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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 fall '16. If office hours are not convenient, please make an appointment.

Make sure you speak with your advisor well in advance of spring '17 Registration (which begins Nov. 8)

INSTRUCTOR	OFFICE HOURS Fall 2016	EXT.	OFFICE
Aldarondo, Cecilia	T Th 1:30-3:30 & by appt.	5193	PMH 331
Benzon, Paul	M 10:00-11:30, Th 1:30-3:00 & by appt.	5162	TLC 327
Bernard, April	T, Th 5:00-6:00 & by appt	8396	PMH 319
Black, Barbara	T Th 2:00-4:00	5154	PMH 316
Bonneville, Francois	T W 2:30-4:00 & by appt.	5181	PMH 320E
Boshoff, Phil	T Th 2:00-3:00, F 1:00-2:00	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	F 12:30-2:30	5158	PMH 317
Cermatori, Joseph	Th 10:00 – 12:30 & by appt.		PMH 334
Chung, Sonya	Fall Leave	5176	PMH 311
Dunn, Olivia	M 12:20-2:20, F 1:45-2:45, & by appt.	8493	PMH 326
Fogle, Andy	By appt.		
Gogineni, Bina	T 3:45-5:45 & by appt.	5165	PMH 326
Golden, Catherine	T 3:30-5:00 & by appt.	5164	PMH 321
Goodwin, Sarah	T 2:00-4:00 & by appt.	8392	PMH 305
Greaves, Margaret	T 3:00-5:00 & by appt.	5191	PMH 332
Greenspan, Kate, Assoc. Chair	W, Th 2:30-3:30	5167	PMH 324
Hall, Linda	T 2:45-4:45	5182	PMH 318
Hrbek, Greg	By appt.	8398	PMH 310
Janes, Regina	T 3:00-4:00, W 1:45-2:45 & by appt.	5168	PMH 306
Jorgensen, Caitlin	W 10:00-12:00	8393	PMH 320W
Junkerman, Nicholas	Fall Leave	5161	PMH 335
Lee, Wendy	T 1:30-3:30 & by appt.	5153	PMH 322
Marx, Michael	M 11:00-12:00, Th 3:40-5:00	5173	PMH 320
Melito, Marla	F 10:30-11:30	8112	Starbuck 201
Millhauser, Steven	Fall Leave	5174	PMH 307
Mintz, Susannah, Chair	W 12:30-1:30 & by appt.	5169	PMH 313
Niles, Thad	M W 12:15-1:15, T 10:00-12:00	8114	LIBR 442
Parra, Jamie	W F 10:30-11:30	5172	PMH 335
Rogoff, Jay	M 11:15-12:15, W 1:15-2:15 & by appt.	5264	PMH 311
Stern, Steve	Fall Leave	5166	PMH 310
Stokes, Mason	T 3:30-4:30 & W 10:00-11:00	5184	PMH 308
Welter, Sandy	M, T, W, Th 1:00-3:00 & by appt.	5488	PMH 333
Wientzen, Timothy	F 9:00-12:00 & by appt.	8397	PMH 336
Wiseman, Martha	T 1:00-4:00 & by appt.	5144	PMH 315
Wolff, Melora	T 11:00-12:45 and by appt.	5197	PMH 323
Woodworth, Marc	W 11:00-12:00 & by appt.	5180	PMH 328

EN 103
4 credits

WRITING SEMINAR I

Section 01
TTh 6:30-7:50

S. Welter

Section 02
TTh 3:40-5:00

M. Melito

Section 03
MWF 10:10-11:05

T. Niles

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.

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.

EN 105 01
WF 10:10-11:30
4 credits

AFTERLIFE OF SLAVERY IN AMERICAN LITERATURE

J. Parra

In this course we will examine contemporary literature and art about the history of American slavery and its aftermath. Over the course of the semester, participants will learn to write critically about works of fiction and visual art as well as to engage with other non-fiction writers. In their essays, students will wrestle with a number of questions: Is it possible to reconstitute a history marked by silences, invisibility, and what Orlando Patterson famously calls “social death?” How can we revisit a document like a plantation record, a slave ship log, or a racist social-scientific photograph without recapitulating its original violence? How might we appropriate such documents for anti-racist ends?

EN 105 02
WF 8:40-10:00
4 credits

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 03
TTh 12:40-2:00
4 credits

TRUE/FALSE: EXPERIMENTS IN DOCUMENT WRITING

C. Aldarondo

John Grierson famously described documentary film as “the creative treatment of actuality.” So what does it mean to get creative with the truth? This course will tackle the trickiness of documentary truth as an opportunity for inquiry and experimentation. This “creative” act of shaping the world in which we live will stoke our writing about a wide range of documentaries that you will screen each week. We will explore various ways to write *about* and *in* documentary from multiple critical and creative angles, including film reviews, scholarly research, voice-over scripts, and film proposals.

