Please note: For your convenience, here is a list of the English Department faculty, their office locations, phone extensions, and office hours for fall ’14.

**Make sure you speak with your advisor well in advance of spring ‘15 Registration** (which begins Nov. 4th)
If office hours are not convenient, you can always make an appointment.

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<th>INSTRUCTOR</th>
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<tr>
<td>Bernard, April</td>
<td>M 4:00-6:00 &amp; by appt.</td>
<td>8396</td>
<td>PMH 319</td>
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<tr>
<td>Black, Barbara, Assoc. Chair</td>
<td>W 10:00-11:00 &amp; 1:00-2:00</td>
<td>5154</td>
<td>PMH 316</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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<td>Boshoff, Phil</td>
<td>M/W 2:00-3:00, F 1:00-2:00, &amp; by appt.</td>
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<td>Boyers, Peg</td>
<td>By appt.</td>
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<tr>
<td>Boyers, Robert</td>
<td>T 2:30-4:30 &amp; W 3:00-5:00</td>
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<tr>
<td>Bozio, Andrew</td>
<td>T/Th 1:00-2:30</td>
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<td>Chung, Sonya</td>
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<td>Devine, Joanne</td>
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<td>Enderle, Scott</td>
<td>T/Th 3:40-4:40</td>
<td>5191</td>
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<tr>
<td>Gogineni, Bina</td>
<td>T/Th 4:30-5:30</td>
<td>5165</td>
<td>PMH 317</td>
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<td>Golden, Catherine</td>
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<td>Goodwin, Sarah</td>
<td>W 11:00-12:00, Th 3:45-4:45</td>
<td>8392</td>
<td>PMH 305</td>
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<tr>
<td>Greenspan, Kate</td>
<td>T/Th 3:00-4:30 &amp; by appt.</td>
<td>5167</td>
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<tr>
<td>Hall, Linda</td>
<td>W 1:30-3:30 &amp; by appt.</td>
<td>5182</td>
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<td>Hrbek, Greg</td>
<td>By appt.</td>
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<tr>
<td>Janes, Regina</td>
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<td>Jorgensen, Caitlin</td>
<td>W 10:00-12:00</td>
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<td>Junkereman, Nicholas</td>
<td>W 12:00-3:00</td>
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<td>Lanier, Heather</td>
<td>T/Th 2:15-4:00 &amp; by appt.</td>
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<td>Lee, Wendy</td>
<td>M 1:30-3:30, Th 10:00-11:00, &amp; by appt.</td>
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<tr>
<td>Lewis, Tom</td>
<td>Th 2:00-3:30 &amp; by appt.</td>
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<td>Marx, Michael</td>
<td>W 10:30-12:00, Th 5:00-6:00, &amp; by appt.</td>
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<td>Melito, Marla</td>
<td>F 10:00-11:00 &amp; by appt.</td>
<td>5159</td>
<td>Starbuck 201</td>
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<td>Millhauser, Steven</td>
<td>Spring only</td>
<td>5174</td>
<td>PMH 307</td>
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<tr>
<td>Mintz, Susannah</td>
<td>MW 11:15-12:45</td>
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<td>Nichols, Rachael</td>
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<td>Scoones, Jacqueline</td>
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<td>Shakespeare, Alex</td>
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<tr>
<td>Stern, Steve</td>
<td>Spring only</td>
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<td>PMH 310</td>
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<tr>
<td>Stokes, Mason, Chair</td>
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<tr>
<td>Welter, Sandy</td>
<td>EN 100 T/Th noon-3:00 &amp; by appt.</td>
<td>5488</td>
<td>Filene 226</td>
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<td>Wiseman, Martha</td>
<td>M/W 2:30-3:30, Th 2:00-3:00, &amp; by appt.</td>
<td>5144</td>
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<td>Wolff, Melora</td>
<td>T 1:00-3:00, W/Th 2:00-3:00</td>
<td>5197</td>
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<tr>
<td>Woodworth, Marc</td>
<td>M 10:00-11:30</td>
<td>5180</td>
<td>PMH 328</td>
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<tr>
<td>Main Office</td>
<td>M-F 8:30-12:00 &amp; 1:00-4:30</td>
<td>5150</td>
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EN 103  WRITING SEMINAR I

Section 01  
MWF 10:10-11:05  
4 hours

Section 02  
TTh 3:40-5:00  
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  WRITING SEMINAR II  The Department

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 also will focus on grammar, style, and formal conventions of writing. Peer critique sessions and workshops give students a chance to respond to their classmates’ work. Weekly informal writing complements assignments of longer finished papers. This course fulfills the all-college Foundation Requirement in expository writing.

