

Please note: For your convenience, here is a list of the English Department faculty, their offices, phone extensions, and office hours for Fall '08. **Make sure you speak with your advisor well in advance of Spring '09 Registration (which begins November 3).** If office hours are not convenient you can always make an appointment.

We offer several courses (EN 303H, 379, and 380) that may require written permission of the instructor.

NOTE: IF YOU DO NOT HAVE THE PREREQUISITES FOR EN 380, CONTACT THE PROFESSOR BY EMAIL, OR SPEAK TO THE PROFESSOR IN THE SPRING.

FACULTY	OFFICE HOURS (& by appt.)	LOCATION	PHONE
Barnes, Alison	T 1-2:15	PMH 423	5153
Black, Barbara	On leave	On leave	
Bonneville, Francois	By appt.	PMH 320E	5181
Boshoff, Phil	M 1-2:30	PMH 309	5155
Boyers, Peg	By appt.	PMH 327	5186
Boyers, Robert	W 10-12, 2-4	PMH 325	5156
Cahn, Victor	T/Th 7:30-8 a.m., 11-11:30	PMH 311	5158
Casey, Janet	On leave	On leave	
Devine, Joanne	T/Th 11:15-12:15; W 10-11:30	PMH 318	5162
Diggory, Terry	M 1-2; W 11:15-12:15	PMH 319	5163
Edelstein, Sari	T/Th 10-11	PMH 334	5185
Feuerstein, Melissa	By appt.	PMH 316	5161
Ganeshanathan, Sugi	MW 1:30-2:30	PMH 307	5165
Golden, Catherine	M 2:30-3:30; Th 10-11	PMH 321	5164
Goodwin, R. Steven	Th 1:40-2:40, F 2-3:30	PMH 423	8391
Goodwin, Sarah	M 9:45-11:45; Th 11-12	PMH 305	8392
Greenspan, Kate	On leave	On leave	
Hall, Linda	M 1:30-3:30	PMH 331	5182
Hrbek, Greg	By appt.	PMH 310	8398
Kopans, Dana Gliserman	T/Th 2:30-3:30	PMH 333	5151
Jackson, Holly	M/F 10-11	PMH 317	5171
Janes, Regina	T 3:30-5:30; W 2-3	PMH 306	5168
Lewis, Tom	On leave	On leave	
Marx, Michael	M 10:30-11:30, W 12-1	PMH 320	5173
Melito, Marla	M/W 2:30-3:30	PMH 334	5159
Millhauser, Steven	Spring only	Spring only	
Mintz, Susannah (Assoc. Chair)	W 2-3; Th 10-12	PMH 322	5169
Parthasarathy, R.	T/Th 2:10-3:40	PMH 315	5175
Rhee, Michelle	T 1-4	PMH 332	5192
Rogoff, Jay	T/Th 3:30-4:30; W 11:40-12:40	PMH 320W	5264
Roth, Phyllis	T 5-6; F 11:30-1	PMH 308	5176
Sachs, Kelley	MWF 12:15-1:15	PMH 326	5187
Simon, Linda (Chair)	By appt.	PMH 314	5160
Stern, Steve	Spring only	PMH 310	
Stokes, Mason	On leave	On leave	
Swift, Daniel	W 4-6	PMH 335	8395
Welter, Sandy	By appt.	Ladd 107	5488
Wiseman, Martha	W 11:15-12:15	PMH 336	5144
Wolff, Melora	T 2:15-4:15	PMH 323	5197
Woodworth, Marc	W 1-2	PMH 328	5180

EN 103
MWF 10:10-11:05
MW 6:30-7:50
4 hours

WRITING SEMINAR I

Section 01 M. Marx
Section 02 S. Welter

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

WRITING SEMINAR II

The Department

In this seminar, students will gain experience in writing analytical essays informed by critical reading and careful reasoning. Special attention is given to developing ideas, writing from sources, organizing material, and revising drafts. The class 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
TTh 3:40-5:00
4 hours

**WRITING SEMINAR II:
WRITING IN THE TANG**

A. Barnes

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

**WRITING SEMINAR II:
LOVE: MOTIVES AND MOTIFS**

F. Bonneville

EN 105 03
TTh 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 Toni Morrison, 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

**WRITING SEMINAR II:
THE ART OF READING PLAYS**

V. Cahn

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
TTh 2:10-3:30
4 hours

**WRITING SEMINAR II:
WRITING ON DEMAND:
THE ART OF THE OCCASIONAL ESSAY**

L. Hall

EN 105 06
TTh 9:40-11:00
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 07
MW 2:30-3:50
4 hours

**WRITING SEMINAR II:
AMERICAN MYTHOLOGIES**

H. Jackson

In this course, students will read and write critically about a number of cultural myths in the United States, with special attention to "the American dream" of equal opportunity and upward mobility, the myth of the racial melting pot, and gender myths like "the real man" and "the perfect woman." We will also deconstruct myths about writing, such as "good writers are born, not made" and "good writers get it right the first time." This course is process-intensive and emphasizes drafting, feedback, and revision, offering a workshop-style approach to practicing elements of the academic essay including thesis, motive, structure, and style. We will hone these skills in written assignments, evolving from the close analysis of a single text to a "lens" essay and culminating with a research paper that mediates between other writers' arguments and the author's own point of view. We will discuss a range of interdisciplinary readings, and written assignments will analyze contemporary media including popular music, print advertisements, and short fiction.