EN 105 04
MWF 12:20-1:15
4 credits

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 05
MW 6:30-7:50
4 credits

LOVE: MOTIVES AND MOTIFS

F. Bonneville

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

EN 105 06
MW 4:00-5:20
4 credits

THIRSTY BOOTS: TRAVEL WRITERS HIT THE ROAD

S. Welter

Writer Mary Oliver asks, “Tell me, what is it you plan to do with your one wild and precious life?” For many, the answer would be immediate: travel! Students in this seminar will read a wide variety of writers, ancient and modern, women and men, Eastern and Western, highlighting the power of travel to spark self-discovery, nurture friendship, change world views, and draw connections across geographic and cultural landscapes. As William Least Heat-Moon wrote, “On the road, where change is continuous and visible, time is not; rather it is something the rider infers. Time is not the traveler’s fourth dimension – change is.” Through reading, discussion, and analytic writing, this course will trace the nature of this change, ultimately offering students the opportunity to write a travel essay of their own.

EN 105 07
MW 4:00-5:20
4 credits

LOVE: MOTIVES AND MOTIFS

F. Bonneville

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

EN 105 08
MWF 1:25-2:20
4 credits

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 09
MW 6:30-7:50
4 credits

COMMUNITY/COMMUNITIES

P. Boshoff

Community: a well-worn and an ill-worn concept. We are born into communities, and we join others. We are grouped into various communities for demographic and media convenience; as such, communities can be monolithic and univocal, producing a kind of groupthink: “the academic community thinks,” “a spokesperson for the United Auto Worker argues,” “the working class thinks.” But communities are also multiple, various, diverse—not only in relation to other communities but within a single community. In this course, we will explore the formation and maintenance of communities, as well as the very idea of community and that idea’s uses and misuses. Our discussions will look at inclusive and exclusive communities, created and creative communities, oppressed and gated communities, among others. There will be five essays, two revisions, peer critique work, and a lot of discussion.

EN 105 10
MWF 10:10-11:05
4 credits

FOREIGN STATES

M. Greaves

Writing from London, the Scotsman Robert Louis Stevenson once observed, “There are no foreign lands. It is the traveler only who is foreign.” This class will explore both the state of feeling foreign and places conceived of as foreign. We will examine foreignness as a disorienting and relative condition, bearing in mind that everywhere is foreign to somewhere else. As inspiration and sources for your own writing, we will read works written from or about elsewhere. Many of our writers chronicle their homelands from abroad, having left by force or by choice; others imagine places where they have never been or have never belonged. At various points in the semester, we will consider travel writing, immigration and the refugee crisis, and even NASA’s Mars mission. Texts will include fiction, memoir, poetry, guidebooks, film, blogs, and periodicals. You will write in a variety of genres and will compose several multimodal pieces, including a photo essay and a review of a Saratoga Springs tourist site.

EN 105 011
MWF 9:05-10:00
4 credits

FOOD FIGHTS

C. Jorgensen

EN 105 012
MWF 8:00-8:55
4 credits

FOOD FIGHTS

C. Jorgensen

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 105 013
TTh 12:40-2:00
4 credits

WRITING BETWEEN THE GLOBAL AND THE SINGULAR

J. Cermatori

This course aims to prepare you for undergraduate study at Skidmore by developing your abilities for academic writing and college-level reading. Our theme for Spring will be “Writing Between the Global and the Singular,” and together we will raise questions about what it means to write in our increasingly interconnected world today. Throughout the term, we will work closely with texts from a variety of disciplines, focusing 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 frequently collaborative dimension of writing, students will read and respond to one another’s work during in-class workshop sessions. Readings will include work by: Susan Sontag, Kwame Anthony Appiah, Joseph Stiglitz, Zadie Smith, Jonathan Lethem, and others.

EN 105 014
TTh 8:10-9:30
4 credits

UTOPIA/DYSTOPIA

N. Junkerman

When we look ahead, our imaginations often seem to run in two directions—either toward the hope of future happiness, or the fear of future despair. In this course, we’ll look at how these two impulses have produced visions of utopia and dystopia in literature, film, political speech, and journalism. We will examine hopeful and fearful visions of human society across several centuries, and challenge ourselves to ask big questions about the relationship between imagination and social reality. Above all, we will write and talk about writing—in essays, short assignments, peer review sessions—and we will explore how writing both reflects and shapes our dreams and nightmares. Possible texts include the sermons of Jonathan Winthrop, the speeches of Ronald Reagan, novels by Ursula Le Guin, Octavia Butler, and Edward Bellamy, and films like *Snowpiercer* and *Children of Men*.

EN 105 015
WF 12:20-1:40
4 credits

AFTERLIFE OF SLAVERY IN AMERICAN LITERATURE

J. Parra

In this course we will examine contemporary literature and art about the history of American slavery and its aftermath. Over the course of the semester, participants will learn to write critically about works of fiction and visual art as well as to engage with other non-fiction writers. In their essays, students will wrestle with a number of questions: Is it possible to reconstitute a history marked by silences, invisibility, and what Orlando Patterson famously calls “social death?” How can we revisit a document like a plantation record, a slave ship log, or a racist social-scientific photograph without recapitulating its original violence? How might we appropriate such documents for anti-racist ends?

EN 105 016
TTh 9:40-11:00
4 credits

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 classic and contemporary 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, compose short prose exercises, and then draft and revise a longer essay at the end of each course Unit. You will practice many 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 and space express notions of family, inheritance, and destiny?

