

Please note: For your convenience, here is a list of the English Department faculty, their offices, phone extensions, and office hours for Fall '13. **Make sure you speak with your advisor well in advance of Spring '14 Registration (which begins November 12).** If office hours are not convenient, you can always make an appointment.

INSTRUCTOR	OFFICE HOURS Fall 2013	EXT.	OFFICE LOCATION
Barnes, Alison	W 2:00-3:00 pm & by appt.	5153	PMH 336
Bernard, April	Fall Leave	8396	PMH 319
Black, Barbara , Assoc. Chair	T 2:00-3:30; W 10:00-11:00	5154	PMH 316
Bonneville, Francois	T/W 2:30-4:00 & by appt.	5181	PMH 320E
Boshoff, Phil	MWF 1:00-2:00 & by appt.	5155	PMH 309
Boyers, Peg	W 2:30-5:00 & by appt.	5186	PMH 327
Boyers, Robert	W 10:00-12:00; 2:30-5:00	5156	PMH 325
Cahn, Victor	Fall Leave	5158	PMH 311
Chung, Sonya	M/W 5:30-6:30 & by appt.	5176	PMH 319
Devine, Joanne	T/Th 11:15-12:15; W 1:30-2:30 & by appt.	5162	PMH 318
Enderle, Scott	T/Th 12:30-1:30	5191	PMH 332
Gogineni, Bina	T/Th 6:00-6:45 pm; F 12:00-2:00	5165	PMH 317
Golden, Catherine	By appt.	5164	PMH 321
Goodwin, Sarah	T/Th 11:00-12:00; W 1:15-2:15 & by appt.	8392	PMH 305
Greenspan, Kate	Fall Leave	5167	PMH 324
Hall, Linda	By appt.	5182	PMH 308
Hrbek, Greg	By appt.	8398	PMH 310
Janes, Regina	T 4:00-5:30; W 2:00-3:00 & by appt.	5168	PMH 306
Jorgensen, Caitlin	W 11:30-12:30 & by appt.	8393	PMH 320W
Lewis, Tom	London in the Fall	5172	PMH 326
Marx, Michael	M 10:00-11:00; Th 4:00-5:00	5173	PMH 320
Melito, Marla	F 10:00-11:00	8112	Starbuck 201
Millhauser, Steven	Spring Only	5174	PMH 307

<u>Mintz, Susannah</u>	T 12:15-2:15; W 12:15-1:15	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>	M/W 12:30-2:00 & by appt.	5264	PMH 334
<u>Scoones, Jacqueline</u>	T/Th 3:30-4:30 & by appt.	5151	PMH 322
<u>Shakespeare, Alex</u>	T 1:00-4:00 & by appt.	5171	PMH 333
<u>Stern, Steven</u>	Spring Only	5166	PMH 310
<u>Stokes, Mason</u>, Chair	By appt.	5184	PMH 313
<u>Welter, Sandy</u>	T/Th 3:00-4:30 PM & by appt.	5488	Filene 226
<u>White, Melissa</u>	T/W 2:00-3:00 & by appt.	5185	PMH 335
<u>Wiseman, Martha</u>	M/W 11:15-12:30 & by appt.	5144	PMH 315
<u>Wolff, Melora</u>	W 11:00-1:00 & by appt.	5197	PMH 323
<u>Woodworth, Marc</u>	W 11:00-1:00 & by appt.	5180	PMH 328
<u>Wright, Sarah</u>	T 11:00-12:00; F 10:00-12:00	5161	PMH 305
Main Office	M-F 8:30-12:00 & 1:00-4:30	5150	PMH 313

EN 103
MWF 10:10-11:05

WRITING SEMINAR I

Section 01 T. Niles

MWF 9:05-10:00
4 hours

Section 02 M. White

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

EN 105
4 hours
See Sections Below

WRITING SEMINAR II

The Department

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

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

EN 105 01
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

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

EN 105 03
TTH 8:10-9:30
4 hours

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

V. Cahn

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

EN 105 04
TTH 9:40-11:00
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
WF 8:40-10:00
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 105 06
WF 12:20-1:40

WRITING SEMINAR II:
RHETORIC OF FOOD DEBATES

L. Jorgensen

EN 105 14
WF 8:40-10:00
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 07
TTH 3:40-5:00
4 hours

WRITING SEMINAR II:
PLENTY OF NOTHING

M. Melito

From inner city streets of Washington, DC, to Capitol Hill congressional offices, from the rural hills of West Virginia to Hollywood board rooms, poverty is a potent force in American culture. What role does poverty play in U.S. society and how do we respond to it: with fear? compassion? grandstanding? Do we tolerate, glorify, or exploit poverty in the name of politics, art, music, and even progress?

In this writing seminar we will examine these questions and our own cultural and personal biases through reading, writing, and discussion. We will examine texts from activists, politicians, poets, film-makers, and essayists, as well as utilize the Tang Teaching Museum's exhibit *Classless Society*. Students will prepare weekly responses, formal essays, and a research project. In addition, students will participate in peer workshops and teacher conferences.

EN 105 08
TTH 12:40-2:00
4 hours

WRITING SEMINAR II:
OF ANIMALS

R. Nichols

From a ticklish baby penguin on YouTube to the latest scientific experiments on cloning to ethical decisions at the dinner table, animals permeate our culture. In this class, we will read a range of texts that explore questions about animals, never forgetting that by some accounts we ourselves are animals. Works by scientists, fiction writers, natural historians, and philosophers will provoke class discussions and inspire our own writing. We will study not only what these writers say about the animal, but how they say it—paying particular attention to rhetorical forms and persuasive reasoning. Course requirements will include active participation in discussion as well as in-class activities such as peer review, workshops, and in-class writing exercises. Course materials will draw from works by Rene Descartes, Charles Darwin, Peter Singer, Temple Grandin, Barbara Smuts, and Jacques Derrida.

