Please note: For your convenience, here is a list of the English Department faculty, their offices, phone extensions, and office hours for Fall ‘12. **Make sure you speak with your advisor well in advance of Fall '12 Registration (which begins November 6).** If office hours are not convenient you can always make an appointment.

<table>
<thead>
<tr>
<th>INSTRUCTOR</th>
<th>OFFICE HOURS</th>
<th>EXT.</th>
<th>OFFICE LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barnes, Alison</td>
<td>Tu 2:30-3:30 &amp; by appt.</td>
<td>5153</td>
<td>PMH 307</td>
</tr>
<tr>
<td>Bernard, April</td>
<td>Th 2:00-6:00 &amp; by appt.</td>
<td>8396</td>
<td>PMH 317</td>
</tr>
<tr>
<td>Black, Barbara, Assoc.</td>
<td>Tu 3:00-4:30; W 3:30-4:30</td>
<td>5154</td>
<td>PMH 316</td>
</tr>
<tr>
<td>Chair</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bonneville, Francois</td>
<td>Tu/Th 2:30-4:00 &amp; by appt.</td>
<td>5181</td>
<td>PMH 320E</td>
</tr>
<tr>
<td>Boshoff, Phil</td>
<td>MWF 1:00-2:00 &amp; by appt.</td>
<td>5155</td>
<td>PMH 309</td>
</tr>
<tr>
<td>Boyers, Robert</td>
<td>10:00-12:00, 2:30-5:00 &amp; by appt.</td>
<td>5156</td>
<td>PMH 325</td>
</tr>
<tr>
<td>Brundage, Elizabeth</td>
<td>By appt.</td>
<td>5176</td>
<td>PMH 311</td>
</tr>
<tr>
<td>Cahn, Victor</td>
<td>Fall Leave</td>
<td>5158</td>
<td></td>
</tr>
<tr>
<td>Casey, Janet</td>
<td>By appt.</td>
<td>5183</td>
<td>PMH 315</td>
</tr>
<tr>
<td>Devine, Joanne</td>
<td>Teaching in London</td>
<td>5162</td>
<td>PMH 318</td>
</tr>
<tr>
<td>Enderle, Scott</td>
<td>Tu 6:30-8:30 &amp; by appt.</td>
<td>5191</td>
<td>PMH 332</td>
</tr>
<tr>
<td>Glaser, Ben</td>
<td>Tu/Th 2:15-3:45 &amp; by appt.</td>
<td>5185</td>
<td>PMH 306</td>
</tr>
<tr>
<td>Golden, Catherine</td>
<td>Tu 3:30-5:00; Th 10:00-11:00 &amp; by appt.</td>
<td>5164</td>
<td>PMH 321</td>
</tr>
<tr>
<td>Goodwin, Sarah</td>
<td>Th,F 11:00-12:00 &amp; by appt.</td>
<td>8392</td>
<td>PMH 305</td>
</tr>
<tr>
<td>Greenspan, Kate</td>
<td>M 5:30-6:30; Th 10:00-11:00</td>
<td>5167</td>
<td>PMH 324</td>
</tr>
<tr>
<td>Hall, Linda</td>
<td>Th 2:00-4:00</td>
<td>5182</td>
<td>PMH 308</td>
</tr>
<tr>
<td>Hrbek, Greg</td>
<td>By appt.</td>
<td>8398</td>
<td>PMH 310</td>
</tr>
<tr>
<td>Janes, Regina</td>
<td>Tu 3:30-5:00; W2:00-3:00 &amp; by appt.</td>
<td>5168</td>
<td>PMH 306</td>
</tr>
<tr>
<td>Jorgensen, Caitlin</td>
<td>W 9:30-11:30</td>
<td>5193</td>
<td>PMH 327</td>
</tr>
<tr>
<td>Lewis, Tom</td>
<td>TH 2:00-3:30 and by apt.</td>
<td>5172</td>
<td>PMH 326</td>
</tr>
<tr>
<td>Marx, Michael</td>
<td>M 10:00-11:00; Th 4:00-5:00 &amp; by appt.</td>
<td>5173</td>
<td>PMH 320</td>
</tr>
<tr>
<td>Melito, Maria</td>
<td>By appt.</td>
<td>5159</td>
<td>CASE 218</td>
</tr>
<tr>
<td>Mintz, Susannah</td>
<td>Year Leave</td>
<td>5169</td>
<td></td>
</tr>
<tr>
<td>Needham, Tara</td>
<td>M 5:30-6:30 &amp; by appt.</td>
<td>5147</td>
<td>PMH 220W</td>
</tr>
<tr>
<td>Nichols, Rachael</td>
<td>MWF 10:00-11:00 &amp; by appt.</td>
<td>5193</td>
<td>PMH 327</td>
</tr>
<tr>
<td>Niles, Thad</td>
<td>By appt.</td>
<td>8114</td>
<td>LIBR 442</td>
</tr>
<tr>
<td>Scoones, Jacqueline</td>
<td>M 11:00-12:00/5:30-6:30; Th 10:00-11:00</td>
<td>5151</td>
<td>PMH 322</td>
</tr>
<tr>
<td>Simon, Linda</td>
<td>By Appt.</td>
<td>5160</td>
<td>PMH 319</td>
</tr>
<tr>
<td>Stokes, Mason, Chair</td>
<td>By appt.</td>
<td>5184</td>
<td>PMH 313</td>
</tr>
<tr>
<td>Welter, Sandy</td>
<td>M-F 9:00-10:00 and by apt.</td>
<td>5488</td>
<td>Filene 226</td>
</tr>
<tr>
<td>Winders, Melissa</td>
<td>MW 2:30-3:30 &amp; by appt.</td>
<td>5171</td>
<td>PMH 333</td>
</tr>
<tr>
<td>Name</td>
<td>Availability</td>
<td>Phone</td>
<td>Office</td>
</tr>
<tr>
<td>--------------------</td>
<td>--------------------------</td>
<td>--------</td>
<td>---------</td>
</tr>
<tr>
<td>Wiseman, Martha</td>
<td>MW 2:00-3:30 &amp; by appt.</td>
<td>5144</td>
<td>PMH 336</td>
</tr>
<tr>
<td>Wolff, Melora</td>
<td>W 12:30-2:15 &amp; by appt.</td>
<td>5197</td>
<td>PMH 323</td>
</tr>
<tr>
<td>Wood, Kaitlyn</td>
<td>By appt.</td>
<td>5175</td>
<td>PMH 318</td>
</tr>
<tr>
<td>Woodworth, Marc</td>
<td>By appt.</td>
<td>5180</td>
<td>PMH 328</td>
</tr>
<tr>
<td>Wright, Sarah</td>
<td>W 1:00-3:00; Th 4:00-5:00</td>
<td>5161</td>
<td>PMH 324</td>
</tr>
<tr>
<td>Main Office</td>
<td></td>
<td>5150</td>
<td>PMH 313</td>
</tr>
</tbody>
</table>
EN 103  
01 TTh 3:40-5:00  
02 MWF 10:10-11:05  
03 TTh 6:30-7:50  
4 hours  