Films in previous semesters have included: *Pan's Labyrinth*, *Spirited Away*, *Edward Scissorhands*, *Invasion of the Body Snatchers*; *Ex Machina*; *2001: A Space Odyssey*, *Back to the Future*, *Eternal Sunshine of the Spotless Mind*, *La Jetee*, and others.

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
MW 2:30-3:50
4 credits

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
MWF 9:05-10:00
4 credits

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 Dostoevsky (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
4 credits

INTRODUCTION TO LITERARY STUDIES

Section 01
TTh 2:10-3:30

W. Lee

Section 02
TTh 9:40-11:00

B. Black

Section 03
TTh 9:40-11:00

M. Stokes

Section 04
MW 2:30-3:50

A. Bozio

Section 05
TTh 6:30-7:50

B. Gogineni

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 210 01
TTh 2:10-3:30
3 credits

LITERARY AND CULTURAL THEORY

A. Bozio

Since its inception in the late nineteenth and early twentieth centuries, what scholars call “theory” has transformed the way that we think about literature and culture. In part, this transformation stems from the questions that theory raises about the nature of interpretation. Do readers determine the meaning of a literary work? Or should criticism aim to decipher the intentions or the unconscious thoughts of an author? Where do we locate the politics of literature and culture? And how should we approach questions of gender, sexuality, race, class, (dis)ability, and nationality?

In this course, we will attempt to answer these questions by undertaking a broad survey of the foundations of contemporary theory, aiming to rethink the way that we interpret literature, film, and digital media. Focusing upon conceptions of language, culture, and embodiment, we will read influential or characteristic examples of structuralism, post-structuralism, Marxism, the Frankfurt School, psychoanalysis, gender studies, queer theory, post colonialism, critical race theory, disability studies, and the digital humanities. Because this course offers a broad foundation in literary and cultural theory, students in Philosophy, World Languages and Literatures, Media and Film Studies, Gender Studies, Art History, History, and related fields may also be interested in enrolling.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 211 01
MW 2:30-3:50
3 credits

FICTION

P. Boshoff

Virginia Woolf observed that “fiction is like a spider's web, attached ever so slightly perhaps, but still attached to life at all four corners. Often the attachment is scarcely perceptible.” Taking Woolf’s simile to heart, we will study the way fiction attaches characters to conflicts of their own and others’ making and how we as readers try to, indeed we must, make sense of the writer’s fictive world. We will read works of author’s familiar and unfamiliar, from western and nonwestern cultures. We will analyze how they spin the elements of fiction to attach their characters—however four-square or “scarcely perceptible”—to the corners of “life” they describe. Course work: two brief (2-3 pp. papers), a take-home mid-term exam, a take-home final, and a group class report.

**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

FICTION

K. Greenspan

TTh 3:40-5:00
3 credits

With the goals of increasing your stock of story, developing your skills as a critic, and, not least, enhancing your pleasure as a reader, we will consider ways in which both writers and readers draw upon convention and invention to create fiction. You will learn to recognize the elements of fiction (such as plot, character, theme, tone, structure, and setting) and to understand some of the strategies writers use to create little words within the greater. Readings will include novels, novellas, and short stories. Requirements include a midterm, a final, and one 5-page paper.

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

POETRY

M. Greaves

“Do not all charms fly / At the mere touch of cold philosophy?” asks Romantic poet John Keats. The question seems to elevate the enchantments of poetry above the chilliness of rationality. Yet many poems are cold, and most behave according to rules and patterns that they invent for their own tiny worlds.

In this class, we will approach poetry as not only an expression of feeling but also as a way of knowing. Few readers turn to poems for factual knowledge (though poems often brim with facts); instead, we will focus on how reading poetry offers a mode of reading the world. Each of our thematic units will introduce you to corresponding skills as you build a toolkit of terminology and methods for interpreting poetry. You will read relatively few poems, but you will read them intensely. Your sustained interaction with poetry will train you to read attentively and responsibly in upper-level coursework and across genres. Assignments will include essays, imitations, a recitation, and a final project with an optional creative component. Poems will range from Anglo-Saxon riddles to bizarre 20th-century experiments to contemporary work that travels the globe.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN POETRY;
REQUIRED FOR INTRODUCTION TO POETRY WRITING
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
MAY BE TAKEN WITH AN HONORS FORUM ADD-ON FOR 4 CREDITS**

EN 219 01
MW 6:30-7:50
3 credits

NONFICTION: HISTORY OF THE ESSAY

O. Dunn

What is an essay, anyway? Where does it fit into the literary canon? In this course, we'll return to the root of the word, given to us by the father of the essay himself, Michel de Montaigne. His definition comes from the French verb *essai*, meaning “to attempt.” This seems like a pretty low bar to set. Is merely *attempting* enough to create a piece of art? What does an essay *attempt* to do, anyway? What distinguishes this form from fiction, poetry, or drama, and where do these genres overlap? Looking at work as early as Montaigne and much earlier, we'll trace the beginnings of the form back to some of the oldest known literature. We'll look at work as diverse as travel writing, philosophy, memoir, criticism, and hybrid texts. Writers we read will include Diogenes, Sei Sho-nagon, Michel de Montaigne, Virginia Woolf, Maggie Nelson, Joan Didion, James Baldwin, Werner Herzog, Cheryl Strayed, and recent Nobel Prize winner Svetlana Alexievich. Beyond copious reading, we'll try our hand at some creative work to better understand the underpinnings of the texts we've read. We'll also write critical analyses of both published work and original essays.