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

EN 105 01  WRITING SEMINAR II: LOVE: MOTIVES AND MOTIFS  F. Bonneville

MW 4:00-5:20  
4 hours

EN 105 02  WRITING SEMINAR II: LOVE: MOTIVES AND MOTIFS  F. Bonneville

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.
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 workshops. And at some point in the semester, there will probably be food.

In this course we’ll consider the surprising, enduring, and unsettling power of the Gothic. We’ll look broadly at how the Gothic mode has appeared in literature, film, architecture, and fashion. Along the way, we’ll think and write about why the horror, darkness, and suspense of the Gothic are so continually appealing. What is it about the term, the idea, and the feeling that allows it to thrive in the imaginations of artists, writers, filmmakers, and fans? We’ll read Mary Shelley, Edgar Allan Poe, Joyce Carol Oates, and Shirley Jackson, among others, and watch films by F.W. Murnau, Alfred Hitchcock, and Guillermo Del Toro.

Happy?

From the *Declaration of Independence* to the #100daysofhappiness project to the success of Pharrell Williams, one could argue that Americans are obsessed with the pursuit of happiness. But what are we really seeking? What lengths are we willing to go to find happiness? How do factors like income, education, relationship status, and technology inform our perceptions? Can we bottle happiness? Buy happiness? Be coached into happiness? What does it mean to be truly happy? And what happens when you are not?

In this writing seminar we will examine these questions and our own cultural and personal biases through reading, writing, and discussion. We will examine texts from philosophers, poets, psychologists, film-makers, and essayists as we consider the question of what it means to be happy. Students will prepare weekly responses, formal essays, and a research project. In addition, students will participate in peer workshops and teacher conferences.
Argument seems inescapable. At American colleges, we would appear to value the idea of taking a position and defending it, even going so far as to encourage students to engage in friendly “skirmishes” inside the classroom, presumably in preparation for more elaborate “pitched battles” with professionals and scholars during essay assignments. This practice is a trademark of Western academic culture (though not universal) and by itself represents reason enough for a student to examine it further.

Perhaps more compelling reasons for examination come from the arguments that surround us in newspapers, advertisements, and politics. Certainly, responsible citizens and consumers ought to critically examine attempts to persuade them and influence their lives. In this writing course, we will discuss some fundamental principles of argument (using real-life examples when possible) and examine rhetorical choices in a variety of situations. We will also take time to consider cognitive bias and logical fallacies. The skills we learn will be immediately applicable to our lives and drive the sort of analysis needed to succeed in an academic environment where argument and critical thinking are revered. Highlights include a research-based paper, rhetorical analyses of texts and advertisements, and a creative project where students attempt to impact measurable change on the campus through a text and ad campaign.
Are we home now? 4 hours

A fraught, multidimensional, yet achingly—or irritatingly—familiar word: home. From how many perspectives can we look at the word and the concept? And does such looking bring us any closer to, well, home?

John Berger writes that “[o]riginally home meant the center of the world. … Without a home at the center of the real, one was not only shelterless, but also lost in nonbeing, in unreality. Without a home everything was fragmentation.” We will take on the many efforts, which necessarily include writing, to find “the center of the real,” to resolve or accept that fragmentation. At least one short novel—Marilynne Robinson’s Housekeeping—and Alison Bechdel’s graphic memoir Fun Home, along with short stories, essays, poems, photographs, and films, will be our texts and our guides for our own explorations of literal and figurative homes, of homesickness, and of various forms and degrees of exile.

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

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.

"I write with a knife"—so Zakaria Tamer, exiled Syrian satirist, describes his practice. So sharpen your knives—I mean pens—and prepare both to write satire and to write about satire. We will consult the New York Times for events, persons, and topics that demand satirizing; encounter some great satirists from the past; meditate on the motives, purposes, and effectiveness of satire; explore the various media satire exploits (verse, prose, painting, film, TV, etc.), and write, both essays and satiric imitations. Frequent short writing assignments, four longer papers.
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.