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

EN 105  
4 hours  
See Sections Below  

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 3:40-5:00  
4 hours  

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.

EN 105 02  
MW 6:30-7:50  
4 hours  

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

EN 105 04  
TTh 8:10-9:30  
4 hours  

The course is intended to help students refine their skills in writing about dramatic literature. The tentative reading list includes works by Shakespeare, as well as scripts of more recent vintage. Requirements include several papers and rewrites, frequent but unannounced quizzes, and regular conferences.
EN 105 05    WRITING SEMINAR II:   J. Devine
WF 10:10-11:30        AMERICA ON FILM
4 hours

What does it mean to be American today in the United States where ongoing challenges to a unified identity have come from a range of sources, including the cultural diversity of native and immigrant populations, class & economic differences, race conflict, gender and sexual differences, and globalization? What role do the media play in creating, reinforcing, and celebrating the idea of a unified American national identity? Students will explore American national identity as it emerges in cinematic treatment of politics, regional character, religion, gender, class, ethnicity & race, and sport & recreation.

EN 105 06    WRITING SEMINAR II:   S. Enderle
MWF 10:10-11:05               GOTHAM
4 hours

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 use 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 will watch include Metropolis, and—you guessed it—Batman.

Like a city, our writing will remain in process throughout the semester. We'll complete multiple writing exercises each week, sometimes generating cohesive essays, sometimes examining our writing at the paragraph or even the sentence level. By the end of the course, through drafting and revision, we will build a final portfolio of polished writing.

EN 105 07    WRITING SEMINAR II:   L. Hall
MW 2:30-3:50                 WRITING ON DEMAND
4 hours

The undergraduate has more in common with the professional essayist than with any other kind of writer. The essayist generally writes "on deadline," "to space," and at the request of an opinionated editor. The student writer must contend with due dates, prescribed lengths, set topics, and professorial preferences. And yet despite these pressures, essayists have produced some of the most celebrated and influential work of the past century. In this course, we will read occasional essays—writing occasioned by a political event, a cultural artifact, the publication of a book—to learn how to combine duty with pleasure in arguments that are memorable for stylistic verve as well as analytical rigor. We will proceed from the assumption that no reader will be engaged if the writer is not. How do we inject personality into writing that is not personal? How can required writing attract a non-specialist audience? What lends a great short-order essay its enduring interest? In addition to writing four formal essays and several informal exercises, students will be expected to attend regular conferences with the instructor.
EN 105 08  WRITING SEMINAR II:  BIBLE IN POEMS AND AT THE MOVIES  R. Janes
WF 8:40-10:00
4 hours

Reading selected poems and viewing several films based on biblical passages, and assessing their relationship to the specific biblical texts on which they are based: of the poems and films, some will have a direct and sympathetic relationship to the text, others will be hostile, conflicted, contentious, anti-religious, or skeptical. Some poems that influenced the Bible itself may be included, such as Gilgamesh. Poets will range from Anonymous in the middle ages, through the Renaissance and Enlightenment to the moderns (e.g., Spenser, Donne, Herbert, Dryden, Milton, Baudelaire, Kipling, Plath, Langston Hughes, Cohen, Ginsberg). Films may include Buñuel’s Viridiana, Pasolini’s Gospel according to St Matthew, Monty Python’s Life of Bryan, contrasting versions of Jesus Christ Superstar, or silent or talking Ten Commandments. No prior knowledge of the Bible required or expected.

Assignments include weekly writing, grammar quizzes, two presentations, three substantial papers with revisions, and a final paper that incorporates some research.

