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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 '18. If office hours are not convenient, please make an appointment. **Make sure you speak with your advisor well in advance of spring '19 Registration (which begins Nov. 6)**

INSTRUCTOR	OFFICE HOURS Fall 2018	EXT.	OFFICE
Aldarondo, Cecilia	Sabbatical	5193	PMH 331
Benzon, Paul	M 12:00-1:30, Th 9:30-11:00 & By Appt.	5162	TLC 327
Bernard, April	T, Th 5:00-6:00 & By Appt.	8396	PMH 319
Black, Barbara	London FYE	5154	PMH 316
Bonneville, Francois	T, Th 1:00-3:00 & By Appt.	5181	PMH320E
Boyers, Peg	By appt. only	5186	PMH 327
Boyers, Robert	W 10:00-12:30, 2:30-5:00	5156	PMH 325
Bozio, Andrew, Assoc. Chair	T, Th 3:30-4:30	5158	PMH 317
Cermatori, Joseph	T, Th 2:00-3:00 & By Appt.	5163	PMH 334
Chung, Sonya	Th 12:00-2:30	5176	PMH 311
DeWitt, Annie	T, W, Th 5:30-6:30	5166	PMH 333
Dunn, Olivia	M 11:00-12:00, 2:30-3:30, W 2:30-3:30 & By App	8493	PMH 332
Emerson, Maude	W 9:00-11:00	5488	PMH 335
Gogineni, Bina	M W 5:30-6:30 & By Appt.	5165	PMH 326
Golden, Catherine	Tues 10-11, Th 12:30-1:30& By Appt.	5164	PMH 321
Goodwin, Sarah	Sabbatical	8392	PMH 305
Greaves, Margaret	Sabbatical	5191	PMH 332
Greenspan, Kate	Sabbatical	5167	PMH 324
Hall, Linda	M, W 12:30-1:30 & By Appt.	5182	PMH 318
Hrbek, Greg	On leave	8398	PMH 310
Jorgensen, Caitlin	WF 10:00-11:00	8393	PMH320W
Junkerman, Nicholas	Sabbatical	5161	PMH 306
Lee, Wendy	M 1:00-3:00 & By Appt.	5153	PMH 322
Marx, Michael	T 1:00-2:00, F 11:30-1:00 & By Appt.	5173	PMH 320
McAdams, Ruth	MW 2:30-4:00 & By Appt.	5174	PMH 331
Melito, Marla	F 10:00-11:00 & By Appt.	8112	Star. 201
Mintz, Susannah, Chair	T, 11:00-12:30	5169	PMH 313
Niles, Thad	T, 10:00-12:00	8114	LIBR 442
Parra, Jamie	M, W 2:00-3:00 & By Appt.	5172	PMH 336
Rogoff, Jay	WF 11:30-12:30 & By Appt.	5264	PMH 324
Stokes, Mason	T 10:00-11:00, Th 3:30-4:30 & By Appt.	5184	PMH 308

Suresh, Archana	T, Th 10:00-12:00 & 2:00-3:00	5177	PMH 316
Wientzen, Tim	F 10:00-12:00 & By Appt.	8397	PMH 307
Wiseman, Martha	T, Th 11:15-12:30, 3:45-5:00 & By Appt.	5144	PMH 315
Wolff, Melora	Th 10:30-1:00 & By Appt.	5197	PMH 323
Woodworth, Marc	By Appt.	5180	PMH 328
Main Office	M – F 8:30-12:00 and 1:00-4:30	5150	PMH 313

EN 103
4 credits

WRITING SEMINAR I

Section 01
MWF 10:10-11:05

T. Niles

Section 02
TTh 11:10-12:30

A. Suresh

Section 03
TTh 2:10-3:30

A. Suresh

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
TTh 9:40-11:00

TRIBE

B. Black

As humans, we long to belong. Gangs, squads, memes, the in-group, our posse, social networks...community is something we crave. It is human nature to connect, to have contact, and to form social bonds. Indeed, we have been called the social species. In this course, we will examine the kinds of belonging that help to construct communities of all kinds: nations, generations, homes, occupy movements, the politics of war, even the culture of the cool with its strong delineations of insiders and outsiders. And our questions will be many: How much must we have in common in order to feel a sense of belonging? How do we know when we belong? What are the circumstances necessary for a sense of belonging? In the age of Facebook, Twitter, and Snapchat, are we losing our ability to connect? Among the works we'll discuss are J.D. Vance's *Hillbilly Elegy*, the Academy Award winning film *Moonlight*, Marina Keegan's "The Opposite of Loneliness," Ta-Nehisi Coates's "My President Was Black," and Sebastian Junger's *Tribe*. We will also consider the antithesis of belonging: loneliness.

EN 105 02
MW 4:00-5:20

LOVE: MOTIVES AND MOTIFS

F. Bonneville

EN 105 03
MW 6:30-7:50

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 04
TTh 12:40-2:00

THE COLOR OF JUSTICE

A. Bozio

Why is racism such a durable force in the United States? Couldn't we end it by simply refusing to see differences between people? In this course, we'll consider the limits of "colorblindness" by studying some of the structures that shape race in America, as well as their effects upon people of color. Reading works by James Baldwin, Ta-Nehisi Coates, and Claudia Rankine alongside critical race theory, we will first examine different forms of racism and the way that race intersects with gender and sexuality. Turning to the history of housing segregation, we will then consider the consequences of government policy for what has been called "the racial wealth gap" and ask if reparations could offer an answer to that injustice. Finally, we will study mass incarceration and its role in perpetuating racial inequality. Through this course, students will learn to become a more critical readers and thinkers, to undertake different kinds of research in pursuit of answers to difficult questions, and to craft strong and compelling arguments.

