Please note: For your convenience, here is a list of the English Department faculty, their office locations, phone extensions, and office hours for fall '16. If office hours are not convenient, please make an appointment. **Make sure you speak with your advisor well in advance of spring '17 Registration (which begins Nov. 8)**

| INSTRUCTOR | OFFICE HOURS Fall 2016 | EXT. | |
|---|---|---|---|

EN 103 WRITING SEMINAR I
4 credits

**Section 01** **S. Welter**
**TTh 6:30-7:50**

**Section 02** **M. Melito**
**TTh 3:40-5:00**

**Section 03** **T. Niles**
**MWF 10:10-11:05**

Designed to be accessible to a wide range of students, this course uses a variety of texts and text types as students build audience-based writing skills for effective communication and persuasion. Students will learn reliable strategies to gain confidence and develop an academic voice in a supportive community of writers, with special emphasis on making effective grammatical and stylistic choices. Along with writing skills, the course supports critical thinking, critical reading, and organizational skills that transfer to other courses.

**EN 105 03 TRUE/FALSE: EXPERIMENTS IN DOCUMENT WRITING C. Aldarondo**
**TTh 12:40-2:00**
**4 credits**

John Grierson famously described documentary film as "the creative treatment of actuality." So what does it mean to get creative with the truth? This course will tackle the trickiness of documentary truth as an opportunity for inquiry and experimentation. This "creative" act of shaping the world in which we live will stoke our writing about a wide range of documentaries that you will screen each week. We will explore various ways to write about and in documentary from multiple critical and creative angles, including film reviews, scholarly research, voice-over scripts, and film proposals.

**EN 105 04 E15.(YOl)-41(ND Ft)-2.5AVS& ROlLTS0**

**EN 105 07** **LOVE: MOTIVES AND MOTIFS** **F. Bonneville**
**MW 4:00-5:20**
**4 credits**

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

**EN 105 08** **BEYOND FAVS & TROLLS** **O. Dunn**
**MWF 1:25-2:20** **READING & WRITING CRITICISM**
**4 credits**

"Criticism is more creative than creation," wrote Oscar Wilde. Do you agree? Disagree? In this class, we'll begin with gut reactions, but we'll move beyond the easy task of liking or hating into the more complicated task of understanding. Through careful observation of our subject, be it visual art, literature, or American culture, we can work to form critical opinions—and then write about them. To guide our writing, we'll read the work of many different critics, writing on many different subjects: Claudia Rankine on racism, Teju Cole on photography, Chuck Klosterman on Britney Spears, Lynne Trusse on grammar, and Miranda July on Rihanna, just to name a few. We'll work to understand what makes criticism good—must it be serious? Outrageous? Even-tempered? Can criticism be as creative as creation? We'll pay special attention to how each critic we read crafts her argument, how each writer persuades you to see things her way. Using these tools, you'll create criticism of your own, from short reviews to longer, sustained works of critical thought. By the end of the semester, after drafting and revision, you'll have a portfolio of polished writing.

**EN 105 09**

**EN 105H 01** **WRITING ON DEMAND** **L. Hall**
**MW 2:30-3:50**
**4 credits**

When the essayist Joan Didion was in her twenties, she wrote editorial copy for *Vogue* magazine on a wide range of subjects. In her forties, she noted that it is "easy to make light of this kind of 'writing,' [but] I do not make light of it at all: it was at *Vogue* that I learned a kind of ease with words... a way of regarding words not as mirrors of my own inadequacy but as tools, toys, weapons to be deployed strategically on a page."

Inspired by Didion's on-the-job apprenticeship, this course will ask you to undertake the work of a professional copywriter or ghostwriter. What might you be asked to compose? The introduction to the documentary "extras" on a *Mad Men* DVD (e.g., "The 1964 Presid P asdl" [(M)7. j -0.006 Tc An r23ate.n)16.1( x i6g90.554 3Ej /TT2 1-3.735 ax i

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

# 200 – LEVEL COURSES

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**TTh 3:40-5:00**
**3 credits**

