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Please note: For your convenience, here is a list of the English Department faculty and their contact information for fall '23. If office hours are not convenient, please make an appointment.

**Make sure you speak with your advisor well in advance of spring '24 registration, which**

INSTRUCTOR	OFFICE HOURS Fall 2023	EXT.	OFFICE
Baker, Calvin	Sabbatical	5165	PMH
Benzon, Paul	M, W 1:30-2:30 & by appt.	5162	PMH 311
Bernard, April	W 10:30-11:30, Th 11:00-12:00 & by appt.	8396	PMH 319
Black, Barbara	W 2:00-4:00, F 10:00-11:00 & by appt.	5154	PMH 305
Boyers, Peg	By appt.	5186	PMH 327
Boyers, Robert	By appt.	5156	PMH 325
Bozio, Andrew	W 1:00-3:00 & by appt.	5158	PMH 307
Cermatori, Joseph	T 2:00-4:00 & by appt.	5163	PMH 316
Diaby, Bakary	Th 11:00-2:00 & by appt.	5166	PMH 322
Dunn, Olivia	M, W 12:15-1:15 & by appt.	8493	PMH 332
Golden, Catherine	T 2:30-3:30, Th 12:30-1:30 & by appt.	5164	PMH 321
Greaves, Margaret	By appt. at <a href="http://mgreaves.youcanbook.me">mgreaves.youcanbook.me</a>	5191	PMH 309
Hall, Linda	M 10:30-12:00 & by appt.	5182	PMH 318
Ho, Jean Chen	W 1:00-2:00, Th 4:00-5:00 & by appt.	8398	PMH 317
Hussaini, Hajar	W, F 1:00-2:00 & by appt.	5167	PMH 320E
Jorgensen, Caitlin	W 10:00-12:00 & by appt.	8393	PMH 326
Junkerman, Nick Associate Chair	T 2:00-4:00 & by appt.	5161	PMH 306
Marx, Michael	M 2:30-3:30, Th. 10:30-11:30 & by appt.	5173	PMH 320
McAdams, Ruth	M, W 2:30-4:00 & by appt.	5174	PMH 331
Melito, Marla	M 12:00-1:00 & by appt.	8112	Star. 201
Mintz, Susannah	T 11:15-12:15, W 9:00-10:00 & by appt.	5169	PMH 324
Niles, Thad	T, Th 12:45-2:00 & by appt.	8114	LIBR 442
Parra, Jamie	T, Th 12:40-2:00 & by appt.	5172	PMH 315
Pashley, Brenda	T, W 10:00-11:00 & by appt.	8150	Star. 102D
Ranwalage, Sandimini	M, W 12:30-2:00 & by appt.	5193	PMH 336
Romack, Katherine	T, Th 2:30-3:30 & by appt.	5159	PMH 320W
Soderlind, Lori	T, 3:30-5:30, W 4:00-5:30 & by appt.	5187	PMH 333
Sperry, Eileen	M 1:00-2:00, T 11:00-noon & by appt.	5153	PMH 334
Stokes, Mason	M 2:30-3:30, Th 3:45-4:45 & by appt.	5184	PMH 308
Suresh, Archana	W 2:00-3:00 & by appt.	5177	PMH 335
Wientzen, Tim, Chair	T 2:00-3:00 & by appt.	8397	PMH 313
Wolff, Melora	By appt.	5197	PMH 323

EN 103  
4 credits

## WRITING SEMINAR I

*Designed to be accessible to a wide range of students, this course uses a variety of real-world topics 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 translate to other courses.*

**Section 01**  
**WF 8:40-10:00**

**T. Niles**

**Section 02**  
**WF 8:40-10:00**

**A. Suresh**

**Section 03**  
**WF 10:10-11:30**

**A. Suresh**

**EN 105**  
**4 credits**  
**See sections below**

## WRITING SEMINAR II

**The Department**

*This course, like EN 110, fulfills the all-college Foundation Requirement in expository writing. Each section of 105 focusses on a particular theme and helps students develop effective writing skills and practices.*

