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Please note: For your convenience, here is a list of the English Department faculty, their office locations, phone extensions, and office hours for spring '17. If office hours are not convenient, please make an appointment. **Make sure you speak with your advisor well in advance of fall '17 Registration (which begins April 4)**

INSTRUCTOR	OFFICE HOURS Spring 2017	EXT.	OFFICE
Aldarondo, Cecilia	Th 2:30-4:30 & By Appt.	5193	PMH 331
Benzon, Paul	M 4:15-5:45, F 9:30-10:30 & By Appt.	5162	TLC 327
Bernard, April	M W 5:30-6:00 & By Appt.	8396	PMH 319
Black, Barbara	T 11:30-12:30, F 2:00-4:00	5154	PMH 316
Bonneville, Francois	T W 2:30-4:00	5181	PMH 320E
Boshoff, Phil	M W Th 1:00-2:00 & By Appt.	5155	PMH 309
Boyers, Peg	By Appt.	5186	PMH 327
Boyers, Robert	W 10:30-1:00, 2:30-4:30	5156	PMH 325
Bozio, Andrew	M W 4:00-5:00	5158	PMH 317
Cermatori, Joseph	T Th 2:00-3:30 & By Appt.		PMH 334
Chung, Sonya	Th 3:00-4:30 & By Appt.	5176	PMH 311
Dunn, Olivia	M W 2:30-4:00	8493	DANA 169
Gogineni, Bina	M W 6:20-7:50 (BY APPT.)	5165	PMH 326
Golden, Catherine	Th 10:00-11:00, 12:30-1:00 & By Appt.	5164	PMH 321
Goodwin, Sarah	T 2:00-3:00, Th 3:45-4:45 & By Appt.	8392	PMH 305
Greaves, Margaret	TH 3:00-5:00	5191	PMH 332
Greenspan, Kate, Assoc. Chair	W, Th 2:00-3:00 & By Appt.	5167	PMH 324
Hall, Linda	T Th 4:00-5:00	5182	PMH 318
Hrbek, Greg	Spring Leave	8398	PMH 310
Janes, Regina	T 2:30-3:30, W 11:40-12:30 & By Appt.	5168	PMH 306

Jorgensen, Caitlin	W 10:00-12:00	8393	PMH 320W
Junkerman, Nicholas	W 12:30-2:00, Th 11:00-12:00	5161	FILENE 210
Lee, Wendy	M 1:30-3:30 & By Appt.	5153	PMH 322
Marx, Michael	M 2:30-3:30, T 2:00-3:30 & By Appt.	5173	PMH 320
McAdams, Ruth	Arriving in the fall		
Melito, Marla	F 10:00-11:00 & By Appt.	8112	Starbuck 201
Millhauser, Steven	M W 11:00-12:30	5174	PMH 307
Mintz, Susannah Chair	T 2:00-2:30 & By Appt.	5169	PMH 313
Niles, Thad	M W 11:15-12:00, T 10:00-12:00	8114	LIBR 442
Parra, Jamie	W F 3:00-4:00	5172	PMH 335
Rogoff, Jay	Spring Leave	5264	PMH 311
Stern, Steve	F 2:30-4:30 & By Appt.	5166	PMH 310
Stokes, Mason	T 11:00-12:00, W 11:30-12:30 & By Appt.	5184	PMH 308
Welter, Sandy	M W 1:00-3:00, T Th 1:00-5:00	5488	PMH 333
Wientzen, Timothy	By Appt.	8397	PMH 336
Wiseman, Martha	M 10:15-11:30, W 10:15-12:00 & By Appt.	5144	PMH 315
Wolff, Melora	Th 2:00-3:30 & By Appt.	5197	PMH 323
Woodworth, Marc	By Appt.	5180	PMH 328
Main Office	M – F 8:30-12:00 and 1:00-4:30	5150	PMH 313

**EN 103**  
**4 credits**

**WRITING SEMINAR I**

*Designed to be accessible to a wide range of students, this course uses a variety of real-world topics and text types as students build audience-based writing skills for effective communication and persuasion. Students will learn reliable strategies to gain confidence and develop an academic voice in a supportive community of writers, with special emphasis on making effective grammatical and stylistic choices. Along with writing skills, the course supports critical thinking, critical reading, and organizational skills that translate to other courses.*

<b>Section 01</b> <b>MWF 10:10-11:05</b>	<b>T. Niles</b>
<b>Section 02</b> <b>MWF 11:15-12:10</b>	<b>T. Niles</b>
<b>Section 03</b> <b>MWF 12:20-1:15</b>	<b>O. Dunn</b>
<b>Section 04</b> <b>MWF 1:25-2:20</b>	<b>O. Dunn</b>
<b>Section 05</b> <b>TTh 3:40-5:00</b>	<b>M. Melito</b>

**EN 105**  
**4 credits**  
*See Sections Below*

**WRITING SEMINAR II**

*The Department*

*In this seminar, students will gain experience in writing analytical essays informed by critical reading and careful reasoning. Special attention is given to developing ideas, writing from sources, organizing material, and revising drafts. The class will also focus on grammar, style, and formal conventions of writing. Peer critique sessions and workshops give students a chance to respond to their classmates' work. Weekly informal writing complements assignments of longer finished papers. This course fulfills the all-college Foundation Requirement in expository writing. Each section of 105 is focused on a particular topic or theme.*

<b>EN 105 01</b> <b>MWF 8:00-8:55</b>	<b>FOOD FIGHTS</b>	<b>C. Jorgensen</b>
<b>EN 105 002</b> <b>MWF 9:05-10:00</b>	<b>FOOD FIGHTS</b>	<b>C. Jorgensen</b>