“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 introduces students to the practice of literary studies, with a particular emphasis on the skills involved in close reading. The course aims to foster a way of thinking critically and with sophistication about language, texts, and literary production. We will ask such questions as how and why we read, what it means to read as students of literature, what writing can teach us about reading, and what reading can teach us about writing. The goal overall is to make the words on the page thrillingly rich and complicated, while also recognizing the ways in which those words have been informed by their social, political, aesthetic, psychological, and religious contexts. This course is writing intensive and will include some attention to critical perspective and appropriate research skills. (Fulfills all-college requirement in expository writing; prospective English majors are encouraged to take EN 110 prior to enrolling in 200-level courses.)
This course is an introduction to fiction in which students are asked to consider how stories are made and to think about strategies and intentions and failures and successes and the uses we make of the fiction we read. The readings will include a wide range of short stories by Franz Kafka, Thomas Mann, Leo Tolstoy, Anton Chekov, Alice Munro, Bharati Mukherjee, Amy Hempel, and other authors. Students will also read two novels of moderate length: Leaving The Atocha Station by Ben Lerner and Clear Light of Day by Anita Desai. In classroom discussions we will pay close attention to the relevant factors—point of view, tone, plot, characterization, diction—and debate the importance and legitimacy of competing interpretations.

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

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION;
REQUIRED FOR INTRODUCTION TO FICTION WRITING

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

We tend to think of fact and fiction as opposites: facts are truths; fictions are lies. Many works of fiction play with this distinction, either by imitating factual accounts and presenting “an accurate observation of the living world” (in Samuel Johnson’s words), or by flouting the idea of the “real” and imagining what does not exist or cannot be observed. Our reading in this course will introduce students to a range of short stories and novels written in English from the nineteenth century to the present. We will develop a critical vocabulary for analyzing fiction and consider the diverse intellectual approaches we can take to reading and writing about these works. Authors will include Edgar Allan Poe, Charles Dickens, Kate Chopin, Sui Sin Far, Oscar Wilde, Jamaica Kincaid, and Patricia Grace, among others. 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;
REQUIRED FOR INTRODUCTION TO FICTION WRITING

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
POETRY  J. Rogoff
WF 12:20-1:40
3 hours

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 and rhyme, 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, particularly tracking formal changes and continuities over time, 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—several short papers, analytical exercises, a team oral presentation—will provide experience in discussing poetic technique as a basis for further study and pleasure.

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

NONFICTION  S. Mintz
WF 10:10-11:30
3 hours

From tales of addiction to parental intrigue to the worldly travels of an author’s cat, autobiography is flying off the shelves. According to one remarkable statistic, sales of memoir increased more than 400 percent between 2004 and 2008. But alongside that eagerness for personal stories (reading others’ and telling our own), the so-called fourth genre continues to be misunderstood—and sometimes maligned. So what is “nonfiction”? What sorts of forms does that umbrella term encompass, and how are they different from other forms of creative writing? How has nonfiction—our understanding and practice of it—changed over time? Focusing primarily on literary essays and at least one shorter book-length memoir, we will explore the boundaries of nonfiction, including personal and meditative essay; nature, science, and travel writing; portraiture; and less conventional forms like lyric and hybrid essays. Students will write several essays of their own, including critical analyses of published work and original creative nonfiction.

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN NONFICTION;
REQUIRED FOR INTRODUCTION TO NONFICTION WRITING
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
As a general introduction to American literature, this course will explore a wide variety of texts by writers from colonial America and the United States. We will study a number of major periods, genres, and writers, from early American poets to twentieth century novelists. At the same time, we will continually consider what we mean by this broad category of “American literature.” How do we define it in historical, geographical, and cultural terms? To what extent does the work we read represent the range of American experiences? What kind of an America do we imagine through the study of literature? Authors whose work we read may include Anne Bradstreet, Olaudah Equiano, Benjamin Franklin, William Apess, Frederick Douglass, Walt Whitman, Emily Dickinson, Willa Cather, Nella Larsen, and Allen Ginsberg. Assignments will include two essays and a final exam.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

How does literature make meaning? Do the words of a text convey the author’s intention, or do we, as readers, have some role in creating the significance of a literary work? When we read literature, should we consider the unspoken assumptions of a text—that is, whether the text contains biases about gender, race, sexuality, class, and disability—or should we focus primarily on its aesthetic features? Should we trace a work’s relationship to its material, social, and historical environments or aim, instead, to discover hidden expressions of unconscious thought? More radically, is it possible to address these competing concerns simultaneously, thinking about pleasure and power at once?