EN 105 05
WF 12:20-1:40

WRITING AS RADICAL EMPATHY

O. Dunn

EN 105 06
WF 8:40-10:00

WRITING AS RADICAL EMPATHY

O. Dunn

EN 105 07
WF 10:10-11:30

WRITING AS RADICAL EMPATHY

O. Dunn

"Language is far from being a closed, self-contained system, and words are deeply intertwined with our ways of engaging with the world. Language in this sense is more like an interface rather than a firewall, an array of devices that connects us to the things that matter to us," says the scholar Rita Felski. Good writing can give the reader an emotional experience, a chance to interact with another person's mind and heart. But how does it do this? How does language convey emotion? How does a writer make us see what they see, feel what they feel? In this class, we'll move outside of our comfort zone—away from simply reading works we might enjoy because they are "relatable." We'll explore what boundaries writing can cross. We'll discuss how writing can create change in the world. We'll look at work from writers and artists who actively work to make us see things their way, from poets to activists to visual artists. We'll pay special attention to how each artist crafts their work; using these same tools, you'll create powerful writing of your own. By the end of the semester, after drafting and revision, you'll have a portfolio of polished writing.

EN 105 08
MWF 10:10-11:05

QUARRELS WITH OURSELVES

M. Emerson

This course takes its title from a remark by the poet William Butler Yeats: "Out of our quarrels with others we make rhetoric. Out of our quarrels with ourselves we make poetry." The materials of this course will be not only poetry, but many kinds of writing and other forms of expression that contain "quarrels with ourselves." We will explore states of ambivalence, indecision, and self-division that arise around questions of love, identity, politics, and aesthetics. How do writers and artists give form to their dilemmas, and how do various forms—like the sonnet, the essay, and the pop song—accommodate different kinds of quarrels?

What does someone stand to gain by sustaining ambivalence, and what does she risk losing? You will be asked to write analytical essays about these questions in the works of others, and you will also be asked to write at least one essay on a topic about which you yourself can't make up your mind. Course requirements include regular writing, peer-editing, and revision assignments.

EN 105 09
TTh 12:40-2:00

THE SPACE AGE

M. Greaves

Is the Space Age over? Space exploration feels at once futuristic and nostalgic: looking at the night sky means looking into the past, and the term “Space Age” conjures retro images of Apollo modules and alien invasion cartoons. Yet the afterlife of the Space Age lingers in contemporary America, most obviously in Trump’s proposed Space Force—an outgrowth of the nostalgic rhetoric of “Make America Great Again.” Taking the cultural history of the ongoing Space Age as our material, this writing-intensive class will introduce you to conventions of college writing. Discussion and writing topics will range from animals in space to astronauts to the civic function of planetariums. In short weekly writing assignments, a sequence of longer papers, and a presentation, you will practice responding to a range of texts that may include fiction, poetry, historiography, journalism, television, film, and visual arts.

EN 105 010
TTh 2:10-3:30

LANGUAGE AND ITS USAGE

K. Greenspan

We all use language one way or another, and we use it almost all the time. When we talk to other people we want them to understand us; we tend to want the same of those who read our writing. It turns out (as you probably know very well) that written language can be a lot more difficult, as it cannot use the bodily gestures, tonal variations, speed of utterance, and other conventions that help to clarify spoken language. So how do we make our prose as expressive as our speech?

In this class we will study and practice some of the ways in which the written word compensates for the physical absence of a speaker by creating a “voice” made of words and ideas, organized by conventions of grammar, syntax, and punctuation. For you, that means developing a persona to speak for you on the page with clarity, meticulousness, consistency, and truth whenever you write. This may sound dead boring, but in fact, developing your own written voice can be one of the most exhilarating acts of creation you can perform.

EN 105 011
MWF 8:00-8:55

FOOD FIGHTS

C. Jorgensen

EN 105 012
MWF 9:05-10:00

FOOD FIGHTS

C. Jorgensen

Everyone has a favorite food, and most have at least one food they won't touch. But food is about more than taste: it references memory, community, language, and culture. Sometimes that yields nostalgia; sometimes it produces conflict. In this class, we will examine food writing on a number of topics: What pleasure lies in food memory? How does food intersect with economics, language, social justice, history, and race? Who has the right to claim—and to profit from—the food of a particular culture? In the end, what should we eat—both for our own sake and for the sake of the planet? Our writing projects will range from nonfiction narrative to researched argument; our readings will range from memoir to persuasive text. You will develop your ability to analyze food writing, 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*, *pathos*, and *ethos*) 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
MWF 1:25-2:20

WORK!

R. McAdams

EN 105 014
MWF 11:15-12:10

WORK!

R. McAdams

What do you want to be when you grow up? Do your parents want you to think harder about how you will Get A Job after graduation? What even *is* an internship and why doesn't it come with a paycheck? In this writing seminar, we will analyze theories and representations of Work. We will read and write about: different ways that labor has been conceptualized, recent thinkpieces on the idea of work-life balance, debates about what does and does not count as work, the rise and fall of organized labor, the changing nature of work in the new "gig" economy, and the death of the full-time job. We will pay particular attention to how constructions of race, gender, class, sexuality, and ability intersect with ideas about work and workplaces. Above all, we will write and talk about writing—in essays, short assignments, and peer review sessions—and we will explore how writing can itself be a form of work and a way of understanding what work is.

EN 105 015
TTh 3:40-5:00

HAPPY?