EN 105 08
WF 8:40-10:00
4 hours

**WRITING SEMINAR II:
AFTERLIVES**

R. Janes

Ok, you're dead; so now what?

The course looks at some of the ways what happens to us after death has been imagined. Readings are likely to include some (but not all) of the following: Homer's Hades, Gilgamesh's bat cave, Virgil's visit with the golden bough, Lucretius's all too mortal souls, fragments of Danté, Shaw's Don Juan in Hell, Mark Twain's excursion. Interspersed will be films that take up the topic, including *Being John Malkovich* and *Afterlife* (a Japanese film that represents the afterlife as a film school). One of our projects will be to see how any representation of an afterlife articulates cultural differences and identities, what we value and what we are and how we choose to live.

EN 105 09
WF 12:20-1:40
4 hours

WRITING SEMINAR II:
'I read the news today, oh boy': NEWS LITERACY

M. Marx

The Beatles' song "A Day in a Life," from *Sgt. Pepper's Lonely Hearts Club Band*, begins a day typically enough for the 1960s: the narrator reads the newspaper. But some forty years later, how many of us read newspapers or rather depend on other media sources for the news? *How* we read the news in the early 21st century is very complex. What does it mean to receive the news vs. read the news? How do we distinguish between objective reporting and subjective commentary and analysis? How do we recognize and respond to biases in news agencies? And how do we manage the news information overload available to us on the Internet, our smart phones, and email accounts? We become news literate. News literacy is the vital capacity of consumers "to judge the credibility and reliability of the news," according to the new Center for News Literacy at Stony Brook University's School of Journalism.

In this writing seminar, students will use writing as a means of exploring these issues. Our assignments will range from comparative analyses of diverse news sources and media to a critical assessment of a single news event as presented across a variety of news media, from traditional sources such as newspapers and network evening news broadcasts to websites, blogs, and comedy news programs. Students can expect to read newspapers such as *The New York Times* regularly, as well as visit many online news sources, and, yes, watch television, from CNN to *The Colbert Report*.

EN 105 10
MWF 12:20-1:15
4 hours

WRITING SEMINAR II:
MY SO-CALLED LIFE

M. Melito

With the rise of reality TV, YouTube, and the blogosphere, we can invent and reinvent ourselves and our world daily. In this course we will explore the ways in which technology allows us to fracture facts for the good of the story. We will examine the media's use of reality and consider how this is shaping our cultural values. To what extent have we sacrificed the truth for entertainment? When did the lines between fact and fiction become so porous that many of us are willing to forgive lies to protect the plot? Are we easily manipulated or blinded by spectacle?

In this writing seminar students will prepare weekly responses, formal essays, a research project, and keep a journal. In addition, students will participate in peer workshops and conferences.

EN 105 11
MWF 1:25-2:20
4 hours

WRITING SEMINAR II:
PLENTY OF NOTHING

M. Melito

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

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

EN 105 12
TTh 12:40-2:00
4 hours

**WRITING SEMINAR II:
READING HUNGER**

M. Rhee

This course will investigate representations of hunger in essays, poetry, fiction, and memoir. Relying upon feature articles concerning anorexia, starvation, hunger strikes as well as texts such as Mahatma Gandhi's autobiography, Franz Kafka's "A Hunger Artist," and the poetry of Emily Dickinson, we will analyze how writers select rhetorical strategies that connect hunger and language.

EN 105 13
MWF 9:05-10:00
4 hours

**WRITING SEMINAR II:
POLITICAL RHETORIC**

K. Sachs

EN 105 14
MWF 11:15-12:10
4 hours

This section of English 105 will study and practice writing using the rhetoric of government officials as subject matter. Political figures use speech to sway voters and constituents, and the business of government is conducted primarily through the written word. There are conventions of communication unique to political campaigns and the processes of government. We will examine these and attempt to mine the content from political speech and writing. Students will read many other examples of political communication. Beyond comprehensive study and improvement of individual writing practice, the supplementary goal of this course is for students to become more informed and critical consumers of political rhetoric.

EN 105 15
WF 8:40-10:00
4 hours

**WRITING SEMINAR II:
POLITICAL FICTIONS**

D. Swift

"It is broadly true that political writing is bad writing," wrote George Orwell. This course will begin with a question: what is the relation between literary style and politics? Taking as our focus two writers who have sought to discover innovative literary styles in which to discuss political events—George Orwell and Joan Didion—we will consider the political impact of literary form and the literary possibilities of political reportage. Readings will include Orwell's Animal Farm and selected essays, Didion's The White Album and selected essays, pieces by Christopher Hitchens and Robert Hughes, and extracts from contemporary magazines and newspapers. Above all, readings will operate as a prompt and provocation for student writing, as we consider how our own words engage with the real world.