**EN 105 01**  
**TTh 11:10-12:30**

### **HIV/AIDS AND ITS CULTURAL EFFECTS**

**J. Parra**

This course explores the start of the HIV/AIDS epidemic in the US with an emphasis on the response to the crisis by activist writers and visual artists. Focusing on the first decade of the public health crisis (from 1981 to the early 1990s), we will examine the grassroots political and artistic interventions that raised public awareness, organized networks of care, and demanded an appropriate governmental response from the Reagan administration as it led a campaign of homophobic negligence. We will look at written work, visual art, protests, and films that blurred the line between art and activism in novel ways, discussing how to write about such works with a respect for their historical contexts. Finally, we will consider the cultural legacy of those early years of the crisis. Writers and artists we may consider include Mark Doty, Diamanda Galás, Félix González-Torres, Derek Jarman, Tony Kushner, Paul Monette, Mark Morrisroe, Marlon Riggs, Sarah Schulman, David Wojnarowicz, and others.

**EN 105 02**  
**MWF 8:00-8:55**

### **FOOD FIGHTS**

**C. Jorgensen**

Everyone has a favorite food, and most have at least one food they won't touch. But food is about more than taste: it references memory, community, language, and culture. Sometimes that yields nostalgia; sometimes it produces conflict. In this class, we will examine food writing on a number of topics: What pleasure lies in food memory? How does food intersect with economics, language, social justice, history, and race? Who has the right to claim—and to profit from—the food of a particular culture? In the end, what should we eat—both for our own sake and for the sake of the planet?

Our writing projects will range from nonfiction narrative to researched argument; our readings will range from memoir to persuasive text. You will develop your ability to analyze food writing, and you will learn how to enter into the debate using the tools of rhetoric. These tools include various types of appeals as well as strategies for invention (coming up with something to say), arrangement (organizing your thoughts), and style (writing clear, graceful, persuasive prose). There will be frequent formal and informal writing, peer review, revision exercises, and small-group workshopping.

**EN 105 03**  
**TTh 2:10-3:30**

**NOSTALGIA**

**S. Ranwalage**

For many of us, interpreting the past via the rose-colored glasses of nostalgia lends itself to a comforting and desirable re-imagining of what once was. Nostalgic investment in past memory has long been a source of inspiration for some of the most remarkable works of literature, theatre, popular culture, and other aesthetic and discursive realms. As such, this writing seminar will focus on the oh-so-common bitter-sweet emotion of nostalgia to consider how writers, filmmakers, cultural theorists, scientists, and artists of all kinds represent and unpack our longing for the past. What do we seek through nostalgia and what does it do for us? In pursuit of answers, you will read, discuss, and most importantly, write about nostalgia as a means of negotiating undesirable present conditions and uncertain futures. Via analytical, research-based, and reflective writing, you will examine nostalgia's role in the marketplace, political arena, cultural production, and in your own digital media use in the age of documenting and archiving #corememories. Building on your reflections on nostalgia, you will also develop a public-facing artifact as the final project for the class. The three main projects will evolve over weeks of discussion, research, drafting, writer's journal entries, and workshoping.

**EN 105 04**  
**TTh 9:40-11:00**

**WRITING WITH AI**

**M. Stokes**

“The College Essay is Dead,” screamed a headline in *The Atlantic* late last year. In the accompanying article, Stephen Marche wrote that “the essay, in particular the undergraduate essay, has been the center of humanistic pedagogy for generations. It is the way we teach children how to research, think, and write. That entire tradition is about to be disrupted from the ground up.” And what was the disrupter that had Marche and much of academia quaking in their boots? The release of ChatGPT, a chatbot capable of producing not just on-demand essays, but poems, stories, computer code—just about anything we can imagine, really.

In this course, we'll not only test Marche's proposition regarding the death of the college essay, but we'll explore what artificial intelligence means for writing more broadly, and for writing instruction. If ChatGPT can write a successful college essay, what should we be teaching our students? And if it can't, can it still be useful to us in other ways? We'll write with/without/against/around ChatGPT, trying to discover whether this new technology is a threat or an opportunity. In the process, students will become both better writers and better readers.

We'll also consider the ethical, moral, and philosophical issues that artificial intelligence poses to the scene of writing.

An admittedly experimental course, “Writing with AI” is only being offered with an S/U grading option. Students—and the instructor—will need to come with an open mind and a willingness to explore unknown and uncertain territory.