M. Melito

From the *Declaration of Independence* to the *#100daysofhappiness project*, one could argue that Americans are obsessed with the pursuit of happiness. But what are we really seeking? What lengths are we willing to go to find happiness? How do factors like income, education, relationship status, and technology inform our perceptions? Can we bottle happiness? Buy happiness? Be coached into happiness? What does it mean to be truly happy? And what happens when you are not? 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 philosophers, poets, psychologists, film-makers, and essayists as we consider the question of what it means to be happy. Students will prepare weekly responses, formal essays, and a research project, in addition to participating in paper workshops and teacher conferences.

EN 105 016
MWF 11:15-12:10

UNDER THE INFLUENCE

T. Niles

Argument seems inescapable. As a central cultural practice of Western higher education, adherence to its rituals can determine the success of an essay or presentation, which is perhaps enough to motivate its study. But more compelling reasons for examination may come from the arguments that surround us in newspapers, advertisements, and everyday political discourse. Certainly, responsible citizens and consumers ought to critically examine attempts to influence their lives, gain their money, or win their allegiance. The skills we learn will help us understand the structure and strategy of arguments. Hopefully, what we learn will be relevant to our lives inside and outside of the academic sphere.

In this writing course, we will discuss some fundamental principles of argument (using real-life examples when possible) and examine rhetorical choices in a variety of situations. We will craft analysis essays and persuasive texts, while informing our own choices with a view of how professionals confront various psychological, social, linguistic, and ethical issues.

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.

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

WRITING ON DEMAND

L. Hall

When the essayist Joan Didion was in her twenties, she wrote editorial copy for *Vogue* magazine on a wide range of subjects. In her forties, she noted that it is “easy to make light of this kind of ‘writing,’ [but] I do not make light of it at all: it was at *Vogue* that I learned a kind of ease with words... a way of regarding words not as mirrors of my own inadequacy but as tools, toys, weapons to be deployed strategically on a page.” Inspired by Didion’s on-the-job apprenticeship, this course will ask you to undertake the work of a professional copywriter or ghostwriter. What might you be asked to compose? The introduction to the documentary “extras” for a television series. 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, most of them graded.

EN 105H 02
MWF 9:05-10:00

LAND OF ABSURDITY

M. Wiseman

This course will take us into the land of absurdity, as mapped by fiction writers, filmmakers, poets, essayists, and playwrights. We will venture into regions of dark humor, charged outrage, searing satire, and profound silliness, with the aid of such writers as Fyodor Dostoyevsky, Samuel Beckett, Franz Kafka, and Lewis Carroll and such film directors as Stanley Kubrick, Spike Jonze, and Terry Gilliam. (And don’t forget Monty Python.)

Sinister, ludicrous, surreal, irreverent, these portrayals and explorations will help us to think about and especially, to write about ways that seeming incoherence can be made coherent. We’ll reckon with the limits of reason and our terror of uncertainty; we’ll discover that an appreciation of paradox can deepen and free our thinking. Our writing practice will emphasize understanding and developing our own writing processes. Students will write frequent short papers—personal, analytical, persuasive, reflective—and three to four substantial essays, submitted first as drafts and then in careful revision.

EN 110
4 credits

INTRODUCTION TO LITERARY STUDIES

Section 01
TTh 12:40-2:00

J. Cermatori

Section 02
TTh 6:30-7:50

B. Gogineni

Section 03
WF 12:20-1:40

J. Parra

Section 04
TTh 9:40-11:00

M. Stokes

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

200 – LEVEL COURSES

EN 211 01
W 6:30-9:30
3 credits

FICTION

S. Chung

This course will introduce students to the study of literary fiction, from early to contemporary forms. We will learn to identify and examine the unifying elements of diverse examples fiction—examples that employ both convention and invention and that depict a wide range of settings and characters. These common elements including plot, story structure, characterization, point-of-view, details, and thematic resonance/meaning. Primarily we will be looking at short-form fiction and short novels, as we consider both readerly experience and writerly process, engaging both analytical/intellectual and affective/emotional approaches to fictional works. Assignments will include weekly, active preparation for discussion via Blackboard, three essays, and an exam.

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION
REQUIRED FOR EN 281: INTRODUCTION TO FICTION WRITING
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 213 01
TTh 3:40-5:00

POETRY

M. Greaves

Ghosts tend to be associated with fiction and film, but is there such a thing as a “ghost poem”? In this class, we will pose that question across centuries and locations. Poems, says Susan Stewart, often seem “haunted by others.” We might think of these “others” not only as literary and cultural inheritances that haunt the crafting of new poems, but also as strange lyric voices that seem to speak from beyond time and even beyond the grave. Our readings will be organized by type of poetic ghost: sound effects of rhyme and rhythm that give the impression of a mysterious voice guiding a poem; rhetorical devices such as apostrophe and prosopopeia that purport to rouse inanimate things, ideas, or people; poems written to honor or revive the dead; and poems that feature ghosts of loved ones, murder victims, the self, and other poets.

Each of these 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, creatively, and responsibly across genres. Assignments will include essays, quizzes, and a final project.

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN POETRY
REQUIRED FOR EN 279: INTRODUCTION TO POETRY WRITING
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 217 01
TTh 11:10-12:30
3 credits

FILM

R. Boyers

An introduction to the art of film, this course invites students to think about the many different kinds of works available in a medium that reaches pretty much everyone but continues in many quarters to be associated—for obvious reasons—with mass entertainment. Students will be introduced to debates about the nature of the medium itself, and invited to consider what differentiates an ambitious, challenging film from a merely efficient studio product that asks little of its viewer beyond passive reception.

