







the buzzword is sustainability. Sustainability asks us to look at the present to preserve the future, or, in the words of the 1987 Brundtland report, “Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.” But lurking just below the surface of that definition are ominous concepts such as “limitations,” “sacrifices,” “wants,” and “needs.” What are the challenges of preserving our future while maintaining our present?

In *Sustaining the Future*, we will use the power of writing to interrogate the concept of sustainability and the promise it holds for the future. We will analyze competing definitions of sustainability and attempt to develop a definition of our own; we will analyze examples of sustainability to see how they respond to the ideal of the “triple bottom line”; and we will examine centers of sustainability right on the Skidmore campus. Readings from across the disciplines will set the stage for short exercises and formal papers. Revision will be a main concern of this writing seminar through activities such as writing peer critiques and creating a writing e-portfolio. As we revise, we will give special attention to developing and refining our individual writing voices and personal writing processes.

**EN-105H.002**

**Writing Seminar II: Honors**

**4 Credits**

**M. Wolff**

**Childhood in Cinema**

**T/R 11:10-12:30 – Tang Whit**

In this writing and discussion course, we will study several classic, independent, and foreign films that depict stories of childhood. The films offer us a compelling opportunity to observe differing cultural representations of children and to explore journeys both familiar and strange to us as viewers.

What assorted criticisms of society, history, war, and power do we discern in films such as Spielberg’s *Empire of the Sun*, Louis Malle’s *Au Revoir, Les Enfants*, Francois Truffaut’s New Wave classic *The 400 Blows*, or Victor Erice’s masterpiece, *The Spirit of the Beehive*? How do the directors represent or defy episodes of child heroism and limited agency in the Saudi Arabian film *Wadjda* or in the Australian film-memoir *Careful, He Might Hear You* or in *What Maisie Knew*? How do images comment on spiritualism and faith in *Ponette* or in *The Dangerous Lives of Altar Boys*? What thresholds do we find revealed between realms of fantasy and of reality in del Toro’s *Pan’s Labyrinth* or in *Phoebe in Wonderland*? What seems to “haunt” particular filmmakers about the journey of maturation? We will consider image symbolism, temporal and spatial schemes, and directorial aesthetics. What finally makes a moving image of childhood? Relevant texts from several disciplines support our viewing. The goals are to develop a vocabulary useful for interpretation of film “texts”; to draft and revise thoughtful, eloquent essays of response; and to expand our insights into the experiences—and cinematic representations—of childhood. Students write analytic and creative essays. Requirements: 4 essays drafted and revised; short written responses; intensive class discussion; frequent workshop presentations. Weekly film viewings are mandatory and may be accomplished in the library on schedule, or independently in advance of discussions.

**EN-303H.001**

**Hon. Peer Tutoring Project**

**4 Credits**

**M. Wiseman/P. Boshoff**

**M W 4:00-5:20 – PMH 303**

In this course students will receive the theoretical and pedagogical training to become peer tutors of expository writing. The readings and classroom discussions cover topics in discourse and

rhetorical theory, composition pedagogy, and collaborative learning. Students will apply their developing knowledge of discourse theory and tutoring to their weekly meetings with student writers enrolled in EN 103: Writing Seminar I. EN 303H students receive four credit units for three hours of class and for their scheduled meetings with the student writers with whom they work. Course requirements include prepping EN 103 assignments, keeping a record of tutoring experiences, giving in-class reports on classical rhetoric, and writing an extensive term project focused on an area of interest related to peer tutoring, rhetoric, and/or discourse.

After successfully completing EN 303H, students are eligible to apply through student employment for the paid position of Skidmore Writing Center (Lucy Scribner Library 440) tutor. Students wishing to enroll in this course should possess excellent writing ability, knowledge of rules of grammar and punctuation, and effective communication skills. Students seeking enrollment must submit a professor's recommendation and a writing sample to Professor Boshoff or Wiseman; registration is by permission of instructors. Open to sophomores, juniors, and seniors in all disciplines and majors.

**EN-341H.001** **Medieval English Drama** **4 Credits**

**K. Greenspan**

**T/R 12:40-2:00 – PMH 301**

Filled with earthy humor, realistic and fantastic elements, allegory, satire, pathos, and doctrine, medieval English mystery plays offer us a remarkably accessible way of understanding how the medieval taste for multiple, simultaneous levels of meaning could produce works at once serious and silly, beatific and bawdy, hierarchic and chaotic. They give us insight into the relationship between learned and popular culture and tell us, perhaps better than any other genre, how medieval people of every class understood their world.

We will read plays from the major cycles covering Creation through the Last Judgement. Our project for the semester is to mount a public production of one of the plays, which we will perform in late Middle English (with supertitles). Other assignments include several short essays, in-class presentations, and the joint composition of a playbook (a collection of production notes, scene and costume designs, stage directions, interpretative strategies, and a bibliography), which we will copy and distribute as a program to to our audience.

Beginning in the fifth week of classes we will meet once a week for an extra hour to put together the production; rehearsals will begin in the tenth week.

Fulfills the Early Period Requirement.

**MA-113H.001** **Honors Calculus II** **4 Credits**

**R. Hurwitz**

**M/W/F 11:15-12:10 & W 4:05-5:00 – Harder 203**

A continuation of MA 111, Calculus I. Together these courses cover most of the traditional topics in single variable calculus. The Honors section of this course includes the addition of two two-week research projects and coverage of more sections of the text. The instructor will maintain high expectations for the students' contribution to their own learning.

**MA 125H, MA 225H, and MA 325H** **Problem Solving in Mathematics**

**1 Credit**

**D. Vella**

**TH 2:10-3:30 – Filene 115**



requirement.)