In this course, we will seek to answer these questions through a survey of literary and cultural theory. Focusing upon conceptions of language, culture, and embodiment, we will read influential or characteristic examples of structuralism, post-structuralism, Marxism, the Frankfurt School, psychoanalysis, gender studies, queer theory, postcolonialism, disability theory, and distant reading. Despite its scope, the course will not trace the historical development of theory as a field; rather, as befits an introduction, it will aim to familiarize students with major figures, concepts, and debates within theory, empowering them to pursue their own theoretical interests in the future. Given that this course will provide a broad foundation in cultural theory, students in philosophy, foreign languages, gender studies, art history, history, and related fields may also be interested in enrolling. Participants in this class will enhance their ability to question a text’s ideological assumptions and to engage the work of other scholars by helping to lead discussion on one occasion and by writing three essays of moderate length.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE COURSE”
How much can your writing improve in one semester? In this course you will undertake the work, and be held to the standards, of a professional ghostwriter or freelancer. And what might you be assigned to write? An introduction to the documentary “extras” on a Mad Men DVD (e.g., “The 1964 Presidential Campaign”). The “Our Story” blurb for the website of a local restaurant. A capsule biography for a mayoral candidate. A C.E.O.’s response to a request from Forbes: “Tell us about the biggest mistake you ever made as a leader.” The instructor will furnish you with material; with her guidance, you will shape it into publishable or, as the case may be, presentable prose. Your final exam—a series of short-order writing projects—will have three readers: the instructor and two professional editors. Prose Boot Camp is supported by the Kress Creative Pedagogy Grant. Note: this course is not designed to be useful to either highly advanced writers or those who are currently working on their mastery of the English language. Feel free to contact the instructor if you’d like to discuss whether Prose Boot Camp is the right class for you.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

Ten years ago, Google announced a partnership with a group of major international research libraries. Their plan was to scan books; they’ve now scanned more than twenty million. Many of those books published before 1923 are now freely available, and among those are hundreds of thousands of first and early editions—volumes that only a few years ago would have been inaccessible to scholars and students who could not afford to travel to the libraries that housed them. With a few keystrokes, we can now compare early editions of Shakespeare; trace the publication history of illustrated editions of Alice in Wonderland; or search for new patterns of influence and imitation in the works of Oscar Wilde.

But in recent years, humanists have begun to realize that these extensions of traditional scholarship are only the first glimmerings of an entirely new set of methodologies in the humanities. The field once called “humanities computing” and relegated to the academic margins has been rebranded the “digital humanities.” Digital humanists have adopted new tools to analyze thematic and structural patterns across individual works—across the oeuvres of individual authors—and across whole cultures and generations.

This class will introduce you to some of these new tools, while maintaining the vital connection between them and the foundations of literary study: careful reading, detailed analysis, and thoughtful interpretation. Focusing on a few core texts, we will move between micro- and macro-analysis using techniques such as topic modeling, sentiment analysis, and Bayesian text classification alongside traditional close reading techniques. Our goal will be to explore these methods to get a sense of what they are good at, what they are bad at, and how they can enrich and complicate (rather than stifle and oversimplify) our readings. No prior knowledge of any technology will be required, but some willingness to go outside your comfort zone would be helpful: we will use the command line, and do some very simple programming with the language Python. Course requirements will include weekly exercises, response papers, and a final project that we will design together over the course of the semester.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
Asian American literature and culture encompasses an array of stories told in a variety of styles about people belonging to a number of different ethnic groups:

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

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

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

**FULFILLS THE CULTURAL DIVERSITY REQUIREMENT**
EN 229H 01  STORIES OF ENGLISH  K. Greenspan
MW 4:00-5:20
4 hours

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

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

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

EN 229L 01  SURVEY OF BRITISH LITERATURE  J. Rogoff
M 10:10-11:05,
WF 10:10-11:30
4 hours