The syllabus will include films by master directors from all across the world, so that students will engage in discussion and debate not only about cinematic issues but about the lives, perspectives and ideas central to a variety of cultures. Films to be studied include the following:

- 1—Ingmar Bergman (Sweden), “SHAME”
- 2—Satyajit Ray (India), “CHARULATA”
- 3—Margarethe von Trotta (Germany), “SHEER MADNESS”
- 4—Istvan Szabo (Hungary), “MEPHISTO”
- 5—Zhang Yimou (China), “JU DOU”
- 6—Lena Wertmuller (Italy), “SEVEN BEAUTIES”
- 7—Alfred Hitchcock (England/ US), “SHADOW OF A DOUBT”
- 8—Bertrand Tavernier (France), “COUP DE TORCHON”
- 9—Bernardo Bertolucci (Italy), “THE CONFORMIST”
- 10—Francis Ford Coppola (US), “APOCALYPSE NOW REDUX”
- 11—Arnaud Desplechins (France), “A CHRISTMAS TALE”
- 12—Erich Rohmer (France), “CLAIRE’S KNEE”
- 13—Pedro Almodovar (Spain), “TALK TO HER”
- 14—Diane Kurys (France), “ENTRE NOUS”

There will be a mid-term and a final exam. Students will write two short papers, one to be handed in at the end of March, the other at the final exam.

Films will be screened between 8 and 9:45 on Monday evenings in a room tba. Students who cannot attend those screenings are responsible for arranging to see the films on their own, either by purchasing DVDs via Amazon or by streaming on Netflix or another service.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 221 01

STUDIES IN ASIAN AMERICAN LITERATURE

W. Lee

TTh 12:40-2:00

3 credits

The field of Asian American literature and culture includes an array of stories told in 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 American men 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 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 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 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 include short stories, novels, autobiography, science fiction, poetry, and film. Prose writers may include John Okada, Frank Chin, Maxine Hong Kingston, Chang-rae Lee, Jhumpa Lahiri, Ed Lin, Charles Yu and Viet Thanh Nguyen. Poets: Margaret Rhee and Timothy Yu. Films: *Harold and Kumar Go to White Castle*, *Crazy Rich Asians*.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

COUNTS AS A CULTURAL DIVERSITY COURSE

EN 224 001
TTh 9:40-11:00
3 credits

LITERATURE AND THE ENVIRONMENT

M. Emerson

This course will survey some of the major modes and texts of environmental literature, paying special attention to the continual, back-and-forth conversations that occur between imagined environments and actual ones. We will explore the ways in which literary tropes, like the sublime and the pastoral, have shaped and continue to shape not only humans' ideas about the environments they inhabit, but the environments themselves. This course will focus primarily on American environmental literature, while also glancing towards its ancient and Romantic precedents and the literature of the global present. Texts will range from environmental classics like Mary Austin's *Land of Little Rain* to contemporary experiments in science fiction and ecopoetics. All along the way, we will place literature in conversation with other disciplines like history and ecology, as well as with past and present debates in environmental thought and policy.

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

EN 227 01
WF 10:10-11:30
3 credits

INTRODUCTION TO AFRICAN AMERICAN LITERATURE

M. Stokes

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 two short essays (2 pages) and a longer synthetic essay.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE
COUNTS AS A CULTURAL DIVERSITY COURSE

EN228W 02
WF 10:10-11:30
4 credits

IMAGINING THE FUTURE

B. Black

To dream. In a fundamental way, that is what language permits us to do. Writers use language to fill in the blanks of absence: through verse, the poet brings to life the unattainable beloved; the novelist attempts to narrate the final bourne called death; and the essayist pens a "thought experiment" to imagine the future. In this course, we'll take up together the challenging work of imagining the future. Our texts will come from the rich tradition of modern utopian and dystopian fiction: Mary Shelley's *The Last Man*, H. G. Wells's *The Sleeper Awakes*, Aldous Huxley's *Brave New World*, Margaret Atwood's *Oryx and Crake*, Cormac McCarthy's *The Road*, and Megan Hunter's *The End We Start From*. We will also dip into film: *Blade Runner*, *Blade Runner 2049*, and Spike Jonze's *Her*. Throughout the semester, we'll hone our own writing as we respond to questions about our future and turn to those issues that particularly trouble us today—geoengineering, the Anthropocene, artificial intelligence....What and who will be our future? What will our world look like? Will we have a future? As we engage with these questions, we will encounter both terror and hope and possibly, at some moments, something that feels like optimism.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 229 01
MW 4:00-5:20
3 credits

QUEER DRAMA AND PERFORMANCE

J. Cermatori

This course offers an historical survey of LGBTQ drama, theater, and performance in the U.S. from the sixties until the present, a period when the notion of “queer” emerged to oppose rigid and regulatory norms of identity with more fluid understandings of gender and sexual desire. Together we will analyze representative works by major figures across a range of genres: theater and drama primarily, but also solo performance, performance art, drag performance, and film, among others. We will ask: what conditions allow us to understand a work of theater or performance as queer? How have LGBTQ artists historically used performance as a medium to depict queer life and criticize normative assumptions of gender or sex? How does queerness intersect other modes of affiliation and belonging in the space of the theater — race, ethnicity, ability, and socio-economic status, among others? Along the way, we will pay special attention to questions of affects and aesthetics, particularly as they relate to queer traditions of the avant-garde. Discussion topics will include: the closet, social role-play, self-fashioning, embodiment, camp, publics, pleasure and anxiety, resistance and radicalism, and queer futurity.