**EN 105 05**  
**MWF 1:25-2:20**

**WORK!**

**R. McAdams**

What do you want to be when you grow up? Do your parents want you to think harder about how you will Get A Job after graduation? What even *is* an internship? In this writing seminar, we will analyze theories and representations of work. We will read and write about debates over what does and does not count as work, the idea of work-life balance in a post-COVID economy, the rise and fall (and rise again) of organized labor, “gig” work, and the death of the full-time job. We will pay particular attention to how constructions of race, gender, class, sexuality, and ability intersect with ideas about work and workplaces. Above all, we will write and talk about writing—in essays, short assignments, and peer review sessions—and we will explore how writing can itself be a form of work and a way of understanding what work is.

**EN 105 06**  
**TTh 12:40-2:00**

**RACE, WRITING, AND ART**

**M. Marx**

Lecturing in 1855, Frederick Douglass—social reformer, abolitionist, writer, and former enslaved person—explained, “I would unite with anybody to do right and with nobody to do wrong.” Dialog was at the center of Douglass’s mission as an advocate for justice and equity. Douglass was the most photographed American man of the nineteenth century. Fittingly, his image is the subject of The Tang Teaching Museum and Art Gallery’s spring 2024 exhibition, *Isaac Julien: Lessons of the Hour* (<https://tang.skidmore.edu/exhibitions/479-isaac-julien-lessons-of-the-hour>), an installation of dramatic photographic vignettes of Douglass’s life. Dialog will also be at the center of “Writing in the Tang: Race, Writing, and Art,” as we immerse ourselves in the Tang exhibition. Through reading, discussion, and writing, “Writing in the Tang” will put into dialog texts from Douglass and images from Julien; lessons from the past and lessons—perhaps still be to learned—of the present; historic reality and artistic representation; “Lessons of the Hour” and the other major spring exhibition at the Tang, “Yvette Molina: A Promise to the Leaves” (<https://tang.skidmore.edu/exhibitions/591-yvette-molina-a-promise-to-the-leaves>). Most importantly, writing—as a means of learning, expression, creativity, and discovery—will be in dialog with The Tang, Skidmore’s Teaching Museum and Art Gallery, dedicated to awakening “the community to the richness and diversity of the human experience through the medium of art”

Throughout the semester, students will write multi-drafted formal papers to analyze individual texts and images, launch arguments about justice and equity, and challenge history and received knowledge. We will experiment with Generative AI to see how we can use this latest technology to develop and enhance our writing. And most importantly, we will revise, revise, revise.

**EN 105 07**  
**WF 8:40-10:00**

**WHAT’S IN IT FOR ME?**

**B. Pashley**

“The best way to find yourself is to lose yourself in the service of others.” These words from Gandhi inspire this writing seminar where we will examine what it means to be a part of a community. What types of communities exist? Are there inherent responsibilities that people have as members of communities? And who truly benefits from volunteerism and community service? Participating in a volunteer experience that resonates with you will be the foundation for much of your writing in our class. Using this experience and course readings, you will create several original compositions using a formal writing process. Additionally, you will produce informal writing, criticize each other’s writings, debate controversial topics, and improve your presentation skills, all while participating in something larger than yourself: a community of writers. At the conclusion of this class, you can expect a more sophisticated sense of yourself as a writer and a more refined sense of self and community. You’ll really understand what’s in it for you.

**EN 105 08**  
**TTh 11:10-12:30**

**THE COST OF COLLEGE**

**E. Sperry**

You’ve paid your deposit, bought a sweatshirt, and moved into your dorm—now what? The American higher education system promises much to its students: an education, a career, an intellectual community. But what does it actually deliver? In this class, we’ll explore the promises of higher education, asking what college can—and should—provide. What’s the value of a liberal arts education? How has college functioned as a tool of political and social change? What might the future of higher education look like in the wake of COVID? Central to these questions will be the practice of writing: we’ll think about writing as a method of inquiry central to the work of education. This class will focus on developing strong analytical skills, effective drafting and revising techniques, and clear individual writing voices in conversation with our readings and one another.

**EN 105 09**  
**TTh 3:40-5:00**

**HAPPY**

**M. Melito**

From the Declaration of Independence to the #100daysofhappiness project, one could argue that Americans are obsessed with the pursuit of happiness. But what are we really seeking? To 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, 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 to participating in peer workshops and teacher conferences.