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

EN 221 01

STUDIES IN ASIAN AMERICAN LITERATURE

W. Lee

TTh 11:10-12:30

3 credits

The field of Asian American literature and culture includes an array of stories told in a variety of styles about people belonging to a number of different ethnic groups:

- American-born daughters struggling with their Chinese immigrant parents’ expectations
- Young Japanese Americans dealing with the immediate aftermath of World War II internment
- A Vietnamese-born writer in the U.S. who encounters dismissals of ethnic literature as “a license to bore”
- The divergent paths of two Indian brothers who come of age in 1960s Calcutta—one becomes a member of the radical left Naxalbari movement, the other moves to the U.S. and becomes an oceanographer
- A Korean American comedian’s reflections on her disastrous experiences as the star of U.S. network television’s first Asian American sitcom
- A Taiwanese American time machine repairman navigating his life in a science fictional universe
- Two twenty-something Asian American stoners on a quest for White Castle hamburgers.

This course will introduce students to major authors, works, and topics in Asian American literature and culture. The course also aims to provide a sense of the historical conditions out of which various forms of Asian American writing and culture have emerged and changed over time. As a literature course, the class will focus on textual analysis and close reading—on how specific texts give representational shape to the social and historical experiences that they depict. In doing so, the course will explore how the formal, generic, and stylistic features of Asian American texts influence their promotion, reception, and interpretation. Readings consist chiefly of works that have canonical status within the field of Asian American literary studies but also include works that suggest new directions in the field. Readings will include short stories, novels, memoir, autobiography, science fiction, poetry, and film. Prose writers may include Jade Snow Wong, John Okada, Frank Chin, Margaret Cho, Chang-rae Lee, Jhumpa Lahiri, Nam Le, Charles Yu, and Sonya Chung. Poets: John Yau and Timothy Yu. Films: *Harold and Kumar Go to White Castle*, *Better Luck Tomorrow*.

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

EN 223 01

WOMEN AND LITERATURE

B. Black

WF 12:20-1:40

3 credits

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, fairy tale, utopian fiction, with a special focus on women’s intimate relationship to 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 turn to the contemporary author Zadie Smith, whose brilliant command of the essay form will circle back to Wollstonecraft's bold choice of non-fiction as the genre most suited to her purposes. These authors have much to tell us...

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

EN 226 01

THE EARLY AMERICAN NOVEL

N. Junkerman

TTh 3:40-5:00

3 credits

This course will focus on the early American novel, from its beginnings in the late eighteenth century through the Civil War. Together we will read tales of adventure, survival, transformation, alienation and affection, set in the complex, rapidly changing social world of the young nation. Along the way, we will think more broadly about how early American authors defined and shaped the novel, and answered crucial questions like: What subjects belong in a novel? What should it look like? What is its value? How might it improve or threaten a young democracy? Readings may include novels by Susanna Rowson, Charles Brockden Brown, Catharine Maria Sedgwick, William Wells Brown and Nathaniel Hawthorne. We will end the course with a careful reading of Herman Melville's sprawling, exhilarating novel *Moby Dick*.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE

EN 227 01

INTRODUCTION TO AFRICAN AMERICAN LITERATURE

M. Stokes

WF 10:10-11:30

3 credits

This course will survey African American literature from the 1700s to the present. Beginning with Phillis Wheatley and Frederick Douglass, we will examine the uneasy relationship between "race" and writing, with a particular focus on how representations of gender and sexuality participate in a literary construction of race. Though this course is a survey of African American literary self-representations, we will keep in mind how these representations respond to and interact with the "majority culture's" efforts to define race in a different set of terms. We will focus throughout on literature as a site where this struggle over definition takes place—where African American writers have reappropriated and revised words and ideas that had been used to exclude them from both American literary history and America itself. Our text will be the *Norton Anthology of African American Literature*. Assignments include several short essays (2 pages), one longer essay (6-8 pages), and a final exam.

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

EN 228 02

DOCUMENTARY FILM

C. Aldarondo

TTh 6:30-9:30

3 credits

In a 2010 article, *New York Times* film critic A. O. Scott described the field of contemporary documentary film as "heterogeneous to the point of anarchy." This course takes this heterogeneity to heart; while it by nature cannot provide you with an encyclopedic knowledge of an innately woolly film genre, it *will* acquaint you with a wide array of approaches and key debates in documentary film. From cinéma vérité to ethnography, from postmodern self-reflexivity to activist agit-prop, and from archival explorations to personal essays, you will come to appreciate why and how documentaries consistently seek to explore, reveal, and transform our worlds.

**COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR**

**EN 228H 01
TTh 11:10-12:30
4 credits**

VICTORIAN ILLUSTRATED BOOK

C. Golden

What was the last book you read with illustrations? Was it a graphic novel, a comic book, or a children’s book? All of these types of books have their roots in the Victorian illustrated book. This vibrant genre came into being, flourished, and evolved during the long nineteenth century and finds new expression in our time in the graphic classics, a prescient modern form of material culture that is the heir of the Victorian illustrated book. This Honors, writing-intensive course explores the evolution of the Victorian illustrated book with attention to illustration, critical analysis, and creative practice. Readings will include Charles Dickens’s *Pickwick Papers* (1836) and *Oliver Twist* (1838), Lewis Carroll’s *Alice’s Adventures in Wonderland* (1865), and Beatrix Potter’s *Peter Rabbit* (1902) series, which demonstrates how the Victorian illustrated book found a new home in children’s literature at the fin de siècle. Will Eisner’s *Fagin the Jew* (2003), our final selection, reimagines *Oliver Twist* and turns Dickens’s classic into a hyper-modern form for twenty-first century readers. Students will engage in curatorial work in the rare book room and put on a library exhibition on an aspect of Victorian literature and culture. In addition to reading and writing frequent papers and designing a brochure to accompany the exhibit, students will become author-illustrators and create their own illustrated texts.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

**EN 229 02
MW 4:00-5:20
3 credits**

CHEKHOV: PLAYS, STORIES, LETTERS, AND LIFE

A. Bernard

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

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

**EN 229L 01
TTh 3:40-5:00
4 credits**

TRANSNATIONAL CINEMA, LITERATURE, AND THEORY

B. Gogineni

While modern colonialism dating back to the 18th century brought the entire globe into contact, the nation-state remained the relevant unit of culture. Unprecedented levels of migration and technological development in the past century, however, have made it impossible to ignore the fact that we are now living in a thoroughly transnational world—a new world order whose contours we yet barely grasp. How do social identity formations shift when nation-state boundaries are challenged? What sorts of new ethical dilemmas and self-other relations are engendered? Is anti-colonialism—staged as it was in the theater of national liberation—de-fanged or enabled by transnationalism? What new aesthetic forms and modes are

generated by transnationalism; and how do cosmopolitans, exiles, diasporics, hybrids, and long-distance nationalists affect the field of culture? These are among the questions we will raise over the course of the semester through the complementary lenses of film, literature, and theory.

Requirements of the course:

Throughout the semester, students will regularly post short critical reflections on the films and texts to a Wordpress blog. For the midterm, students will collaborate on recording podcasts featuring their critical commentaries; the course will provide the necessary technological training. At the end of the semester, students will write a final paper.

**COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR
FULFILLS THE CULTURAL DIVERSITY REQUIREMENT**

**EN 230 01
MWF 1:25-2:20
3 credits**

BIBLE AS LITERATURE

M. Marx

To American revolutionary Patrick Henry, it is “a book worth all other books which were ever printed.” To philosopher Immanuel Kant, its “Existence is the greatest benefit of the human race. Any attempt to belittle it, I believe is a crime against humanity.” And to President Theodore Roosevelt, a “thorough understanding” of it “is better than a college education.” The book they are all describing is the Bible. The sacred text of the Judeo-Christian traditions, the Bible is also a foundation for much of British and American literature. Equally important, the Bible is a work of literature in its own right and worthy of our study as a literary text. This course provides students with an introduction to the Bible as literature, concentrating on close readings from both the Old Testament and the New Testament. We will supplement our study with examinations of translations of the Bible, methods of Biblical criticism, typology, and the history of the Bible. Course work includes three formal papers, informal writing for a class blog, and oral presentations.

An Honors Forum one-credit add-on (HF 200) is available for this class, focusing on the Bible and Literature, in which students will read works of literature influenced by or modeled after Biblical writings.

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT
COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
MAY BE TAKEN WITH AN HONORS FORUM ADD-ON FOR 4 CREDITS**

INTRODUCTORY WORKSHOPS

**EN 280 01
TTh 2:10-3:30
4 credits**

INTRODUCTION TO NONFICTION WRITING

L. Hall

“The theme of an essay,” Cynthia Ozick writes, “can be anything under the sun, however trivial (the smell of sweat) or crushing (the thought that we must die).” Yes, but the trivial and the crushing will be equally tedious if the essayist’s voice lacks charm and authority. Writing many pages and discarding most of them is a respectable way to find one’s voice; the shortcut is to read. Students in this course will be exposed to a broad selection of essays (personal, polemical, “familiar,” literary) and will be expected to reread those writers from whom they think they can learn the most. Writing assignments will include many informal exercises, several graded essays, and optional revisions.

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

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

INTRODUCTION TO FICTION WRITING

S. Stern

EN 281 02
TTH 6:30-7:50
4 credits

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

300 – LEVEL COURSES

EN 311 01
TTh 11:10-12:30
3 credits

RECENT FICTION

B. Boyers

For more than half a century writers and critics have worried about the state of fiction. People have written, over and over again, that the novel is dead, played out. They say that reality is now so very intense and ever-changing that the imagination cannot keep up with what is out there. They add, for good measure, that the lively immediacies of film and television are driving mere prose fiction from the field of our attention. They say that literary fiction is by its nature more demanding than the kinds of writing favored by those with short attention spans and limited patience for complexity.