As I write this, over fifty articles on the Internet debate President Donald Trump's taste in steaks (30-day dry aged strip steak, well done, with ketchup). Headlines blare: "Trump's Well-Done Steak Dinner was an Ethical Mess," "We're Totally Not Judging Trump's Well-Done Steak, Ketchup," and "What Donald Trump's Love of Well-Done Steak Says About Him." Really, Internet? But in everything from blog posts to research articles, 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 03**  
**WF 8:40-10:00**

**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 inspire painters and paintings inspire poets? When history or ancient myth provides matter for a theatrical work, or a hit play gets turned into an 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 changes entirely, but, more important, how these “art transplants” reveal more fully the unique qualities of each art form, as well as some qualities that all the arts seem to share. Required reading, viewing, and listening will include several works of art, both adaptations and their sources, as well as a selection of illuminating secondary readings. One or more assignments might address an art exhibition or live performance at Skidmore. 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 four essays and revise them.

**EN 105 04**  
**WF 10:10-11:30**

**DIGITAL IDENTITY**

**P. Benzon**

The twenty-first-century world is a digital culture. The social transformations set in motion by our connection to the web raise far-reaching questions for our identity. How is the rise of digital culture redefining how we understand ourselves as individuals and as social beings? Who do we become when we’re constantly connected to family, friends, and strangers across global space and time? What roles do images, data, and devices play in the construction of our identities? What does it mean to live, work, play, love, and die online?

In this course, we will explore these and other questions of digital identity as a way of developing critical writing and reading skills. Through analysis of a range of texts including fiction, film, blog posts, critical writings, and the everyday objects of the digital world, we’ll explore how digital technology plays a role in reshaping issues such as personality, privacy, gender, race, sexuality, and anonymity. Through an intensive process of drafting, workshopping, and revision, we’ll write critically and reflectively about our own constantly shifting positions and identities within the increasingly complex network of the web. Our ultimate goal will be to become stronger critical readers and writers as well as sharper, more engaged participants in the digital culture around us.

**EN 105 05**  
**WF 10:10-11:30**

**BEYOND FAVS & TROLLS**  
**READING & WRITING CRITICISM**

**O. Dunn**

“Criticism is more creative than creation,” wrote Oscar Wilde. Do you agree? Disagree? In this class, we’ll begin with gut reactions, but we’ll move beyond the easy task of liking or hating into the more complicated task of understanding. Through careful observation of our subject, be it visual art, literature, or American culture, we can work to form critical opinions—and then write about them. To guide our writing, we’ll read the work of many different critics, writing on many different subjects: Claudia Rankine on racism, Teju Cole on photography, Chuck Klosterman on Britney Spears, Lynne Trusse on grammar, and Miranda July on Rihanna, just to name a few. We’ll work to understand what makes criticism good—must it be serious? Outrageous? Even-tempered? Can criticism be as creative as creation? We’ll pay special attention to how each critic we read crafts her argument, how each writer persuades you to see things her way. Using these tools, you’ll create criticism of your own, from short reviews to longer, sustained works of critical thought. By the end of the semester, after drafting and revision, you’ll have a portfolio of polished writing.

**EN 105 06**  
**TTh 2:10-3:30**

**THIRSTY BOOTS: TRAVEL WRITERS HIT THE ROAD**

**S. Welter**

**EN 105 07**  
**TTh 3:40-5:00**

**THIRSTY BOOTS: TRAVEL WRITERS HIT THE ROAD**

**S. Welter**

**EN 105 08**  
**TTh 6:30-7:50**

**THIRSTY BOOTS: TRAVEL WRITERS HIT THE ROAD**

**S. Welter**



For the class of 2021, the FYE has selected Randall Fuller's *The Book That Changed America: How Darwin's Theory of Evolution Ignited a Nation*. "Summer Reading, Fall Writing" maintains a spotlight on the 2021 summer reading by making it the centerpiece for this writing seminar. We will use writing to explore the text and use the text to develop our skills as writers. We will examine *The Book That Changed America* to understand the value of interdisciplinary learning; the intersections among individual lives, powerful ideas, and history; and the challenge of bold claims supported by thorough and captivating research. The summer reading will provide topics for our discussions, lessons for our writing, and jumping-off points for issues beyond the pages of the book. Concentrating on critical thinking, analytical writing, and revision, our course work includes four formal papers, peer critiques, a class blog, and a writing-across-the-curriculum portfolio.

**EN 105 015                      WRITING BETWEEN THE GLOBAL AND THE SINGULAR                      J. Cermatori**  
**WF 12:20-1:40**

This course aims to prepare you for undergraduate study at Skidmore College by developing your abilities for academic writing and reading. Our theme for Fall 2017 will be "Writing Between the Global and the Singular," and together we will raise questions about what it means to write in an increasingly interconnected society. Throughout the term, we will read and respond to non-fiction essays from a variety of disciplines that consider the importance of cosmopolitanism, technology, economics, urbanism, literature, and identity (among other topics) for inhabiting and living consciously within our contemporary world. At the same time, we will focus on various skills and habits of mind that are essential to the writer's craft— critical analysis, developing a writing process, research, using source material, and revision. Paying special attention to the dialogic nature of academic writing, students will read and respond to one another's drafts during in-class workshop sessions. Our readings will include work by: Susan Sontag, Kwame Anthony Appiah, Joseph Stiglitz, Zadie Smith, Jonathan Lethem, and others.

**EN 105 016    WRITING ON DEMAND    L. Hall**  
**TTh 11:10-12:30**

When the essayist Joan Didion was in her twenties, she wrote editorial copy for *Vogue* magazine on a wide range of subjects. In her forties, she noted that it is "easy to make light of this kind of 'writing,' [but] I do not make light of it at all: it was at *Vogue* that I learned a kind of ease with words... a way of regarding words not as mirrors of my own inadequacy but as tools, toys, weapons to be deployed strategically on a page."