**EN 105 010**  
**WF 10:10-11:30**

**LITERATURE OF WITNESS**

**H. Hussaini**

**EN 105 011**  
**MW 4:00-5:20**

**LITERATURE OF WITNESS**

**H. Hussaini**

Throughout history, writers and poets have felt the need and responsibility to document social, political, and economic crises by writing the testimonies of their time in a particular literary form. Such bodies of works are characterized as “witness literature.” By reading and writing about “literature of witness,” we will develop an understanding of literature as a lens through which one understands contemporary history. In this course, we will read two long books of Witness, a novel by Iraqi author Ahmed Saadawi and a graphic novel by Korean author Keum-Suk Gendry Kim, and several short poems by two American authors, Claudia Rankine, and Layli Long Soldier. We will also discuss how the visual arts works with “witness.” For which, we will look at a series of sculptures by the Columbian visual artist Doris Salcedo and watch a short film by the Palestinian filmmaker Mahdi Fleifel as well as a long documentary by the Singaporean filmmaker Sandi Tan. This course aims to help you engage with these works by formulating thoughtful opinions about them, synthesizing what other thinkers have said about them, and writing clear and persuasive prose through developing the habits of editing, revising, and proofreading.

**EN 105 012**  
**MWF 1:25-2:20**

**FASHIONING THE SELF**

**K. Romack**

This course will develop your ability to compose clearly phrased, well organized, and conceptually sound academic writing. You will learn to identify and improve on the rhetorical techniques you use to depict yourself in writing. We will open the course by reading selections from some representative autobiographical texts. You will respond to these texts with a series of written exercises (including an entry drawn from your own autobiography, which will be rewritten as biography by a classmate). We will also dedicate time to professional writing as you identify a future job or educational opportunity you aspire to pursue, research that position, and produce application documents that your classmates, serving as mock employers, will review. The second half of the course will be dedicated to individual projects. Because autobiography as a genre is especially conducive to reflections on the history, politics, and poetics of self-presentation, your final research paper will investigate an autobiography or autobiographical topic of your choosing. These final essays will be developed through a series of prewriting exercises, drafts, and peer review assignments.

**EN 105 13**  
**TTh 12:40-2:00**

**BACKSTORIES**

**L. Soderlind**

**EN 105 14**  
**TTh 9:40-11:00**

**BACKSTORIES**

**L. Soderlind**

How do you suppose your lights come on so reliably? It starts long before the switch is flipped. Many of the simple functions and customs of our world are greatly more complicated than we realize. This course in expository writing invites students to think about major structures in our lives that we take as givens, and to unravel their webbed backstories. The same tangle of environmental, political, social and economic controversies that precedes power to bulb underlies many critical functions we rely on in the physical world, and also precedes many “norms” in our culture. The two-day weekend workers enjoy today, for example, was not preordained; it exists because the labor movement fought for it. By examining cause-effect chains and critical choices made along the way, we’ll learn more about how the world works—and sometimes doesn’t. Students will develop arguments for ways to improve these systems and, because a curious mind is essential to good writing, will foster their own interest in discovering how all kinds of things work.

**EN 105H**  
**4 credits**

**WRITING SEMINAR II:  
HONORS SECTIONS**

**The Department**

*This course, like EN 110, fulfills the all-college Foundation Requirement in expository writing. Fulfills Honors Forum Requirement. Each section of 105H focusses on a particular theme and helps highly-motivated students develop effective writing skills and practices. Students must have an EW placement of EN105H to enroll.*

**EN 105H 01**  
**TTh 11:10-12:30**

**WRITING ON DEMAND**

**L. Hall**

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” for a television series. 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. Expect frequent short assignments, most of them graded.

**EN 105H 02**  
**WF 10:10-11:30**

**WRITING AS RADICAL EMPATHY**

**O. Dunn**

“Language is far from being a closed, self-contained system, and words are deeply intertwined with our ways of engaging with the world. Language in this sense is more like an interface rather than a firewall, an array of devices that connects us to the things that matter to us,” says the scholar Rita Felski. Good writing can give the reader an emotional experience, a chance to interact with another person’s mind and heart. But how does it do this? How does language convey emotion? How does a writer make us see what they see, feel what they feel? In this class, we’ll move outside of our comfort zone—away from simply reading works we might enjoy because they are “relatable.” We’ll explore what boundaries writing can cross. We’ll discuss how writing can create change in the world. We’ll look at work from writers and artists who actively work to make us see things their way, from poets to activists to visual artists. We’ll pay special attention to how each artist crafts their work; using these same tools, you’ll create powerful writing of your own. By the end of the semester, after drafting and revision, you’ll have a portfolio of polished writing.

