud, the dramatic monologue excavates the secret layers of personality; here we will sharpen our careful reading skills. Of central interest to us will be how secrets and privacy intersect, how secrets build the nuclear family and the nation. Specific texts will include George Meredith's tribute in verse to marriage and family as the cradle of secrets, *Modern Love*. We will turn to the master detective Sherlock Holmes, whose work is fundamentally about secrets and privacy, about belonging and often race, about bodies in homes, circulating in the city, altered by colonial contact. Gothic masterpieces will include Oscar Wilde's *The Picture of Dorian Gray* (a novel obsessed with the "open secret" of Wilde's own life) and Wilkie Collins's *The Moonstone*. Other genres we will sample will include memoir, tabloid journalism, photography, and pornography. In light of our own cultural moment—existing as we do in a burgeoning culture of surveillance, in which we both worry about governmental wiretapping yet willingly expose our secrets via the social media that foster a rich confessional culture—the secretive Victorians may have much to tell us.

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

THE MODERNIST IMAGINATION

R. Boyers

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 1910 and 1950—believed that modernist art is not about beauty or sensory gratification. But this was by no means the view of leading modernists like Virginia Woolf or Henri Matisse. Marcel Duchamp, who displayed a urinal mounted on a pedestal as a work of art, regarded the habit of distinguishing between good and bad taste as ridiculous. But modernists like Thomas Mann and Giorgio Morandi strongly disagreed. 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—too noisy, or too ugly, or too provocative, or too difficult. 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 dull middle classes who disdained Woolf and Picasso and others who had challenged establishment assumptions, which were upheld even by the critics of reputable publications like *The New York Times*. And yet it didn’t take long for modernism, in spite of the rejection and outrage it inspired, to achieve widespread acceptance and to challenge everything that most people took for granted when they thought about art and literature. In the best sense, 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 as dominant as it was a half-century ago.

This 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, and Witold Gombrowicz
Poetry by T.S. Eliot, Wallace Stevens, W.H. Auden, William Carlos Williams, Paul Celan
Artworks by Picasso, Jackson Pollock, Klee, and Matisse
Films by Ingmar Bergman, Jean-Luc Godard, and Federico Fellini
Essays by Susan Sontag, Clement Greenberg, Harold Rosenberg, and others

**EN 363 03
TTH 3:40-5:00
3 hours**

**ZOMBIES, MONSTERS, AND SUPER HEROES:
THE FANTASTIC IN 20TH-CENTURY AMERICA**

W. Lee

The fantastic has been used to describe that which is imaginative, fanciful, and remote from reality. And yet, from Hawthorne's supernatural stories about the Puritan past to George H.W. Bush's dismissal of Ronald Reagan's economic policies as "voodoo economics" to the CDC's "Zombie Preparedness" guide as a means of encouraging Americans to prepare for real disasters, the fantastic has played key roles in how Americans understand and negotiate their relationships to past, present, and potential future realities. Considering a range of texts about three key fantastic figures—monsters, comic book super heroes, and zombies—this course examines the fantastic as a mode that variously reinforces, negotiates, unsettles, and re-imagines the terms of American belonging and exclusion. Spanning the twentieth century through the present, the course will pay particular attention to how constructions of race, gender, class, and sexuality intersect with distinctions between the "fantastic" and the "realistic." We will use the fantastic to explore contested and changing understandings of what it means to be a "normal" and "real" American over the course of the century. By exploring the fantastic, we will also consider its relationship to distinctions 1) between "highbrow" and "lowbrow" literature and culture and 2) between notions of "literary" and "genre" fiction.

Texts will include popular films, government documents, television shows, graphic narratives (i.e., comics), short stories, novels, and journalism. Readings may include texts by Henry James, Stephen Crane, Zora Neale Hurston, Ray Bradbury, Michael Chabon, and Colson Whitehead. Film and television may include *The Addams Family* (1964), *Night of the Living Dead* (1968), and *Gremlins* (1985). We will read some works of cultural history, as well as literary criticism and theory by Scott McCloud, Sianne Ngai, and Tzvetan Todorov.

**EN 377F 01
WF 10:10-11:30
4 hours**

READING FOR WRITERS: FICTION

G. Hrbek

In this course, we will closely read writers with distinctive styles and flatter them through imitation. This, by the way, has been going on for quite a while—it's arguably how every writer arrives at or constructs a literary style of his or her own. By tracing the lineage of writers' styles (by identifying patterns of imitation), we can begin to demystify one of the most intimidating issues a young writer faces. How does one come to have an original literary voice? This is a course for serious readers and serious writers. The work is simultaneously "scientific" and creative. Weekly writing exercises and workshopping; a final full-length short story. Reading will run the gamut from George Eliot to George Saunders.