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

EN 229 02
TTh 11:10-12:30
3 credits

**CHILDREN’S LITERATURE:
A HISTORY**

C. Golden

This course explores children’s literature as it evolved over the nineteenth and twentieth centuries. Together we will examine the relationship between ideologies of childhood and literature for children and young adults. Students will learn how to evaluate and interpret a children’s text from a range of disciplinary perspectives. We will examine the socio-political contexts in which children’s books were created and how these works, in turn, teach us about the past and the present. Attention will be given to the rise of gender-specific fiction and the ways children’s literature and young adult fiction in the twentieth and twenty-first centuries have responded to racism, religious prejudice, and alternative sexualities. Students will help to shape the curriculum by proposing books to be added to the syllabus, voting on these selections, and planning and leading class discussions for our final classes. Readings include *Alice’s Adventures in Wonderland*, *The Tale of Peter Rabbit*, *Where the Wild Things Are*, *Anne of Green Gables*, *Treasure Island*, *The Watsons Go to Birmingham*, *The Devil’s Arithmetic*, *Heather Has Two Mommies*, *George*, and selections from *The Norton Anthology of Children’s Literature*. Course work includes two shorter papers, an oral presentation with PowerPoint, a midterm examination, and a final research paper. A one-credit Honors Add-on entitled “Children’s Literature Today” will accompany this course.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 229H 01
TTh 12:40-2:00
4 credits

STORIES OF ENGLISH

K. Greenspan

When the 11th-century preacher Wulfstan composed his Sermon to the English, whom did he imagine he was addressing? The key word here is “imagine”—for in this course we will study the ways in which the English have imagined themselves, linguistically and culturally, from the Anglo-Saxon period (5th-11th centuries) through the mid-18th century, when Samuel Johnson composed his great Dictionary. Because English has always been a “mongrel tongue,” historically absorbing far more from other languages than any other Western vernacular, and because the British count among their forbears Picts, Celts, Norsemen, Saxons, Romans, and French, (to name only the most prominent), neither linguistic nor racial and cultural distinctions suffice by themselves, as they may in other lands, to define the English. Moreover, although the British Isles are separated physically from the rest of the continent, they nourished some of the earliest and most prolific contributors to and consumers of European Christian culture in the Holy Roman Empire.

So in what ways have the English defined themselves as uniquely English?

In this course we will seek for answers in both the history of the English language from its earliest development through its rise in status as a literary language and the history of English literary imaginings of the English nation, enquiring into the roles literature has assumed in forming national identity.

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT
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.

Throughout the semester, students will regularly post short critical reflections on the films and texts to a Wordpress blog. For the midterm, students will create video 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
COURSE COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR
COUNTS AS A CULTURAL DIVERSITY COURSE**

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

SHAKESPEARE’S CONTEMPORARIES

A. Bozio

Ben Jonson famously wrote that Shakespeare “was not of an age but for all time.” And yet, Shakespeare’s contributions to the English Renaissance did emerge in a particular time and place, often in response to the work of other playwrights. In this course, we will look beyond Shakespearean drama to some of the most popular, influential, and provocative plays of the early modern period, including *The Spanish Tragedy*, *Tamburlaine*, *Doctor Faustus*, *Arden of Faversham*, *Epicene*, *A Chaste Maid in Cheapside*, *The Duchess of Malfi*, and *’Tis Pity She’s a Whore*. As we study the history of early modern drama, our discussions will focus on issues of space, place, and the environment. In early modern England, theater was, quite literally, a way of seeing the world, as Shakespeare’s company suggested in calling their playhouse the Globe. How, then, does drama represent foreign and familiar places? And what issues of gender, race, and environmental consciousness arise from those representations? To answer these questions, students will write two short essays and one longer research paper, a portion of which they will present to the class.

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

EN 230 01
MW 4:00-5:20
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 describing is the Bible. The sacred text of the Judeo-Christian traditions, the Bible is one of the foundations for much of British and American literature, whether as source material, imagery, allusions, or original translations. But the Bible is also a work of literature in its own right, worthy of study as a literary text. This course provides students with an introduction to the Bible as a literature, concentrating on careful readings of select books from 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, a class blog, oral presentations, and a final exam.

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

INTRODUCTORY WORKSHOPS

EN 228W 01
MW 2:30-3:50
4 credits

INTRODUCTION TO CREATIVE WRITING

A. Bernard

Many, if not most, writers are proficient in more than one genre. This introductory course will engage students with experiments in writing fiction, nonfiction, and poetry in order to explore the distinctions, as well as the overlaps, among these various genres. The course will meet twice a week; one class will be devoted to discussion of assigned reading, the other to workshop discussion of student work—all in an atmosphere of good will and good humor. This course serves as a pre-requisite for the 300-level workshops in Poetry, Fiction, and Nonfiction.

EN 281 01
TTH 2:10-3:30
4 credits

INTRODUCTION TO FICTION WRITING

A. DeWitt

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

INTRODUCTION TO FICTION WRITING

A. DeWitt

This course, intended for students who have not yet taken a fiction workshop at Skidmore, will serve as an intensive and comprehensive introduction to the craft of short fiction. During the first weeks of the semester, we will study a diverse range of master short story writers. The classroom conversation will be a mixture of forms and styles observed and traced, narrative patterns discussed and noted, themes analyzed and proposed with student participation in discussions essential. 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. Students will write in a myriad of forms—brief bursts of in-class writing, regular student submissions to workshop, an experimental cut-up, as well as a final portfolio which will include a fictive “manifesto,” several exercises in craft, and revisions of your workshopped pieces.