**EN 105H 03**  
**TTh 9:40-11:00**

**UNRULY BODIES**

**S. Mintz**

What can cultural responses to embodiment in all its many forms—in journalism, public health messaging, political debate, art, theater, dance, film, literature—teach us about our private, and our collective, humanity? Our recent pandemic years have made many of us feel ever more aware of our embodiment, with heightened fears of getting sick. How does this historical moment intersect with social, medical, and personal attitudes about disability? Does a legitimate concern about contracting serious illness also perpetuate discriminatory practices? In investigating the meaning of disability in a variety of contexts, we’ll consider how the language of “underlying conditions” might stigmatize people with disabilities, how so-called mitigation practices (social distancing, face masks) are geared toward normative non-disabled bodies, and also how an appropriate degree of caution about contracting an illness can intersect with respectful ideas about disability. The pandemic will be one point of discussion; we’ll also consider what bodies that deviate from established norms tell us about identity and social value in general. How does disability become a metaphor, and what does it symbolize? Why are some forms considered beautiful, ideal, or simply ordinary, while others are marked as incapable, ugly, or even inhuman? How do literary “freaks” and “monsters” establish the boundaries of “normal,” even as they seem to disrupt the very nature of the “natural”? Students will be encouraged to pursue these questions in paper topics of their own devising, and will write and discuss frequently.

*This course, like EN 105, fulfills the all-college Foundation Requirement in expository writing, but it is geared toward students interested in the English major. This course introduces students to literary studies, with a particular emphasis on the skills involved in reading and writing about literature. (Prospective English majors are encouraged to take EN 110 prior to enrolling in 200-level courses.)*

**EN 110 01**  
**TTh 3:40-5:00**

**LITERATURE AND GRIEF**

**J. Cermatori**

Loss, sorrow, and the challenges of living with them have unfortunately become pervasive today, part of everyday life in the modern world. This course seeks to ask: how has literature—in its various historical contexts and forms—responded to the enduring problem of grief? How does mourning take shape in literary works, and how might literature help us navigate the grievousness of our present moment, marked as it is by public health crises, vanishing political horizons, and planetary climate change? Together, we will encounter works from a range of genres and time periods (poetry, plays, prose fiction, essays) that take up the pain of loss and what Elizabeth Bishop once called “the art of losing.” We will consider the psychological and political meanings of grief in literature, along with the way mournfulness, healing, and survival have been intertwined across generations of literary history. Readings will include works by Emily Dickinson, Gwendolyn Brooks, William Shakespeare, Caryl Churchill, Kazuo Ishiguro, and others.

**EN 110 02**  
**TTh 12:40-2:00**

**TEXTS AND BODIES**

**P. Benzon**

What can literature tell us about the body? What possibilities does it present for understanding the body—physically, socially, historically, and politically? How do authors working in various genres use language to represent bodies, tell their stories, and imagine them in new ways?

In this course, we’ll ask these and other questions as we study a range of literary and cultural texts across history and genre. Paying careful attention to literary form and practices of close reading, we’ll explore how authors use language to think about embodiment in relation to issues of identity, power, politics, time, history, violence, the supernatural, and more. Possible texts will include poetry by William Shakespeare, Percy Bysshe Shelley, Sylvia Plath, and Tracy K. Smith; fiction by Carmen Maria Machado and Toni Morrison; drama by Tony Kushner; and film by Barry Jenkins and Jordan Peele.

More broadly, 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.

**EN 110 03**  
**MW 2:30-3:50**

**DOUBT**

**E. Sperry**

In this class, we’ll explore how literature represents and responds to doubt—whether doubt is painful, confusing, productive, enlightening, or all this and more. We’ll read across periods and genres, including fiction, non-fiction, drama, and poetry, asking questions about the nature of belief and doubt. What does it mean to believe something or someone? To doubt them? Are there things that are fundamentally unknowable? Can anything be totally beyond doubt? This course will pay special attention to the skill of close-reading, focusing on the ways form and content interact to produce meaning. This skill will form the basis of the class’s writing focus: students will write and revise several essays, developing the fundamentals of literary analysis at the college level.