EN 105 09  WRITING SEMINAR II:  THE RHETORIC OF FOOD DEBATES  C. Jorgensen
MWF 8:00-8:55
4 hours

Anthony Bourdain has called Paula Deen “the worst, most dangerous person in America,” a woman with “unholy connections with evil corporations.” Admittedly, Bourdain uses overstatement like Deen uses butter. But in everything from magazine articles to school lunch menus, we talk about food as if we are battling for the soul of America. In this course, we will look not only at the food we eat—good and bad, delicious and disastrous—but also at the rhetoric guiding our food debates.

In this course, you will develop your ability to analyze these food texts and understand their persuasive strategies, and you will learn how to enter into the debate, using the tools of rhetoric. These tools include various types of appeals (in Greek terminology, logos, ethos, and pathos) as well as strategies for invention (coming up with something to say), arrangement (organizing your thoughts), and style (writing clear, graceful, persuasive prose). There will be frequent formal and informal writing, peer review, revision exercises, and small-group workshopping. And at some point in the semester, there will probably be food.

EN 105 10  WRITING SEMINAR II:  OF ANIMALS  R. Nichols
MWF 12:20-1:15
4 hours

From a ticklish baby penguin on YouTube to the latest scientific experiments on cloning to ethical decisions at the dinner table, animals permeate our culture. In this class, we will read a range of texts that explore questions about animals, never forgetting that by some accounts we ourselves are animals. Works by scientists, fiction writers, natural historians, and philosophers will provoke class discussions and inspire our own writing. We will study not only what these writers say about the animal, but how they say it—paying particular attention to rhetorical forms and persuasive reasoning. Course requirements will include active participation in discussion as well as in class activities such as peer review, workshops, and in-class writing exercises. Course materials will draw from works by Rene Descartes, Charles Darwin, Peter Singer, Temple Grandin, Barbara Smuts, Thomas Nagel, and Jacques Derrida.
EN 105 12        WRITING SEMINAR II:   J. Scoones
TTh 3:40-5:00        COMPOSING NATURE
4 hours

In what ways do representations of nature shape our perceptions of the “natural” world? How is our relationship to the environment influenced by texts and visual images? What values are reflected in our own definition and considerations of nature? In this seminar we will explore questions about our place in nature through the analysis and discussion of essays, short fiction, materials from environmental organizations, government documents, and a range of visual images, such as paintings, film segments, maps, advertisements, travel web sites, and children’s books. Several assignments will be based in part on class walks and individual field trips (scheduled independently). Students will practice writing as a semester-long process of evolution, developing writing exercises, ideas drafts, peer responses, and essays into a final portfolio of polished prose accompanied by a selection of original photographs, reproductions of artwork, and commercial images.

EN 105 13        WRITING SEMINAR II:   M. Winders
MWF 9:05-10:00        BACK TO THE WOODS: WRITING ABOUT NATURE

EN 105 14
MWF 12:20-1:15
4 hours

In 1948, naturalist Aldo Leopold wrote, “We abuse the land because we regard it as a commodity belonging to us. When we see land as a community to which we belong, we may begin to use it with love and respect.” More than half a century later, the questions Leopold asked are more fiercely contested than ever. How do we define the natural world and our relationship to it? How does nature fit into our conception of progress, technology, and growth in human society? Do we use nature as a resource? Commune with it? Leave it alone? In this class, we will follow this conversation to the present day, when the boundaries between nature and civilization, wilderness and human society, seem blurrier than ever before. Readings will include works by Henry David Thoreau, , Aldo Leopold (A Sand County Almanac), Alice Walker, Rebecca Solnit (Wanderlust), and Lyanda Lynn Haupt (Crow Planet). Requirements include frequent informal writing assignments and three graded essays

EN 105 15        WRITING SEMINAR II:   M. Woodworth
TTh 3:40-5:00        WRITING ABOUT THE ARTS
4 hours

Whether writing about music, describing a painting, reviewing a theater production or analyzing a film, we will attend to the elements that make writing engaging, lively, and lucid: a vivid voice, sound sentences, coherent paragraphs, strong theses, and sharp diction. We will necessarily be immersed in the reading of work by the best writers about the arts as prompts and examples. Projects will include writing critical essays, discussing art in historical context, and working collectively to design, produce, and present a “catalog” of a local exhibit.
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 we might establish sustainable food practices. Two units will consider (1) hunting, gathering, and farming, and (2) the future of food. 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 Michael Pollan’s *Omnivore’s Dilemma* and Cormac McCarthy’s *The Road*.

What happens when a memoir or a novel or a play becomes a movie? When a poem, a fairy tale, or a bible story inspires a ballet? When poems interpret paintings and paintings illuminate poems? When an ancient myth provides matter for a stage play? We will explore the problems and pleasures created by adaptations and transformations of material from one art form to another. We will consider not only questions such as what gets omitted, what gets added, and what becomes changed entirely, but, more important, how these “art transplants” reveal more fully the unique qualities of each of the art forms, as well as some qualities that all the arts seem to share. Required reading, viewing, and listening will include many works of art, both adaptations and their sources, including live performances at Skidmore, as well as a selection of illuminating secondary readings. Our investigations of artistic adaptations and transformations will provide the basis for the course’s main task, creating and revising analytical essays. Regular brief writing assignments will prepare students to craft four increasingly ambitious essays and revise them.