EN 105 16
TTh 2:10-3:30
4 hours

**WRITING SEMINAR II:
READING IMAGES**

S. Willburn

Why is a picture worth a thousand words? This seminar will address this question as we think about the centrality of the visual element of our culture. We will explore how and why images are so powerful, visceral, and persuasive in what we read and what we see. From imagery in fiction and poetry to new popular forms that make images central, such as graphic novels and YouTube, we will explore how the visual aspect of literature and culture affects our reading and writing practices. The course will allow you to hone your critical thinking skills and to make a graceful transition to college writing and speaking as we think together about how our view affects our views.

EN 105H
4 hours
See Sections Below

**WRITING SEMINAR II
HONORS SECTION**

The Department

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

EN 105H 01
TTh 12:40-2:00
4 hours

**WRITING SEMINAR II:
THE STORY WITHIN**

P. Boshoff

Isn't there always a story? Our stories help us form and express our individual and collective identities. But what makes a story distinctive, worth remembering, retelling, publishing, or turning into a film script or popular recording artist's lyrics? To answer these questions, we will study the two building blocks of story: 1) the elements of natural narrative (language, metaphor, setting, conflict, resolution, theme, symbol, myth, archetype) and 2) the forms of natural narrative (master plots, Aristotelian dramatic principles, fairy tales, urban legends, biographies, and coming-of-age, fish, heroism, identity, love, and quest stories, among others). These basic elements nest within and shape the pretexts and backstories of many literary works; they also help us "read" the complex narratives of the social, political, and popular culture occupying our daily lives. Part of our work will involve manipulating these elements of natural narrative to complete, extend, and transform personal, literary, and cultural stories. Throughout, we will consider the ways in which we write our stories and, in turn, our stories "write us." There will be six papers (3-5 pp. each) and a culminating project entitled "Mystory," an extended paper (10-12pp.) that draws together our conversations and readings into a textual mélange illustrative of our term's work.

EN 105H 02
MWF 11:15-12:10
4 hours

**WRITING SEMINAR II:
QUESTION OF FAITH**

R. Goodwin

In this course we look at faith from the starting position that it is an intrinsic part of life—impossible to avoid, in fact—rather than as a phenomenon confined to the overtly religious sphere. We do, however, also concern ourselves with religion and spirituality. What is it to have a "spiritual" attitude toward life? What kind of faith does it entail? Can one have faith—religious or not—without being spiritual at all? There is a basic theoretical bearing to the course, but without technical jargon, and another basic concern is to expose ourselves to as many different aspects of the question as we can comfortably handle in a semester. In doing this we read and discuss song lyrics, poems, short stories, essays or extracts from longer works, and mythic or religious texts from different world traditions, and watch an occasional film. Authors/thinkers include William James, Plato, Pindar, Saul Bellow, Willa Cather, Mary Karr, John Keats, Robert Frost, John Updike, Albert Einstein, Richard Feynman, and Charles Darwin. The emphasis and texts vary from semester to semester. About 20 pages total of graded (revisable) essays over the semester, plus much short, ungraded "homework" writing.

EN 105H 03
WF 10:10-11:30
4 hours

WRITING SEMINAR II:
CONTEMPORARY LIFE WRITING

S. Mintz

This course begins with the idea that “life writing” can occur anywhere—not just in book-length autobiographies, but also in essays, photographs, obituaries, resumes, medical charts, websites, films, poems, documentaries, ethnography, the law, talk shows, personal ads, genealogies, and more. Investigating the many ways in which narratives of self are produced, packaged, and consumed, we will examine what it means to “get a life” and “be yourself” in what some scholars have called a “post-human” world. Requirements for the course will include participation in seminar discussions, frequent short written responses, and three analytical essays with drafts.

EN 105H 04
MWF 12:20-1:15
4 hours

WRITING SEMINAR II:
LAND OF ABSURDITY

M. Wiseman

This course will take us into the land of absurdity, as mapped by fiction writers, filmmakers, poets, and playwrights. We will venture into regions of dark humor, charged outrage, searing satire, and profound silliness, with the aid of such guides as Samuel Beckett, Edward Albee, Franz Kafka, Nikolai Gogol, Lewis Carroll, Alfred Jarry, Donald Barthelme, Flann O’Brien, Eugène Ionesco, and the patron saint of serious exuberance, François Rabelais. We will see the absurd as brought to us onscreen by Luis Buñuel, the Marx Brothers, Terry Gilliam, and Stanley Kubrick.

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

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

EN 105H 05
WF 10:10-11:30
4 Hours

WRITING SEMINAR II:
TRANSFORMATION TALES

M. Wolff

Transformations of the physical body reveal an essential story of identity: the process, pain, and promise of change. In this writing course, we examine several texts about altered bodies, and explore beliefs—both ancient and contemporary—regarding the physical body and the “self.” We will contrast myths, fictions, artworks, and four recent films. Contemporary works include transsexual memoirs and disability narratives. Some likely readings are *Tales from Ovid*, *The Metamorphosis*, *The Diving Bell and the Butterfly* and excerpts from the work of Lucy Grealy, Jennifer Finney Boylan and Christine Montross.