**EN 110 04**

**SUPERNATURAL**

**N. Junkerman**



**MW 2:30-3:50**

This course will introduce you to the study of literature through representations of the supernatural. We will focus on how literary texts help us to understand extraordinary events, and how literary forms shape the possible meanings of those events. We will also consider how supernatural phenomena have been described across varying literary genres like poetry, drama, and fiction. Writers on the syllabus may include: James Baldwin, Shirley Jackson, Carmen Maria Machado, Kelly Link, and Edgar Allan Poe. Throughout the semester, we will practice the craft of writing about literature at the college level. Students will write several essays, and complete various shorter assignments.

**GN 151 01**  
**W 1:25-2:20**  
**1 credit**

**COLLOQUIUM ON LITERARY METHODS**

**E. Sperry**

What can literary studies look like? In this course, faculty from the Skidmore English department will lead weekly discussions on their recent research projects and on the methods that are central to their work. These conversations will focus on how methodology can differ across literary studies: what different approaches look like, focus on, and produce. These conversations will help majors explore different pathways their own scholarship might take, both within and outside the academy. Prospective majors may find particular benefit in taking this course alongside EN 110.

**200 – LEVEL COURSES**

**EN 211 01**  
**MWF 11:15-12:10**  
**3 credits**

**FICTION**

**R. McAdams**

This course will introduce students to the study of prose fiction in its many forms and formats. Students will learn to analyze the structural elements of fiction, including plot, character, setting, tone, and focalization. We will consider techniques like free indirect discourse and styles of narration ranging from epistolary, to first-person, to omniscient. The class will study texts that originate in a variety of times and places, by writers of diverse backgrounds—from before the novel's so-called "rise" in the eighteenth century, through its many phases of evolution and development, to its flourishing today. We'll read texts associated with "realism" but also its detractors—gothic, sensation, and science/speculative fiction. Looking critically at the institutions, networks, and technologies that shape the reading experience, we will problematize the dichotomy between "literary" and "genre" fiction to see the reading of fiction both undermining and bolstering the status quo. Writers may include Miguel de Cervantes, Jane Austen, Emily Brontë, Leo Tolstoy, Arthur Conan Doyle, Franz Kafka, Hisaye Yamamoto, James Baldwin, Toni Morrison, Neil Drumming, Zadie Smith, Carmen Maria Machado, Jhumpa Lahiri, and Kristen Roupenian, as well as Skidmore fiction-writing faculty Greg Hrbek and Jean Chen Ho.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION WRITING  
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE  
COUNTS TOWARD CREATIVE WRITING MINOR**

**EN 213 01**  
**TTh 12:40-2:00**  
**3 credits**

**POETRY**

**H. Hussaini**

Percy Bysshe Shelley called poets "the unacknowledged legislators of the world." Without intending to, he perfectly describes the position of women poets who, historically, have emerged as an alternative to their male poet peers and whose urgency joins politics and art. In this survey course, we will learn to read English and American poetry in a range of experimentation with language, whether that comes in the shape of forms (ballad, sonnet, free-verse, prose-poem, contemporary nonce) or solely through content (love-poem, elegiac, exilic, witness). Of course, the influence of male poets, international poets, and non-Western traditions will come up in our class discussions, but we will mainly examine poems by women poets from three different times: the late

19th century, the mid-twentieth century, and our current time. Assignments will include an essay, a presentation, a midterm, and a final project with an optional creative component.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN POETRY WRITING  
COUNTS AS A LATE PERIOD HISTORY REQUIREMENT  
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE  
COUNTS TOWARD CREATIVE WRITING MINOR**

**EN 217 01  
TTh 3:40-5:00  
3 credits**

**FILM**

**R. Boyers**

An introduction to the art of film, this course invites students to think about the many different kinds of works available in a medium that reaches pretty much everyone but continues in many quarters to be associated—for obvious reasons—with mass entertainment. Students will be introduced to debates about the nature of the medium itself, and invited to consider what differentiates an ambitious, challenging film from a merely efficient studio product that asks little of its viewer beyond passive reception.

