Please note: For your convenience, here is a list of the English Department faculty, their offices, phone extensions, and office hours for Fall ’11. Make sure you speak with your advisor well in advance of Spring '12 Registration (which begins November 7). If office hours are not convenient you can always make an appointment.

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<td>Barnes, Alison</td>
<td>T/Th 1:00-2:00 &amp; by appt</td>
<td>5153</td>
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<tr>
<td>Bernard, April</td>
<td>M/W 4:00-5:00 &amp; by appt</td>
<td>8396</td>
<td>PMH 317</td>
</tr>
<tr>
<td>Black, Barbara</td>
<td>W 12:00-2:00; Th 2:00-3:00</td>
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<tr>
<td>Bonneville, Francois</td>
<td>T/W 2:30-4:00 &amp; by appt.</td>
<td>5181</td>
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<tr>
<td>Boshoff, Phil</td>
<td>M/W 2:00-3:00; F 11:00-12:00 &amp; by appt.</td>
<td>5155</td>
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<tr>
<td>Boyers, Peg</td>
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<td>Boyers, Robert</td>
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<tr>
<td>Brekenridge-Wright, Sarah</td>
<td>T 2:30-3:30; W 9:00-10:00</td>
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<tr>
<td>Breznau, Anne</td>
<td>T 5:15-6:15; Th 2:30-3:30</td>
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<tr>
<td>Brundage, Elizabeth</td>
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<tr>
<td>Cahn, Victor</td>
<td>T/Th 7:30-8:30; 12:30-1:00; &amp; by appt.</td>
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<tr>
<td>Casey, Janet</td>
<td>M 12:30-2:00; F 9:30-11:00 &amp; by appt.</td>
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<tr>
<td>Devine, Joanne</td>
<td>T/Th 11:15-12:15; W 10:00-11:30</td>
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<td>PMH 318</td>
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<tr>
<td>Enderle, Scott</td>
<td>M 12:00-2:00; W 2:00-4:00 PM</td>
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<tr>
<td>Fogel, Andy</td>
<td>M 5:00-6:00 &amp; by appt.</td>
<td>5187</td>
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<tr>
<td>Glaser, Ben</td>
<td>M/F 2:30-3:30 &amp; by appt.</td>
<td>5185</td>
<td>PMH 306</td>
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<tr>
<td>Gogineni, Bina</td>
<td>M/W 3:00-3:45; T/Th 3:00-3:30 &amp; by appt.</td>
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<tr>
<td>Golden, Catherine</td>
<td>M 12:30-2:30 &amp; by appt.</td>
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<tr>
<td>Goodwin, Sarah</td>
<td>T/Th 3:00-4:30 &amp; by appt.</td>
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<td>Greenspan, Kate</td>
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<td>Hall, Linda</td>
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<td>Hrbek, Greg</td>
<td>By appt.</td>
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<tr>
<td>Jackson, Holly</td>
<td>T/W 5:00-6:00</td>
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<td>Janes, Regina</td>
<td>Year Leave</td>
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<td>Kopans, Dana</td>
<td>M/W 3:30-4:00 &amp; by appt.</td>
<td>5163</td>
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<td>Lewis, Tom</td>
<td>W 4:30-5:30; Th 2:00-3:30 &amp; by appt.</td>
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<tr>
<td>Marx, Michael</td>
<td>M 4:00-5:00; Th 2:30-4:00 &amp; by appt.</td>
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<tr>
<td>Melito, Marla</td>
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<td>Starbuck 201</td>
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<tr>
<td>Millhauser, Steven</td>
<td>Spring Only</td>
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<tr>
<td>Mintz, Susannah</td>
<td>Fall - Teaching in Paris</td>
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<tr>
<td>Nichols, Rachael</td>
<td>M/W/F 1:15-2:15 &amp; by appt.</td>
<td>5193</td>
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<td>Niles, Thaddeus</td>
<td>M 2:30-3:30; W 2:30-3:30 &amp; by appt.</td>
<td>8114</td>
<td>LIB 222</td>
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<tr>
<td>Rhee, Michelle</td>
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<tr>
<td>Rogoff, Jay</td>
<td>M 5:30-6:30; W 11:30-1:30</td>
<td>5264</td>
<td>PMH 322</td>
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<tr>
<td>Simon, Linda (Assoc Chair)</td>
<td>T 12:00-2:00 &amp; by appt.</td>
<td>5160</td>
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<tr>
<td>Stern, Steve</td>
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<tr>
<td>Stokes, Mason, Chair</td>
<td>By appt.</td>
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<tr>
<td>Swift, Daniel</td>
<td>W 10:00-12:00 &amp; by appt.</td>
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<tr>
<td>Wiseman, Martha</td>
<td>T/Th 2:30-3:30 &amp; by appt.</td>
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<tr>
<td>Wolff, Melora</td>
<td>T/Th 2:15-4:15 &amp; by appt.</td>
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<tr>
<td>Woodworth, Marc</td>
<td>T 3:30-4:30</td>
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<tr>
<td>Main Office</td>
<td>8:30-noon; 1:00-4:30</td>
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This course is an introduction to expository writing with weekly writing assignments emphasizing skills in developing ideas, organizing material, and creating thesis statements. Assignments provide practice in description, definition, comparison and contrast, and argumentation with additional focus on grammar, syntax, and usage. Students and instructors meet in seminar three hours a week; students are also required to meet regularly with a Writing Center tutor.

This course does not fulfill the all-college Foundation Requirement in expository writing.