Students compose and revise four mandatory essays with the aim of completing polished essays of college-level caliber. In this class, paper development includes creative thinking and note taking on the subject, focused verbal participation, and completion of short written exercises and of longer paper drafts.

EN 110
Section 1
MW 2:30-3:40

INTRODUCTION TO LITERARY STUDIES

P. Boshoff

Section 2
MWF 11:15-12:10

T. Diggory

Section 3
TTh 2:10-3:30

C. Golden

Section 4
TTh 12:40-2:00

K. Greenspan

Section 5
MWF 10:10-11:05

L. Simon

4 Hours

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

EN 205D 01
WF 10:10-11:30
4 hours

HOW TO WRITE A SENTENCE

L. Hall

A course designed to aid students who feel equal to most of the challenges of their upper-level courses but believe—or have been told—that their writing is holding them back. Although we will devote considerable attention to sentence-level matters (including everything you always wanted to know about grammar but were afraid to ask), we will also tackle problems that are all too familiar to the writer of lengthy papers (i.e., difficulty in structuring an essay or sustaining an argument). Students planning to undertake a capstone project or thesis may find this course especially helpful.

EN 205D 02
TTh 6:30-7:50
4 hours

WRITING ABOUT FILM

E. Schneider

“Two thumbs up” and “two thumbs down” are the classic Siskel & Ebert sound bytes, but opinions about films, even those of the two renowned critics, are rarely that cut and dry. When we take the time to assess our responses and review a film, we push beyond basic notions of “good” and “bad” cinema. If we were unsettled by a movie, was it in a positive or negative way? If we loved certain aspects of a film, but can’t warm up to other elements, how can we convey such subtleties to our readers? Do we approach a Hollywood blockbuster, an indie art-house movie, and a foreign film with the same set of standards? These are some of the questions that we’ll be asking during this course. We’ll be writing reviews of both assigned films and films of your choosing. Since this is a workshop course, we’ll be revising and discussing those reviews, as well as reading the assigned textbook and published film reviews. Although we will touch on elements of film theory, this is not a film-theory course, and the focus will remain on writing engaging, thoughtful, and well-informed film reviews.

EN 205D 03
Th 6:30-9:30
4 hours

ENVIRONMENTAL JOURNALISM

D. Willman

Environmental journalists cover what are perhaps the most significant issues facing the world over the next 50 years. This course will provide a better understanding of their work. You will practice skills needed to report on and write environmental stories. You will critique and learn from the work of other environmental journalists, and from each other. Finally, you will become wiser consumers of environmental news. Assignments will include a weekly discussion of current environmental news, several short writing assignments, and one major project paper.

EN 208 01
TTh 9:40-11:00
3 hours

LANGUAGE AND GENDER

J. Devine

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

COUNTS FOR WOMEN'S STUDIES CREDIT

EN 211 01
TTh 9:40-11
3 hours

FICTION

R. Boyers

This course invites students to think about the strategies that go into the making of a successful short story or novel. The primary elements considered include character, plot, structure, setting, language, tone, and point of view. Students will read a wide range of stories by Doris Lessing, Thomas Mann, Leo Tolstoy, Anton Chekhov, Alice Munro, James Joyce, Andrea Barrett, and others. They will also read novels by Nadine Gordimer and Natalia Ginzburg. Requirements include regular attendance, lively participation in classroom discussion, and two term papers. There will be a mid-term and a final.

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

EN 211 02
WF 12:20-1:40
3 hours

FICTION

K. Sachs

Designed to enhance the student's capacity to read novels and short stories. Explores fundamental techniques of fiction, such as symbol and myth, irony, parody, and stream-of-consciousness, within both conventional and experimental forms.

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

EN 213 01
WF 12:20-1:40
3 hours

POETRY

S. Mintz

Why do so many people say they love literature, and yet feel so afraid of poetry? Conversely, why do so many people claim that they *write* poetry, even though they do not habitually read it? In this course, we will explore poetry not as some kind of hieroglyphic that only those “in-the-know” can decipher, but rather as a multilayered product of personal, political, literary, philosophical, historical, psychological, and religious forces and conventions that any engaged reader can tackle. Together we will amass a range of strategies for reading poems, so that by the end of the term, you will be able to approach any poetic text with confidence. You will learn the basics of poetic forms as a prelude to navigating your way through poetry’s engagement with questions of representation, experience, and identity. Readings will include a broad selection of poems in English, as well as essays representing current modes of literary interpretation. We will also discuss strategies for writing analytically about poetry.

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

EN 215 01
TTh 11:10-12:30
3 hours

DRAMA

V. Cahn

The tentative reading list includes works by Aeschylus, Sophocles, Euripides, Aristophanes, Shakespeare, Molière, Büchner, Ibsen, Strindberg, O’Casey, Chekhov, Pirandello, Beckett, and Reza. Three papers, two exams, frequent but unannounced quizzes.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 228 01
MW 4:00-5:20
3 hours

**FICTION INTO FILM:
BUT IT ISN’T LIKE THE BOOK**

M. Wiseman

This course will explore the conjunctions and disjunctions between literature and film—in terms of form, approach to character, conceptions of plotlines, and development of complexity and subtlety, both in the creating of texts and films and in our reading and viewing. We will consider what “being true to the book” might mean—and to what degree that matters. Should we understand a film inspired by a literary text as an interpretation of that text? How might the film be experienced without reference to the “original”? And what does “original” mean in this situation? How might a film influence the reading or rereading of a text? Do film adaptations of fiction constitute a “crossover” genre?