Inspired by Didion's on-the-job apprenticeship, this course will ask you to undertake the work of a professional copywriter or ghostwriter. What might you be asked to compose? The introduction to the documentary "extras" on a *Mad Men* DVD (e.g., "The 1964 Presidential Campaign"). The "Our Story" blurb for the website of a local restaurant. A capsule biography for a mayoral candidate. A C.E.O.'s response to a request from *Forbes*: "Tell us about the biggest mistake you ever made as a leader." The instructor will furnish you with material; with her guidance, you will shape it into publishable or, as the case may be, presentable prose.

Expect frequent short assignments. Your grade will be based on those assignments, your class participation, and a final exam.

**EN 105 017    DIGITAL IDENTITY    P. Benzon**  
**MW 2:30-3:50**

The twenty-first-century world is a digital culture. The social transformations set in motion by our connection to the web raise far-reaching questions for our identity. How is the rise of digital culture redefining how we understand ourselves as individuals and as social beings? Who do we become when we're constantly connected to family, friends, and strangers across global space and time? What roles do images, data, and devices play in the construction of our identities? What does it mean to live, work, play, love, and die online?

In this course, we will explore these and other questions of digital identity as a way of developing critical writing and reading skills. Through analysis of a range of texts including fiction, film, blog posts, critical writings, and the everyday objects of the digital world, we'll explore how digital technology plays a role in reshaping issues such as personality, privacy, gender, race, sexuality, and anonymity. Through an intensive process of drafting, workshopping, and revision, we'll write critically and reflectively about our own constantly shifting positions and

identities within the increasingly complex network of the web. Our ultimate goal will be to become stronger critical readers and writers as well as sharper, more engaged participants in the digital culture around us.

**EN 105 018**  
**MWF 12:20-1:15**

**WRITING GENDER**

**R. McAdams**

**EN 105 019**  
**MWF 1:25-2:20**

**R. McAdams**

Whether or not we always realize it, gender constantly, quietly shapes our experiences—from determining which bathroom we use at a gas station, to framing others’ responses if we start to cry in public, to influencing the way we speak and write. But what is gender, actually? How is it constructed and maintained? In this class, we will analyze the way that biological and social definitions of gender compete with and inform each other, as well as the way that gender identities and expressions have varied historically and culturally. We will read and write about practices like drag and cross-dressing that play with normative expectations, as well as about nonbinary and transgender identities that reject the reduction of gender to the biological sex assigned on a birth certificate. Above all, we will write and talk about writing—in essays, short assignments, and peer review sessions—and we will explore how writing reflects gender and shapes our understanding of what gender is.

**EN 105H**  
**4 credits**

**WRITING SEMINAR II:  
HONORS SECTIONS**

**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.*

*Students must have an EW placement of EN105H to enroll in the class.*

**EN 105H 01**  
**TTh 9:40-11:00**

**WRITING ON DEMAND**

**L. Hall**

When the essayist Joan Didion was in her twenties, she wrote editorial copy for *Vogue* magazine on a wide range of subjects. In her forties, she noted that it is “easy to make light of this kind of ‘writing,’ [but] I do not make light of it at all: it was at *Vogue* that I learned a kind of ease with words... a way of regarding words not as mirrors of my own inadequacy but as tools, toys, weapons to be deployed strategically on a page.”

Inspired by Didion’s on-the-job apprenticeship, this course will ask you to undertake the work of a professional copywriter or ghostwriter. What might you be asked to compose? The introduction to the documentary “extras” on a *Mad Men* DVD (e.g., “The 1964 Presidential Campaign”). The “Our Story” blurb for the website of a local restaurant. A capsule biography for a mayoral candidate. A C.E.O.’s response to a request from *Forbes*: “Tell us about the biggest mistake you ever made as a leader.” The instructor will furnish you with material; with her guidance, you will shape it into publishable or, as the case may be, presentable prose.

Expect frequent short assignments. Your grade will be based on those assignments, your class participation, and a final exam.

**EN 105H 02**  
**WF 12:20-1:40**

**FANTASY AND FILM**

**M. Wolff**

The genre of Fantasy Film has prevailed for decades as an unpredictable source of pleasure and escape; as exploration of our anxieties and fears; as an adventure into the subconscious, or back through childhood memories; as a moral and ethical guide for the societies we inhabit; as a call to explore those realms that we may otherwise see only in dreams. The delights of fantasy cinema are endless and for their followers, they may inspire the composition of lively college level essays and stories.

In this essay-writing seminar, you will watch eleven fantasy films with the goal of interpreting them in well-structured essays. The course is divided into three Units, with 3-4 films assigned per Unit. You will read relevant stories, craft short written responses, and then draft and revise a longer essay at the end of each course Unit. You will practice elements of essay craft, using primary and secondary source materials in study and research. You will consider: in what ways do fantasy film-makers re-envision familiar 19th century fairytales? What are the intersections of fantasy with its historical partner, realism? How are fantasy and memory entwined? How do science fiction fantasies about the evolution of the human mind condemn or defend that process? What is the cause of a human being's need for fantasy? How do adventures through time or space express notions of family, inheritance, and destiny?

Some films in previous semesters have included: *Pan's Labyrinth*, *Spirited Away*, *Village of the Damned*, *Ex Machina*, *Eternal Sunshine of the Spotless Mind*, *Solaris*, *The Curious Case of Benjamin Button*. Honors students will also study some foreign fantasy films.