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

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

The mission statement for The Tang Teaching Museum and Art Gallery states that the purpose of the museum “is to foster interdisciplinary thinking and studying, to invite active and collaborative learning and to awaken the community to the richness and diversity of the human experience through the medium of art.” In this seminar, we will explore the various ways the Tang strives to fulfill this mission as we complete writing assignments that require careful investigation of the exhibitions on view at the museum. This course does not require any previous experience with art.

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

Do you blog? Text message? Have a Facebook page? A web site? Have you had part of your course come to you via Blackboard? If you have experience with any of these things, you are part of a dramatic change in the way people “see” each other. In these changed environments, we stand before each other as text. We become a faceless force recognized and evaluated by the way we handle the new language of text messaging or the kinds of postings we make on Facebook. In this class, we’ll analyze blogging and e-text as the textual face of humans. We are, more than ever, what we write. We’ll apply classical and contemporary readings on the relationship of text to self-esteem and human identity. We’ll look at the textual face we ourselves present to the world and write about the ways we are shaped by participation in these virtual worlds. In the process, we’ll develop our analytical writing and critical thinking skills. We’ll practice a fundamental aspect of analytical writing: close reading. We’ll explore creation of a strong thesis and learn to structure longer essays incorporating secondary sources. Peer review and in-class workshops will support our abilities to think about our own writing as a topic worth its own close reading and subsequent revising.

THE ART OF READING PLAYS

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

GOTHAM

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

Like a city, our writing will remain in process throughout the semester. We'll complete multiple writing exercises each week, sometimes generating cohesive essays, sometimes examining our writing at the paragraph or even the sentence level. By the end of the course, through drafting and revision, we will build a final portfolio of polished writing.
School is one thing we all have in common, one language we all speak. We have all been through elementary, middle, and high school, and now, here we are at Skidmore. How have we been shaped in those previous thirteen years? How are we continuing to be shaped in college? What is the purpose of an education, anyway? Should education prepare us for existing careers? Should it help us become lifelong learners, who can adapt to changes in society and the job market? Should it prepare us to be active, informed citizens? How do we negotiate that balance between the ideal and the practical? To what extent are these questions related to curriculum, equality, privilege, censorship, standards, accountability, school reform, and assessment?

In this writing seminar, we will examine these questions, along with others, as well as our own cultural and personal experiences, biases, preferences, and values through reading, writing, and discussion. Readings will include an overview of educational philosophy, several current pieces of nonfiction, including work by Nel Noddings, Jonathan Kozol, Diane Ravitch, and other theorists, researchers, scholars, and teachers. Along with participating in peer workshops and individual conferences, students will write weekly responses, formal essays, and a final research project devoted to a current educational issue of students’ choice.

What would anarchy or totalitarianism sound like? Literary works like T.S. Eliot’s “Love Song of J. Alfred Prufrock” and Anthony Burgess’s *Clockwork Orange* attempt to envision what modern society will become (or already is). They look to music, in particular, to help create this vision. In this course we will examine works in which society’s fate is rethought through music, looking closely at literature’s musical themes and forms. At the same time we will listen carefully to a range of our own music, from the Blues and Dylan to Public Enemy, punk to indie, exploring its visions of our present society by paying close attention to its literary and musical form. Students will write short responses, lyrics, track reviews, critical and comparative analyses, and a final research paper focused on a contemporary musical genre like Hip-Hop.

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

In this writing seminar we will examine these questions and our own cultural and personal biases through reading, writing, and discussion. We will examine texts from activists, politicians, poets, filmmakers, and essayists such as Jonathan Kozol, Barbara Ehrenreich, Robert Reich, Michael Moore, and Bakari Kitwana. Students will prepare weekly responses, formal essays, and a research project. In addition, students will participate in peer workshops and writing conferences.

From a ticklish baby penguin on YouTube to the latest scientific experiments on cloning to ethical decisions at the dinner table, animals permeate our culture. In this class, we will read a range of texts that explore the question of animals, never forgetting that by some accounts we ourselves are animals. Works by scientists, fiction writers, natural historians, and philosophers will provoke class discussions and inspire our own writing. We will study not only what these writers say about the animal, but how they say it—paying particular attention to rhetorical forms and persuasive reasoning. Course requirements will include active participation in discussion as well as in class activities such as peer review, workshops, and in-class writing exercises. Course materials will draw from works by Charles Darwin, Rene Descartes, Henry David Thoreau, Rachel Carson, Sarah Orne Jewett, Peter Singer, Temple Grandin, and Jacques Derrida.
EN 105 12  
**WRITING SEMINAR II:**  
**FOOD LITERACY**  
S. Wright  
TTh 8:10-9:30  
4 hours

You already know how to interpret arguments, and how to speak in ways that are appropriate to specific audiences and contexts. This class will sharpen these skills, and teach you to write with skill, conviction, and grace. You will learn how to make an argument effectively, and how to decipher the arguments that surround you. You will also learn to analyze and produce verbal and visual texts. These skills will be developed through a series of readings and discussions on food: how it is produced, how people write about it, and how it has been popularized in the twenty-first century. Separate units will include hunting and gathering, farming, and food celebrity. We will read a collection of interdisciplinary essays, and consume other food media including blogs, television programs, and films. We will also read exemplary works in each unit, including Norman Maclean’s *A River Runs Through It*, Michael Pollan’s *Omnivore’s Dilemma*, and Anthony Bourdain’s *Kitchen Confidential*.