And yet the publishing houses continue to bring out new novels, some of them complex and compelling. The better magazines routinely promote the works of previously unknown or little known short story writers. Writing programs are overwhelmed by the applications of bright, ambitious young people who want nothing more than to read and study and master the craft of fiction. The best and brightest younger novelists—from Zadie Smith to Jonathan Safran Foer—who appear on American campuses draw large and delirious audiences.

The course in “RECENT FICTION” is designed to introduce students to some of the best fiction produced in the course of the last few decades, a period in which an astonishingly wide range of first-rate works appeared and found enthusiastic readers. Those who speak of “the death of the novel” have not paid sufficient attention to what has been happening, not in the United States and not elsewhere. The works studied in this course demonstrate that the novel is and has been alive and well. They attest as well to the fact that literary fiction continues to concern itself with matters of the greatest urgency, and that a great many readers find in prose fiction the most stirring and challenging account of the lives we lead and the problems we do not know how to resolve.

The works we'll read and discuss in this course are as follows:

Zadie Smith, *On Beauty*

Claire Messud, *The Woman Upstairs*

Jose Saramago, *The Year of the Death of Ricardo Reis*

Ian McEwan, *On Chesil Beach*

J.M. Coetzee, *Elizabeth Costello*

Nadine Gordimer, *The Pickup*

W.G. Sebald, *Austerlitz*

PLUS stories by Steven Millhauser, Rick Moody, Joyce Carol Oates

Students enrolled in the course will write two 2500-word papers or one 5000-word paper. They will also take a mid-term and a final examination.

EN 312 01

MODERN BRITISH NOVEL

T. Wientzen

TTh 12:40-2:00

3 credits

The early twentieth-century witnessed a profound crisis across almost all sectors of society. At the very moment when colonial boundaries were being tested and European powers were reaching unprecedented levels of barbarism in the trenches of World War I, new political and social arrangements were being forged between genders and social classes. The literary period we call modernism was a kind of “soundtrack” to this collapsing world—a cultural record of the anxieties and utopian aspirations that mass social upheaval promised. Noted above all for its experimental approach to literary form, modernism displaced the realisms that predominated in the nineteenth century in favor of genuinely new approaches to articulating the most important social and political questions of the early century.

This class offers an overview of the predominant concerns and aesthetic innovations that animated the modernist novel. Organizing our study around issues of nationalism, urban life, gender, consumption, violence, and technology, we will attempt to understand of the ways in which the literary experiments of novelists in England and Ireland responded to the crises unfolding around them. Reading works by novelists like Virginia Woolf, James Joyce, Rebecca West, Joseph Conrad, E. M. Forster, and Elizabeth Bowen, we will consider the effects of colonial violence, the impact of new ideas about human perception, and the consequences of wartime trauma on a wide range of literary texts. With sideways glances toward contemporary intellectual and artistic movements, we will interrogate modernism’s preoccupation with matters of self and consciousness, space and time, nation and community, 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 315 01

18th-CENTURY NOVEL

R. Janes

WF 10:10-11:30

3 credits

From salacious love stories and criminal lives through harrowing psychological manipulation, socio-cultural criticism, and genre-exploding innovation to identity formation: see the novel invent itself. Authors will include Defoe, Richardson, Fielding, Sterne, Burney. 2 mid-length papers, a midterm, and final presentation.

COUNTS TOWARDS THE EARLY PERIOD REQUIREMENT

EN 316 01
TTh 2:10-3:30
3 credits

19th-CENTURY BRITISH NOVEL

B. Black

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

Queen Victoria once confided in her diary, "never feel quite at ease or at home when reading a Novel." Why did she say this? How do we make sense of her attraction to the uncanny wonders of the novel? Together we will examine the vertiginous amplitude of the novel in the century that ensured the genres astonishing popularity and witnessed its remarkable development.

COUNTS TOWARDS GENDER STUDIES CREDIT

EN 327 01
TTh 2:10-3:30
3 credits

20th- CENTURY AFRICAN AMERICAN NOVELS

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 359 01
TTh 3:40-5:00
3 credits

MODERN DRAMA

J. Cermatori

A study of major modern dramatists and art movements who transformed the theater into a laboratory for radical artistic inquiry. 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. Our focus will be on the first half of the twentieth century, and will range comparatively across Russia, Scandinavia, Germany, France, Italy, Great Britain, and the United States. (All texts will be discussed in translation, though reading in the original languages will be encouraged for students with language fluency.) Reading: 1–2 plays per week. Authors surveyed will include: Henrik Ibsen, Bertolt Brecht, Gertrude Stein, Samuel Beckett, and others.