EN 105 09
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 value the idea of taking a position and defending it, even encouraging students to engage in friendly battles inside the classroom or in essay assignments. This practice is a trademark of Western academic culture, but even more universal are the arguments that surround us in newspapers, advertisements, and politics. Certainly, responsible citizens and consumers ought to critically examine attempts to persuade them and influence their lives. In this writing course, we will learn some basic principles of argument using real-life examples and identify what might be most persuasive in different 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 impact the campus through a text and ad campaign.

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

WRITING SEMINAR 11:
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 an ancient myth provides matter for a stage play? 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, possibly including live performances at Skidmore, 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 four essays and revise them.

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

WRITING SEMINAR II:
PROFILES AND SILHOUETTES

A. Shakespeare

EN 105 12
TTH 2:10-3:30
4 hours

“Biographies,” Mark Twain wrote, “are but the clothes and buttons of a man.” So why do we read them? Is it because we seek the meaning of other people’s experience or because we simply want to rummage through the laundry—especially the dirty laundry—of strangers’ lives?

Reading nonfiction by writers such as Elizabeth Hardwick, Joseph Mitchell, and Elif Batuman, we will study (and practice) the art of biography, as well as the art of the essay. Along the way, you will develop a set of tactics for writing clear and elegant essays of your own, focusing on matters of style, invention, analysis, and revision. Requirements include informal writing exercises and four formal essays as well as several in-class workshops.

EN 105 13
MWF 12:20-1:15
4 hours

WRITING SEMINAR II:
INTIMACY IN THE DIGITAL AGE

M. White

For most of us, social media has become integral to how we begin, maintain, and end relationships of all sorts. Everyone who uses Facebook or Twitter has a story about its role in helping or hurting certain friendships, professional ties, or connections to family and loved ones. In this class we’ll move beyond anecdotes to read the latest thinking about the impact of social media on human connection. Rather than simply debate the pros and cons of technology in our intimate lives, we’ll strive to understand the complex causes and effects of social media, its roots in non-Internet forms of social connection, and reasonable projections about its role in shaping the future of global society. Other issues for consideration may include online dating and pornography; emerging science on attention and distraction; the “digital divide” which reinforces and exacerbates social inequality; and the promises and compromises of the Web 2.0 culture of user-generated content communities like Wikipedia and Yelp. Student writing may include blogging, and students will conduct both traditional and original research.

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
MWF 11:15-12:10
4 hours

WRITING SEMINAR II: HONORS
WHAT IS SUSTAINABILITY?

M. Marx

In this second decade of the twenty-first century, the buzzword is sustainability. We are all aware of and concerned about *sustainable energy*, but what about *sustainable mobility* or *sustainable manufacturing*? What does it mean when we talk about *sustainable Skidmore*? Is “sustainable,” as an adjective, the new “green,” a marketing ploy attracting lots of attention and admiration but signifying nothing? Or is sustainability a broader concept transcending the “triple bottom line”—environment, economics, and social justice—to point the way to survival in the new millennium?

In “What is Sustainability?” we will use the power of writing to interrogate the concept of sustainability. 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 on the Skidmore campus. Short exercises and formal paper assignments will be supplemented by readings from across the disciplines and supported by peer critiquing to enhance the revision process and to develop and refine our individual writing process and voice.

EN 105H 02
MW 4:00-5:20
4 hours

WRITING SEMINAR II: HONORS
THE LAND OF ABSURDITY

M. Wiseman

This course will take us into the land of absurdity, as mapped by fiction writers, filmmakers, poets, and playwrights. We will venture into regions of dark humor, charged outrage, searing satire, and profound silliness, with the aid of such guides as Fyodor Dostoyevsky (whose *Underground Man* is sometimes considered a proto-existential absurdist), Samuel Beckett, Franz Kafka, Italo Calvino, Lewis Carroll, Donald Barthelme, Haruki Murakami, and Flann O’Brien, among others. We will see the absurd as brought to us onscreen by such directors as Luis Buñuel, Spike Jonze, Terry Gilliam, and Stanley Kubrick, and Monty Python will add pointed silliness to our proceedings.

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

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

EN 110**INTRODUCTION TO LITERARY STUDIES**

Section 01
TTH 9:40-11:00
4 hours

B. Black

Section 02
MW 4:00-5:20
4 hours

P. Boshoff

Section 03
MW 2:30-3:50
4 hours

B. Gogineni

Section 04
TTH 11:10-12:30
4 hours

K. Greenspan

Section 05
WF 10:10-11:30
4 hours

S. Mintz

Section 06
TTH 8:10-9:30
4 hours

S. Wright

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
TTH 9:40-11:00
3 hours

FICTION

R. Boyers

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

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

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

EN 211 02
TTH 2:10-3:30
3 hours

FICTION

S. Enderle

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

EN 213 01
MW 2:30-3:50
3 hours

POETRY

A. Bernard

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

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

EN 219 01
MW 2:30-3:50
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
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 223 01
TTH 12:40 2:00
3 hours

WOMEN IN LITERATURE

B. Black

This course focuses on women who have chosen to write for publication. Particularly interested in literary influence, we will examine women writers' relationships to each other and to their times as we construct a narrative of women's literary history. Questions of form and language will guide our discussions on identity, happiness, love and sexuality, freedom, and creativity. We will read Gothic narratives, melodrama, autobiography, fairy tale, utopian fiction, with a special focus on the novel (a form that encouraged nineteenth-century women to read and to write). Our course will begin with Mary Wollstonecraft's *A Vindication of the Rights of Woman*, the most influential work on American thinking about women's rights and a book that left in its wake, in England, the "Wollstonecraft scandal." Other readings will include lesser-known works like Mary Shelley's *Matilda* and Olive Schreiner's *Dreams* but also the canonical *Jane Eyre*, which created a mania in England and America. In our course's final weeks, we will read Jean Rhys's famous rewriting of *Jane Eyre*, *Wide Sargasso Sea*, and then finish with the contemporary author Zadie Smith and her fascinating novel *White Teeth*.