EN 105 13  
**WRITING SEMINAR II:**  
**WRITING ABOUT THE ARTS**  
M. Woodworth  
TTh 3:40-5:00  
4 hours

Whether writing about music, describing a painting, reviewing a theater production or analyzing a film, we will attend to the kinds of things that make writing engaging, lively, and lucid: a vivid voice, sound sentences, coherent paragraphs, strong theses and sharp diction. Our course will focus on arts events that happen on campus and in Saratoga Springs, and we will necessarily be deeply immersed in the reading of work by the best writers about the arts we can find.

EN 105H  
**WRITING SEMINAR II:**  
**HONORS SECTION**  
The Department  
4 hours  
*See Sections Below*

The honors sections of EN 105 offer highly motivated students with strong verbal skills the opportunity to refine their ability to analyze sophisticated ideas, to hone their rhetorical strategies, and to develop cogent arguments. Toward these goals, students write and revise essays drawing upon a variety of challenging readings and critique each other’s work for depth and complexity of thought, logic of supporting evidence, and subtleties of style.

EN 105H 01  
**WRITING SEMINAR II:**  
**HONORS**  
**EXOTICISM RECONSIDERED**  
B. Gogineni  
MW 4:00-5:20  
4 hours

It has been claimed that the greatest problem of knowledge in the past century has been the problem of the other: the other of the past, the other of geography, the other within. Given the modern preoccupation with otherness, exoticism—a complex mode of relation between the self and a foreign other—deserves a new hearing. If the exotic fascinates because of its very difference, then it is always in some sense both attracting and repelling us—remaining different yet drawing us close. We long for the exotic, yet to merge into it completely is to eliminate its appealing difference. In exoticism how does fear relate to desire, and to what effect? How does our encounter with the exotic Other affect our understanding of self? Is there such a thing as the genuinely exotic these days? This course will re-open the case on exoticism, exploring many aesthetic, philosophical, ethical, and affective dimensions that have been overlooked. Through our writing, the emphasis of the course, we will critically analyze the following theoretical, literary, visual, and musical texts: Said’s *Orientalism* (excerpts), Segalen’s “Essay on Exoticism,” Bataille’s essays on the sacred, *Primitivism in 20th Century Art* (Rubin’s introduction to the exhibition catalogue for MoMA), *Conrad’s Heart of Darkness*, Salih’s *The Season of Migration to the North*, Freud’s “The Uncanny,” *Flaubert in Egypt*, Jim Clifford’s “On Ethnographic Surrealism,” urban style magazines (*The Fader, Trace*), women’s fashion magazines, and recordings of contemporary World Music.

Course requirements include active participation in seminar discussions; frequent, ungraded, informal short writing assignments; and 3 formal, graded papers (totalling 25-30 pages) with an emphasis on drafting, revision, and peer review. Each formal essay develops a particular critical writing approach. Students will be encouraged to invite cultural texts of their own choosing into their own writing.
“Ninety-four percent of college professors believe they are above-average teachers,” an op-ed columnist recently sneered, “and ninety percent of drivers believe they are above average behind the wheel.” Less confident drivers might be more cautious, but would less confident professors be more effective? What about less confident op-ed columnists? athletes? parents? students? And is there such a thing as the “right amount” of confidence, anyway? The premise of this seminar is that confidence is complex and mysterious—“the imponderable quality,” as Virginia Woolf called it. We shall nonetheless ponder it, reading what great writers have had to say on this and related matters (modesty, false modesty, ambition, arrogance) and using their work to inform our own analytical essays. Course requirements: four graded essays, weekly informal exercises, and three conferences with the instructor.

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 Samuel Beckett, Edward Albee, Franz Kafka, Nikolai Gogol, Lewis Carroll, Alfred Jarry, Donald Barthelme, Flann O’Brien, Eugène Ionesco, and the patron saint of serious exuberance, François Rabelais. We will see the absurd as brought to us onscreen by Luis Buñuel, the Marx Brothers, Terry Gilliam, and Stanley Kubrick.

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

Our writing practice will emphasize understanding and developing our own writing processes. Students will write frequent short papers of several types—personal, analytical, persuasive, reflective—and three substantial essays, submitted first as drafts and then in careful revision.
EN 110  INTRODUCTION TO LITERARY STUDIES

Section 01
MW 4:00-5:20
4 hours

Section 03
TTh 11:10-12:30
4 hours

Section 04
WF 10:10-11:30
4 hours

Section 05
WF 8:40-10:00
4 hours

Section 06
TTh 9:40-11:00
4 hours

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

EN 208 01  LANGUAGE AND GENDER
TTH 9:40-11:00
3 hours

Women and men speak a different language. According to popular belief at least, the speech of women is weaker and less effective than the speech of men; in our culture there are jokes about both the quality and quantity of women’s speech. Men’s speech is often regarded as the norm, while women’s speech is regarded as emotional, vague, euphemistic, mindless, silly, and high-pitched. But is it? What are the genuine differences in the ways women and men use language? And who evaluates those differences? “Language and Gender” offers students the opportunity to investigate systematically the interaction of language and sex by raising questions about society and culture in relation to language structure and use by males and females. To this end, the course addresses such questions as: what are the specific differences in the use of language by women and men? How are these differences evaluated? What causes these differences? In addition, the course will focus on the theoretical frameworks that have been developed to interpret gender differences in language use. Students will read a variety of sources, including research reports and synthetic/theoretical texts. Assignments include exams, a project, and a journal.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
COUNTS FOR GENDER STUDIES CREDIT
This course is an introduction to fiction in which students are asked to consider how stories are made and to think about strategies and intentions and failures and successes and the uses we make of the fiction we read. The readings will include a wide range of short stories by Franz Kafka, Thomas Mann, Leo Tolstoy, Anton Chekov, Alice Munro, Bharati Mukherjee, Amy Hempel and other authors. Students will also read two novels of moderate length: *The City & The House* by Natalia Ginzburg and *Clear Light of Day* by Anita Desai. In classroom discussions we will pay close attention to the relevant factors—point of view, tone, plot, characterization, diction—and debate the importance and legitimacy of competing interpretations.