**EN 110**  
**4 credits**

## **INTRODUCTION TO LITERARY STUDIES**

**Section 01**  
**MWF 10:10-11:05**

**T. Wientzen**

**Section 02**  
**WF 10:10-11:30**

**S. Goodwin**

**Section 03**  
**TTh 12:40-2:00**

**K. Greenspan**

**Section 04**  
**TTh 8:10-9:30**

**N. Junkerman**

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

## **200 – LEVEL COURSES**

**EN 211 01**  
**TTh 3:40-5:00**  
**3 credits**

**FICTION**

**B. Boyers**

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

Two papers 1500-2000 words apiece, scheduled mid-term exam 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 211 02**  
**TTh 11:10-12:30**  
**3 credits**

**FICTION**

**J. Parra**

Why do we care about literary characters? After all, we know that they aren't real people navigating the same world we inhabit, and yet they seem to demand our attention and emotional responses as if they were. What's the use of this strange game of make-believe—a phenomenon that didn't take its modern form until the middle of the eighteenth century? Motivated by this question and others, this course will introduce students to the study of literary fiction. We will discuss important literary critical categories such as plot, character, narrative, and genre and examine techniques such as "free indirect discourse" that have defined modern fiction as we know it. Because literary fiction has long been dominated by the rules of what is known as "realism," the course will continually return to the complicated question of what realism is and what it is not. Readings may include short stories or novels by Charles Dickens, George Eliot, Nathaniel Hawthorn, Henry James, Jamaica Kinkaid, Tom McCarthy, Herman Melville, Toni Morrison, Edgar Allan Poe, Zadie Smith, Mark Twain, Virginia Woolf and more.

**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 3:40-5:00**  
**3 credits**

**POETRY**

**A. Bernard**

The history of poetry is, in part, a history of who read what. When you realize that Keats read Shakespeare avidly, you understand something new about Keats's language and passion. This course follows the particular historical trajectory of the "personal lyric"—that is, the kind of poetry that uses the self as its main subject. We will read English language poetry chronologically—from anonymous early verses, to Wyatt's mysterious coded poems (written for the treacherous Tudor court), to the love sonnets of the Elizabethans, the prayer poems and witty love lyrics of the 17th and 18th centuries; through the feverish Romantics, the moody Victorians, and the mad Modernists; and up through the 20th century's apotheosis of the personal lyric, the form called "confessional" poetry. Through close reading, memorization, quizzes, maintenance of a timeline, and occasional short papers and poetry-writing exercises, students will deepen their understanding of poetry, and also become familiar with the standard literary terms for describing and discussing it.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN POETRY;  
REQUIRED FOR INTRODUCTION TO POETRY WRITING  
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

**EN 215 01**  
**MW 2:30-3:50**  
**3 credits**

**DRAMA**

**J. Cermatori**

How is reading a play different from reading a poem, a novel, or an essay? What components come together to constitute dramatic structure, and how do they function? This course introduces students to the practice of reading drama as literature and as work written for performance. It aims to offer a condensed and intensive survey of the history of dramatic literature -- focusing primarily on drama written in the English language and taking stock of the many ways the form has changed and developed over time -- while also introducing students to a basic vocabulary of important concepts for theater history. We will read texts from a wide range of genres, including comedy, tragedy, the mystery play, metatheater, tragicomedy, and realism, drawing on such authors as Sophocles, William Shakespeare, Aphra Behn, Suzan-Lori Parks, and others. Student grades will be based on short response papers, midterm and final exams, and in-class participation, often including dramatic readings of scenes and key passages, aiming to underscore the closeness of dramaturgical interpretation and artistic creation.

**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

**EN 219 01**  
**MW 2:30-3:50**  
**3 credits**

**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 ways memory summons and shapes writing, and on the interplay of the observer and the social phenomena observed. Writers whose works we will read are likely to 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 such as photography and documentary film.

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 224 01**  
**TTh 3:40-5:00**  
**3 credits**

**LITERATURE AND THE ENVIRONMENT**

**M. Marx**

In his 1951 poem "A Theme for English B," Langston Hughes wonders, "being colored doesn't make me *not* like/ the same things other folks like who are other races. / So will my page be colored that I write?" Today, we can equally ask whether race informs our writing about the environment and how gender and ethnicity shape our experiences with nature. This fall's offering of "Literature and the Environment" will examine nature and environmental writing from the perspectives of race, gender, and ethnicity, juxtaposing texts of traditional American nature writers such as Henry David Thoreau, John Muir, and Terry Tempest Williams with literature from contemporary writers of color, such as Shelton Johnson, Helena Maria Viramontes, and Louis Owens. *Course work includes three formal papers, informal writing for the class blog, and oral presentations.*

**COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE  
COUNTS FOR ENVIRONMENTAL STUDIES AND SCIENCES CREDIT**

**EN 225 01**  
**WF 12:20-1:40**  
**3 credits**

**INTRODUCTION TO SHAKESPEARE**

**J. Rogoff**

Shakespeare was no highbrow artist but the greatest popular entertainer of his time. Reading between eight and ten of his plays, we will focus on the development of his dramatic art: how the plays manipulate plot, character, theme, language, and genre, but also how their author constructed them to control our expectation and response—how they direct our experience in the theater. Attempting to understand some of the mindset of the plays' 1600 London audience will help us imagine the impact the plays might initially have made, but we will explore as well their enduring power four centuries later. Occasional in-class viewing of scenes from film and video productions, and recommended extended viewing of these productions on reserve, will give us some sense of the plays in performance and in some cases let us compare different interpretations.