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

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

INTRODUCTION TO SHAKESPEARE

V. Cahn

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

Three papers, two exams, frequent and unannounced quizzes.

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

EN 226 01
TTH 3:40-5:00
3 hours

INTRODUCTION TO AMERICAN LITERATURE

R. Nichols

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

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 228 01
TTH 9:40-11:00
3 hours

SCIENCE FICTION

S. Wright

Science fiction (sf) occupies a strange and precarious position in Western culture. Popular but nerdy, lucrative but marginalized, it is both a driving force behind literary history and a counter-tradition at the margins of that history. We will encounter works that remain squarely in the realm of “low culture,” works that have ascended to “high culture,” and works that fall somewhere in the middle. We will expand our internal definitions of sf to include more than robots, aliens, and spaceships, and interrogate fantasy’s place in the sf tradition. We will examine sf as the literature not just of the future but of the present, and think seriously about the influence that imagined futures can have on the contemporary world and its inhabitants. In sum, we will explore sf as a genre that produces a unique sense of wonder and estrangement in its readers. We will begin by surveying the history of the genre, and then delve into a variety of media—including novels, short stories, critical essays, television shows, and films—to interrogate sf’s representative themes, rhetoric, and methods of storytelling.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 229 01
TTH 11:10-12:30
3 hours

**CHILDREN'S LITERATURE:
DIDACTIC, DARING, ENDURING**

C. Golden

Follow Alice down the rabbit hole to the world of children's literature to explore how it evolved over the eighteenth, nineteenth, and twentieth centuries. Far more than endearing picture books, children's literature has a rich history that actually originates in didactic stories and verses to improve a sinful child. Following a cultural studies approach, we will examine the changing ideologies of childhood and the context in which each work originated. Selections for children and young adult readers will illuminate religious, political, educational, and historical agendas as well as topics paramount today—race, social class, and gender. We will read *Alice's Adventures in Wonderland*, *Treasure Island*, *Anne of Green Gables*, *Where the Wild Things Are*, *The Tale of Peter Rabbit*, *Where the Red Fern Grows*, *The Devil's Arithmetic*, *The Watsons Go to Birmingham*, *Heather Has Two Mommies*, and selections from *The Norton Anthology of Children's Literature*. Course work includes an oral report, several short papers, a midterm examination, and a research paper.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE

EN 229 02 **SEVEN DIRECTORS OF GREAT AMERICAN FILMS:** **T. Lewis**
TTH 12:40-2:00 **WOODY ALLEN, FRANK CAPRA, BUSTER KEATON,**
3 hours **ALFRED HITCHCOCK, STANLEY KUBRICK, DAVID LYNCH, AND BILLY WILDER**

"Film is one of the most characteristic means of expression," wrote the aesthetician and film critic Rudolf Arnheim, "and one of the most effective means of influence in our time. Not just individuals, but also people, classes, and forms of government play a part in it." This course will consider seven directors who have had a profound impact on the development of their art and on the way Americans view their world. Their films span the period from the nineteen-twenties to the eighties; their subjects reflect the attitude of Americans in depression, war, and prosperity. In addition to films by these directors, we will read criticism by critics as diverse as Stanley Cavell, Pauline Kael, Richard Schickel, and Eve Kosofsky Sedgwick.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE

EN 229 03
MW 4:00-5:20
3 hours

LITERATURE AND THE ENVIRONMENT

M. Marx

In his 1836 essay "Nature," Ralph Waldo Emerson proposes to his readers, "Let us inquire, to what end is nature?" From the creation myths in Genesis to contemporary environmental journalism, writers have continued to probe Emerson's question. In "Literature and the Environment," we will examine how authors have represented nature and how these texts reveal environmental and personal values about the natural world in which we live. We will consider shifting foci from landscape to symbolic background, from projections of the human psyche to a powerful, independent force worthy of our wonder, worry, and awe. Readings for the course come from myth, poetry, fiction, and nonfiction prose and will concentrate primarily on nineteenth- and twentieth-century American authors such as Emerson, Thoreau, Muir, Leopold, Abbey, Williams, and Kingsolver.

Course requirements include three papers, a class blog, and final examination.

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

EN 229 04
WF 10:10-11:30
3 hours

POETS: THE CLASS OF 1914

J. Rogoff

2014 marks the hundredth anniversary of the birth of a remarkable number of important poets: John Berryman, Randall Jarrell, Dylan Thomas, William Stafford, Jean Garrigue, Weldon Kees, Dudley Randall, Henry Reed, David Ignatow, and the Mexican poet Octavio Paz. They cover a variety of themes, styles, and attitudes of mid-to-late twentieth century poetry, and therefore offer a chance to survey poetry in English through certain key figures who lived through the turbulent years of World War II, the Cold War, the Civil Rights movement, the social upheavals of the 1960s, the raising of feminist consciousness, the environmental movement, and other major changes that influenced their work. Their poetry ranges widely, encompassing the outrageous confessions of Berryman's *Dream Songs*, the heartbreaking sympathy of Jarrell's monologues, the thoughtful racial politics of Randall, the thundering bardic power of Thomas, the elegant scintillations of Garrigue, and the mysterious solitude of Kees and his alter ego, Robinson. We will also examine how some of these poets used their lyric gifts to construct longer poetic structures.