Two papers 1500-2000 words apiece, scheduled mid-term exam and a final exam.

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

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

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

This class will introduce students both to major works of fiction in British and American literature and to ways of reading (and writing about) fiction. As we read a variety of prose works (from novels and short stories, to detective stories, fairy tales, science fiction, and tall tales), we will study important formal elements of fiction such as character, plot, point-of-view, and setting. To structure our survey, we will ask: How does fiction relate to fact? Is fact synonymous with truth, or does fiction have its own access to the real? Readings may include Henry James’ *Daisy Miller*, Jamaica Kincaid’s *Lucy*, Joseph Conrad’s *Heart of Darkness* and stories by Mark Twain, Kate Chopin, and James Joyce. Class requirements: active class participation, weekly short blog posts, several short close reading papers and a final exam.

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
Walt Whitman thought that “to have great poets there must be great audiences too.” This course will teach you to be a great reader of poetry, able not only to understand and enjoy but to critically analyze some of the greatest works of poetry written in English. Our emphasis will be on form: the ways in which poetic syntax, meter and rhythm, imagery, and visual form have been creatively built up and torn down by successive generations of poets from Shakespeare to free verse and even Hip-hop. Each week we will focus on just a few poems, reading them aloud, writing creative imitations, and performing close analysis. At the end of the semester you will be able to describe, interpret, and write analytic essays about poetry, and be ready for upper-level coursework.

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

Fiction writers often assure their readers that the names, characters, places, and incidents in their works are products of their imagination. Any resemblance to actual events or to persons living or dead, they insist, is entirely coincidental. Nonfiction writers cannot make that disclaimer. Their works—personal essays, histories, biographies, memoirs, literary journalism—bear directly upon a reality shared by others. Works of nonfiction document, memorialize, or investigate what has been enacted, written, felt, observed. In this course we will read essays and longer works of nonfiction to explore the range of the genre, focusing on theme, style, and literary strategies. We will also, inevitably, consider questions of “fact” and “truth.” Authors may include Joan Didion, Annie Dillard, Alain de Botton, David Sedaris, George Saunders, Zadie Smith, Arundhati Roy, Edwidge Danticat, among many others. Students will write several short papers analyzing and responding to readings.

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

In the eighth century, the ocean was called the “hrområd” (whale road), and the human brain was referred to as a “wordhord” (word hoard). In a post nuclear-holocaust England, it wouldn’t be unusual to read the following critique of writing: “I dont think it makes no diffrents where you start the telling of a thing. You never know where it begun realy. No moren you know where you begun your oan self.” This course provides an accessible overview of the English language from its earliest beginnings as an inflected Germanic language to its projected status in post-apocalyptic worlds. By reading selections from texts including Beowulf, James Joyce’s Ulysses, and Ridley Walker, we will examine significant ways in which culture, political power, and geography profoundly affect our language (including spelling, pronunciation, and dialect). We will also consider the traces of early English vocabulary and structures in modern English, important sound changes, English’s aggressive word-borrowing from other languages, the politics of language and language use, longstanding debates over what constitutes ‘standard’ English, the impact of ‘official’ language guides (such as dictionaries), and the influence of recent technologies on the way we communicate.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
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, a genre for adults as well as young readers. Illustrations were part of the adult reading experience of the Victorian age. Images did not simply embellish the Victorian illustrated book as we often conceive of illustration today; rather, pictures added meaning, which, in turn, influenced how an audience "read" fiction and poetry. This Honors, writing-intensive course explores the form of the Victorian illustrated book with attention to illustration, critical analysis, and creative practice. The class will focus on illustrated novels, picture-poems, and critical studies in aesthetics and literature to discern how a poem is like and different from a picture (the "ut pictura poesis" tradition) or comment upon the collaboration of image and word as an art form. Special attention will be given to the poem and painting pairs of D.G. Rossetti; the illustrated fiction of Dickens, Carroll, and Potter; the aesthetic ideas of Horace, Plato, and Lessing; analytic writing; and primary research. Students will learn to “read” illustrations like their Victorian audiences once did. We will work in the rare book room and put on a library exhibition on an aspect of Victorian literature and culture. In addition to writing frequent papers, students will become author-illustrators to create their own illustrated texts.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

What does it mean for an artist, indeed for anyone, to live a good life? In the late-nineteenth 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. 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. And the questions he poses about how and why to live remain exceptionally vivid today, as we will discover. 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 brief critical papers, make a class presentation, and write a final project that may be either critical or creative.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

What is the relationship between literature and the law? Between property and race? How do they all intersect, both conceptually and historically? In this course, we will focus on the concept of property around 1800, when legislators and citizens debated slavery and the notion of people as property; copyright laws were taking hold; the great American land rush was in full swing; and England was being carved up into enclosed properties. All of these pressures reveal themselves in literary and theoretical texts of the time and readers’ responses to them, from Locke’s then still influential Second Treatise to poems of Wordsworth and Blake and the plays of Schiller. Readings will take us forward several decades through Shelley’s Frankenstein to Jacobs’ Incidents in the Life of a Slave Girl. Throughout, in both supplementary readings and discussions, we will relate the concepts we encounter around 1800-1860 to current events and the state of race relations in these contexts today. Students will write several papers, regular online discussion posts, a midterm, and a final exam.
AMERICAN GOTHIC FICTION

3 hours

Headless horsemen, executed witches, and cursed bloodlines. As Toni Morrison has observed, “for a people who made much of their ‘newness’ – their potential, freedom, and innocence – it is striking how dour, how troubled, how frightened and haunted our early and founding literature truly is.” This course reveals that from the nation’s inception, American authors have imagined the new world to be haunted by histories of patricidal revolution, human trafficking, and nature defiled. We will consider the gothic tendency in American fiction as a literary strategy for theorizing the troublesome inheritance of American identity from early nineteenth-century classics through postmodern innovations.