PREREQUISITE: EN 211

300 – LEVEL COURSES

EN 313 01
WF 12:20-1:40
3 credits

MODERN POETRY 1890-1940

M. Greaves

A treasonous fascist who spent twelve years in a psychiatric hospital following a breakdown in a cage in Italy. An Irish senator who studied magic. An antisemite who took a vow of celibacy and wrote whimsical poems that became the musical *Cats*. These three giants of modernist poetry—Ezra Pound, W.B. Yeats, and T.S. Eliot—sought to produce prophetic work that exceeded the bounds of the individual, even as their dramatic biographies have captivated critics and inflected subsequent ideas about poetry (often for the worse). Modernist poets wrote during large-scale crises and innovations in the first half of the twentieth century, from national revolutions to World War I to the discovery of the expanding universe. They seemingly had much more to worry about than lyric poetry's conventional preoccupation with the self. And yet, poems of the period are obsessed with the fragmented modern self and its relation to the social structures that both produce and alienate it. In this seminar, we will consider some of the major works of modernist poetry through the idea of subjectivity. This issue is a basic poetic one: who—or what—is the voice that seems to guide a poem? But it is also a historically situated one: how did poems register changes in ideas about consciousness, including the rise of Freudian psychoanalysis? And how did factors of race, gender, sexuality, and class affect the presentation and reception of a poetic self? In addition to studying poems by key figures like Yeats, Eliot, Robert Frost, Langston Hughes, Marianne Moore, and Wallace Stevens, we will read short critical works by these poets to consider their theories alongside their practices of poetic craft. We will also attend to how discoveries in other disciplines, from anthropology to physics, came to bear on the era's poetic crisis of the self. Assignments will include two papers, a presentation, and a final research project with an optional creative component.

EN 322 01
TTh 11:10-12:30
3 credits

AMERICAN TRANSCENDENTALISM

J. Parra

From the 1830s to the early 1850's a handful of writers centered around Boston revolutionized American thought. Known as the Transcendentalists, they generated radically new ideas about American literature, culture, religion, and philosophy. From their theories of the individual, personal truth, and intuition to their notions of labor, nature, and self-reliance, they set the course for a uniquely American literary and intellectual tradition. As influential reformers, they also argued eloquently for the abolition of slavery and women's rights. We will spend most of the semester focusing on the work of three writers—Ralph Waldo Emerson, Henry David Thoreau, and Margaret Fuller—and end the course by considering Transcendentalism's legacy in the poetry of the American Renaissance as well as contemporary writing and film.

EN 342 01
TTh 6:30-7:50
3 credits

CHAUCER AND THE CLASSICAL WORLD

K. Greenspan

The Middle Ages looked back on the classical world with mingled admiration and disgust, more than a tinge of envy, and a tigerish appetite for stories. Reshaping what they knew of Greek and Roman mythology, literature, philosophy and science in their own Christian-inflected image, medieval poets built up an heroic world that complemented, complimented, and criticized their own. Few poets could match Chaucer in his greed for classical tales, his skill in reconceiving the Middle Ages in their terms, and his powerful imagining of a fresh, bright and marvelously ahistorical Golden Age of gods and heroes. We will sample some of Chaucer's shorter classical delights — dream visions selected *Canterbury Tales*, love complaints, short poems — before sitting down to the main course, his great romance, *Troilus and Criseyde*.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 346R 01
TTh 9:40-11:00
4 credits

BAROQUE DRAMA AND PERFORMANCE

J. Cermatori

This course focuses on early modern theater (1600–1750) from a comparative perspective, situating the English tradition within a larger cultural and performative context. We will read theater texts from England, Spain, France, Germany, Italy, and the New World across a wide range of forms (comedies, tragedies, courtly pageants, operas, sacred spectacles, and other lesser known genres). Along the way, we will raise questions about the place of theater among the other arts (music, dance, the visual arts, architecture) and the nature of theatrical illusion as it was understood during the baroque period, with respect to the ancient idea of the *theatrum mundi* (or theater of the world, “all the world's a stage”). We will also explore drama's relationship to religious ritual; spectacle; magic; metamorphosis; absolute monarchy; the Counter-Reformation; allegory and mimesis; the rise of science; technology; sex and gender; race and empire; and the development of European stage practices.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

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

**GLOBE AND PLANET:
TIME, SPACE, AND THE VICTORIANS**

B. Black

By the year 1900, a quarter of the earth's surface was ruled by England and over four hundred million people knew Victoria as their queen, whether they wished to or not. This course on the global Victorians begins with the indisputable social reality of the nineteenth century: empire. We'll start with a few tales by Rudyard Kipling and then turn to Rider Haggard's *King Solomon's Mines*, traveling from India to the diamond mines of South Africa. Our study of Victorian literature and globalization will lead us to the Great Exhibition of 1851, one of nineteenth-century England's proudest moments. Reading literature from the “Age of Coal,” we will encounter authors who lived in an increasingly interconnected and manufactured world, and who wrestled with the phenomena of accelerated change, shifting scale, and an altered environment. Among our texts will be H. G. Wells's *The Island of Dr. Moreau*, Thomas Hardy's tragic novel *The Mayor of Casterbridge*, and the stirring nature poetry of Gerard Manley Hopkins. To consider how modernity itself is haunted, we will read late-century ghost stories and then end with Stoker's masterpiece *Dracula*, an uncanny text preoccupied with commodity capitalism, tourism, and the felt presence of geological “deep time.” In our examination of the transnational Victorians, our genres will be wide-ranging and our questions will be many: How does talking about space necessarily entail talking about time? Why do cultures travel? What do we learn by examining, and challenging, such binaries as human/nonhuman, nature/culture, city/country?