Scribner Library's Special Collections houses the Jean Garrigue collection, and the course offers a rare opportunity to work with these archival materials and curate an exhibition on her, her poetry, and her editions, possibly for public display. Course requirements will include short essays, a longer essay, and oral presentations.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 229C 01
TTH 2:10-3:30
3 hours

WORLD LITERATURE

B. Gogineni

In our increasingly globalized world, literature is no longer considered in homogeneous national terms. This course will focus on just two of the countless literary dynamics that operate on the planetary scale of politics: 1) between England and its former colonies; 2) and between settler populations and their internally colonized Others. These two dynamics will be explored according to four conceptual rubrics in sequence:

I) The Empire Strikes Back (postcolonial revisions of major British canonical novels): Jean Rhys, *Wide Sargasso Sea*; Tayeb Salih, *The Season of Migration to the North*; J.M. Coetzee, *Foe*

II) Can the subaltern speak? (diverse narrative attempts by Metropolitan intellectuals to represent indigenous voices): John Neihardt, *Black Elk Speaks*; Chloe Hooper, *The Tall Man*; Aravind Adiga, *The White Tiger*

III) Realism and its global discontents (magical realist experiments outside the Anglo/European center): Alejo Carpentier, *The Kingdom of this World* and his two essays on *lo real maravilloso*

IV) Cosmopolitan Exiles: C.L.R. James, Claude McKay, Edward Said, George Lamming, and V.S. Naipaul—selected essays on exile

In addition to the primary texts, we will occasionally read relevant theoretical essays that help us frame the discourse of world literature. The course emphasis will be on the novel, the prevailing form of the global cultural marketplace for the last two centuries.

Requirements: Midterm paper (4-6 pages), final paper (7-8 pages), two open-book online exams, final exam.

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

EN 229E/H 01
WF 12:20-1:40
4 hours

INTRODUCTION TO MEDIEVAL LITERATURE

K. Greenspan

From the saintly to the sinful: a sampling of the treasures of medieval English literature, presented in the context of the rich material and intellectual culture of the 12th through the 15th centuries. Our recurring theme, “Visions of Life and Death,” will lead us to examine such topics as resurrection and immortality, heaven, hell, and purgatory, penance and pilgrimage, death, relics, and remembrance, ghosts and otherworld journeys. We will read all works in their original dialects, giving enough attention to Middle English grammar and vocabulary to make the readings easily accessible.

Requirements will include six short essays (2-3 pages), a final paper (8-10 pages), and a group oral presentation.

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

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

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

INTRODUCTION TO NONFICTION WRITING

M. Wolff

Literary nonfiction essays strike a special balance between the probing insights of the author and the actual events and contexts that have stirred the author into thinking and writing. The essayist sustains a "personal" voice and, also, a "critical" voice. The essayist esteems candor, rhetorical intimacy, and truth, yet also omits facts, shades, arranges, and emphasizes some experiences over others.

How does a writer shift smoothly between facts and emotion? How much should the literary essay "know" and how much should the essay "inquire"? How does an essayist discover a subject in the act of writing? Are there ways for an essayist to create tension and drama that are *related to* but not *dependent upon* fiction craft? What distinguishes a portrait from a profile, a personal essay from an analytic meditation or from a cultural critique? What rhetorical patterns will reveal your sensibility to you and to your readers?

In this introductory level nonfiction workshop, you will complete 3-4 long essays (draft and revision); several short writing exercises; 2 mandatory workshop presentations; and daily close readings and discussions.

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

EN 280 03
TTH 12:40-2:00
4 hours

WRITING ROCK

M. Woodworth

We'll focus on reading and writing about rock music from vantages obvious (record reviews) to esoteric (the kind of historical-aesthetic criticism practiced by Greil Marcus, for example). We'll consider examples of biography, the profile, the artist interview, analysis, cultural criticism, and the personal essay to gain a sense of the range and development of rock criticism and to serve as prompts for our own writing. We'll address different approaches to subjects as wide-ranging as the DIY/Lo-Fi movement, Americana, women singer-songwriters, "Alternative" music, The Beatles, and Bob Dylan, though what you write about need not be limited to these areas or artists. Students will have the opportunity to choose their own subjects for most of the assignments we undertake. During the last part of the course, we'll work together as editors and writers to develop a group project (in the past we've published 'zines, recorded audio broadcasts, and put up websites) based on a single subject we'll determine as a class.