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

VIRGINIA WOOLF AND HER FRIENDS

3 hours

Enter Virginia Woolf’s world. You’ll meet serious artists and thinkers, some of whom took pride in their sexual liberation; a difficult father; a beloved older brother; a competitive sister; two sexually predatory half-brothers; a half-sister locked in an attic; and an earnest husband. We’ll enter Woolf’s world through six of her novels—Jacob’s Room, Mrs. Dalloway, To the Lighthouse, Orlando, The Waves, and Between the Acts. We’ll also pay considerable attention to her two feminist works, A Room of One’s Own and Three Guineas. Students will have a chance to explore their interests within Woolf’s world, including but not limited to art, art history and criticism, essay writing, feminism, gender, biography, and modernism.

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

LITERATURE AND THE ENVIRONMENT

3 hours

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

Course requirements include two papers, a midterm examination, and a Literature for the North Woods project.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
COUNTS FOR ENVIRONMENTAL STUDIES CREDIT
“The function of the image, as Gogol said, is to express life itself, not ideas or arguments about life,” the famed film maker Andrey Tarkovsky asserts in his book *Sculpting In Time*; the image “does not signify life, or symbolize it, but embodies it.” Is this silent embodiment perhaps why nonfiction writers, skilled at ideas and arguments, so often turn their prose and contemplation toward visual images that move them? Are writers challenged by that silent embodiment to provide a written voice for the image? How can writers depict the effect of a visual image upon them, without distorting the image? How does one write a visual autobiography? In this nonfiction literature class, we read from the works of writers transfixed by visual images in photography, painting, and film. We consider the potential tension between image and text created by collaborators, such as James Agee and Walker Evans; we explore visual art that turns literary image into visual experience; and we study nonfiction writing that esteems photography, painting and film as necessary companions in a writer’s education. We view photographs, paintings and films selected or created by the assigned authors. Likely writers for study are Maggie Nelson, Geoff Dyer, Italo Calvino, James Agee, Michael Kimmelman, James Fenton, Andrey Tarkovsky, Ingmar Bergman, Leonard Michaels, Charles Simic, Susan Sontag, Phillip Lopate, and Terrence Malick. Visual works may include art by William Gedney, Robert Capa, Sally Mann, Holly Wright, Pierre Bonnard, J.M. W. Turner, Edward Hopper and more.

Required work: Three major essays; three substantial written exercises; class discussion.

**HF add-on:** Students enrolled in English 229 WORD AND IMAGE may elect an additional Honors course add-on entitled *Visual Autobiographies*. Requirements include the work of English 229 plus approximately 10 additional hours of study, a journal, related field work if available, and the making of a final Visual Autobiography in text and image.

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

This course will introduce students to the literature of the sixteenth and early-seventeenth centuries, a literature marked by cruelty, cynicism, and prejudice as much as by wonder, faith, and idealism. Historians and philosophers have long seen this period as the start of the modern world, which is why this age has been given the title “Early Modern”: we will throughout the semester question the ways in which the literary works of this time anticipate and shape our own contemporary concerns about race, politics, psychology, sex, and religion. Readings will include works by Shakespeare, Montaigne, Donne, Machiavelli, Middleton, and Mary Sidney.

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

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**
The pen was perhaps the most powerful weapon employed in the fight against empire throughout the world in the late-nineteenth and twentieth centuries. Often, but not always, postcolonial authors asserted their culture’s sovereignty in the language of their colonizer, “using the master’s tools to dismantle the master’s house.” This course will look at the literature of the decolonizing and post-Independence era in three major sites of European colonialism. Questions we will ponder include: In what sources do these newly or soon-to-be independent nations discover their narrative power—to reclaim political ground that has been taken from them, power to re-articulate the imperial experience from their point of view, and power to alter their place in the world’s record of history and literature? How do writers affiliate themselves with and differentiate themselves from the colonial literary tradition they have inherited? How do they integrate indigenous forms, traditions, and worldviews with colonially imported ones? How do postcolonial novels handle the pressing post-Independence concerns of gender, subalternity, corruption, and neo-colonialism?

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

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

“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

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

PREREQUISITE: EN 219 OR PERMISSION OF INSTRUCTOR
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
Environmental journalists cover what are perhaps the most significant issues facing the world over the next 50 years. This course will provide a better understanding of their work. You will practice skills needed to report on and write environmental stories. You will critique and learn from the work of other environmental journalists, and from each other. Finally, you will become wiser consumers of environmental news. Assignments will include a weekly discussion of current environmental news, several short writing assignments, and one major project paper.