With the goals of increasing your stock of story, developing your skills as a critic, and, not least, enhancing your pleasure as a reader, we will consider ways in which both writers and readers draw upon convention and invention to create fiction. You will learn to recognize the elements of fiction (such as plot, character, theme, tone, structure, and setting) and to understand some of the strategies writers use to

we will read Jean Rhys's famous rewriting of Jane Eyre, Wide Sargasso Sea, and then turn to the contemporary author Zadie Smith, whose brilliant command of the essay form will circle back to Wollstonecraft's bold choice of non-fiction as the genre most suited to her purposes. These authors have much to tell us…

**COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE**
**COUNTS TOWARD GENDER STUDIES CREDIT**

**EN 226 01**

**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**
**COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR**

**EN 228H 01** **VICTORIAN ILLUSTRATED BOOK** **C. Golden**
**TTh 11:10-12:30**
**4 credits**

What was the last book you read with illustrations? Was it a graphic novel, a comic book, or a children's book? All of these types of books have their roots in the Victorian illustrated book. This vibrant genre came into being, flourished, and evolved during the long nineteenth century and finds new expression in our time in the graphic classics, a prescient modern form of material culture that is the heir of the Victorian illustrated book. This Honors, writing-intensive course explores the evolution of the Victorian illustrated book with attention to illustration, critical analysis, and creative practice. Readings will include Charles Dickens's Pickwick Papers(1836) and Oliver Twist(1838), Lewis Carroll's Alice's Adventures in Wonderland(1865), and Beatrix Potter's Peter Rabbit(1902) series, which demonstrates how the Victorian illustrated book found a new home in children's literature at the fin de siècle. Will Eisner's Fagin the Jew(2003), our final selection, reimagines Oliver Twist and turns Dickens's classic into a hyper-modern form for twenty-first century readers. Students will engage in curatorial work in the rare book room and put on a library exhibition on an aspect of Victorian literature and culture. In addition to reading and writing frequent papers and designing a brochure to accompany the exhibit, students will become author-illustrators and create their own illustrated texts.

**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

**EN 229 02** **CHEKHOV: PLAYS, STORIES, LETTERS, AND LIFE** **A. Bernard**
**MW 4:003(L .9(r0.9(.[(df0.9(ni)w)4.l)6aO(IxA10.9(6( 210.9(6( 1.7(363(L .9(r Tc 0.taO(IxA10.33(100M.( w)4 6()1D(t)6.3t)**

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 of the course:
Throughout the semester, students will regularly post short critical reflections on the films and texts to a Wordpress blog. 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.

**COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE**
**COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR**
**FULFILLS THE CULTURAL DIVERSITY REQUIREMENT**

**EN 230 01** **BIBLE AS LITERATURE** **M. Marx**
**MWF 1:25-2:20**
**3 credits**

To American revolutionary Patrick Henry, it is "a book worth all other books which were ever printed." To philosopher Immanuel Kant, its "Existence is the greatest benefit of the human race. Any attempt to belittle it, I believe is a crime against humanity." And to President Theodore Roosevelt, a "thorough understanding" of it "is better than a college education." The book they are all describing is the Bible. The sacred text of the Judeo-Christian traditions, the Bible is also a foundation for much of British and American literature. Equally important, the Bible is a work of literature in its own right and worthy of our study as a literary text. This course provides students with an introduction to the Bible as literature, concentrating on close readings from both the Old Testament and the New Testament. We will supplement our study with examinations of translations of the Bible, methods of Biblical criticism, typology, and the history of the Bible. Course work includes three formal papers, informal writing for a class blog, and oral presentations.

An Honors Forum one-credit add-on (HF 200) is available for this class, focusing on the Bible and Literature, in which students will read works of literature influenced by or modeled after Biblical writings.

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT R**
**COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE**
**MAY BE TAKEN WITH AN HONORS FORUM ADD-**

**PREREQUISITE: EN 219**
**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

**EN 281 01** **INTRODUCTION TO FICTION WRITING** **S. Stern**
**MW 2:30-3:50**
**4 credits**

**EN 281 02**
**TTH 6:30-7:50**
**4 credits**

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**

# 300 – LEVEL COURSES

**EN 311 01** **RECENT FICTION** **B. Boyers**
**TTh 11:10-12:30**
**3 credits**

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

**EN 316 01** **19th-CENTURY BRITISH NOVEL** **B. Black**
**TTh 2:10-3:30**
**3 credits**

This course offers some fantastic reading in order to capture the range of formal and thematic experimentation that characterizes the nineteenth-century novel. To begin, we will read Jane Austen's final novel, Persuasion. Then we will move from Emily Brontë's Wuthering Heights, a vexing but delicious text written by a true teenager, to George Eliot's Middlemarch.