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

EN 281 01
WF 12:20-1:40
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
MW 2:30- 3:50
4 hours

INTRODUCTION TO FICTION WRITING

S. Stern

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

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

EN 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 rising 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 314 01
WF 12:20-1:40
3 hours

CONTEMPORARY POETRY

J. Rogoff

Over the last seventy years, poetry in English has continued to look both backward and forward, ranging from risky renovations of formal tradition to dazzling experiments in modernist and postmodernist modes. Poets have responded to the political crises and awakenings of the late twentieth century, and they have also sought new ways of presenting and revealing the self, creating intensely personal-sounding, sometimes shocking work. They have pursued poetic form with fresh openness, inventing extended poetic structures as vehicles for lyrical virtuosity. We will explore the aesthetic richness, emotional daring, and technical variety of American, English, and Irish poetry published since the 1950s, discovering its contemporary nature in two senses. First, rather than satisfying ourselves with the meager and sometimes misleading selections available in anthologies, we will consider each poet in some depth by focusing, wherever possible, on important individual books as their authors shaped and published them—that is, we will encounter their work in print just as their contemporaries did. Second, we will also study some of our own contemporaries—living poets writing and publishing today. Poets will likely include Robert Lowell, John Berryman, Elizabeth Bishop, Allen Ginsberg, Sylvia Plath, Philip Larkin, Ted Hughes, Seamus Heaney, and a host of living poets, whom students will select for study and class discussion, thus shaping a significant part of the course. Requirements will include shorter close reading and critical essays, a longer essay, and in-class presentations.

EN 316 01
TTH 2:10-3:30
3 hours

NINETEENTH-CENTURY BRITISH NOVEL

C. Golden

Dear reader: have you ever wondered if you, like David Copperfield, will become the hero of your own life? If you were to envision yourself as a fictional character, would you be an angel in the house or a madwoman in the attic? This course will introduce you to angels, fallen sisters, eccentrics, and aspiring heroes and heroines through the study of Victorian novels. In the nineteenth century, the novel became a formal genre that dominated the British literary scene. We will adopt a material cultural studies focus to explore works written during the era of production and consumption, which witnessed rapid change in industry, science, religion, education, and gender roles. Beginning with a novel by Jane Austen, we will consider what the Victorians called the "woman question" and the preoccupation with death, the pastoral, and the domestic family circle. We will examine how material objects common to the Victorian age (e.g. a writing desk) drive the plot or enhance characterization. We will examine narrative strategies, "multi-plot" structure, techniques of characterization, the relationship between Victorian literature and art, and the role of illustration in these panoramic novels by Elizabeth Gaskell, William Makepeace Thackeray, Charles Dickens, George Eliot, and Thomas Hardy. Writing assignments include short papers (briefs) on each of the six novels, a cultural studies report, and a long final paper on three works. Be advised: these novels can be as long as 900 pages.

COUNTS FOR GENDER STUDIES CREDIT

EN 327 01
TTH 9:40-11:00
3 hours

TWENTIETH-CENTURY AFRICAN-AMERICAN NOVEL

M. Stokes

In his autobiography, African-American writer Richard Wright describes his first real encounter with books: "I had once tried to write, had once reveled in feeling, had let my crude imagination roam, but the impulse to dream had been slowly beaten out of me by experience. Now it surged up again and I hungered for books, new ways of looking and seeing. It was not a matter of believing or disbelieving what I read, but of feeling something new, of being affected by something that made the look of the world different." In this class, we'll read a handful of major African-American novels from the twentieth century—novels that emerged from some of the most difficult moments of American history. Following Wright's example, we'll approach these works as "news ways of looking and seeing," novels that will make, for us, "the look of the world different."

Possible texts include: Nella Larsen, *Passing*; Zora Neale Hurston, *Their Eyes Were Watching God*; Richard Wright, *Native Son*; Ann Petry, *The Street*; Ralph Ellison, *Invisible Man*; James Baldwin, *Go Tell It On the Mountain*; Toni Morrison, *Song of Solomon*.

Assignments will include four 2-page essays and one longer research paper.

FULFILLS THE CULTURAL DIVERSITY REQUIREMENT

EN 341 01
TTH 12:40-2:00
3 hours

MEDIEVAL TOURISM

S. Wright

According to the English Heritage website, “English Heritage exists to make sure the best of the past is kept to enrich our lives today and in the future” (english-heritage.org.uk). But how do we define the “best” part of the past? How consistent has this definition been over time? And how much of England’s history is actually literary fiction? In this class, we will interrogate the English Heritage’s claim in two units. First, we will examine tourism in the medieval period. By reading medieval pilgrimage narratives, we will learn how pilgrimages led to the growth of a national tourism industry that included hostels, souvenirs, and travel guides. In the second unit we will study medieval landscapes (including popular pilgrim destinations), and their twenty-first century value. Canterbury, Glastonbury, and Nottingham are well-known tourist sites due to the legends of Saint Thomas Becket, King Arthur, and Robin Hood, but what specific texts prompted interest in these locations? How are twenty-first-century organizations like English Heritage marketing Canterbury Cathedral or the Major Oak, and how do these marketing efforts preserve or distort medieval legend? Finally, how are sites marketed differently in the medieval period and the twenty-first century?

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 342 01
TTH 3:40-5:00
3 hours

CHAUCER

K. Greenspan

Chaucer’s *Canterbury Tales* (c. 1380s-1390s), from their composition to this very day, have given readers delight in reading and in being alive. The pageant of Canterbury pilgrims competing for the prize of a free dinner, telling stories, and revealing their own foibles opens an ever-fresh window onto the workings of the medieval English imagination. We will read Chaucer in Middle English only, but don’t be afraid. Middle English is easy to learn and is full of thrilling linguistic surprises. You will wish we still spoke a language so rich in nuance and humor.

We will begin with the completed dream visions, *The Book of the Duchess* and *The Parliament of Fowls*, in preparation for our study of his incomplete masterpiece, *The Canterbury Tales*. Some secondary readings will be assigned.

Requirements include ten worksheets, occasional translation quizzes, an oral presentation, and a substantial essay. Daily participation in class discussion and reading aloud in Middle English will be required of everyone.