PREREQUISITE: EN 219
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
COUNTS FOR ENVIRONMENTAL STUDIES CREDIT

"The essay," Lydia Fakundiny writes in the introduction to her essay anthology, “is a remembering form.” We will approach personal essays as acts both of remembering and remembrance—embodying what we choose to remember, serving as elegy or celebration of what we are afraid of forgetting. What do our words themselves recall? What do they tell about the present’s link to the past? What might emerge as metaphors or touchstones for the narratives we weave? And what of the insistent “I, I, I” in the storm of context—historical, social, political, literary, ethical? How can we balance revelation and reticence, disclosure and discretion? How might we locate the voice of the first-person singular within a broader, plural cultural narrative?

Such concerns will guide us as we work toward creating shapes and shapely meaning out of the initial urge to remember and tell our stories. Our readings will serve as illustrations and models. Required writing will include exercises and brief pieces, which will be peer-critiqued, and four essays, which will be workshopped and then substantially revised for a final portfolio.

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

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

PREREQUISITE: EN 211
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
This writing workshop is an introduction to the writing of short stories. You will read and discuss published short stories, and compose corresponding exercises that allow you to develop your story writing skills in advance of two longer story assignments. We discuss craft elements—including character, form, setting, tone, and perspective—and dramatic effect. You will submit your two long stories to the class for an in-depth workshop discussion prior to your revision work, and any exercise you write may be presented to the class as well. What is your particular sensibility? Which authors “speak” most clearly to your own aims as a writer? What are the stories that you need to tell? **Requirements:** attendance; two major short stories, drafted and revised; in depth discussion; and exercises.

**PREREQUISITE: EN 211**

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

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

**PREREQUISITE: EN 213**

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

A study of the best recent fiction in a wide range of styles. Throughout, we’ll ask how these various works contribute to the art of fiction and how they enhance our sense of what it feels like to live at the front end of the present century. Included will be books by W. G. Sebald (of Germany), Ingeborg Bachmann (of Austria), J.M. Coetzee & Nadine Gordimer (of South Africa), Jose Saramago (of Portugal), Steven Millhauser (of the United States) and Ian McEwan (of England). We'll also read four additional short stories drawn from the pages of Salmagundi magazine: by Joyce Carol Oates, Rick Moody, Amy Hempel & Steve Stern (all of the United States).

Students will write two 2000-word papers or one 4000-word paper. They will take a mid-term and a final exam.
Dear reader: if you were to envision yourself as a fictional character, would you call yourself an angel in the house or an eccentric madwoman in the attic? Have you ever wondered if you, like David Copperfield, will become the hero or heroine of your own life? This course will introduce you to angels, fallen sisters, eccentrics, and aspiring heroes and heroines through the study of Victorian novels, which—though very long—are chocked full of memorable characters, plot twists, sentimentality, rich description, and satisfying endings. In the nineteenth century, the novel became a formal genre that dominated the British literary scene. We will adopt a cultural studies focus to explore novels written during an age of production and consumption, which witnessed rapid change in industry, science, religion, education, and gender roles. Beginning with a novel by Jane Austen, we will consider what the Victorians called the "woman question" and the preoccupation with death, the pastoral, and the domestic family circle. Beyond theme, we will examine narrative strategies, "multi-plot" structure, techniques of characterization, the relationship between Victorian literature and art, and the role of illustration in these panoramic novels by Gaskell, Thackeray, Dickens, Eliot, and Hardy. Writing assignments include short papers on every novel, a cultural studies report, and a long final paper on three works. The texts we are reading are long but rewarding.

COUNTS FOR GENDER STUDIES CREDIT

EN 338 01 QUEER FICTIONS M. Stokes
TTh 11:10-12:30 3 hours

This course will explore the various ways in which gay and lesbian literary representation participates both within and around more canonical literary movements. Focusing primarily on twentieth-century writings, we will concentrate on a literary tradition in which the invisible was made visible—in which historically marginalized sexualities took literary shape. Possible topics may include the following: What strategies have lesbian and gay authors used to express taboo subject matter, and how have these strategies interacted with and challenged more traditional narrative techniques? How does the writing of queer sexuality recycle and revise notions of gender? What kind of threat does bisexuality pose to the telling of coherent stories? How does transgender identification queer our thinking about gender and homosexuality? In what ways do class, race, and gender trouble easy assumptions about sexual community? How have social and cultural moments (McCarthyism, Stonewall, the AIDS crisis) as well as medical and scientific discourses (sexology, psychoanalysis) affected literary representations, and vice versa? We will work throughout the course to develop the kinds of reading skills that these texts demand, since an ability to read both the text and its silences will be essential.

In addition to short critical and historical readings, the primary texts will likely include the following:

Radclyffe Hall, *The Well of Loneliness*
E.M. Forster, *Maurice*
James Baldwin, *Giovanni’s Room*
Ann Bannon, *Women in the Shadows*
Jeanette Winterson, *Oranges Are Not the Only Fruit*
Rose Tremain, *Sacred Country*
Jim Grimsley, *Dream Boy*
Alan Gurganus, *Plays Well With Others*
Tony Kushner, *Angels in America* (parts I and II)

Requirements include several short essays, one longer essay, and a final exam.