An introduction to selected poetry, plays, and fiction from British literature’s major periods, movements, and writers from the middle ages to modern times. We will gain expertise in reading these texts closely, while considering them in historical context as products of their times and conditions and, in many cases, as responses to the influence of earlier literature. Experienced literature students will clarify their ideas of where their knowledge “fits in,” and what literary forebears helped shape the writers they know and admire. Those recently embarked on literary study will tour several of British literature’s landmarks and develop a conceptual historical framework to support future reading and enjoyment. We will witness the development of such forms as epic and narrative poetry, lyric poetry, comic and tragic drama, and the novel, finding significant examples in writers such as Chaucer, Shakespeare, Milton, Pope, Wordsworth, Austen, Keats, Browning, Dickens, Yeats, T. S. Eliot, Woolf, and others. While constructing our own sense of British literary history, we will also conduct an ongoing discussion of the idea of a literary canon—what it is, whether we need one, who gets included or excluded, and who decides these issues. Course requirements will likely include a series of short essays, midterm and final examinations, and, possibly, brief oral presentations.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
While modern colonialism dating back to the 18th century brought the entire globe into contact, the nation-state remained the relevant unit of culture. Unprecedented levels of migration and technological development in the past century, however, have made it impossible to ignore the fact that we are now living in a thoroughly transnational world—a new world order whose contours we yet barely grasp. How do social identity formations shift when nation-state boundaries are challenged? What sorts of new ethical dilemmas and self-other relations are engendered? Is anti-colonialism—staged as it was in the theater of national liberation—de-fanged or enabled by transnationalism? What new aesthetic forms and modes are generated by transnationalism; and how do cosmopolitans, exiles, diasporics, hybrids, and long-distance nationalists affect the field of culture? These are among the questions we will raise over the course of the semester through the complementary lenses of film, literature, and theory.

Requirements and special features of the course:

This unique, grant-funded blended learning course, co-developed by Professor Bina Gogineni and Professor Jenelle Troxell, a film studies professor at Union College, will draw on new media to cultivate students' creativity and analysis. Throughout the semester, students will regularly post short critical reflections on the films and texts to a Wordpress blog shared by both campuses. For the midterm, students will collaborate on recording podcasts featuring their critical commentaries; the course will provide the necessary technological training. At the end of the semester, students will write a final paper. As well, Professors Gogineni and Troxell are tentatively planning to bring their students together for a special event: a guest presentation by and dinner with an acclaimed international filmmaker featured on our syllabus.

COUN TS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
COUN TS TOWARD MEDIA AND FILM STUDIES MINOR

FULFILLS THE CULTURAL DIVERSITY REQUIREMENT
EN 229W 01  CHILDHOOD IN CINEMA  M. Wolff
TTH 11:10-12:30
4 hours

In this writing and discussion seminar, you will closely study 10-12 great films—foreign, independent, classic and contemporary—that explore the experience of childhood through the central character of a child. You will discuss the films as visual events and, also, as texts, observing different cultural representations of childhood; attitudes toward childhood specific to eras; characterizations shaped by religion, class, race, and politics; and recurring psychological motifs in films of childhood. Topics include narrative structure; cinematography; imagery; temporal and spatial schemes; themes; and contemporary innovations, such as real-time character maturation. We will consider portraits of children in war; as embodiments of innocence, faith, and evil; as rebels and escape artists; as supernatural mediums; as myth makers; and as heroic visionaries. We will view some examples of film memoir, poetry-journalism, cinéma vérité, French New Wave cinema, and Italian neorealism. This is not a film theory course. Students will learn some basic terms of film analysis and criticism. Relevant readings from psychoanalysis, film studies, poetry, prose literature, and criticism accompany the course topics.

Films in spring semester may include those of directors Steven Spielberg, Tim Burton, Jean-Loup Hubert, Steven Zaillian, Niki Caro, Satyajit Ray, M. Night Shyamalan, Francois Truffaut, Roberto Rossellini, Victor Erice, Jacques Doillon, David Yates, Richard Linklater, plus clips and shorts by Clu Gulager and David Gordon Green.

REQUIRED WORK: Weekly film viewings (no exceptions) at scheduled screenings or independently before each discussion; informed contribution to discussions; assigned readings; a midterm; three short exercise-essays; two major papers (with revisions) on visual and narrative content; one essay project on visual depictions of childhood in cinema as final exam work.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
COUNTS TOWARD MEDIA AND FILM STUDIES MINOR

MF 220 01  INTRODUCTION TO COMMUNICATIONS AND MEDIA STUDIES  J. Devine
TTH 12:40-2:00
4 hours

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.

COUNTS TOWARD MEDIA AND FILM STUDIES MINOR
INTRODUCTION TO NONFICTION

M. Wiseman

Writing: Wanting and Seeking

M W 4:00-5:20

4 hours

We ask ourselves, and are frequently asked by others, What do you really want? What do you seek—today or for the future? In this workshop, we will focus our reading and writing on various kinds of desires. We’ll consider, for example, cravings for satisfying food; material desires; expressions of sexual and romantic passions; lust and avarice; desire for solitude and quiet; the search for a desired change of identity or for family. We will also explore how we discover what we want to write through our writing itself.