Texts: *The Riverside Chaucer*, ed. L. Benson
Chaucer: Sources and Backgrounds, ed. R. Miller

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 351 01
TTH 2:10-3:30
3 hours

ENGLISH ROMANTICISM

S. Goodwin

Readings in poetry and prose by the first generation of major Romantics—Blake, William and Dorothy Wordsworth, Coleridge—and some Keats: writers who still can take our breath away with their recklessness, beauty, nuance, and utopianism. Anyone who cares about poetry today will care even more after study of these poets. Their work is also powerful for those of us who were raised on novels. In this class, you will learn to read these works closely and to understand their contexts, to do some research on the writers and their time, and to write analytical papers that incorporate primary and secondary research. Some attention too to Romanticism in the visual arts. Frequent informal writing; discussion in a seminar format.

EN 359 01
TTH 9:40-11:00
3 hours

MODERN DRAMA

V. Cahn

The tentative reading list includes works by Hellman, Coward, Lorca, O'Neill, Beckett, Albee, Miller, Stoppard, Pinter, Henley, , Gurney, A. Wilson, A. Shaffer, P. Shaffer, Shepard, Mamet, and Simon. Three papers, two exams, frequent but unannounced quizzes.

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

THEORIES OF LITERARY CRITICISM

J. Scoones

Your academic writing often synthesizes your interests in fields such as English, Environmental Studies, Ethnic Studies, History, Philosophy, Psychology, and Gender Studies. Or perhaps you intend to write a senior thesis about the revision of a modernist masterpiece in a contemporary graphic novel by a lesbian writer. Maybe you plan to start a litblog or you're already posting lit/film/art reviews. What and why do you read as you do? What informs the questions you pose about a text? In what contexts do you situate your discussions of literature and from what standpoints do you write? What methodology do you use to evaluate a literary work? *Theories of Literary Criticism* introduces students to a range of critical methodologies and provides students opportunity to reflect on their own reading practices as they explore the capacities of different critical approaches in their engagements with literary texts.

The course begins with an overview of literary criticism and theory from an historical perspective before turning to focused explorations of several twentieth-century theoretical movements. Assignments include discussion outlines developed into two short papers, a blog/research project and presentation, and a take-home essay exam or final paper. The course may be of particular interest to students writing or considering the senior thesis and those preparing for a senior seminar in literary studies, students contemplating graduate study, and prospective Lit bloggers. For a potential reading list, contact jscoones@skidmore.edu.

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

GLOBAL EIGHTEENTH CENTURY

S. Enderle

In 1703, a stranger arrived in London. He called himself George Psalmanazar, and his story was as strange as he was: claiming to be a native of the island of Formosa—present-day Taiwan—he described his abduction by Jesuit missionaries, who carried him to France and attempted to force him to convert to Catholicism. To allay skepticism, he published a detailed account of his putative native land, including a description of the "Formosan" language and descriptions of various "Formosan" customs—all falsified. But even after his autobiography was proven to be a complete fabrication, he remained an active presence in the British literary scene. Readers were so starved for news of the wider world that even a false Formosan could become a cause célèbre.

The eighteenth century was a period of unprecedented global movement and exchange. The period saw the consolidation of the Atlantic slave trade, the beginning of Company rule in India, and the establishment of world-wide trade routes that would lay the bedrock for industrial globalization in the nineteenth century. All these events unfolded against the background of a developing public sphere in which Enlightenment thinkers both underwrote and undermined colonial enterprises. In this class we will read works by authors including Olaudah Equiano, John Locke, Elizabeth Marsh, Hannah More, and Benjamin Franklin to trace the early patterns of globalization in the eighteenth century. How did the philosophical and literary trends of the time both reflect and transform the early phases of globalization? How was Enlightenment thought used to bolster imperialism, and how was it used to critique imperialism? And how did these trends set the stage for modern forms of globalization? Course requirements will include several blog posts, shorter papers, and a final research paper.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 363 01
MW 6:30-7:50
3 hours

**FICTIONAL INTIMACIES:
“WHAT’S LOVE GOT TO DO WITH IT?”**

P. Boshoff

Tina Turner’s 1980s hit asks, “What’s love got to do with it?” Is it “a second-hand emotion?” The “it,” of course, begs specificity, and its definition will be our challenge in the course. The authors on our reading list embrace, question, challenge, and revise how we typically think of “it” in narratives of romance, courtship, fidelity, lust, and love in cultures of matrimony, hooking up, moving in and out of casual relations, living in the heat of the erotic moment or living happily ever after.

We begin with Thomas Hardy’s *Tess of the D’Urbervilles*, an unforgiving critique of 19th century morality, feckless lovers, and the toll they take upon Tess leading to her tragic recompense, and introducing modernist critiques of the Victorian feminine ideal of the “household angel.” We’ll see the antic side of love in Ford Madox Ford’s satiric, frequently hilarious, often melancholy rendering of the trysts of affluent philanderers in *The Good Soldier* as told by the self-proclaimed “sexually disinterested” narrator Dowell. In Graham Greene’s *The End of the Affair* we’ll see Roman Catholicism’s hand in a young novelist’s lust-filled affair with a civil servant’s devout (and devoutly duplicitous) wife. Erotic and transformative love receives its overdue diligence in *Women in Love*, D.H Lawrence’s examination of the powers of “blood consciousness” and “star equilibrium” on a quartet of characters in Edwardian England. In *Mrs. Dalloway*, Clarissa Dalloway’s shopping excursion through the London streets triggers her reveries of past loves, laments over the ravages of war, and revelations that unmask Clarissa’s public persona to reveal her private passions and intimacies; they also reveal Virginia Woolf’s modernist critique of traditional Victorian romantic fiction. In our visit (or revisit) to 342 Lawn Street Ramsdale, we’ll debate the genius of Vladimir Nabokov’s Humbert Humbert and Dolores Haze, the nymphet *Lolita*, as they brilliantly unsettle the “it” with which love has to do. In Dorothy Baker’s sophisticated treatment of lesbian love *Cassandra at the Wedding* and in Steve Kluger’s uplifting, locally set gay male romance *Almost Like Being in Love: A Novel*, we will experience compelling and markedly different treatments of lesbian and gay love. And we will walk a thin line between the erotic and the pornographic, the playful and the libertine, as we experience Anais Nin’s “highbrow erotica,” *Delta of Venus*. There will be two short papers (2-3 pages), a class report, a long (12-15 pages) term research paper, and a short (non-essay based) project.