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

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

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

EN 110 01
MW 4:00-5:20
P. Boshoff

EN 110 02
WF 12:20-1:40
B. Gogineni

EN 110 03
MW 2:30-3:50
K. Greenspan

EN 110 04
TTh 12:40-2:00
T. Lewis

EN 110 05
WF 8:40-10:00
J. Scoones

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 requirement in Expository Writing; prospective English majors are encouraged to take EN 110 prior to enrolling in 200-level courses.)

EN 211 01
FICTION
TTh 9:40-11:00
R. Boyers

3 hours

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

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

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

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION; REQUIRED FOR FICTION WORKSHOP**

---

**EN 213 01**
**INTRODUCTION TO POETRY**
**J. Rogoff**

What makes poetry an art? This course investigates poetry as an art form using language as its medium, the way music, for example, uses sound or painting uses pigment, to create virtual reality. We will gain practice in reading poetry and writing about it, focusing not only on what poems say, but also on how they operate upon our imaginative responses—in other words, what poems do. We will develop an understanding of the technical devices poems use to express meanings and create emotional or aesthetic experiences for readers—imagery, metaphor and simile, symbol, sound, rhythm, meter, poetic form. We will also explore the historical importance of these devices in order to gain insight into the variety of traditions of poetry in English, and the resulting pressures upon poets’ choices today. In addition, we will consider and practice ways of reading poems aloud. Our chief guide will be Nims and Mason’s entertaining textbook *Western Wind*, accompanied by an additional anthology. Course writing requirements—short papers, analytical exercises, an oral presentation, and midterm and final examinations—will provide experience in discussing poetic technique as a basis for further study and pleasure.

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

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN POETRY**

---

**EN 219 01**
**NONFICTION**
**L. Hall**

Rather late in her long life, Elizabeth Hardwick, who wrote both fiction and nonfiction, was asked about her memorable achievements in, and her devotion to, the essay. “I have great affection for the form and have given to it everything and more than would be required in fiction, that is, everything I possibly could,” she said. “Indeed I have always written essays as if they were examples of imaginative writing, as I believe them to be.” The premise of this course is that Hardwick was right. We will give to our reading of nonfiction everything that we give to fiction or poetry. We will also, in two significant papers and many informal responses, write about our reading. This is a discussion-based course, and students will be expected not only to participate in class but also, on occasion, to lead it.

**COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE**
Why is there any need to study “women and literature”? This course will provide opportunity to develop perspectives on literature by women and representations of women in literature through a survey of genres and periods from the 19th century through the present. In addition to reading and discussing works that have become central to women’s literary history, we will examine several contemporary works by young women writers that redefine literary conventions and challenge us to explore new interpretive strategies. All of our discussions will examine the ways that these literary texts construct, represent, and question assumptions about gender, and will attend to how our questions about gender intersect with questions about race and class. The reading list includes essays, poems, narrative fiction, and a graphic novel by women writers such as Angelou, Anzaldua, Atwood, Bishop, Bechdel, Budnitz, Carter, Chopin, De Beauvoir, Dickinson, Erdrich, Gilman, hooks, Jacobs, Kingston, Le Guin, Levertov, Link, Lorde, Lowell, Millay, Nin, Morrison, Oates, Olson, Rich, Shelley, Stein, and Woolf. Assignments will include reading responses, two papers based in part on those responses, a final examination (composed outside of class), and a research project. (Fulfills Humanities requirement)

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

EN 225 01  INTRODUCTION TO SHAKESPEARE  V. Cahn
TTh 11:10-12:30
3 hours

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

Three papers, two exams, frequent and unannounced quizzes

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

EN 226 01  INTRODUCTION TO AMERICAN LITERATURE  R. Nichols
MW 4:00-5:20
3 hours

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

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
RECOMMENDED PREPARATION FOR ADVANCED COURSES IN AMERICAN LITERATURE
In the eighth century, the ocean was called the “hronrād” (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 ways in which culture, political power, and geography profoundly affects 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**
“There is something transgressive in writing about the visual arts,” writes essayist and poet Edward Hirsch. “A border is crossed, a boundary breached as the writer enters into the spatial realm, traducing an abyss, violating the silent integrity of the pictorial.” And yet writing in the ekphrastic mode—responding to one art form within another art form—is a deeply engaging, broadening and vital practice that has evolved through centuries. In this writing-intensive nonfiction literature class, we read and discuss published literary essays prompted by paintings, photographs and film; compose daily writing exercises and carefully crafted long essays inspired by art; hold intensive discussions about written work and art; visit exhibits. This is not an art history class, nor will we be studying art criticism; rather, our emphases will be literary personal essays on art; essay structure; analytic and creative writing techniques. Our ekphrastic essays reveal what Robert Frost once called, our "counter-love, original response."

Some assignments may include work by: Charles Simic, Joyce Carol Oates, Guy Davenport, John Updike, John Edgar Wideman, Susan Sontag, Francine Prose, Geoff Dyer, Maggie Nelson, James Elkins, Italo Calvino, Rainer Maria Rilke, Janet Malcolm, C.D. Wright, James Agee and others. Requirements: weekly writing exercises; 3-4 long literary essays; substantial reading assignments; exhibit and film viewings; class discussion; attendance; two quizzes.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 229 01    SEVEN DIRECTORS OF GREAT AMERICAN FILMS: WOODY ALLEN, FRANK CAPRA, BUSTER KEATON, ALFRED HITCHCOCK, JOHN HUSTON, DAVID LYNCH, AND BILLY WILDER
TTh 11:10-12:30    T. Lewis
3 hours

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

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 229 02    LITERATURE AND THE ENVIRONMENT
MW 4:00-5:20    M. Marx
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 course project.
In our increasingly globalized world, literature is no longer considered in homogeneous national terms. This course will focus on just two of the countless literary dynamics that operate on the planetary scale of politics: 1) between England and its former colonies; 2) and between settler populations and their internally colonized Others. These two dynamics will be explored according to four conceptual rubrics in sequence:


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

IV) Cosmopolitan Exiles and the Essay: George Lamming, *The Pleasures of Exile*; V.S. Naipaul, selected essays

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

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

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

**SATISFIES THE ALL-COLLEGE REQUIREMENT IN CULTURAL DIVERSITY**

---

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

Written work will include six short essays (2-3 pages) and a final paper (8-10 pages).