Our readings will serve as catalysts for discussion and as models for writing. Texts may include the anthology Desire in Seven Voices (ed. Lorna Crozier) and works by M.F.K. Fisher, Anne Fadiman, William Hazlitt, Charles Lamb, Meghan Daum, Rebecca Solnit, Nicholson Baker, and Geoff Dyer, among others.

Four substantial essays, in both draft and revision, and frequent short writings are required.

PREREQUISITE: EN 219

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

INTRODUCTION TO NONFICTION

M. Woodworth

Writing: Writing Rock

TTH 12:40-2:00

4 hours

We’ll focus on reading and writing about rock music from vantages obvious (record reviews) to esoteric (the kind of historical-aesthetic criticism practiced by Greil Marcus, for example). We’ll consider examples of biography, the profile, interviews, lyrical analysis, cultural criticism, personal essay, and technical scholarship to gain a sense of the range and development of rock criticism and to serve as prompts for our own writing. In class we’ll address approaches to the DIY/Lo-Fi movement, Americana, women singer-songwriters, “Alternative” music, The Beatles, and Bob Dylan, though the subjects you write about need not be limited to these areas of interest. As a group, we’ll come up with a final project focused on one artist or band and determine a creative way to make the resulting writing public, whether through publication, performance, technology, or a combination of all three.

PREREQUISITE: EN 219

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
COUNTS TOWARD MEDIA AND FILM STUDIES MINOR
EN 281 01  INTRODUCTION TO FICTION WRITING  S. Chung  
TTH 3:40-5:00  
4 hours  

An introduction to the writing of short fiction for beginning writers. During the first weeks of the semester, we will study a diverse range of master short stories exemplifying particular approaches to form and elements of craft, e.g. narration, plot, setting, dialogue, character. The rest of the semester will follow workshop format, focused on student creative work—both short imitative writing assignments and a short story of eight-twelve pages. In addition to creative work, attendance, active participation, and thoughtful written critiques are required.

PREREQUISITE: EN 211

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 281 02  INTRODUCTION TO FICTION WRITING  S. Stern  
MW 2:30-3:50  
4 hours  

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

PREREQUISITE: EN 211

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 282 01  INTRODUCTION TO POETRY WRITING  A. Bernard  
WF 10:10-11:30  
4 hours  

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

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

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

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


Students enrolled in the course will write two 2500-word papers or one 5000-word paper. They will also take a mid-term and a final examination.
Paul Laurence Dunbar begins one of his best known poems with the line “We wear the mask that grins and lies.” This mask has multiple meanings: It alludes to the performances in blackface that were a popular feature of late nineteenth-century minstrel shows, and it also stands as a metaphor for poetry itself, for language that both amuses and deceives. In this class, we will focus on nineteenth-century U.S. literature that explores the connections between the comedic pleasures and the historical pressures encoded in deception, from Edgar Allan Poe’s hoaxes to Mark Twain’s iconic hucksters and Zitkala-Sa’s animal tricksters. We will ask: What is at stake in claims to truth? What happens when writers seek to subvert those claims? What kinds of power dynamics are at play in trickery? Our methods will be both historical and formal; our readings will prompt us to study the rise of mass culture, the phenomenon of passing, and the development of new technologies as well as theories of parody, satire, and performance. Readings may include works by Edgar Allan Poe, Herman Melville, Zitkala-Sa, Charles Chesnutt, Mark Twain, P.T. Barnum, and Joel Chandler Harris. Weekly blog posts, a short paper, a final research paper, and an in-class conference are required.

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 and one longer research essay.

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

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**

Featuring: A graphic memoir, a screenplay, novels, and short fiction (including a tweeted piece), each challenging multiple conventions in multiple ways. Historical context? 20th century spilling into last summer. Additional discourse? Pivotal essays in criticism and cultural studies written by women. Potential reading? Atwood, Bechdel, Bender, Butler, Carter, Cisneros, Chopin, Duras, Egan, Hong Kingston, Link, Morrison, Olsen, Nin, Rhys, Silko, Stein, Woolf. Assignments? Two papers (6/12 pages), a final examination composed outside of class, and a creative research project developed in conjunction with the second paper, through which students will have the option to disrupt (or not) academic conventions by creating a blog, website, Ebook, or EZine—individually or in collaboration with classmates.

Students are strongly encouraged (but are not required) to also enroll in one of these seven-week Art Department courses offered for one-credit: *Book Design* ID251-001 (Fridays, 10 a.m.-12 p.m.), which provides opportunity for students to design their own print or digital book or an EZine based on original content, using InDesign and Photoshop, OR *Web Design* (ID2XX 001), through which students will create an interactive website for existing academic content using cloud-based software (Mondays, 5:30 p.m.-7:30 p.m.).