Film editor Walter Murch, discussing the film adaptation of texts, has said that “many of the decisions you make—when you go from a book to a script and then from a script to shooting and from shooting to editing—are like translating from one language to another, from the language of words to the language of images and sounds.” What does such translation entail? And what other terms and models might we use to envision the relation between texts and films?

The range of fiction and film covered will allow us to think about narrative forms and impulses across genres, periods, and cultures; in several cases, we will examine different film versions of one text. Texts and movies are likely to include *The Quiet American* (Greene/Mankiewicz, Greene/Noyce); *Contempt* (Moravia/Godard); *Short Cuts* (Carver/Altman); *Orlando* (Woolf/Potter); *The English Patient* (Ondaatje/Minghella); *Being There* (Kosinski/Ashby); and *Rashomon* (Akutagawa/Kurosawa).

Students will write frequent short papers and two longer essays; active participation in discussion is required.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

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

LOVE IN FICTION

P. Boshoff

Courting, dating, “seeing,” hooking up, breaking up, and marrying “till death do us part”: the love story exists in seemingly endless permutations. We will look at the various forms of love—romantic, erotic, and spiritual—and the ways in which these forms are portrayed and interconnected in selected works of American and British fiction. Juxtaposition of opposites will guide our investigation: we’ll explore love in terms of fidelity vs. philandery, Platonic ideal vs. fleshy temptation, selfless dedication vs. selfish indulgence; the love story in light of canonical masterwork vs. pulp “sinsation,” enduring romance vs. momentary titillation; and lovers in the drama of crushes vs. soul mates; sweethearts vs. perverts, and saints vs. sinners. Our readings depict straight love, gay love, gender-bending love and lovers; they are works both exalted and scorned, the subject of both admiration and litigation. Novels include Jane Austen’s *Emma*, Elizabeth Bowen’s *The Death of the Heart*, E. M. Forster’s *Maurice*, D. H. Lawrence’s *The Fox* and *Lady Chatterley’s Lover*, Vladimir Nabokov’s *Lolita*, and Jeanette Winterson’s *Oranges Are Not the Only Fruit*. We’ll view film versions of several of these novels. We’ll also be sampling pulp and popular fiction from the 50s and 80s, comic books, and on-line sites devoted to love stories. There will be a class report, two papers (3-5 pp. each), and one longer paper (10 pp.)

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 229 02
MW 4:00-5:20
3 hours

SEX/FAMILY/NATION IN THE AMERICAN NOVEL

H. Jackson

Vladimir Nabokov claimed that there were “three themes which are utterly taboo as far as most American publishers are concerned.” The first was a happy atheist who lives to an advanced age, the second, “a Negro-White marriage which is a complete and glorious success resulting in lots of children and grandchildren,” and the third, of course, was the subject of his own *Lolita*, a sexual relationship between a pubescent girl and her adult male guardian. In contrast to the commonplace view of the United States as puritanically insistent on sexual conformity, this course suggests that the American novel is singularly fascinated with taboo and dysfunctional private relations. How and why do authors use these perverse plots to theorize the relationship between the United States and Europe, between men and women, between racial groups, between the past and the future? If marriage signifies a healthy social order, why do these novels identify the United States with the failure of this system? What are the connections between the family, national identity, and narrative form? In addition to nineteenth and twentieth-century American novels concerning divorce, interracialism, homosexuality, and other departures from American familial norms, this course will include a film screening and a range of interdisciplinary secondary readings from science and law, queer theory, literary criticism, sociology of the family, and the history of sexuality.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
COUNTS FOR WOMEN’S STUDIES CREDIT

EN 229 03
TTh 3:40-5:00
3 hours

“PASSING” IN 20TH CENTURY AMERICAN FICTION

M. Rhee

What does it mean to *pass*? During the Harlem Renaissance, writers such as Nella Larsen and Langston Hughes began writing stories about a racial phenomenon in which light-skinned African American men and women attempted to *pass* as white. These stories of the “tragic mulatto/a” evoked the psychological and emotional ramifications of racial passing. In this course, we will begin with racial passing and move into writings that deal with more sinister performances of identity in order to question: Is there such a thing as linguistic passing, heterosexual passing, or socioeconomic passing? When does *passing* turn into a literary hoax?

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

EN 229 04
TTh 12:40-2:00
3 hours

LITERATURE OF THE SECOND WORLD WAR

D. Swift

In contrast to the literature of the First World War, the literature of the Second World War is rarely considered as a single group. In this course, we will read English and American fiction and poetry written during and about the Second World War, and also look at a range of other cultural forms: film, journalism, political speeches, photography.