PREREQUISITES: EN 110; ONE COURSE FROM "LANGUAGE AND LITERATURE IN CONTEXT"; AND EN 281

REQUIRED FOR STUDENTS PLANNING TO TAKE ADVANCED PROJECTS IN WRITING: FICTION IN THE SPRING OF THEIR SENIOR YEAR

EN 377N 01
WF 12:20-1:40
4 hours

READING FOR WRITERS: NONFICTION

M. Wolff

Most personal essayists are familiar with the making of first person "persona"—the vivid, honest, yet elusive version of the self we craft to tell our story with a voice much like, but not quite, our own. How has the notion of "persona" evolved over the centuries? In what ways have beliefs about identity changed over the many eras through which memoir has prevailed? When we read early autobiographical works—like those of Saint Augustine, Johannes Jorgensen, Charles Lamb, Thomas de Quincey, Edmund Gosse, or Franz Kafka—what cultural contexts, ideologies, and domestic conventions do we find prompt the quandary of the narrating persona? How have writers of different eras depicted the destruction and re-construction of identity that fuels memoir? In this literary studies *and workshop* course, we explore some early models of memoir and then contrast them with *contemporary* memoirs.

In the assigned readings and in writing projects, we focus on the "problem" of broken identity as a construct for memoir and on narrative solutions to that problem. We will read conversion memoir, split-persona memoir, third-person memoir, dream and metaphoric memoir, and fragmented essays, as well as some critical theory of autobiography. Students respond to readings by writing some critical analysis, and 3-4 long memoir manuscripts that employ different types of persona. We will have discussion of readings and of manuscripts throughout the semester.

PREREQUISITES: EN 110; ONE COURSE FROM "LANGUAGE AND LITERATURE IN CONTEXT"; AND EN 280

REQUIRED FOR STUDENTS PLANNING TO TAKE *ADVANCED PROJECTS IN WRITING: NONFICTION* IN THE SPRING OF THEIR SENIOR YEAR

EN 377P 01
M 6:30-9:30
4 hours

READING FOR WRITERS: POETRY

A. Bernard

This course operates on two levels at once: While students are writing imitations, working on their own portfolio of poems in weekly assignments, and attending periodic one-on-one meetings with the professor—the class meeting itself entails reading, discussion, and writing short critical essays about poetry from many periods, styles, and cultures. Certain texts will be set in advance—Wyatt, Sidney, Dryden, Basho, Clare, Hopkins, Rilke, Tsvetaeva, Brooks, Larkin—and others will be assigned based on the needs of individual members of the class.

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

REQUIRED FOR STUDENTS PLANNING TO TAKE *ADVANCED PROJECTS IN WRITING: POETRY* IN THE SPRING OF THEIR SENIOR YEAR

EN 378 01
M 6:30-9:30
4 hours

CULTURAL CRITICISM

L. Hall

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

PREREQUISITES: EN 110; ONE COURSE FROM "LANGUAGE AND LITERATURE IN CONTEXT"; AND EN 280

EN 380 01
WF 12:20-1:40
4 hours

FICTION WORKSHOP

S. Chung

A workshop for committed and experienced fiction writers. We will study and discuss a diverse range of master short fiction, but primarily we will focus on the workshop, i.e. students' creative work. Class discussions will cover key elements of fiction craft and form, including sentence-level mastery, as well as larger questions of a story's impact on the reader.

As advanced writers and readers, students are expected to write rigorous and thoughtful critiques of peer work.

Students will each submit a short scene, two short stories of 8-15 pages, and at least one revision.

PREREQUISITES: EN 110; ONE COURSE FROM "LANGUAGE AND LITERATURE IN CONTEXT"; AND EN 281

EN 380 02
TTH 9:40-11:00
4 hours

FICTION WORKSHOP

G. Hrbek

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

PREREQUISITES: EN 110; ONE COURSE FROM "LANGUAGE AND LITERATURE IN CONTEXT"; AND EN 281

CAPSTONES

NOTE: The Capstone Experience is satisfied in most cases by a Senior Seminar (EN 375) or Advanced Projects in Writing (EN 381). (Students with appropriate preparation and faculty permission may instead choose the senior thesis or project options: EN 376, 389, 390). So that your choice of fall courses is a fully informed one, we also include below the Senior Seminars in Literary Studies to be offered in the Spring of 2015. Sections of “Advanced Projects: Poetry,” “Advanced Projects: Fiction,” and “Advanced Projects: Nonfiction” will also be offered in the Spring of 2015.