**COUNTS FOR GENDER STUDIES CREDIT**
Stocks crashing; satirists savaging greed, political corruption, imperialism, bad writing, and bourgeois complacency; military heroes squandering the people’s wealth in extravagant architectural showplaces; fears of foreign subversion and repression of dissent; conspicuous consumption and vast income inequalities; fashionable actresses’ marrying dukes; women dominating the novel and playwriting—enter the 1720s.

One of literature’s magical decades, the 1720s saw into the world such influential and enduring texts as Swift’s *Gulliver’s Travels* and Gay’s *Beggar’s Opera*, Pope’s *Dunciad*, Defoe’s *Moll Flanders, Journal of the Plague Year, Roxana* (*Robinson Crusoe* missed by a year, 1719), Eliza Haywood’s flaming first novel *Love in Excess* (1720) and her *Works* already collected, with a frontispiece, in 1723-24.

We will read the texts and investigate the contexts to see how our image of a period changes when multiple genres collide. Why and how do some texts escape their contexts, why do others remain time-bound? Integrating individual papers with joint projects, students work collaboratively to investigate political, cultural, and artistic issues of the period that are addressed or resisted or ignored in the literature.

Assignments include short response papers, two mid-length papers, two project-presentations, and two final reports.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

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Early American literature is filled with stories of captivity. These tales—told by prisoners of war, victims of kidnapping, and slaves—offer powerful accounts of cultural collision, redemption and loss, and violence and transformation. In this course we will consider captivity narratives from the seventeenth and eighteenth centuries, paying particular attention to how they describe the chaotic, fluid, and diverse cultural landscape of early America. Readings will include Mary Rowlandson’s *The Sovereignty and Goodness of God*, John Williams’ *The Redeemed Captive*, and Olaudah Equiano’s narrative of his life. Toward the end of the course we will also think about how the form of the captivity narrative survived and thrived in the nineteenth century, both in novels like Catharine Maria Sedgwick’s *Hope Leslie* and in the autobiographical writings of American slaves.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT
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 include:

**LITERATURE:** Friedrich von Schiller, Homer, Daniel Defoe, William Blake, Thomas Carlyle, Bankimchandra Chatterjee, W.B. Yeats, T.S. Eliot, Rabindranath Tagore, E.M. Forster, Alejo Carpentier.


Requirements:
This 4-credit research seminar will culminate in a 15-20 page seminar paper tailored to each student's interests. Individual conferences with the professor and a research colloquium with peers will prepare students for their final essays.

**FULFILLS THE CULTURAL DIVERSITY REQUIREMENT**

**EN 377F 01**
**READING FOR WRITERS: FICTION**
**S. Chung**

**TTH 6:30-7:50**
**4 hours**

Beginning fiction writers learn by both studying and experimenting with varieties of form and content. In the process, you might stumble upon a character, a setting, and/or a theme that you return to in multiple short fictions; or, you feel drawn to return to it. In this course, we will read and discuss several short story collections that explore a unifying element in a series of “linked stories”—each of which stands alone, and at the same time read together with the others creates a broader, deeper, prismatic experience of that element or elements. We’ll spend the early part of the semester reading and studying, while also writing short sketch pieces/scenes that help you to decide on what character, place, or theme you want to focus on. By semester’s end, you will write 2-3 complete linked stories and submit 1-2 of them for workshop.

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

**REQUIRED FOR STUDENTS PLANNING TO TAKE ADVANCED PROJECTS IN WRITING: FICTION IN THE SPRING OF THEIR SENIOR YEAR**
In mindfulness, we seek to relieve ourselves from the burdens and constraints of the stories (the same old stories) we tell about who we are; we try to quit rehashing the past and fantasizing about the future. Only by demolishing those stories, say the Buddhists, can we free ourselves from old patterns and grooves. So if memoir is fundamentally an act of self-narration, can we write it from a space of non-narration? If memoir is the genre of reflection and of making sense, can we give meaningful shape to experience without perseverating, rehearsing, indulging our familiar scripts? This workshop will engage such questions through a great deal of reading—especially memoirs by Buddhist practitioners like Sharon Cameron’s Beautiful Work, Stephen Batchelor’s Confessions of a Buddhist Atheist, or Faith Adiele’s Forest Journals of a Black Buddhist Nun—and by practicing a style of meditative memoir: by which I mean writing that celebrates the pleasures of discovery, the sensations of embodiment, the timelessness of awareness, and the incoherence of imagination. No experience with meditation required—just an interest in self-awareness and writing that might help us to inhabit both the possibilities and the challenges of the moment.