Readings will draw on Shakespeare's comedies, histories, and tragedies, including *A Midsummer Night's Dream*; *Henry IV, Part One*; *Hamlet*; *King Lear*; *The Tempest*; and others. Requirements will include one longer (10 pages) and one shorter (5 pages) analytical essay; an in-class debate on each play, with two-page position papers as preparation; teamed close reading reports; and either an in-class or take-home final exam.

**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE  
COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**

**EN 228 01**  
**WF 12:20-1:40**  
**3 credits**

**SCIENCE FICTION**

**T. Wientzen**

Establishing itself in the popular consciousness in the 1940s and 50s via dime store magazines and B-movies, science fiction was once thought to be little more than adventure tales for boys—the cultural trash of a nuclear age. But from its very origins in the nineteenth century, it was a genre of modernity. Emerging in tandem with new social structures of mass modernity and a body of science that was rapidly shifting entrenched notions of the cosmos, science fiction articulated new visions and fears about the future while allowing readers the ability to see their present in defamiliarized ways. This course examines the nexus of politics and science that helped establish science fiction and nurture its growth into our contemporary moment. We will consider the genre’s efforts to integrate scientific knowledge about evolution, astronomy, and technology, and apply it toward social issues. We will also examine the use of science fiction in the context of race relations, feminism, totalitarianism and a host of other political issues of the modern era. Texts may include literary works by H. G. Wells, W. E. B. Du Bois, Margaret Atwood, and Samuel Delany.

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

**EN 228 02**  
**TTh 12:40-2:00**  
**3 credits**

**WRITING ABOUT SONGS AND SONGWRITERS**

**M. Woodworth**

While praising the lyrics of the British band Arctic Monkees, poet Simon Armitage nevertheless asserts that “songs are often bad poems. Take the music away and what you’re left with is often an awkward piece of creative writing.” Is he right? Instead of simply accepting the notion that lyrics are little more than a species of failed poetry, we’ll strive in this course to understand the distinct nature of language written in the service of songs. As we consider landmark singer-songwriters, you’ll write about their work in a variety of forms — from the personal and critical to the experimental and biographical — in order to better understand just how those other-than-poetry lyrics spark our imaginations and speak to our lives. Our course will culminate in a writing-intensive, multi-media and multi-arts event that celebrates the work of a single artist.

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

**EN 229 01**  
**TTh 2:10-3:30**  
**3 credits**

**TRANSCENDENTALISM**

**J. Parra**

From the 1830s to the early 1850s, a handful of writers centered around Boston revolutionized American thought. Known as the Transcendentalists, they generated radically new ideas about American literature, culture, religion, and philosophy. From their theories of the individual, personal truth, and intuition to their notions of labor, nature, and self-reliance, they set the course for a uniquely American literary and intellectual tradition. As influential reformers, they also argued eloquently for the abolition of slavery and women’s rights. This course is an introduction to American Transcendentalism, its intellectual context, and its lasting cultural effects. We will discuss the European and non-Western origins of Transcendentalist thought before focusing our attention on three writers: Ralph Waldo Emerson, Henry David Thoreau, and Margaret Fuller. Throughout the semester we will consider Transcendentalism’s legacy in the literature of the American Renaissance (Emily Dickinson, Frederick Douglass) to contemporary cinema (Terrence Malick) and environmentalism.

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

**EN 229 02**  
**TTh 9:40-11:00**  
**3 credits**

**QUEER FICTIONS**

**M. Stokes**

An introduction to queer writing of the last hundred or so years, this course will range across periods and modes, from so-called “canonical” lesbian and gay novels, to more recent works that call into question those very categories. We’ll focus throughout on the various—and often surprising—relations between past and present, as we attempt to map a queer literary history that resists such mapping.

Assignments include a midterm exam, two short essays, and a longer final essay that synthesizes the concerns of the course.

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

**EN 229 03**

**IRISH LITERATURE**

**M. Greaves**

**MWF 11:15-12:10**

**3 credits**

“Mad Ireland hurt you into poetry,” W.H. Auden wrote of Irish poet W.B. Yeats. What does it mean to be “hurt” into creating art, and how have Irish writers handled the uneasy association between violence and beauty, conflict and creativity? In this class, we will explore Irish literature from 1890 to the present, an era that saw devastating armed struggles, optimistic political and social change, and four Nobel literature laureates. We will also read some of our major writers’ sources (including ancient Irish and Greek legends) as we critique how writers mythologize the past with complex consequences for the present. Topics will include the interplay of myth, history, and lived experience; place and landscape; the roles of gender, race, class, and sexuality in constructing Irish identity; the Irish Gothic; and the Irish Diaspora. Writers will include literary superstars such as W.B. Yeats, James Joyce, Oscar Wilde, and Samuel Beckett, but we will also read writers who are less familiar outside of Ireland, such as Marina Carr, Nuala Ní Dhomhnaill, and Kevin Barry. Assignments will include two papers, a midterm, and a final project.

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

**EN 229 04**

**AFTERLIVES**

**B. Black**

**WF 10:10-11:30**

**3 credits**

It has been said that there is no such thing as texts, only relationships between texts. The study of these relationships—intertextuality—reveals how canonical texts live on through modern adaptations and appropriations. The afterlives of texts allow them to travel, both through time and across nations. Our readings will include Daniel Defoe’s *Robinson Crusoe* and J.M. Coetzee’s *Foe*, Charlotte Brontë’s *Jane Eyre* and Jean Rhys’s *Wide Sargasso Sea*, Charles Dickens’s *Great Expectations* and Lloyd Jones’s *Mr. Pip*. What happens when the silenced Friday becomes central, when a British manor home gives way to Caribbean waters, when Pip transforms into Matilda in Papua New Guinea? What do these transformations reveal? What can these ghostly traces and visitations tell us?