The syllabus will include films by master directors from all across the world, so that students will engage in discussion and debate not only about cinematic issues but about the lives, perspectives and ideas central to a variety of cultures. Films to be studied include the following:

- 1—Ingmar Bergman (Sweden), “FANNY & ALEXANDER”
- 2—Satyajit Ray (India), “CHARULATA”
- 3—Margarethe von Trotta (Germany), “MARIANNE & JULIANE”
- 4—Spike Lee (US), “DO THE RIGHT THING”
- 5—Zhang Yimou (China), “JU DOU”
- 6—Lena Wertmuller (Italy), “SEVEN BEAUTIES”
- 7—Alfred Hitchcock (England/ US), “SHADOW OF A DOUBT”
- 8—Jordan Peele (US), “GET OUT”
- 9—Bernardo Bertolucci (Italy), “THE CONFORMIST”
- 10—Francis Ford Coppola (US), “APOCALYPSE NOW REDUX”
- 11—Erich Rohmer (France), “CLAIRE’S KNEE”
- 12—Pedro Almodovar (Spain), “TALK TO HER”
- 13—Jane Campion (New Zealand), “THE PIANO”

There will be a mid-term and a final exam. Students will write two short papers, one to be handed in at the end of March, the other at the final exam.

All films will be available for streaming free of charge on Skidmore student laptops. But films will also be screened on Monday evenings 6.30-9 at a campus location, should you wish to see the films on a larger screen.

**COUNTS AS A LATE PERIOD HISTORY REQUIREMENT  
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE  
COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR**

**EN 219W 01  
WF 12:20-1:40  
4 credits**

**NONFICTION**

**O. Dunn**

“We tell ourselves stories in order to live,” writes Joan Didion, essayist and memoirist. If this is true, then perhaps our minds work similarly to nonfiction writing: creating meaning out of reality. Some nonfiction work follows a clear “story,” perhaps recognizable to us as reportage or personal essay. Some nonfiction veers more towards the poetic, as is the case with experimental or lyric essay. In this class, we’ll look at the different ways that writers create the effect of consciousness—their own mind, their own thinking—on the page. We’ll ask what makes nonfiction writing—supposedly based in “reality”—art? What is the responsibility of the nonfiction writer? Is it to the facts, or to some broader, deeper “truth?” You’ll be responsible for several longer and shorter papers, some analytical and some creative experiments in writing, and discussion.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE  
COUNTS AS A PREREQUISITE FOR EN 378 - NONFICTION WORKSHOP  
COUNTS TOWARD CREATIVE WRITING MINOR

EN 222W 01  
TTh 11:10-12:30  
4 credits

VICTORIAN ILLUSTRATED BOOK

C. Golden

The Victorian illustrated book came into being, flourished, and evolved during the long nineteenth century. This writing-intensive Honors Forum course examines how a genre designed for adults found a home in children's literature at the end of the nineteenth century and gains new expression in our time through the graphic classics, a prescient form of material culture. Students will learn how to evaluate and interpret an illustrated text by "reading" illustrations to decipher meaning, writing three or four analytic papers, engaging in creative practice to become author-illustrators, and mounting an exhibition of Victorian illustrated books through the Collective Organization of Virtual Education (COVE). Illustrated texts include *Oliver Twist*, *Alice's Adventures in Wonderland*, *King of the Golden River*, and *Peter Rabbit*.

COUNTS AS A MIDDLE PERIOD HISTORY REQUIREMENT  
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE  
FULFILLS HONORS FORUM REQUIREMENT

EN 228H 01  
TTh 12:40-2:00  
4 credits

PUBLIC SPEECH

J. Cermatori

An introduction to the theory and practice of public speaking as a critical domain of human interaction. Our workshop will help students craft persuasive speeches, communicate clearly, improve their delivery, analyze influential public addresses, and understand the history and philosophy of rhetoric. Students will prepare and deliver live presentations, exchanging feedback for improvement. The course aims to empower student speakers, helping them confidently convey their ideas through spoken language, while also helping them become more discerning interpreters of public discourse.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE  
FULFILLS HONORS FORUM REQUIREMENT