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

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**
To study the "theory" of literature is to question the fundamental assumptions of our practice as readers and critics. Why do English courses ask you to do "close readings"? Are you supposed to know about literary history? Should we care that T.S. Eliot joined the Anglican church and loved cats, that Walt Whitman praised lumberjacks while privately complaining about the boorishness of working men, or that Tennyson wrote the "Charge of the Light Brigade" without knowing much about the Crimean War? Why is your brilliant interpretation of "The Road Not Taken" better than my contention that it concerned whether or not to let marshmallows catch on fire?

This course will focus on the crucial pragmatic issue of what we are doing when we "interpret" literary works. We'll approach the concept of interpretation by asking four interlocking theoretical questions: What is an author? What is a text? Does the reader matter? How do texts relate to history? Alongside our theoretical readings we will study three core texts: a selection of Emily Dickinson's "poems" (if they are poems), Shakespeare's _Hamlet_, and a pair of short stories by Kafka and Melville. You will write three essays corresponding to these works, each applying insights from our theoretical readings. As part of a writing intensive course, all work will go through a process of revision.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

---

EN 230 01
WF 10:10-11:30
4 hours

Destabilizing the monolith: the Bible is a vast collection of writings from different times and perspectives, unified by different faith traditions. In this course, we emphasize the Bible’s textuality, the multiplicity of its meanings and sources, and the diverse uses to which it has been put, literary, religious, political. Course goals include familiarizing those who have never read the Bible with its stories and characters, and enhancing the understanding of those who have read the book in other contexts. There will be practice analyzing biblical allusions in other texts and instruction in research methods in biblical studies. Assignments include several short papers, worksheets for those who need them, oral presentations, a final research paper on a book or problem, a midterm and final.

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

---

EN 280 01
TTh 2:10-3:30
4 hours

At heart, a myth (Greek _muthos_) is simply a story that has been told and retold through the ages, with each teller shaping it in his or her own way and passing it along to others. One writer has evocatively compared myths to tramp steamers that roam the seas, stopping at countless ports, and picking up distinctive tastes and aromas at each.

In this class we shall take several such voyages, in each following a particular myth from its early appearances down to our own times, with attention primarily to literary sources but also sampling other media—art, music, film, etc. During each two- or three-week segment of the course, exploration of what others have done with a particular myth or group of myths will provide the backdrop for students to create their own versions, with writing again the usual medium—a poem, a story, a parody, a monologue, a scene from a play?—but other media also possible. Among the myths we’ll consider will be those of Odysseus; Orpheus, Eurydice, and Persephone; Antigone; and perhaps one or two others in a fourth segment. After creating their own pieces on these myths, students will for their final assignment create a more substantial work based on a myth or myths of their own choosing.

Class time will alternate between lecture/discussion and presentation of student work, with ample occasion for one-on-one conferences with the two instructors.

PREREQUISITE: EN 219
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
“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? And how do we negotiate the thorny issue of nonfictional truth or truths?

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 four essays, which will be workshopped and then substantially revised, as well as exercises and brief pieces that might serve as foundations for the longer essays.

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

This course is an introduction to the writing of short stories. You will read and discuss the works of several published writers and student writers, and do a number of exercises before writing the first story. The course is taught as a workshop; that is, written work will be copied for every student and read by all of us before each class. Attendance is required. Final grades will be based on written work (exercises and stories), on class participation, and on written critical responses to other students’ work.

PREREQUISITE: EN 211
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
In this workshop course we will write, discuss, and revise original poems, experimenting with many of the technical tools available to poets: imagery, figurative language, symbol, persona, and especially meter and form. In addition to focusing intensively on each other’s work, we will also read and discuss a healthy selection of published poems, some by the long-dead and famous, others by poets writing right now. We will help each other improve as poets through constructive workshop criticism, and we will also gain practice in reading our own and each other’s work aloud. Course requirements include several original poems, revisions of selected drafts, exercises in poetic craft, a final revised manuscript of the semester’s best poems, and a final oral presentation and discussion of that work, in addition to thoughtful class participation.

PREREQUISITE: EN 213
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

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

Americans have long regarded their nation as a land of transformation, and at no time more so than in the nineteenth century. They were often optimistic about their future: their frontier was boundless, their society unequalled, and the potential for achieving human perfection was unlimited. Yet they were deeply anxious: immigrants and industries were crowding their cities, women were beginning to challenge their proscribed place in society, and slavery, the paramount question for all, challenged their profession of and belief in liberty. These complex and often competing forces of optimism and anxiety helped to bring about radical transformations to American life.