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

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

English poet John Milton was born over 400 years ago. In what ways does—or should—Milton continue to "matter”? To address that question, we will plunge into Milton's major works: the early masque called Comus, the sonnets of the poet's middle age, the political tracts on divorce and censorship, the epics Paradise Lost and Samson Agonistes. We will be concerned to explore the relationship between these texts and seventeenth-century England, but also to test their relevance to, and track their influence on, much more contemporary media and events. What does Milton matter to films as disparate as National Lampoon's Animal House, Sabrina, and Devil's Advocate? How does Paradise Lost shape the fantasy novels of C.S. Lewis and Philip Pullman? Can reading Milton help us navigate issues of free speech in a post-9/11 world? We will also engage Milton with contemporary theory, considering how the insights of disability studies, psychoanalysis, body theory, feminism, and culture studies help to keep Milton's work "alive.” Requirements will include frequent writing toward a final research paper.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

Readings in poetry and prose by the first generation of major Romantics—Blake, William and Dorothy Wordsworth, Coleridge—and some Keats. Students will learn more about these poets, their poetry and thought, the period in which they lived, and why they continue to exert a powerful influence. Requirements of the course: three papers, including one substantial research paper; oral projects, including reading poems aloud, doing a presentation on a poem, and conducting seminar discussions; frequent informal writing. Some attention to the poets’ historical context, to Romanticism in music and the visual arts, and to today’s poets’ debts to Romanticism. Recommended preparation: EN 213.

The tentative reading list includes works by Hellman, Coward, Lorca, O’Neill, Ionesco, Beckett, Genet, Albee, Miller, Stoppard, Pinter, Henley, Gray, Gurney, A. Wilson, A. Shaffer, P. Shaffer, Shepard, Mamet, and Simon. Three papers, two exams, frequent but unannounced quizzes.
This course asks a series of questions about how we read literary texts. What, for example, is the reader’s role in determining the meaning of texts? Is criticism the exploration of the author’s psyche? Does a text’s historical background or reception matter to its interpretation? Is meaning stable or relative across time and cultures? Should literature change its readers, or the world? Should it have a moral purpose? When and how should gender and sexuality factor into our reading? The critical and theoretical texts we read will provide perspectives on these questions, which you will explore further in seminar discussions, position papers, and longer essays. Over the semester the course will cover the central movements within theory and criticism in the twentieth century, ranging from New Criticism and the Frankfurt School to New Historicism and Post-Colonial theory. We will not simply move forward in time and “cover” theory, however, since our primary goal is to make theory a part of the study of literature. Students’ written work will emphasize the application of theoretical and critical perspectives to literary texts.

This course will explore the preoccupation of eighteenth-century literary culture with secrecy. Many eighteenth-century writers claimed to offer their readers glimpses of hidden spheres: private and domestic; obscure and distant; personal, mental and psychological. Some writers took refuge in secrecy, submerging themselves and their subjects in anonymity and pseudonymity for protection; still others cloaked plausible fiction in the guise of secrecy, infusing their works with the allure of hidden truth. Readings will include works in a range of forms by Aphra Behn, Alexander Pope, Jonathan Swift, Eliza Haywood, Henry Fielding, Samuel Richardson, Charlotte Smith, William Cowper and William Godwin. Class requirements will include weekly responses, two short papers and a final research project.

What is the relationship between American culture and the landscape? How have American writers responded to their landscape in the nineteenth and twentieth centuries? We’ll seek answers in travel journals, novels, and poetry of the nineteenth and twentieth century, including:

Frances Trollope, *Domestic Manners of Americans* (selections)
James Fenimore Cooper, *The Pioneer*
Walt Whitman, *Leaves of Grass*
Mark Twain, *Huckleberry Finn*
Willa Cather, *O Pioneers!*
Hart Crane, *The Bridge*
Jack Kerouac, *On the Road*
T. C. Boyle, *World’s End*

In addition to the readings we will consider, briefly, the works of some important artists and photographers of the American landscape, including Winslow Homer, Joseph Stella, Thomas Hart Benton, Albert Bierstadt, Thomas Cole, Asher Durand, Frederick Church, Georgia O’Keeffe, Walker Evans, and Alfred Stieglitz.
Willa Cather is inextricably linked to that portion of Nebraska prairie called The Divide. Although she lived on the prairie for only a short time, the term is appropriate, for Cather spent her life on various divides: a “western” author who lived largely in New York City; private, almost ascetic in her quest for artistic perfection, but tireless, even fierce in promoting her books; an author who craved recognition, but who found more despair than joy when her One of Ours won the Pulitzer Prize; a staunch feminist who often read herself into male protagonists; a gay woman throughout her life, but one who remained in the closet and masked this sexual inclination in her writing; a Protestant who wrote two novels imbued with Catholicism. Such divides animate Cather’s novels and stories, whose limpid and eloquent language can easily mask their unblinking exploration of the contradictions and schisms inherent in the human condition—and in their author’s life.

Among works we will read are O Pioneers!, The Song of the Lark, My Ántonia, A Lost Lady, The Professor’s House, Death Comes for the Archbishop, Lucy Gayheart, and a number of Cather essays and stories. Students will also read representative samples of the extensive scholarship on Cather, will present short oral reports throughout the term, and will at the end write a 15-20 page paper that includes research into one or more of the Cather works we have not read in class.

COUNTS FOR GENDER STUDIES CREDIT

EN 363D 01 MODERNITY, ENCHANTMENT AND LITERATURE B. Gogineni
TTh 6:30-8:20 4 hours

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).

COUNTS FOR CULTURAL DIVERSITY CREDIT

EN 375 01 SENIOR SEMINAR: B. Black
TTh 12:40-2:00 THE WILD(E) 90’S 4 hours

The 1890s in England was an infamous decade. In this senior seminar, we will explore the preoccupations of this era: gender and sexuality, theater and theatricality, empire and culture, morbidity and the cult of suicide, the city and decadence, socialism and aestheticism. We will read widely in the corpus of Oscar Wilde, including The Picture of Dorian Gray and Wilde’s vexed and vexing letter from jail, De Profundis, a text that defies traditional readings. While Wilde is the course’s presiding genius (as he was for the decade), we will also read such works as Olive Schreiner’s feminist fantasy Dreams and Arthur Conan Doyle’s Study in Scarlet. Be prepared to examine the aesthetics of camp in Gilbert and Sullivan’s musical Patience, Aubrey Beardsley’s art of the grotesque, the urbane essays of Max Beerbohm, and the innovative journalism of The Yellow Book as we aim to reanimate the vitality and intensity of the decade’s literary and artistic culture. Course requirements include archival work in Scribner’s Special Collections, a seminar presentation, and a final research paper. Be prepared to develop your paper as well as your prose style in workshop meetings throughout the semester.

FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR
Cleanth Brooks began his well-known study of Faulkner by asking, perhaps with some exasperation, “How does one go about describing a world?” This seminar will explore both Faulkner’s world—his imaginative creation of Yoknapatawpha County—and his critics, revealing the breadth of his *oeuvre* and the lively scholarly debates that continue to re/frame it. A purveyor of American history (notably the legacy of the Civil War) and an experimental narrativist, Faulkner stands at the very center of American letters; his fiction offers students numerous avenues for reconsidering such terms as *modernism* and *race writing*, and provides a fascinating test case for the study of the literary marketplace in the long 1930s.

We will focus on the major texts published between 1929 and 1942: *The Sound and the Fury, Sanctuary, Light in August, As I Lay Dying, Absalom, Absalom!,* and *Go Down, Moses.* In addition to drafting and revising a 20-30 page research paper, students will write shorter pieces (including regular participation in an online discussion forum) and present oral reports.

**FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR**

**EN 376 01**

**SENIOR PROJECTS**

The Department

3 hours

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.

**EN 378 01**

**NONFICTION WORKSHOP**

L. Simon

WF 10:10-11:30

4 hours

In this workshop class, students will practice writing nonfiction prose, choosing among several genres: memoir, travel essay, personal essay, literary journalism, and history or biography. Students will produce twenty pages of revised prose, which may be one long essay developed throughout the semester or several shorter essays. We will read and discuss professional essays to examine literary strategies; workshops will focus on responding to students’ drafts.

**PREREQUISITES:** EN 110, ONE COURSE FROM ”LANGUAGE AND LITERATURE IN CONTEXT,” AND EN 280; OR PERMISSION OF INSTRUCTOR

**EN 379 01**

**POETRY WORKSHOP**

P. Boyers

TTh 2:10-3:30

4 hours

Intensive practice in the writing and critiquing of poetry. May be repeated once for credit. Workshop format with most class time devoted to discussion of student writing. Reading and weekly writing assignments aimed at increasing the poet’s range and technical mastery.

**PREREQUISITES:** EN 110, ONE COURSE FROM ”LANGUAGE AND LITERATURE IN CONTEXT,” AND EN 282; OR PERMISSION OF INSTRUCTOR
This is an intensive workshop designed for students who have already had experience in writing and critiquing short fiction. The course will focus on the ways in which a story is shaped and realized through the various stages of revision. There will be occasional readings from the works of short story masters by way of considering models and precedents, and exercises to help warm you to the task, but the bulk of class-time will consist of the discussion of the students’ own stories in progress. Class members will therefore be required to participate in the discussions and to complete two short stories of no less than twelve pages each during the term.

PREREQUISITES: EN 110, ONE COURSE FROM “LANGUAGE AND LITERATURE IN CONTEXT,” AND EN 281; OR PERMISSION OF INSTRUCTOR

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

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

PREREQUISITES: TWO SECTIONS OF EN 380 OR PERMISSION OF INSTRUCTOR
FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR

This offering allows students deeply committed to the writing of long or substantial projects in nonfiction the opportunity to develop and complete those manuscripts. There is a forty-page minimum. Writers will work in both a class setting and in one-to-one meetings with the professor. Projects may be in forms of literary nonfiction such as collections of personal essays, travel writings, criticisms, lyric essays, or full-length memoir. There will be weekly group discussions of some submitted student work, and several book-length readings relevant to your projects.

PREREQUISITES: TWO SECTIONS OF EN 378 OR PERMISSION OF INSTRUCTOR
FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR

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

PREREQUISITES: EN 389 AND APPROVAL IN ADVANCE BY THE DEPARTMENT
FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR
This course is an interdisciplinary examination of human dilemmas in the context of an increasingly technological and media-saturated culture. The course begins with a study of both the history and current state of various media—sound recording, film, television, and the internet and the social and personal issues that arise from the consumption of those media. We then turn our attention to questions about the impact of media on politics, journalism, economics, and consumer behavior and personal freedom of expression. Students will explore these topics through reading, journal and paper writing, and exams.

“You do not create a style. You work, and develop yourself; your style is an emanation from your own being." Taking these words of Katherine Anne Porter’s to heart, in this course you will go about the tricky business of coaxing the elusive quality of your “being” on to your pages. To state the course goals more practically, you will be studying the ways in which rhetorical devices, grammar and punctuation, word choice, sentence structure, and awareness of audience contribute to tone and clarity—contribute to how and what you write. We will ask you to experiment with strategies for presenting complex arguments in multiple ways, work with methods of analyzing and manipulating sentence shapes, and consider the crucial role of nuanced word choice in precise expression. In these ways, we want to give you a chance to discover what you might need to write effective, readable, maybe even enjoyable prose within a given context.

This course is intended for students in all disciplines who have completed the all-college expository writing requirement. We will assume that if you enroll in this class, you have a solid understanding of grammar basics on which to build. Brief reading and writing assignments, a class report, and a paper turned in at the end of the course.