EN 363 02
TTh 3:40-5:00
3 credits

THE MODERNIST IMAGINATION

R. Boyers

The word “modernism” no longer calls to mind a simple set of ideas. Many artists of the so-called modernist period—roughly, the period between 1920 and 1950—believed that modernist art is not about beauty though this was not the view of Virginia Woolf or Henri Matisse. Marcel Duchamp regarded the habit of distinguishing between good and bad taste as ridiculous, but no such animus inspired the practice of writers and artists like Thomas Mann or Giorgio Morandi. Many modernists argued that art was not the place for ideas or politics, but the poet W.H. Auden saw no reason to refrain from introducing politics into his work, and ideas play a central role in a wide range of modernist novels and films.

Some early modernist works seemed immediately interesting to their first audiences precisely because they were felt to be “too much.” Avant-garde artists and their fans loved to mock the middle classes who disdained James Joyce, Picasso and others who had challenged the assumptions upheld by *The New York Times* and other establishment publications. And yet modernism rapidly achieved the sort of widespread acceptance that no one could have predicted even a few years earlier. Modernist works challenged the

notion that success in art had anything to do with proper sentiments or politically correct views. To be brash, provocative, even offensive was part of the ambition of many leading modernists, and audiences were more than willing to be offended and provoked, and found pleasure in discomfort. Today several leading writers and thinkers are revisiting modernism, and thus it is a good time to take a look back and to ask whether modernism ought again to be the name of our desire.

The course in “The Modernist Imagination” will therefore examine a variety of works in several different genres. Among the authors, film directors, critics and artists included in the course syllabus are *fiction writers Virginia Woolf, Franz Kafka, and Thomas Mann; film directors Ingmar Bergman, Federico Fellini, Margarethe von Trotta and Jean-luc Godard; poets T.S. Eliot, Wallace Stevens, Countee Cullen, Langston Hughes and Marianne Moore; artists Jackson Pollock, Georgia O’ Keefe, Pablo Picasso and Florine Stettheimer; critics Susan Sontag, Clement Greenberg, TS Eliot and Lionel Trilling.*

Required: Mid-Term & Final Exam, one end-of- term paper.

EN 363 03

TONI MORRISON

M. Stokes

TTh 2:10-3:30

3 credits

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

In this class we’ll focus on Morrison’s first six novels (*The Bluest Eye, Sula, Song of Solomon, Tar Baby, Beloved,* and *Jazz*) plus her most recent novel (*God Help the Child*). We’ll also read a selection of scholarly criticism. Assignments include four 2-page essays and one longer essay (12 pages).

NOTE: In the past this class has been offered as a Senior Seminar (EN 375). This is **not** a Senior Seminar.

EN 363 04

READING WOOLF

M. Wiseman

MW 2:30-3:50

3 credits

What draws us in to Virginia Woolf’s works? How can we learn to hear in the rhythms of her prose a mind ranging across and through time, delving in and out of disparate selves, revealing this consciousness and that as they open to or retreat into themselves? How does Woolf build her texts and shape her vision? As we address such questions by reading her texts deeply and carefully, we will also consider Woolf’s work in relation to friends and family, to other arts and artists, to the political involvement of those around her, and to the press she and her husband founded; we’ll take into account her contributions and responses to struggles for women’s equality and the effects of two world wars.

We’ll read the novels *Jacob’s Room, To the Lighthouse, Orlando,* and *The Waves; A Room of One’s Own;* her unfinished memoir, “A Sketch of the Past”; numerous essays; and excerpts from her letters and diaries. We’ll also consult central secondary sources, including biographies, portraits of her social milieu, and critical analyses of her achievements. Written work will include one to two shorter essays and a substantial research paper in draft and revision.

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 widespread "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 include Homer, Daniel Defoe, William Blake, Rabindranath Tagore, E.M. Forster, and Alejo Carpentier (LITERATURE); and Charles Taylor, Friedrich Nietzsche, Max Horkheimer and Theodor Adorno, Georg Lukacs, Max Weber, M.H. Abrams, and M.K. Gandhi, (PHILOSOPHY/THEORY). This is an advanced research seminar that will cultivate your research skills, culminating in a prospectus and annotated bibliography, colloquium, and long independent essay.

COUNTS AS A CULTURAL DIVERSITY COURSE

EN 364W 01
MW 2:30-3:50
4 credits

ADVANCED PROSE STYLE

L. Hall

Recalling the eight years she spent on staff at *Vogue* in her twenties, Joan Didion writes, "There was about it an invigorating strictness: we did not miss deadlines, we did not make mistakes, we learned fast, or we did not stay, how to put a couple of unwieldy dependent clauses through the typewriter and roll them out transformed into one simple sentence of precisely thirty-nine characters." Advanced Prose Style does not promise anything so fearsome, but to both majors and non-majors who plan to work with words professionally, it does offer an introduction to the standards to which Didion's work was subjected. ("In an eight-line caption everything had to work, every word, every comma," she notes. "It would end up being a *Vogue* caption, but on its own terms it had to work perfectly.") Course requirements include editing exercises and quizzes as well as frequent short writing assignments.