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

REQUIRED FOR STUDENTS PLANNING TO TAKE ADVANCED PROJECTS IN WRITING: NONFICTION IN THE SPRING OF THEIR SENIOR YEAR

EN 379 01  POETRY WORKSHOP  A. Bernard
MW 2:30-3:50
4 hours

Students will discuss weekly poetry assignments in an atmosphere of mutual respect and good will. Readings in contemporary poetry, short critical responses, and class presentations will also be part of this course. Culminating projects will be each student’s portfolio of revised work and, as a group, a formal reading with other poetry classes.

PREREQUISITES: EN 110; ONE COURSE FROM “LANGUAGE AND LITERATURE IN CONTEXT”; AND EN 282

REQUIRED FOR STUDENTS PLANNING TO TAKE ADVANCED PROJECTS IN WRITING: POETRY IN THE SPRING OF THEIR SENIOR YEAR

EN 380 01  FICTION WORKSHOP  S. Stern
T 6:30-9:30
4 hours

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

REQUIRED FOR STUDENTS PLANNING TO TAKE ADVANCED PROJECTS IN WRITING: FICTION IN THE SPRING OF THEIR SENIOR YEAR
CAPSTONES

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

SENIOR SEMINAR:

EN 375 01
TTH 2:10-3:30
4 hours

APOCALYPTIC BLAKE
S. GOODWIN

William Blake’s apocalypse is his “mental fight” to create art that will change the world, by sheer force of its energy, beauty, and wildness. Blake, poet, visionary, and cultural critic, wrote in the vein of the apocalyptic prophet, foreseeing the end of the world as we know it. Of course, the world as we know it has always already just ended, but the changes are especially visible in times of revolution or crisis. In many ways, Blake remains a prophet for our time. What does it mean to read him this way? We will read a selection of his works in the context of the American and French Revolutions and the ideas whirling through them. For Blake, the prophet is a seer as well as a poet, and the body is as important as the mind: we will attend closely to his art as well as his poetry. Blake’s later poetry in particular is difficult, but exhilarating. Readings will include some contemporaries’ works (such as Olaudah Equiano, Mary Wollstonecraft, and Tom Paine) for context.

Over the course of the semester students will draft and polish a substantial research paper on a topic of their choice. Students who wish to qualify for honors should speak with me by the end of the first class (sooner, if possible).

FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR
COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

SENIOR PROJECTS

EN 376 01
3 hours

The Department

This offering allows a senior the opportunity to develop a particular facet of English study that he or she is interested in and has already explored to some extent. It could include projects such as teaching, creative writing, journalism, and film production, as well as specialized reading and writing on literary topics. Outstanding work may qualify the senior for departmental honors. All requirements for a regular Independent Study apply. To register, fill out a “Senior Thesis or Senior Project Registration” form, available in the English department and on the English department’s website.

Students who wish to be considered for Honors for a senior project must complete at least two preparatory courses in the appropriate genre.

FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR
EN 381P 01  ADVANCED PROJECTS IN WRITING:  A. Bernard
M 6:30-9:30  POETRY
4 hours

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

PREREQUISITES: TWO SECTIONS OF EN 379 OR ONE SECTION OF EN 379 AND ONE SECTION OF EN 377, READING FOR WRITERS: POETRY

FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR

EN 381F 01  ADVANCED PROJECTS IN WRITING:  S. Millhauser
TTH 11:10-12:30  FICTION
4 hours

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

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

PREREQUISITES: TWO SECTIONS OF EN 380 OR ONE SECTION OF EN 380 AND ONE SECTION OF EN 377, READING FOR WRITERS: FICTION

FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR

EN 381N 01  ADVANCED PROJECTS IN WRITING:  M. Wolff
TTH 2:10-3:30  NONFICTION
4 hours

Have you devoted your writing practice to mastering forms of nonfiction? Have you discovered your favorite nonfiction form and envisioned a full-length original manuscript? Join the Nonfiction Capstone class in which you conceive and craft one independent work of 40 pages or more in length; meet frequently in conference with the Projects mentor to discuss your work; and share with the class some select manuscript pages and ideas within this community of supportive writers and readers.

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

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

EN 390 01  SENIOR THESIS  The Department

3 hours

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