We will examine some of the novels, poetry, and essays that celebrated, criticized, and created these transformations. Our topics and authors will include:

*Territories and Landscapes* (James Fenimore Cooper, Mark Twain, and Walt Whitman)

*Women in and out of their Place* (Mary Boykin Chesnut, Louisa May Alcott, Margaret Fuller, Emily Dickinson, and Elizabeth Cady Stanton)

*Escapes & Quests* (Nathaniel Hawthorne and Henry David Thoreau)

*The Crossroads of our Being: Slavery and The Civil War* (Frederick Douglass, selected slave narratives, Herman Melville, Harriet Beecher Stowe, and Abraham Lincoln)

Requirements include two short essays, a longer paper, and an exam.
Writing at the end of the nineteenth century, American novelist Frank Norris famously declared, “We don’t want literature, we want life.” In this seminar, we will consider the relation between literature and life as we trace the evolution of the novel in the U.S. For some writers, the novel is a form ideally suited to reflect historical reality. Yet novels also offer the possibility of imagining alternatives to life as we know it. (“Novel” does mean “new” after all). Reading a diverse selection of important American novels, we will pay particular attention to their engagement with other genres, including autobiography, history, travel narrative, journalism, and science writing. We will also place these works in historical and cultural contexts, exploring how they shape as well as document reality. Students will gain familiarity in major movements in the development of the novel: the Gothic, Romanticism, Realism, Naturalism, and Modernism. Readings may include works by Herman Melville, Harriet Beecher Stowe, Mark Twain, Frank Norris, Henry James, Pauline Hopkins, James Weldon Johnson, Willa Cather, and William Faulkner. Weekly blog posts, several short papers, a final research paper and an in-class conference are required.

Oh Ma Rainey,
Sing yo’ song;
Now you’s back
Whah you belong.
Git way inside us,
Keep us strong….
--Sterling Brown, “Ma Rainey”

The blues, writes Langston Hughes, are “almost despondency, but when they are sung people laugh.” The power of African-American poetry and music to transform struggle into emphatic life has a long history, from the sorrow songs of slavery to civil rights and the black arts movement, from post-emancipation reconstruction and the Harlem Renaissance to urban redevelopment and hip-hop. When Method Man raps “now master / my style? Never,” he shows how tightly “mastery” is bound to style—how much lyrical ability leads to power over (or against) history. This course studies the place of black poetry and key musical genres (blues, jazz, hip-hop) in the historical consciousness of African-American individuals and communities, as well as in the broader national consciousness.

Our focus will be threefold: first, on placing African American poetry and song in historical context; second, on the careful analysis of poetic form and style (especially rhythm); and third, on research methods. Every student will develop, using a combination of primary texts, physical and digital archival materials, and secondary criticism, an extended research project. There are a wide range of new possibilities for research in this field, and it will be our goal to improve broader academic and popular awareness through blogs, wikis and, potentially, publishable work.
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 a 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 (The House of Fame and The Parliament of Fowls), selected Canterbury Tales (the Monk’s, the Knight’s and the Squire’s Tale), short poems (“Complaints to Mars,” “Venus and Fortune,” and the Ovidian Legend of Good Women)—before sitting down to the main course, Chaucer’s great romance, Troilus and Criseyde.

We will read Chaucer’s poetry in the original Middle English. Don’t be intimidated: you will find his language easy to learn, and the effort required to master it will be repaid ten times over by the surprise and delight his works afford.

Requirements include regular attendance and participation, daily reading aloud, an oral presentation, and a substantial research paper, to whose development we will give considerable attention throughout the semester.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

342 can be taken twice for credit.

EN 346 01 SHAKESPEARE: TRAGEDIES V. Cahn
TTh 9:40-11:00
3 hours
The reading list includes Titus Andronicus, Romeo and Juliet, Julius Caesar, Hamlet, Othello, King Lear, Macbeth, Antony and Cleopatra, and Coriolanus.

Three papers and two exams, frequent and unannounced quizzes.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 362 01 EIGHTEENTH-CENTURY PHILOSOPHY AND LITERATURE S. Enderle
M 6:30-9:30
3 hours
When eighteenth-century philosopher David Hume told the story of his own life, he described his most important philosophical work as a "literary attempt." In this course we will embrace Hume's inclusive definition of the word "literature," examining the many cross-pollinations between the imaginative and philosophical literatures of the eighteenth century. We will ask questions significant to writers of fiction and philosophy alike: What is the relationship between experience and knowledge? How do we form a sense of identity? Where can we find a sound basis for ethical reasoning? And why do some political and economic structures succeed, while others fail? We will analyze, in both formal and argumentative terms, the language of writers including Thomas Hobbes, Aphra Behn, John Locke, Damaris Cudworth, Daniel Defoe, Eliza Haywood, Henry Fielding, David Hume, Laurence Sterne, and Adam Smith. Course requirements will include several discussion posts, two short papers, and a final research paper.
EN 362 02  SHAKESPEARE AND MEDIEVAL SOURCES  S. Wright
TTh 12:40-2:00
3 hours

Shakespeare’s influence on drama, literature, and the English language goes without saying. But what influenced Shakespeare? This class seeks to answer this question by examining Shakespeare’s plays and poems alongside their medieval sources. Pairings will include Two Noble Kinsmen with Geoffrey Chaucer’s The Knight’s Tale, Pericles Prince of Tyre with John Gower’s Confessio Amantis, and As You Like It with a collection of Robin Hood Ballads. We will also examine the influence of medieval history on Shakespeare’s history plays, including I Henry IV, Macbeth, and King Lear. In so doing, we will consider Shakespeare as an author (rather than merely a playwright) who knowingly positions himself within a literary tradition, and manipulates that tradition to intriguing cultural, social, and political ends.