ADVANCED WORKSHOPS

EN 378 01
WF 12:20-1:40
4 credits

NONFICTION WORKSHOP

M. Wolff

This 300-level workshop invites student writers, with some prior experience composing nonfiction, to practice and improve their essay craft. We will pay particular attention to the compositional distinctions between narrative, lyric, and analytic meditation in the genre. We attend to *research* as an essential practice of discovery in literary essaying. We study how the privacy of the essayist's reflection jousts with public event, history, action, and witness. How do essayists conflate their internal experiences and external experiences, ruminations and actions, to compose rich, unpredictable revelations of mind and matter? How do essayists accommodate and celebrate disunity, conflict, digression, irresolution, and fracture, without sacrificing coherence? How is a manner of thought embodied in prose style? We push toward complex techniques and topics for essays in this class. Research adventures may unfold. Students read model essays and challenging monographs on form.

Required work: Attendance; dedicated discussion; prose presentations on a regular schedule; three long essays drafted and revised; significant readings; workshop critiques and participation. One essay on the literary form will be required at mid-term.

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

EN 380 01
TTh 11:10-12:30
4 credits

FICTION WORKSHOP

G. Hrbek

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

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

CAPSTONE COURSES

NOTE: The Capstone Experience is satisfied in most cases by a Senior Seminar (EN 375) or Advanced Projects in Writing (EN 381). (Students with appropriate preparation and faculty permission may instead choose the senior thesis or project options: EN 376, 389, 390).

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

**SENIOR SEMINAR:
CRITICAL DIGITAL STUDIES**

P. Benzon

Since its initial release just over a decade ago, the Apple iPhone has become arguably both the fastest-selling and the best-selling object in history. As this rapid, pervasive dissemination suggests, we are currently living through a moment in which social transformation is intimately bound up with technological transformation. The ubiquity of digital media in our daily lives raises a range of far-reaching questions: What does it mean to live, consume, create, and connect in a society saturated by the digital? Who (if anyone) owns “the digital” in its different contexts, and what are the stakes of that ownership? How do we understand the bodies and identities on the other side of the screen? Where exactly *is* the internet—what is “the cloud,” and what does its ubiquity mean for how we exist within global space and time?

In this course, we’ll take up these and other questions as we explore how authors, filmmakers, game designers, artists, and activists reckon with the profound aesthetic, social, political, and historical transformations currently taking place around and through digital technology. We’ll study key theorists of digital culture in order to consider the role that digital media plays in reshaping how we understand questions of agency, community, race, gender, sexuality, nationhood, privacy, ethics, labor, materiality, space, power, literature, and art. And we’ll explore how cultural practitioners represent and respond to these issues across a range of media and genres. Students will pursue their own interests within our course material through extended research projects that we will workshop and revise during the latter portion of the semester.

EN 375 02
TTh 3:40-5:00
4 credits

SENIOR SEMINAR:
AMERICAN LITERATURE AND CULTURE IN THE 1990S

W. Lee

I Love the '90s. The Dream of the '90s is Alive in Portland. How '90s Are You?

It might seem strange to begin scholarly inquiry about American literature and culture during the 1990s with titles borrowed respectively from a VH-1 mini-series, IFC's "Portlandia," and a BuzzFeed quiz. The afterlife of the 1990s, however, will be the jumping off point for this interdisciplinary senior seminar's investigation of the relationship between the literature, culture, and politics of the decade in the U.S. We will begin by considering how recent popular culture and media stories about the 1990s often evoke feelings of nostalgia. We will then explore what the decade looks and feels like in a range of American literary and cultural texts. Throughout our course, we will attend to how 1990s literary, film, and TV texts reinforce, complicate, and/or unsettle the terms in which the political and cultural debates of the decade linked questions about national identity at the brink of the new millennium with shifting ideas of racial, class, gender, and sexual identities.

Our readings will be organized by 1990s concerns such as the Culture Wars, the "death of literature," the "end of history," multiculturalism, family values, and gender trouble. We will also address the question of how and why so many 1990s literary texts are themselves pre-occupied with or haunted by earlier texts and historical periods. Fiction may include works by Don DeLillo, Jeffrey Eugenides, Charles Johnson, and Karen Tei Yamashita. Films and television shows may include *Paris is Burning*, *Fight Club*, *The Matrix*, *Murphy Brown*, and *The Simpsons*. Supplementary texts will include readings in the fields of queer theory, ethnic studies, literary criticism, and cultural studies, as well as historical primary sources such as political speeches and news articles.

EN 376 01
3 credits

SENIOR PROJECTS

The Department

This offering allows a senior the opportunity to develop a particular facet of English study that he or she is interested in and has already explored to some extent. It could include projects such as teaching, creative writing, journalism, and film production, as well as specialized reading and writing on literary topics. Outstanding work may qualify the senior for departmental honors. All requirements for a regular Independent Study apply. To register, fill out a "Senior Thesis or Senior Project Registration" form, available in the English department and on the English department's website. Students who wish to be considered for Honors for a senior project must complete at least two preparatory courses in the appropriate genre.

EN 390 01
3 credits

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

EN381F 02
WF 12:20-1:40
4 credits

ADVANCED PROJECTS IN WRITING: FICTION

G. Hrbek

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 (three short stories or a novella). 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 377F

EN 381N 01
TTh 11:10-12:30
4 credits

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 25 pages.

PREREQUISITES: ONE SECTION OF EN 378 AND ONE SECTION OF EN 377N

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

ADVANCED PROJECTS IN WRITING: POETRY

A. Bernard

Intensive practice in the writing and critiquing of poetry in a rigorous but generous workshop. Considerable reading in poetry old and new, along with written comments on the reading, will also be a part of the class.

PREREQUISITES: ONE SECTION OF EN 379 AND ONE SECTION OF EN 377P