EN 362P 01
TTh 3:40-5:00
4 credits

SHAKESPEARE AND EMBODIMENT

A. Bozio

In *The Merchant of Venice*, Shylock uses his body to establish some commonality with the Christians who persecute him. He asks, “If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die?” As Shylock suggests, bodies are fundamentally political, in the sense that they represent sites of struggle over identity and power. In this course, we will study Shakespeare’s depiction of embodiment with a particular emphasis upon categories of gender, race, sexuality, and ability. Our readings will include *Richard III*, *The Merchant of Venice*, *As You Like It*, *Macbeth*, *King Lear*, and *Antony and Cleopatra*, as well as several scholarly works that will help us to think about the history and politics of embodiment in the early modern period. At the start of the class, we will also study examples of queer theory, critical race theory, disability studies, and posthumanism to gain insight into the ways that bodies are constructed and contested. Students will participate regularly in discussion, compose two short essays, and write a final research paper, a portion of which they will present to the class.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 363 01
TTh 12:40-2:00
3 credits

APOCALYPTIC BLAKE

S. Goodwin

William Blake, poet, visionary, and cultural critic, wrote in the tradition of the apocalyptic prophet, foreseeing the end of the world as we know it. We will read a selection of his works in the context of Biblical prophecy and of the American and French Revolutions and the ideas whirling through them. Blake’s apocalypse is his “mental fight” to create art that will change the world, by sheer force of its energy, beauty, and wildness. For Blake, the prophet is a seer as well as a poet, and the body is as important as the mind; we will attend closely to his art as well as his poetry. You will also learn about the history of egalitarian and utopian thought, with particular attention to feminism, slavery, social constructions of racial identity, and Blake’s critique of socioeconomic class in the industrial age. Blake’s feminism may astonish you. So might his wit and humor. And so might the connections you can draw, if you wish, to apocalyptic works of our own time.

You will read Blake in dialogue with the poet and other readers, in class and out. And you will take part in the larger critical conversation about these works, furthering your research skills by doing significant secondary research that will inform your papers.

EN 363R 01
MW 4:00-5:50
4 credits

MODERNITY, ENCHANTMENT AND LITERATURE

B. Gogineni

Pre-modern Europe was thoroughly enchanted by God, magic, and spirits that coursed through everyday life and nature. Then came Enlightenment, divorcing spirit from nature and the workaday world. This divorce enabled modernity’s distinctive ideologies: realism, secularism, and exploitation of nature. Yet this thorough-going “disenchantment of the world” could not entirely eliminate enchantment: it surfaces occasionally in Europe’s re-enchanting radical movements, and it continues to flourish widely in many non-Western life-worlds. This course will look at both categories of continuing enchantment in the modern world to see how they relate to each other and to the more broadly disenchanted world. All of our inquiries will connect aesthetics to politics and philosophy. For example: What does British Romantic poetry share with Gandhi’s philosophy? How do surrealism and magical realism challenge the politics of

realism? How do the historical circumstances in which various genres develop determine their artistic possibilities for enchantment? Authors will likely include: William Blake, W.B. Yeats, T.S. Eliot, Rabindranath Tagore, Aimé Césaire, Gabriel García-Marquéz, and Wole Soyinka (LITERATURE); and Max Weber, Georges Bataille, M.K. Gandhi, Walter Benjamin, M.H. Abrams, and Charles Taylor (PHILOSOPHY).

FULFILLS THE CULTURAL DIVERSITY REQUIREMENT

EN 363R 02
TTh 9:40-11:00
4 credits

ZOMBIES, MONSTERS, SUPERHEROES: THE FANTASTIC IN 20TH-CENTURY AMERICA

W. Lee

The fantastic has been used to describe that which is imaginative, fanciful, and remote from reality. And yet, from Hawthorne's supernatural stories about the Puritan past to George H.W. Bush's dismissal of Ronald Reagan's economic policies as "voodoo economics" to the CDC's 2011 "Zombie Preparedness" guide as a means of encouraging Americans to prepare for real disasters, the fantastic has played key roles in how Americans understand and negotiate their relationships to past, present, and potential future realities. Considering a range of texts about three key fantastic figures—monsters, comic book super heroes, and zombies—this course examines the fantastic as a mode that variously reinforces, negotiates, unsettles, and re-imagines the terms of American belonging and exclusion. Spanning the twentieth-century through the present, the course will pay particular attention to how constructions of race, gender, class, and sexuality intersect with distinctions between the "fantastic" and the "realistic." We will use the fantastic to explore contested and changing understandings of what it means to be a "normal" and "real" American over the course of the century. Our course will also examine the aesthetic and theoretical dimensions of the fantastic. By exploring the fantastic in these ways, we will also consider its relationship to distinctions 1) between "highbrow" and "lowbrow" literature and culture and 2) between notions of "literary" and "genre" fiction.

Texts will include popular films, government documents, television shows, graphic narratives (i.e., comics), short stories, novels, and journalism. Readings may include texts by Henry James, Stephen Crane, Ray Bradbury, Michael Chabon, and Colson Whitehead. Film and television may include *The Addams Family* (1964), *The Twilight Zone* (1959-64), *Night of the Living Dead* (1968), and *Gremlins* (1985). We will read some works of cultural history, as well as literary criticism and theory by Sigmund Freud, Judith (Jack) Halberstam, Scott McCloud, Sianne Ngai, and Tzvetan Todorov.