EN 363 01  THE PASTORAL  A. Bernard
MW 2:30-3:50
3 hours

Running through the history of Western literature, from the ancient Greeks to the present day, are the central features of what is called the “Pastoral”—shepherds piping and singing about the golden age past and about their loves and dreams. Although on the surface a light-hearted genre, often celebrating springtime and hope, the Pastoral also takes into its compass all the sorrows of loneliness and loss, the wrenching difficulties of city-life versus country-life, and musings on the origin of poetry itself. This course will include readings from Hesiod’s Theogony and the poems of Theocritus, Virgil’s magnificent Eclogues and Georgics, and then leap into the Elizabethan period—when the Pastoral had an enthusiastic revival among such poets as Spenser and Shakespeare—and forward through the poets Marvell, Wordsworth, Clare, Hopkins, and others. There will be one substantial research paper required—students will select one of several 20th and 21st century writers to explore in terms of their pastoral themes. The term will end with our reading of Tom Stoppard’s time-traveling play from the 1990s, Arcadia.

EN 363 02  FICTIONAL INTIMACY: “WHAT’S LOVE GO TO DO WITH IT?”  P. Boshoff
MW 6:30-7:50
3 hours

Tina Turner 1980’s hit “What’s Love Got to Do with It” calls love a “a second-hand emotion.” We’ll ask this same question and find a variety of answers in the novels, short fiction, and films based on the work of a selected group of modern and contemporary writers whose own selves whose work embraces, questions, challenges, and revises the hegemony’s traditional views of romance, courtship, fidelity, and hetero-normativity as the benchmark of intimacy. We’ll look first at Thomas Hardy’s unforgiving critique of 19th century morality and feckless lovers in Tess of the D’Urbervilles. We’ll follow Tess with satiric, with Ford Madox Ford’s frequently hilarious, often melancholy rendering of the trysts of affluent philanderers in The Good Soldier. We will next enter the contest between infidelity and Christian salvation in Graham Greene’s brilliant portrayal of stupidity and vulnerability in a young novelist’s lust-filled affair with a civil servant’s wife in The End of the Affair. We will find both the earthy and transcendent powers of love given their due in our fourth novel, D.H Lawrence’s tribute to the powers of “blood consciousness” and “star equilibrium” in his transformative Women in Love. Woolf’s groundbreaking perspectives on the novel in Mrs. Dalloway challenge traditional love stories and women’s roles and sexuality and rebuke British society’s phallocentric classism. Our consideration of contemporary love will begin with a revisit to Humbert Humbert and his Lolita. We will traverse short fiction, film, and two novels that explore the culture of hooking up, moving in and out of casual relations, seeing others, partnering, joining families, and companioning—all roles in which the expectations of traditional loving relations encumber would-be partners and companions. We will read LGBT literature, Rita Mae Brown’s Ruby Fruit Jungle, and the Steve Kluger’s gay male romance, Almost Like Being in Love: A Novel. We will walk a thin line at times between the erotic and the pornographic when we read Anais Nin’s “highbrow erotica,” Delta of Venus. There will be additional films and assigned short stories. There will be two short papers (2-3 pp.), a class report, and a long (12-15pp.) term research paper. There will also be a short (non-essay based) project.
The word “modernism” no longer calls to mind a simple or singular set of ideas. To think about what it means is to ask: Whose Modernism? What kind? Many artists of the so-called modernist period—roughly, the period between 1920 and 1950—believed that modernist art is not about beauty or indeed about any sort of sensory gratification. But this was by no means the view of Virginia Woolf or Henri Matisse. Marcel Duchamp regarded the habit of distinguishing between good and bad taste as ridiculous. But no such animus inspired the practice of modernist writers and artists like Thomas Mann or Giorgio Morandi. Many modernists argued that art was not the place for ideas or politics, but the poet W.H. Auden saw no reason to refrain from introducing politics into his work, and ideas play a central role in a wide range of modernist novels, poems and paintings.

Some early modernist works seemed immediately interesting to their first audiences precisely because they were felt to be too much. The howls of dismay sounded at the initial performance of Stravinsky’s “Rite of Spring” became at once a signal feature of the legend of modernism. Avant-garde artists and their fans loved to mock the philistine, stiff-necked, settled middle classes who disdained James Joyce and Picasso and others who had challenged the assumptions upheld even by the critics of The New York Times and other establishment publications. In short order, of course, modernism achieved the sort of widespread acceptance that no one could have predicted even a few years earlier. Despite continuing resistance in some circles, modernism was thought to be an inspiring idea. Modernist works challenged the notion that success in art had anything to do with popular acceptance, proper sentiments or verisimilitude. Students of modernism taught themselves to think seriously about the values to be found only in art and to avoid confusing them with values to be found elsewhere—in the bedroom, the board room, or the political arena.

Today several leading writers and thinkers are revisiting modernism in a wide range of books and articles. It seems that a revival is under way, and thus it is a good time to take a look back and to ask whether modernism ought again to be the name of our desire.