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

THE POLITICAL NOVEL

R. Boyers

Some people say that everything is "political," that there is no difference between public life and private life, that everything we do involves a struggle for power, whether we know it or not. For such people, there is no reason to distinguish between one sort of novel and another, since everything reduces to "politics," and what goes on in the kitchen (or the bedroom) has much in common with activity on the battlefield or in a terrorist meeting.

Other people regard this way of thinking about politics as foolish and misleading, and believe that it demonstrates a failure—widespread even among educated Americans—to understand what politics is. In part it will be the goal of this course to see how several of our best writers have thought about politics, examined social conditions and imagined—or tried to imagine—what might be required to construct a world more attractive. Participants in the course will read a variety of political novels published since the end of the Second World War. They will consider the objectives of these novels, supposing that it is actually possible to infer something about the purpose of a book by reading it carefully. They will consider the circumstances that inspired the novels, and discuss the difference between reading a novel as a work of literature and, on the other hand, reading it as a piece of propaganda designed to persuade or to promote a "politically correct" position.

Course conditions: Students will write two papers (2500 words each) or one longer paper (5000 words) and will take both a mid-term and a final exam.

Course texts will include the following: Chinua Achebe, *Things Fall Apart*; Mario Vargas Llosa, *The Real Life of Alejandro Mayta*; Ingeborg Bachmann, *Malina*; Nadine Gordimer, *Burger's Daughter*; Pat Barker, *Regeneration*; Orhan Pamuk, *Snow*; J.M. Coetzee, *Disgrace*; V.S. Naipaul, *A Bend In The River*.

EN 363 03
MW 4:00-5:20
3 hours

**REVOLUTIONS: U.S. LITERATURE
AND CULTURE 1776-1865**

R. Nichols

We tend to think of "revolutions" as upheavals—as massive changes that overturn political systems, cultural values, or conventional wisdoms. But revolution's primary definition comes from astronomy. A revolution is a "circular movement," a "cyclical recurrence" (OED). In this class, we will read widely and deeply in antebellum U.S. literature, attentive to these two seemingly contradictory aspects of revolution. As we will see, writers in this period expressed both abundant optimism and profound skepticism about the potential for radical change and the possibilities of the great democratic experiment. Can people (and a nation) change? How can change be controlled or directed? Does change always necessitate some form of violence? How can the spirit of revolution—the drive for the new—be reconciled with the need for social stability? Can a coherent national identity be built on a principle of revolution? While revolution is often imagined as an overthrowing of the past and a remaking of the present, its cyclical nature also raises the question: what will the future bring? Such questions will help us frame our readings of works from the Revolutionary War to the Civil War, the latter of which was seen by many at the time as divine retribution for the sin of slavery. If the Civil War was another loop in the orbit of American national identity formation, what did it portend?

Topics we will cover include: debates over slavery, immigration, and "Indian removal"; the Gothic; Transcendentalism; intersections between national identity and literary culture; and current literary theory and critical approaches to this period. Readings may include works by Phillis Wheatley, Thomas Jefferson, William Apess, Charles Brocken Brown, Washington Irving, Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Frederick Douglass, Ralph Waldo Emerson, Henry David Thoreau, Walt Whitman, and Harriet Jacobs. Weekly blog posts, a short paper, a final research paper, and an in-class conference are required.

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
WF 10:10-11:30
4 hours

SENIOR SEMINAR:
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

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 378 01
TTH 3:40-5:00
4 hours

NONFICTION WORKSHOP:
BENDING GENRE

M. Wolff

Genres "are not fixed categories with clear-cut boundaries"—they are "shape shifters, in a continual state of flux." So say nonfiction writers Nicole Walker and Margot Smith, believers in the contemporary essay's exhilarating "transgressions" of genre, its ever-transforming architectures made of narrative conventions and risky departures, disruptions of chronologies, innovations of form, fragmentations, digressions, associations of memory, poetry, visual art, white space, and blurred lines between story and fact. In this workshop, we will consider several ways that a literary essayist can artfully cross boundaries between genres while building upon the familiar and always esteeming the truth.

Writers will compose and present in workshop many short exercises and 3-4 essays of unique form. For inspiration, we will also closely read excerpts from works by such authors as Robert Walser, Jorge Luis Borges, Michael Ondaatje, Fanny Howe, Ali Smith, Jenny Boully, Roland Barthes, Maggie Nelson, and other writers compelled to create their *own* form, and to amaze us.

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

EN 379 01
TTH 2:10-3:30
4 hours

POETRY WORKSHOP

P. Boyers

Intensive practice in the writing and critiquing of poetry. Workshop format with most class time devoted to discussion of student writing. Reading and weekly writing assignments aimed at increasing the poet's range and technical mastery.