Novels will include Norman Mailer's *The Naked and the Dead* (1948) and Joseph Heller's *Catch-22* (1961). Poets will include Randall Jarrell, James Dickey, and Dylan Thomas. We will watch short military training films as well as Victor Fleming's *Gone with the Wind* (Josef Goebbels, Hitler's minister for propaganda, enjoyed this movie, and it played in London throughout the Blitz) and Ken Burns' 2007 documentary *The War*. We will read reports by the journalists Martha Gellhorn, Edward R. Murrow, and John Hersey, and look at the photographs of Cecil Beaton, Robert Capa, and Margaret Bourke-White.

While the focus of the course will be English and American writers and the Anglo-American experience of war, we will read also Kurt Vonnegut's *Slaughterhouse-Five* (1969), which takes place during the Allied firebombing of Dresden, and Primo Levi's *Survival in Auschwitz* (1947), a memoir of his life in the concentration camp.

Written work will include two short papers and one longer critical essay. For this final paper, students will be encouraged to develop and research their own topics.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE

EN 229 05
TTh 3:40-5:00
3 hours

VICTORIAN HEROES AND HEROINES

S. Willburn

The nineteenth century in Britain marked a period of huge changes in idealized and subversive images of masculinity and femininity. In this course, we will consider what gender traits Victorians considered desirable, typical, or simply detestable. Readings will include selections from works by Elizabeth Barrett Browning, Elizabeth Gaskell, Charlotte Bronte, the Rossettis, John Stuart Mill, Charles Dickens, Charles Darwin, George Eliot, Walter Pater, Anthony Trollope, Oscar Wilde, and others. These authors will help us develop insights into Victorian constructions of heroes, heroines, and villains. This course will also serve as an introduction to various popular forms such as the novel, narrative poetry, and the essay.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE
COUNTS FOR WOMEN'S STUDIES CREDIT

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

BIBLE AS LITERATURE

R. Janes

Destabilizing the monolith: the Bible is a vast collection of writings from different times and perspectives that different faith traditions unify. 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, a final research paper on a book or problem, a midterm and final.

FULFILLS EARLY PERIOD REQUIREMENT FOR ENGLISH MAJORS

EN 281 01
TTh 11:10-12:30
4 hours

INTRO TO FICTION WRITING

S. Millhauser

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

EN 281 02
MW 2:30-3:50
4 hours

INTRO TO FICTION WRITING

S. Stern

This writing workshop is an introduction to the writing of short stories that convince their readers of precise truths. You will read and discuss short stories by published writers, complete written exercises, and draft and revise several short stories of your own. Students will submit copies of their work to the class for intensive discussion. Attendance required. Final grades are based on all of your written work and on class participation.

PREREQUISITE: EN 211

EN 282 01
W 6:33-9:30
4 hours

INTRO TO POETRY WRITING

M. Woodworth

An introduction to the writing of poetry. Writing and reading assignments are geared to the beginning poet. Workshop format with the majority of classtime devoted to discussions of student writing.

PREREQUISITE: EN 213

EN 316 01
TTh 11:10-12:30
3 hours

19TH CENTURY NOVEL

C. Golden

Dear reader: if you were to envision yourself as a fictional character, would you call yourself an angel in the house or a madwoman in the attic? Have you ever wondered if you, like David Copperfield, will become the hero or heroine of your own life? This course will introduce you to angels, fallen sisters, madwomen, and aspiring heroes and heroines in our study of nineteenth-century novels, which—though very long—are chocked full of memorable characters, plot twists, sentimentality, rich description, and satisfying endings. In the nineteenth century, the novel became a formal genre that dominated the British literary scene. We will adopt a cultural studies focus, appropriate since the nineteenth-century novel has been noted for its realism, reflecting the Victorian age of production and consumption, which witnessed rapid change in industry, science, religion, education, and gender roles. Beginning with Jane Austen, we will consider these ideas as well as what the Victorians called the "woman question," and the preoccupation with death, the pastoral, and the domestic family circle. Beyond theme, we will examine narrative strategies, "multiplot" structure, techniques of characterization, the relationship between Victorian literature and art, and the role of illustration in these panoramic novels by Gaskell, Thackeray, Dickens, Eliot, and Hardy. Writing assignments include briefs (short papers) on every novel, a cultural studies report, and a long final paper on three works. The texts we are reading are long but rewarding; therefore, critical reading is essential to participate actively in the class.

FULFILLS THE MIDDLE PERIOD REQUIREMENT FOR THE OLD MAJOR

EN 343 01
TTh 3:40-5:00
3 hours

ELIZABETHAN & JACOBEAN DRAMA

D. Swift

In this course we will read ten plays written in England in the late sixteenth and early seventeenth centuries, including Kyd's *The Spanish Tragedy*, Marlowe's *Doctor Faustus*, Jonson's *The Alchemist*, Webster's *The Duchess of Malfi*, and Middleton's *The Revenger's Tragedy*. The course will focus upon dramatists other than Shakespeare, but we will also read *Macbeth*, which was co-written with Thomas Middleton and included in Middleton's Complete Works published by Oxford University Press in 2007. Not all drama takes place on the commercial stage, and as well as reading plays we will study contemporary sermons, church services, royal speeches, and accounts of public executions, all of which are dramatic events.

Written work will include short response papers and one long critical essay, in which students will research and develop their own topic.