**EN 375 01
W 6:30-9:30
4 hours**

**SENIOR SEMINAR:
ULYSSES**

T. Lewis

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

This will be a guided reading of *Ulysses*, a work that is challenging and rewarding, serious and comic. A formidable work, yes; an impossibly difficult one, no. My intention is to make *Ulysses* accessible to all. Our discussions will center on Joyce's narrative techniques, character analysis, allusions to Homer, Shakespeare, and the Bible. The novel rewards a variety of interpretations and we will debate the merits of some of them, including feminism, structuralism, Orientalism, Joyce and Irish nationalism, and postcolonial Joyce.

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

FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR

**EN 375 02
TTH 2:10-3:30
4 hours**

**SENIOR SEMINAR:
CRIP CULTURE**

S. Mintz

Disability studies is not just an academic discipline: It is aligned with a vibrant activist and artistic community of disabled people and their allies. In this senior seminar, we will consider the meaning of disability as both a social category and a lived experience, a locus of complex debates about identity, rights, and value, and a potentially unremarkable feature of individual bodies. We will broach difficult questions about mortality and fear, and ask ourselves what surprising possibilities attend entrance into Crip Culture. The first part of the semester will be devoted to studying the theorists who have brought disability awareness into the humanities and the key tenets of scholars working with disability representation in literature, film, and art. The field is interdisciplinary by definition, so students will have the opportunity to call on other areas—sociology, psychology, history, government, art history, science, religion, gender studies—as they investigate the forms of oppression and expression that most pique their interest. Students will pursue topics of their own devising in seminar papers, and the later part of the semester will concentrate on producing fine written work.

FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR

EN 376 01
3 hours

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.

Students who wish to be considered for Honors for a senior project must complete at least two preparatory courses in the appropriate genre.

FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR

EN 389 01
3 hours

PREP FOR THESIS

The Department

Required of all first semester senior English majors who intend to write a thesis (EN 390). Under the direction of a thesis advisor, the student reads extensively in primary and secondary sources related to the proposed thesis topic, develops his or her research skills, and brings the thesis topic to focus by writing an outline and series of brief papers which will contribute to the thesis. Offered only with approval in advance by the department. To register, fill out a “Senior Thesis or Senior Project Registration” form, available in the English department and on the English department’s website.

Senior Seminar, Spring 2015

EN 375
4 hours

LIVES OF JOHNSON

R. Janes

Whose life is it, anyway, when biographers come prowling? Is a person what she writes, or what others write about him? Of famous English literary characters, one happens also to have been a real person: Samuel Johnson. Biographer, theorist of biography, poet, essayist, lexicographer, fabulist, polemicist, and literary critic, Johnson is the subject of the most celebrated biography in any language, James Boswell's *Life of Johnson*. Boswell's book turned Johnson from a writer in his own right into a figure stalking the literary landscape as others represented him.

We'll look to see how Boswell did it, and at Boswell's competitors, including Hester Thrale Piozzi in her *Anecdotes of Samuel Johnson* and Frances Burney in her *Journals*. What makes a biography, a journal, or a memoir vivid, alive? How does the biographer's gender make a difference? If the materials for a biography come from the biographer's own journals, as Boswell's and Thrale Piozzi's partly did, whose life is the biography? Whose portrait do we see? Assessing Johnson's theory of biography by the standards of our own time as well as his, we'll look at Johnson's life of his friend Richard Savage and one of his literary biographies (Johnson invented the modern genre of literary biography). We'll ask how Johnson as biographer stacks up against his contemporary biographers, Boswell, Thrale, Burney, Hawkins, and those against more modern ones and why people keep rewriting the lives of Johnson, Boswell, Thrale, and Burney as biography, criticism, plays (Samuel Beckett's half-written play on Johnson), novels, and short stories.

Students will develop a research question and bibliography and produce, in stages, a 20-30-page research paper. Short papers and presentations will focus on individual biographers, questions of biographical technique and form, and current critical quarrels over biography and the works and characters encountered here.

**FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR
COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**

Senior Seminar, Spring 2015

EN 375 02
4 hours

APOCALYPTIC BLAKE

S. Goodwin

William Blake, poet, visionary and cultural critic, wrote in the tradition of the apocalyptic prophet, foreseeing the end of the world as we know it. Of course, the world as we know it has always already just ended, but the changes are especially visible in times of revolution or crisis. In many ways, Blake remains a prophet for our time. What does it mean to read him this way? We will read a selection of his works in the context of the American and French Revolutions and the ideas whirling through them. Blake's apocalypse is his "mental fight" to create art that will change the world, by sheer force of its energy, beauty, and wildness. For Blake, the prophet is a seer as well as a poet, and the body is as important as the mind; we will attend closely to his art as well as his poetry. "Energy is eternal delight": no seminar on Blake would be complete without joy.

Students will go through a staged process of conceiving, researching, drafting, and revising a substantial paper on a topic of your choice.

**FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR
COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**