**EN 362P 01** **SHAKESPEARE AND EMBODIMENT** **A. Bozio**
**TTh 3:40-5:00**
**4 credits**

In The Merchant of Venice

realism? How do the historical circumstances in which various genres develop determine their artistic possibilities for enchantment? Authors will likely include: William Blake, W.B. Yeats, T.S. Eliot, Rabindranath Tagore, Aimé Césaire, Gabriel García-Marquéz, and Wole Soyinka (LITERATURE); and Max Weber, Georges Bataille, M.K. Gandhi, Walter Benjamin, M.H. Abrams, and Charles Taylor (PHILOSOPHY).

**FULFILLS THE CULTURAL DIVERSITY REQUIREMENT**

**EN 363R 02** **ZOMBIES, MONSTERS, SUPERHEROES:** **W. Lee**
**TTh 9:40-11:00** **THE FANTASTIC IN 20$^{TH}$-CENTURY AMERICA**
**4 credits**

The fantastic has been used to describe that which is imaginative, fanciful, and remote from reality. And yet, from Hawthorne's supernatural stories about the Puritan past to George H.W. Bush's dismissal of Ronald Reagan's economic policies as "voodoo economics" to the CDC's 2011 "Zombie Preparedness" guide as a means of encouraging Americans to prepare for real disasters, the fantastic has played key roles in how Americans understand and negotiate their relationships to past, present, and potential future realities. Considering a range of texts about three key fantastic figures—monsters, comic book super heroes, and zombies—this course examines the fantastic as a mode that variously reinforces, negotiates, unsettles, and re-imagines the terms of

Writing assignments will include shorter pieces (both creative and analytical assignments) and two final, cumulative assignments that will require each student to produce a longer creative work and an analytical essay.

**TH 334 01** **WRITING ABOUT THEATER** **M. Wolff**

**WF 12:20-1:40**
**3 credits**

Whether we are actors, directors, stage managers, essayists, or passionate spectators, theater ignites our particular sense of engagement with vivid experience, emotional discovery, and with language. In the first half of the course, we will read several plays, with the aim of practicing and improving close script analysis. Students discuss the plays and some accompanying texts by theater essayists like Walter Kerr and John Lahr, and then craft personal literary essays on the plays. In the second half of the term, we study personal literary essays about theater, by writers such as Arthur Miller, Tennessee Williams, David Mamet, and Hilton Als. You will complete two longer essays for the term, drawing from the script readings and from your theater experiences.

4th CREDIT: HONORS STUDENTS ONLY Honors students in this course will work more frequently toward formal writing workshop presentation of two additional essays of 3 pages minimum, one for each Unit. These students will also revise their course works to craft a sustained sequence of the assigned writings on Theater, as a small, coherent "collection." Honors students will meet during the term in group and in one-to-one conferences.
Theater 334 is available to English Majors as an additional 300-level course toward the major.

# ADVANCED WORKSHOPS

**EN 378 01** **NONFICTION WORKSHOP** **S. Mintz**
**MW 2:30-3:50**
**4 credits**

Published readings in this class will be limited to a dozen or so masterworks of nonfiction—the pieces we wish we'd written—which we'll delve into in great detail to figure out (if we can) how they're made, from the individual sentence to bigger questions of concept, influence, and meaning. Our goal will be to use these essays as models for our own examples of work thatmatters.

Students will be expected to write thorough critiques of each other's work in addition to critical responses to the readings. Requirements include writing exercises, drafts for workshop submission, two longer essays, at least one revision, and an introduction to students' own mini-anthologies of selected nonfiction.

**EN 380 01** **FICTION WORKSHOP** **S. Chung**
**WF 12:20-1:40**
**4 credits**

A workshop for committed and experienced fiction writers. We will study and discuss a diverse range of master short fiction, but primarily we will focus on the workshop, i.e. students' creative work. Class

**EN 376 01** **SENIOR PROJECTS** **The Department**
**3 credits**

This offering allows a senior