EN 364W 01
W 6:30-9:30
4 credits

MYSTERY

S. Chung
N. Junkerman

Mystery is the deep and wide theme of this course. Flannery O'Connor tells us that "the business of fiction is to embody mystery" and that "the proper study of a novel should be contemplation of the mystery embodied in it." We will study the presence of mystery in fiction, non-fiction, philosophy, literary criticism, and film. Possible course material includes the writings of Edgar Allan Poe, Roberto Bolaño, Marilynne Robinson, and James Baldwin and the films of Christopher Nolan and Alfred Hitchcock.

In this class we will also repeatedly ask how embodiment (writing) and contemplation (reading) relate to each other. How must we write in order to read? How must we read in order to write? If you've ever wondered about the apparent divide between creating literature and studying it, or felt that divide within your own reading and writing, this class will allow you to explore (and hopefully begin to answer) those questions.

Writing assignments will include shorter pieces (both creative and analytical assignments) and two final, cumulative assignments that will require each student to produce a longer creative work and an analytical essay.

TH 334 01

WRITING ABOUT THEATER

M. Wolff

WF 12:20-1:40
3 credits

Whether we are actors, directors, stage managers, essayists, or passionate spectators, theater ignites our particular sense of engagement with vivid experience, emotional discovery, and with language. In the first half of the course, we will read several plays, with the aim of practicing and improving close script analysis. Students discuss the plays and some accompanying texts by theater essayists like Walter Kerr and John Lahr, and then craft personal literary essays on the plays. In the second half of the term, we study personal literary essays about theater, by writers such as Arthur Miller, Tennessee Williams, David Mamet, and Hilton Als. You will complete two longer essays for the term, drawing from the script readings and from your theater experiences.

4th CREDIT: HONORS STUDENTS ONLY: Honors students in this course will work more frequently toward formal writing workshop presentation of two additional essays of 3 pages minimum, one for each Unit. These students will also revise their course works to craft a sustained sequence of the assigned writings on Theater, as a small, coherent "collection." Honors students will meet during the term in group and in one-to-one conferences.

Theater 334 is available to English Majors as an additional 300-level course toward the major.

ADVANCED WORKSHOPS

EN 378 01

NONFICTION WORKSHOP

S. Mintz

MW 2:30-3:50
4 credits

Published readings in this class will be limited to a dozen or so masterworks of nonfiction—the pieces we wish we'd written—which we'll delve into in great detail to figure out (if we can) how they're made, from the individual sentence to bigger questions of concept, influence, and meaning. Our goal will be to use these essays as models for our own examples of *work that matters*.

Students will be expected to write thorough critiques of each other's work in addition to critical responses to the readings. Requirements include writing exercises, drafts for workshop submission, two longer essays, at least one revision, and an introduction to students' own mini-anthologies of selected nonfiction.

PREREQUISITES: EN 110

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

EN 380 01
WF 12:20-1:40
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
TH 6:30-9:30
4 credits

SENIOR SEMINAR:
MEPHISTOPHELES

K. Greenspan

Fascination with the Devil permeates just about every mode of Western storytelling: literature, the visual arts, music, theater, scripture, sermon. The *summa* of his artistic embodiment is Goethe's Mephistopheles, *der Geist der stets verneint* (the spirit that ever negates), who strives to bring about the damnation of Faust. In this seminar we will study four versions of the Faust legend: Christopher Marlowe's 1604 play *Dr. Faustus*, Johann Wolfgang von Goethe's verse drama *Faust* (1806 –1832), Arrigo Boito's opera *Mefistophele* (1868) and the 1995 musical *Randy Newman's Faust*. We will ask questions about artistic originality, translation, theology, and genre, and inquire into the ways in which Mephistophelean characters have shaped modern representations of evil.

Other readings may include the late 15th-century *Fall of Lucifer*, *The History of the Damnable Life and Deserved Death of Dr. John Faustus* (1588), James Hogg's *Confessions of a Justified Sinner* (1824), G. B. Shaw's "Don Juan in Hell" (1903), Max Beerbohm's "Enoch Soames" (1916), and C. S. Lewis's *Screwtape Letters* (1942). We will also screen F. W. Murnau's silent masterpiece *Faust*, the original 1967 version of *Bedazzled*, starring Peter Cook and Dudley Moore, and István Szabó's *Mephisto* (1981).

Students will be guided through the process of developing a productive research question, finding appropriate primary and secondary resources, and producing a staged and revised 25-page research paper. Along the way they will present short seminar papers on topics that contribute to their own research and inform our discussions of the assigned readings.

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.

ADVANCED PROJECTS IN WRITING

EN381F 01
TTh 11:10-12:30
4 credits

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: 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
TTh 12:40-2:00
4 credits

ADVANCED PROJECTS IN WRITING:
NON-FICTION

M. Wolff

In Advanced Projects students craft one independent nonfiction work of 40 pages or more in length; meet frequently in conference with the Projects mentor to discuss the manuscript in progress; and present drafted pages to the class for discussion on a regular basis until final revisions.

Expect four mandatory page submission dates and optional submission opportunities; group and independent reading assignments designed specifically for each writer; and on-going revision work throughout the term. Possible projects could be: essay collections; memoir; cultural criticisms; lyric prose; and travel writings.

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

EN 381P 01
T 6:30-9:30
4 credits

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