In the course’s closing weeks, we will turn to what has been foundational to our discussions: the question of time. Two nineteenth-century “ghosts” will be our final focus: the culture of Steampunk and the narrative forms and strategies of the podcast *Serial* and Showtime’s *Penny Dreadful*. We commonly recognize that we live today in a time of great and accelerated change...how interesting, then, to consider the recursive, to examine those moments when we look back and encounter the ghost of the past whispering in the ear of the present.

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

**EN 229C 05**

**THE EMPIRE STRIKES BACK**

**B. Gogineni**

**MW 2:30-3:50**

**3 credits**

Is empire over? While the formal structures of modern European colonialism have been dismantled, its effects—centuries in the making—have not. Many argue that empire continues in sneaky neo-imperial structures, such as multinational corporations, the unofficial U.S. empire, etc. That argument aside, there is no gainsaying the fact that today’s vast economic inequality between the Global North and Global South, mass migrations, and ideological warfare and terrorism are rooted in deeply fraught and unresolved colonial history. Postcolonial literature confronts that history and repudiates the persistent “structures of attitude and reference” that were perpetuated—even unwittingly—by some of the most revered canonical European literature and philosophy of the Age of Empire. The texts in this course also address the confrontation of incompatible worldviews, cultural hybridity, the roles of

violence and religion in anti-colonial resistance, and gender and sexuality vis-à-vis colonization and decolonization. We will see how literature serves as the high-stakes battleground for the colonial/postcolonial struggle, a struggle that continues down to our own day. Students will learn relevant theory and history, and will practice how to combine these with close readings toward a rich and consequential literary interpretation. These skills will be practiced in lively class discussion, informal short written responses to occasional reading prompts, a midterm paper, and a final paper.

**FULFILLS THE CULTURAL DIVERSITY REQUIREMENT  
COUNTS AS “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**

**DS 251C 01  
MW 2:30-3:50  
3 credits**

**DOCUMENTARY STORYTELLING**

**C. Aldarondo**

In many ways, documentary stories aren't so much written as discovered. Our world is already full of stories waiting to be told, but what makes a story worth telling, and how one should tell it, are two of the most crucial questions any documentarian must answer. From initial concept through to the final edit, this course will ask students to grapple with this process of documentary discovery, in order to develop a robust set of practices from which to tell the stories of the world around us. Major topics include:

- How to develop, nurture and test a story idea: when to know it has 'legs'
- The value of Loglines, Treatments and Pitches for conceptualizing story
- Form and Methodology: is this story best told as a short? Podcast? Feature? Interactive project? Does it require archival research? Interviews?
- How to ethically obtain access to a story
- Finding the story in the footage—the importance of the editing room

This course requires no pre-existing knowledge or experience of documentary practice or technical expertise, and will be of interest to anyone curious about telling documentary stories in a multitude of forms. Students will work with an archive of previously shot footage to craft a short documentary film, learning basic editing techniques with Adobe Premiere.

## **INTRODUCTORY WORKSHOPS**

**EN 281 01  
WF 12:20-1:40  
4 credits**

**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 9:40-11:00  
4 credits**

**INTRODUCTION TO FICTION WRITING**

**M. Wolff**

This writing workshop is an introduction to the writing of short stories that convince their readers of precise truths. You will read and discuss short stories by published writers; complete short written exercises that focus your attention on elements of craft; and compose 2 longer short stories. Revisions and attendance required. Students will submit copies of their work to the class for intensive discussion in workshop. Grades reflect your achievement in all fiction assignments, your progress, and your class participation.



and E. M. Forster, we will interrogate modernism's preoccupation with matters of self and consciousness, space and time, nation and empire, race and gender, as well as industry and media. Above all, we will ask the question at the heart of all art of the period: what does it mean to be "modern"?

**EN 341 01**  
**TTh 6:30-7:50**  
**4 credits**

**MEDIEVAL ROMANCE**

**K. Greenspan**

Of all the literary genres that flourished during the later Middle Ages, romance may be the most characteristic of the era, uniquely suited to the articulation and celebration of chivalric values and ideals. But it also incorporates folk and fairy tale motifs, Christian themes, epic journeys, explorations of the supernatural in this and the other world, love stories, and poignant longing for another, better time. Our readings will include romances taken from French and Celtic sources (*Sir Launfal*, *Emare*, and *Sir Orfeo*); the great *Sir Gawaine and the Green Knight*; Chaucer's incomparable story of love and betrayal, *Troilus and Criseyde*; and selections from Sir Thomas Malory's *Le Morte d'Arthur*, with its haunting depiction of the downfall of Arthur's kingdom, Camelot. We will read all works in the original Middle English — a much less daunting and much more delightful endeavor than you might perhaps imagine. The fourth credit hour will be devoted to a collaborative final project.

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**

**EN 348 01**  
**MW 2:30-3:50**  
**3 credits**

**MILTON**

**S. Mintz**

English poet John Milton was born on December 8, 1608. In what ways does—or should—such a figure continue to “matter”? To address that question, we will plunge into Milton's major works: the early masque called *Comus*, the sonnets, the political tracts on divorce and censorship, the epics *Paradise Lost* and *Samson Agonistes*. We will be concerned to explore the relationship between these texts and seventeenth-century England, but also to test their relevance to, and track their influence on, much more contemporary media and events. What does Milton matter to films as disparate as *National Lampoon's Animal House*, *Sabrina*, and *Devil's Advocate*? How does *Paradise Lost* shape the fantasy novels of C.S. Lewis and Philip Pullman? Can reading Milton help us navigate issues of free speech and ideological violence in a post-9/11 world? In what ways does Milton appear on the web? We will also engage Milton with contemporary theory, considering how the insights of disability studies, psychoanalysis, body theory, feminism, and culture studies help to keep Milton's work “alive.”