PREREQUISITE: COMPLETION OF THE INTRODUCTORY REQUIREMENT OR PERMISSION OF THE INSTRUCTOR

FULFILLS THE EARLY PERIOD REQUIREMENT FOR ENGLISH MAJORS

EN 346 01
TTh 9:40-11:00
3 hours

SHAKESPEARE: TRAGEDIES

V. Cahn

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.

FULFILLS THE EARLY PERIOD REQUIREMENT FOR ENGLISH MAJORS

EN 362 01
TTh 2:10-3:30
3 hours

**OVID, CHAUCER, CHRISTINE, AND THE ROSE:
THE ETHICS AND ARTS OF LOVE**

K. Greenspan

The works of the Roman poet Ovid, as he predicted in his *Metamorphoses*, never died, even when great Rome itself had passed away. And never, perhaps, were his tales and handbooks of love regarded with such mingled admiration and envy, such appetite and revulsion, never were they more eagerly debated than in the High Middle Ages. Chaucer in England, and Christine de Pisan, Guillaume de Lorris, and Jean de Meun in France were among those who embraced Ovid as an important authority on love, though one whose principles could simultaneously be taken as sincere, ironic, comic, bitter, romantic, and cynical. Their major works ring changes on Ovidian themes, particularly those having to do with the power of erotic love.

In this course we will study some of the great medieval reimaginings of Ovid's erotic manifestos (*Art of Love*, *Remedies for Love*, *Metamorphoses*); the wildly popular *The Romance of the Rose*; Christine de Pisan's groundbreaking *City of Ladies*; and Chaucer's "Wife of Bath's Tale" and his great romance, *Troilus and Criseyde*.

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.

FULFILLS THE EARLY PERIOD REQUIREMENT FOR ENGLISH MAJORS

HF 300 CREDIT IS AVAILABLE TO HONORS FORUM STUDENTS

EN 363 01
W 6:30-9:30
3 hours

**SPECIAL STUDIES IN LITERARY HISTORY:
TWO BY TWO: INTRATEXTUAL COMPARISONS
IN ASIAN AMERICAN LITERATURE**

M. Rhee

In this course, we will read two very different texts written by the same author in two-week increments. Using *intratextual* comparisons, we will examine whether these Asian American writers are engaging in a longer story-cycle or narrative that connects their two very distinct texts and sometimes their use of different genres. Do writers return to the subjects that vex them? What can we take away from the incongruities of these texts? Discussions will revolve around how authors like Maxine Hong Kingston, Jhumpa Lahiri, Chang-rae Lee, and Karen Tei Yamashita address issues of race, class, and gender differently between texts.

SATISFIES THE ALL-COLLEGE REQUIREMENT FOR CULTURAL DIVERSITY

EN 363 02
W 6:30-9:30
3 hours

**SPECIAL STUDIES IN LITERARY HISTORY:
VICTORIAN MYSTICISM & LITERATURE**

S. Willburn

How did popular mystical practices such as séances, idolatry, mesmerism, out-of-body space travel, and spiritual intuition help to define central features of Victorian culture? In this course, we will look at depictions of mysticism in order to better understand the ideological structuring of the British Empire in the nineteenth-century. We will read canonical and popular authors to examine how they consider such diverse traditions as Christianity, Buddhism, Judaism, and spiritualist and occult practices. Authors may include Charlotte Bronte, Wilkie Collins, Marie Corelli, Cora Linn Daniels, George Eliot, Elizabeth Gaskell, Sheridan LeFanu, and Adeline Sergeant.

FULFILLS THE MIDDLE PERIOD REQUIREMENT FOR THE OLD MAJOR

EN 364 01
TTh 11:10-12:30
3 hours

THE POLITICAL NOVEL

R. Boyers

Some people say that everything is "political," that there is no difference between public life and private life, that everything we do involves a struggle for power, whether we know it or not. For such people, there is no reason to distinguish between one sort of novel and another, since everything reduces to "politics," and what goes on in the kitchen (or the bedroom) has much in common with activity on the battlefield or in a terrorist meeting.

Other people regard this way of thinking about politics as foolish and misleading, and believe that it demonstrates a failure—widespread even among educated Americans—to understand what politics is. In part it will be the goal of this course to see how several of our best writers have thought about politics, examined social conditions and imagined—or tried to imagine—what might be required to construct a world more attractive. Participants in the course will read a variety of political novels (or stories) published since the end of the Second World War. They will consider the objectives of these novels, supposing that it is actually possible to infer something about the purpose of a book by reading it carefully. They will consider the circumstances that inspired the novels, and discuss the difference between reading a novel as a work of literature and, on the other hand, reading it as a piece of propaganda designed to persuade or to promote a "politically correct" position.

Among the writers studied in the course will be Don DeLillo and Russell Banks (US), Nadine Gordimer (South Africa), V.S. Naipaul (Trinidad), Chinua Achebe (Nigeria), Natalia Ginzburg (Italy), Mario Vargas Llosa (Peru), J.M. Coetzee (South Africa), Dubravka Ugresic (Serbia), Doris Lessing (UK), Norman Manea (Romania).