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

EN 380 01
WF 10:10-11:30
4 hours

FICTION WORKSHOP

S. Chung

An intensive workshop for committed and experienced writers. Occasional discussion of master short fiction, but primarily focused on workshop discussion of student work. As advanced writers and readers, students are expected to write rigorous and thoughtful critiques of peer work. Class discussions will cover key elements of fiction craft and form, as well as larger questions of a story's impact on the reader. Students will each submit 2-3 short stories, 8-15 pages.

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

EN 380 02
T 6:30- 9:30
4 hours

FICTION WORKSHOP

S. Stern

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

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

EN 381F 01
TTH11:10-12:30
4 hours

**ADVANCED PROJECTS IN WRITING:
FICTION**

S. Millhauser

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

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

**PREREQUISITES: TWO SECTIONS OF EN 380 OR ONE SECTION OF EN 380 AND ONE SECTION OF EN 377, READING FOR WRITERS: FICTION
FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR**

EN 381N 01
WF 12:20-1:40
4 hours

ADVANCED PROJECTS IN WRITING:
NONFICTION

S. Mintz

This class is an advanced workshop for serious writers of literary nonfiction: personal/lyric essay, travel/nature writing, cultural critique, memoir. Students will read and respond to each other's manuscripts in addition to discussing published work; you will also meet individually with the professor several times over the course of the term. You should expect to complete a final project (a collection of short pieces or one long essay) of about 30 pages.

PREREQUISITES: TWO SECTIONS OF EN 378 OR ONE SECTION OF EN 378 AND ONE SECTION OF EN 377, READING FOR WRITERS: NONFICTION
FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR

EN 381P 01
M 6:30-9:30
4 hours

ADVANCED PROJECTS IN WRITING:
POETRY

A. Bernard

An advanced class. Students will prepare a significant portfolio of revised poems (20-25 pages) and will participate in a rigorous but generous workshop. Workshop meetings will alternate with individual conferences throughout the term. In addition to the final portfolio, each student will keep an annotated reading log, documenting his or her influences and enthusiasms in poetry new and old.

PREREQUISITE: TWO SECTIONS OF EN 379 OR ONE SECTION OF EN 379 AND ONE SECTION OF EN 377, READING FOR WRITERS: POETRY
FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR

EN 390 01
3 hours

SENIOR THESIS

The Department

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

PREREQUISITES: EN 389 AND APPROVAL IN ADVANCE BY THE DEPARTMENT
FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR

ID 220
TTH 9:40-11:00
4 hours

COMMUNICATIONS AND MEDIA STUDIES

J. Devine

This course is an interdisciplinary examination of human dilemmas in the context of an increasingly technological and media-saturated culture. The course begins with a study of both the history and current state of various media—sound recording, film, television, and the internet and the social and personal issues that arise from the consumption of those media. We then turn our attention to questions about the impact of media on politics, journalism, economics, and consumer behavior and personal freedom of expression. Students will explore these topics through reading, journal and paper writing, and exams.

ID 251B
F 1:50-3:50
2 hours

VOICES IN ACADEMIC WRITING

P. Boshoff
M. Wiseman

“It took me a couple of years after I got out of Berkeley before I dared to start writing,” Joan Didion has acknowledged. She waited until “[t]hat academic mind-set...had begun to fade.” Didion, a gifted stylist, suggests that in order to begin to hear her own writing voice, she needed a couple of years’ distance from the “academic mindset” and its tendencies toward confining conventions and jargon-burdened prose. Students we tutor in the Writing Center often refer to their research writing as “boring, mechanical, not creative” and “written for my professor, not for me.”

But academic writing need not be boring or uncreative. The process of researching and writing 300-level and capstone projects can be rewarding—even exhilarating. By presenting research as a dialogic debate and not just as a string of footnotes, by selecting sources and evidence judiciously, and by seeking to convey in our prose the significance of the subject at hand with an eye to moving an actual audience, we can begin to write engaged and engaging, thought-provoking, and, yes, inspiring academic papers. Such writing is the goal of this course.

Our two textbooks apply rhetorical and sentence-level strategies to writing scholarly papers. *They Say, I Say: The Moves that Matter in Academic Writing* (Graff, Birkenstein, and Durst) shows us that uncovering the dialogic qualities in a research paper can energize an otherwise flat discussion. Nora Bacon’s *The Well-Crafted Sentence: A Writer’s Guide to Style* offers us strategies for maintaining a written personality—that hard-to-define voice—in academic writing. These books will guide our discussions and writing practice.

Open to all students who have completed the expository writing requirement. Rising juniors and seniors embarking upon 300-level courses and senior capstone experiences may find the class particularly valuable. There will be a course project (10 pp.) and several assignments devoted to revising and rewriting former papers.

ID 320
TTH 12:40-2:00
4 hours

GLOBAL MEDIA

J. Devine

The emergence of global media in the past few decades is often treated as an outcome of the more general phenomenon of “globalization,” which, at a basic level, can be identified as the ways in which commerce, information, and culture are increasingly exchanged and managed on a world-wide, rather than local or national, basis. But as many definitions of globalization at least indirectly acknowledge, practically speaking, there is no globalization without media. This course explores the patterns of global media ownership and media production; their impact on politics and political participation; and their potential for producing transnational cultural values.

After an introduction into concepts and theories of globalization, the course will explore the relatively recent rise of global media, with focus on the technological advances supporting these media and the rapid growth and increasing consolidation and deregulation of media power. Attention will then turn to case studies of the political and cultural impacts of the new global media in both rich nations and less economically developed countries around the world.

Students will produce short response papers, two essays, and a final project which will explore in depth the role of media in a developing country.