The course in “The Modernist Imagination” will therefore examine a variety of modernist works in several different genres and look as well at a number of essays and manifestos that make the case for modernism. Among the works on the syllabus will be the following:

Fiction by Franz Kafka, Virginia Woolf, Thomas Mann, Milan Kundera
Poetry by T.S. Eliot, Wallace Stevens, WH Auden, William Carlos Williams
Artworks by Picasso, Pollock, Klee and Matisse
Films by Ingmar Bergman and Michelangelo Antonioni
Essays by Susan Sontag, Clement Greenberg, Harold Rosenberg, Roger Shattuck, Gabriel Josipovici and Renato Poggioli
EN 375 01    SENIOR SEMINAR:      C. Golden
TTh 11:10-12:30         THE BRONTÈS
4 hours

Love, passion, adultery, domestic abuse, insanity, and violence flood the media and titillate twenty-first-century audiences. The very issues that form the core of *Desperate Housewives* and Reality TV are exquisitely rendered in the writings of the Brontës, arguably the greatest English literary family of the nineteenth century. Journeying into the sisters’ lives and literature, we will examine the novels, poetry, and letters of Charlotte, Emily, Anne, and Branwell Brontë and distinguish between Brontëan myths and biography. From the outset, we will adopt a cultural studies approach to examine the Brontës’ works in their cultural and historical context. In addition to biography, fiction, and poetry, we will read criticism and discuss how authors, illustrators, directors, and actors have visually rendered the novels or recreated them for the big screen.

As a senior research seminar, the course is necessarily demanding, and background in nineteenth-century British studies is highly recommended (e.g. EN 316, EN 352, EN 228H). Throughout the term, students will read intensively, work collaboratively, write frequently—short papers, weekly Blackboard discussions, a cultural studies report, a thesis proposal and outline, an annotated bibliography—and lead discussions as they select topics for, write, and revise a substantial research paper of 20-30 pages (30 pages is required for those intending to qualify for Honors, so students must inform the instructor at the beginning of the term). Working through multiple drafts of a research paper will reveal the rigors and excitement of scholarship.

EN 375 02    SENIOR SEMINAR:    M. Stokes
TTh 9:40-11:00     TONI MORRISON
4 hours

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 first imagined by Puritans. Ranging across geographies and demographics, Morrison maps an American experience lived in pool halls and churches, cotton fields and urban neighborhoods, and most of all in families—families, like America, torn apart and put back together again.

In this seminar we’ll focus on Morrison’s first five novels (*The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby*, and *Beloved*), as well as a variety of scholarly treatments of her life and work. Students will write a research paper of 20-25 pages (students intending to qualify for Honors must write 30 pages and must declare their intention at the beginning of the term).

COUNTS TOWARD GENDER STUDIES CREDIT
This class offers nonfiction writers a course in focused nonfiction literature study, with some accompanying manuscript assignments and writing workshop presentations and discussions. This semester, we will read a range of works in three modes of memoir that typically raise substantial ethical, moral and literary concerns for readers and writers alike: autobiography in 2nd and 3rd person voice; the "confessional" autobiography, including early conversion narratives; and the filiation autobiography, which explores the complex dynamic between autonomy and family relationships. We study early models of each approach, contemporary works, and some critical theory of autobiography with the goal of informing and improving student nonfiction writing craft.

Students draft a manuscript in each of the three models, and present 1-2 first drafts in workshop. Some readings include work by: St. Augustine, Jean Jacques Rousseau, Henry Adams, Charles Lamb, Henri Beyle (Stendhal), Roland Barthes, Marguerite Duras, Mary McCarthy, Paul Auster, J. M. Coetzee, James Baldwin, F. Scott Fitzgerald, Darin Strauss, Alison Bechdel, J.R. Ackerley, Gregoire Bouillier. Requirements: short craft exercises; substantial readings; three manuscripts; 1-2 workshop presentations; class discussion.

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

This is a poetry workshop for advanced undergraduate poets. Class time will be devoted to closely studying model masterpiece poems and to analyzing the student poems written weekly outside of class in response to these models. This is a workshop in the practice of critiquing poems almost as much as it is in the practice of writing and revising new work. Students will be required to write twelve finished poems during the semester according to prompts given weekly in class and to assemble their thoroughly revised work into a final portfolio.

PREREQUISITES: EN 110, ONE COURSE FROM “LANGUAGE AND LITERATURE IN CONTEXT,” AND EN 282; MAY BE REPEATED ONCE FOR CREDIT.

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 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

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

PREREQUISITE: TWO SECTIONS OF EN 379 OR PERMISSION OF INSTRUCTOR

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

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

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

Information, or what passes for information, and its various forms of instantaneous access present us with a pressing paradox: our communication demands quick, cogent, snappy responses to complex queries. We must think rhetorically in the most informal moments. We may need to be on our best language behavior—all of the time.

Thus, the phenomenon of instant communication affords us an opportunity to review and re-imagine the uses of rhetoric. How does rhetoric form a writing style? Is there any language communication that is without rhetoric? (Nietzsche thought not.) What are the moves we can make in our writing that both focus our claims and expand our range, that keep us attuned to our audience and still represent our own ways of thinking? Can knowledge of rhetoric help us sort out the messages that barrage us? And how can that sorting out help give our academic writing flair and zest?

This course is designed for writers eager to advance the flexibility and overall force of their prose. In this class, students will examine their career in college writing in the light of the kinds of rhetorical techniques they have used and can learn to use and in the context of stylistic considerations and expectations. In particular, we will concern ourselves with recognizing stylistic habits, maintaining voice in academic writing, and manipulating rhetorical strategies.