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**

**EN 359R 01**  
**MW 4:00-5:20**  
**4 credits**

**MODERN DRAMA**

**J. Cermatori**

This course is a study of modern dramatists and art movements that transformed the theater into a laboratory for radical artistic inquiry between the years 1880 and 1950. Across a broad network of countries and languages, modernism leveled a direct challenge to foundational norms of dramatic representation, paving the way for an avant-garde theater of the future. What forms did modernism assume in the theater, and how did dramatic modernism reflect and influence the development of modern life? Our focus will range comparatively across Russia, Scandinavia, Germany, France, Italy, the United Kingdom, and the United States. (All texts will be discussed in English, though reading in the original languages will be encouraged for students with the appropriate language fluencies.) This course also aims to develop students' capacities for advanced undergraduate research in theater and drama studies through in-class presentations, annotated bibliographies, and a final research paper developed in consultation with the instructor. Authors include: August Strindberg, Langston Hughes, Zora Neale Hurston, Bertolt Brecht, Samuel Beckett, and others.

**EN 363 01**  
**TTh 2:10-3:30**  
**3 credits**

**SECRETS, SHAME, PRIVACY IN 19C**

**B. Black**

What happened behind closed doors in the 19<sup>th</sup> 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, transgression, addiction will be up for discussion as we focus on genres that foreground the secretive: the detective story, the gothic novel, and the dramatic monologue.

Readings will include the case studies of master detective Sherlock Holmes whose work is fundamentally about mystery and privacy; about belonging and often race; about bodies in homes, circulating in the city, altered by colonial contact. We will also discuss two of the century's greatest gothic novels: 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*. As we sample other genres such as tabloid journalism, photography, and pornography, we will be interested in how secrets and privacy intersect, how secrets build the nuclear family and the nation. In light of our own surveillance society, in which we both worry about government 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.

**COUNTS FOR GENDER STUDIES CREDIT**

**EN 363 02**  
**TTh 11:10-12:30**  
**3 credits**

**THE MODERNIST IMAGINATION**

**R. Boyers**

The word "modernism" no longer calls to mind a simple set of ideas. 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." Avant-garde artists and their fans loved to mock the philistine middle classes who disdained James Joyce, Picasso and others who had challenged the assumptions upheld by *The New York Times* and other establishment publications. And yet modernism rapidly achieved the sort of widespread acceptance that no one could have predicted even a few years earlier. Modernist works challenged the notion that success in art had anything to do with proper sentiments, verisimilitude or politically correct views. 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 works in several different genres. Among the authors, film directors, critics and artists included in the course syllabus are Virginia Woolf, Franz Kafka, T.S. Eliot, Susan Sontag, Jackson Pollock, Georgia O' Keefe, Ingmar Bergman, Jean-luc Godard, Federico Fellini, Machado de Assis, Octavio Paz, Marianne Moore, & Thomas Mann.

Required: Mid-Term & Final Exam, two short papers or one end-of- term paper.

**EN 363R 01**  
**TTh 11:10-12:30**  
**4 credits**

**JANE AUSTEN**

**C. Golden**

It is a truth universally acknowledged that Jane Austen (1775-1817) is a keenly satiric writer whose work, deeply rooted in her time, resonates in our time. Beginning with biography, we will read Austen's six published novels in the order they were published—*Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1816), *Persuasion* (1818), and *Northanger Abbey* (1818). Together, we will enter Regency ballrooms, country estates, and domestic parlors to examine Austen's voice and pressing issues of her day that she actively critiqued—e.g. the economics of marriage, social class stratification, primogeniture, entailment, and slavery. Students will write six briefs (short papers), one for each Austen novel, and a Regency life report (accompanied by a Power Point and oral presentation) to situate Austen in her historical moment. The course will culminate in a research paper on three Austen novels. Students must be prepared to read critically, participate actively, research deeply, and write analytically.

#### **COUNTS FOR GENDER STUDIES CREDIT**

**EN 364 01**  
**WF 12:20-1:40**  
**3 credits**

**REMIXES, MASHUPS, AND MEMES  
APPROPRIATION AND AUTHORSHIP IN  
CONTEMPORARY LITERATURE AND MEDIA**

**P. Benzon**

Most studies of literature and culture privilege originality: the work of a usually singular author bringing something new into the world. In this course, we'll pursue an alternate approach to understanding cultural production by considering the artistic and social value of creations that are made of pre-existing material. These deliberately derivative works raise far-reaching questions about authorship and artistry: how do practices like copying, collage, sampling, and remixing alter our conception of what it means to create literature and art? How do different forms and technologies—print, film, recorded sound, digital media—make possible different modes of appropriation and reuse? What new aesthetic, cultural, and political possibilities emerge through these approaches?

To engage with these and other questions, we'll consider a wide range of modern and contemporary literature, art, and media that relies on practices of appropriation. We'll study novels, poems, and films that are copied and stolen from other sources, explore found art at the Tang Museum, post memes as a form of social critique, and try our hands at guerrilla remakes of classic films. Texts to be considered will include work by Andy Warhol, Jorge Luis Borges, Ishmael Reed, William S. Burroughs, Cindy Sherman, Kenneth Goldsmith, Jonathan Lethem, Michel Gondry, Marcel Duchamp, Paul D. Miller aka DJ Spooky, Girl Talk, and others.