Course conditions: Students will write two papers or one longer paper (total 4000-5000 words) and will take both a mid-term and a final exam.

FULFILLS THE LATER PERIOD REQUIREMENT FOR THE OLD MAJOR

EN 364 02
WF 12:20-1:40
3 hours

READING AND WRITING MEMOIR

M. Wolff

Memoir is a sustained prose narrative of a writer's experiences that focuses on the subtle meanings of those experiences, *not* upon events themselves. Unlike the personal essayist, the memoirist works to discover and control a *single* persona—a consistent “I”—revealed gradually through unexpected rhetorical and narrative patterns. In this reading and writing course, nonfiction writers of autobiographical prose will read several *challenging* contemporary literary memoirs of book length, compose one critical paper and several creative exercises, and draft and revise a longer manuscript of memoir. Some topics for study and discussion include double vantage points, dramatic tension, rhetorical surprises, involuntary and voluntary memory, and truth versus fact.

EN 371
3 hours

INDEPENDENT STUDY

The Department

Research in English or American literature and special projects in creative writing. Independent study provides an opportunity for any student already well grounded in a special area to pursue a literary or creative writing interest that falls outside the domain of courses regularly offered by the department. The student should carefully define a term's work which complements her or his background, initiate the proposal with a study-sponsor, and obtain formal approval from the student's advisor and the department chair. Application to do such work in any semester should be made and approved prior to preregistration for that semester or, at the very latest, before the first day of classes for the term. English majors may take only one Independent Study to meet requirements in "Advanced Courses in Language and Literature."

EN 375 01
MW 2:30-3:50
4 hours

AVANT-GARDE AND BEAT

T. Diggory

In the decades immediately following World War II, New York City became the capital of the avant-garde in all of the arts and the launching pad for two very different but related movements in literature, the Beats and the New York School. Participants in this seminar immerse themselves in that place and time through a series of case studies in New York School poetry (Frank O'Hara, Kenneth Koch) and Beat writing (Jack Kerouac, Allen Ginsberg) in the context of other arts, particularly painting and jazz. Criticism of both art and society provides clues to the cases in question. By the end of the semester, each student prepares a research paper examining the life and work of a chosen writer in relation to American culture.

FULFILLS THE LATER PERIOD REQUIREMENT FOR THE OLD MAJOR

EN 375 02
WF 8:40-10
4 hours

BLAKE, ILLUMINATED

S. Goodwin

Wild man William Blake was an artist as well as a poet, but poetry classes rarely have time to study his images and poems together. In this seminar, we will study Blake in both word and image, locating Blake in his own time and in our own through critical, historical, and theoretical readings. Students will write a major research paper in stages throughout the semester. We will also mount a small exhibition in the Tang Museum with some of our library's extraordinary Blake materials, collaborating with living artist Tim Rollins to produce an exhibition as dialogue. Some topics we will consider: the artist as visionary prophet; poetry and urban culture; marginalized voices; slavery, race, and colonialism; art as discomfort and as comfort; dialogue and dialectic.

FULFILLS THE MIDDLE PERIOD REQUIREMENT FOR THE OLD MAJOR

EN 376 01
3 hours

SENIOR PROJECTS

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.

EN 379 01
TTh 11:10-12:30
4 hours

POETRY WORKSHOP

P. Boyers

In this poetry workshop, we will read, share poems, and write a portfolio of poems as a final project. Those not majoring in English may submit a sample of original poems to the instructor for approval.

PREREQUISITE: EN110, ONE COURSE FROM “LANGUAGE AND LITERATURE IN CONTEXT”; AND EN 282; OR PERMISSION OF INSTRUCTOR

EN 380 01
T 6:30-9:30
4 hours

FICTION WORKSHOP

S. Stern

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.

PREREQUISITE: EN110, ONE COURSE FROM “LANGUAGE AND LITERATURE IN CONTEXT”; AND EN 281; OR PERMISSION OF INSTRUCTOR

EN 381 01
M 6:30-9:30
4 hours

ADVANCED PROJECT IN WRITING

P. Boyers

Workshop format concentrating on discussion of projects. Preparation of manuscripts to be considered for departmental honors, in support of application for graduate writing programs, and/or for publication.

PREREQUISITE: TWO SECTIONS OF EN 379 OR PERMISSION OF INSTRUCTOR

EN 381 02
MW 2:30-3:50
4 hours

ADVANCED PROJECT IN WRITING

S. Millhauser

This course involves advanced fiction writing for students serious about writing. There will be weekly 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.

PREREQUISITE: TWO SECTIONS OF EN 380 OR PERMISSION OF INSTRUCTOR

EN 390 01
3 hours

SENIOR THESIS

Department

Intensive writing and revising of senior thesis under the close guidance of the student's thesis committee. The thesis provides an opportunity for English Majors to develop sophisticated research and writing skills, read extensively on the topic of special interest, and produce a major critical paper of forty to eighty pages. Not required of the English major, but strongly recommended as a valuable conclusion to the major and as preparation for graduate study. Distinguished work will qualify eligible students for departmental honors.

PREREQUISITE: EN 389, AND APPROVAL IN ADVANCE BY THE DEPARTMENT