#### **COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR OPEN TO NON ENGLISH MAJORS WITH INSTRUCTOR PERMISSION**

### **ADVANCED WORKSHOPS**

**EN 378 01**  
**WF 10:10-11:30**  
**4 credits**

**NONFICTION WORKSHOP**

**J. Rogoff**

Like a window, nonfiction prose offers a view on something outside the self. While its artistry can appear nearly invisible, like the clearest glass, it can also resemble a stained glass window, shedding colorful light on its subject, its writer, or both, calling attention to its use of poetic or fictional techniques. Whichever of these two poles more magnetizes nonfiction writers, they bear 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 subgenres that address both subjective feelings and verifiable facts, the world outside and the world within. Key readings in those subgenres will support our efforts in prose. The semester's writing will culminate in a nonfiction work of some length (10-15 pages), part of a revised and reconceived portfolio of work submitted throughout

the course (20-25 pages). 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.

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

**EN 380 01  
W 6:30-9:30  
4 credits**

### **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**

## **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).*

**EN 375 01  
TTh 2:10-3:30  
4 credits**

### **SENIOR SEMINAR: TONI MORRISON**

**M. Stokes**

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

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

**COUNTS FOR GENDER STUDIES CREDIT  
FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR**

## SENIOR SEMINARS TO BE OFFERED IN THE SPRING 2018

**EN 375**  
**4 credits**

### MARLOWE AND THE POLITICS OF AESTHETICS

**A. Bozio**

Christopher Marlowe, William Shakespeare's contemporary, was infamous in both his life and his work. Shortly before he was stabbed to death in a tavern brawl at the age of twenty-nine, Marlowe was accused of being both an atheist and a sodomite (he was reported to have said, "all they that love not tobacco and boys are fools"). Marlowe's plays were similarly subversive, as they feature charismatic figures who challenge the power structures that surround them, revealing that identity – as the intersection of race, ethnicity, sexuality, gender, and religious belief – is shaped by ideology.

In this senior seminar, we will attempt to grasp the politics of Marlowe's plays through the lens of aesthetic theory. First, by drawing upon Marxism, the Frankfurt School, and the more recent work of Jacques Rancière, we will consider how aesthetics shape perception, informing the way that we think and feel through the different media of literature, theater, and film. We will then use those insights to study some of Marlowe's most important plays – *Tamburlaine I and II*, *Doctor Faustus*, *The Jew of Malta*, and *Edward II* – as well as recent adaptations of these works. Students will then pursue their own interests in writing major research papers, and their work will be the focus of the final section of the course.

**EN 375**  
**4 credits**

### YEATS AND ELIOT: POETS AT THE END OF TIME

**M. Greaves**

Poems do strange things with time. They pretend to freeze it, transcend it, travel through it, talk to it, and even murder it. Poetry is an extraordinary genre for imagining apocalypse, offering profound and painful ways to think about the end of time. In this seminar, we will ground our investigations in the work of W.B. Yeats and T.S. Eliot, two of the most influential poets of the twentieth century. Their complex literary and personal relationship developed during a tumultuous period that shattered the connection between past and present and made a future seem tenuous. Against the backdrops of World War I, two wars in Ireland, and the rise of fascism across Europe, Yeats and Eliot followed new ideas about time in anthropology, philosophy, and physics (including Einstein's work on relativity). Reading some of what Yeats and Eliot read, we will explore how they incorporated these discoveries into their poetry, prose, and plays. Contrasting Eliot's religious rigor with Yeats's occult experiments involving spirits and séances, we will consider how two competing theories about poetry came to similar conclusions about the nature of time. Then, midway through the semester, we will turn to a range of later twentieth and twenty-first century poems that grapple with the ghosts of Yeats and Eliot as they, too, imagine the ends of various worlds—personal, political, planetary, and poetic.

**EN 376 01**  
**3 credits**

### 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.

**EN 389 01**  
**3 credits**

### 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.

## ADVANCED COURSES IN WRITING

**EN377F 01**  
**TTh 12:40-2:00**  
**4 credits**

**READING FOR WRITERS:**  
**FICTION**

**M. Wolff**

In this reading seminar and creative writing workshop, dedicated students of fiction close-read multiple short stories and two novels, focusing as writers on elements of craft. We examine and contrast fictive voices, narrative structures, minimalist and baroque rhetorical styles, temporalities, “gendered” prose, and forms of interiority. We also consider some genre fictions such as historical fiction and stories of the Uncanny. Through written exercises of imitation—a rich method for developing your *own* work—and through the composition of short stories, you expand your range as prose writers.

**Required:** numerous short exercises and short story writing assignments; close-readings; discussion; film viewings (short story to film); and workshop.

**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 377P 01**  
**W 6:30-9:30**  
**4 credits**

**READING FOR WRITERS:**  
**POETRY**

**P. Boyers**

The course will focus on poetry written in times of extremity, structured around works included in Carolyn Forché's landmark anthology, *Against Forgetting: The Poetry Of Witness*. The poems will be considered not primarily as historical documents or front-line reportage but as lyric utterances which can serve as blueprint and inspiration for students seeking to write with urgency and passion about their own lives and times. Each set of readings will be accompanied by a prompt for a weekly writing assignment with a formal component. Among the poets studied will be writers bearing witness to varieties of extremity, ranging all the way from war, ethnic cleansing and the holocaust to more intimate kinds of crisis, derangement and dislocation. The poets include Primo Levi, Czeslaw Milosz, Paul Celan, Wislawa Szymborska, Anna Akhmatova, Bertholt Brecht, Sor Juana Ines de la Cruz, Adam Zagajewski, Zbigniew Herbert, Yehuda Amichai, Federico Garcia Lorca, Li-Young Lee, Marina Tsvetayeva, Reinaldo Arenas, Ocean Vuong, Gabriela Mistral, Cesare Pavese and Rabindranath Tagore.

**PREREQUISITES: EN 213, 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**