EN 228R 01  
TTh 9:40-11:00  
4 credits

DRAMATURGY

J. Cermatori

This course offers a basic introduction to dramaturgy as applied literary and performance research. Dramaturgs have traditionally been intellectuals employed by performing arts organizations as professional, artistic consultants, but this course will seek new ways of understanding the dramaturg's place in the contemporary arts. Together we will examine the history of dramaturgy from the 18th century into more recent times. What forms does it take today, and what forms might it take in the future? We will study several areas in which dramaturgs have historically been involved: especially production dramaturgy, but also criticism, translation, adaptation, devising/collaboration, editing, the cultivation of new playwriting, literary management, and artistic producing. We will consider the extension of dramaturgy into other disciplines, including music, dance, performance art, "mediaturgy," "postdramatic theater," curation, sociology, and aesthetic theory. The course will be structured as a humanities research laboratory, developing your abilities to work as a dramaturgical collaborator on projects of your own interest.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE  
COUNTS TOWARD THE THEATER MAJOR

**EN 228W 01**  
**MW 2:30-3:50**  
**4 credits**

**PROSE BOOT CAMP**

**L. Hall**

“Can you really teach anyone how to write?” a *New York Times* reporter once asked Kurt Vonnegut. Writers—especially writers who teach—are accustomed to that question, and generally have a ready reply. Vonnegut’s answer was unusual: “Listen, there were creative writing teachers long before there were creative writing courses, and they were called and continue to be called editors.” He neglected to mention a crucial difference between teachers and editors: the latter are responsible for preparing writing for publication. Teachers can let things go—in fact, they may have been trained to work with students on one or two weaknesses at a time.

If you are sincerely interested in improving your writing at the level of the sentence, Prose Boot Camp offers straight talk about problems and how to fix them. You will undertake the work and be held to the standards of a professional ghostwriter or copywriter. The instructor will furnish you with material; with her guidance, you will shape it into publishable or, as the case may be, presentable prose. Note: “Prose Boot Camp” is similar to Professor Hall’s “Writing on Demand” course; the assignments themselves, however, are different.

**COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE**  
**COUNTS AS A PREREQUISITE FOR EN 378 - NONFICTION WORKSHOP**

**EN 229 01**  
**MW 4:00-5:20**  
**3 credits**

**STORIES OF FREEDOM AND CONSTRAINT**  
**AMERICAN LITERATURE TO 1865**

**J. Parra**

This course is a survey of American literature from the early colonial period to the eve of the civil war. While becoming acquainted with the canon of American literature, we will consider the following topics: the emergence of “literature” as a discipline, the history of American individualism, the mythology of American exceptionalism, the ideology of domesticity, the American obsession with race, the dialectic of freedom and enslavement, the legacy of what scholars call the American Renaissance, and more.

**COUNTS AS A MIDDLE PERIOD HISTORY REQUIREMENT**  
**COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**  
**COUNTS TOWARD THE AMERICAN STUDIES MAJOR AND MINOR**

**EN 229 02**  
**TTh 2:10-3:30**  
**3 credits**

**QUEER FICTIONS**

**M. Stokes**

This course will explore approximately one hundred years of queer literature. Resisting normative notions of sexuality and time, we’ll avoid linear chronology, pairing earlier works with more recent works. In the process we’ll discover both continuities and discontinuities, and we’ll ask what this tells us not only about queer literary history, but about queer lives and cultures. Possible topics might include the following: What strategies have queer writers 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 do trans identities queer our thinking about gender and sexuality? In what ways do race, class, and gender trouble easy assumptions about sexual identity and community? How have political and cultural moments (McCarthyism, Stonewall, the AIDS crisis) as well as medical and scientific discourses (sexology, psychoanalysis) affected literary representations, and vice versa?

Assignments will include participation in an online discussion forum; two shorter essays; and a longer synthetic essay.

**COUNTS AS A LATE PERIOD HISTORY REQUIREMENT**  
**COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**  
**COUNTS FOR GENDER STUDIES CREDIT**

**EN 229 03**

**THE GOTHIC**

**B. Diaby**

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

The middle of the eighteenth century saw the rise of the Gothic in literature and the arts. From tales of hauntings and horrors in ancient ruins to magic and mysteries in elaborate halls, the genre became immensely popular and endures in new forms in the present. This course looks at the eighteenth and nineteenth century origins of the literary gothic, tracing its lineage to contemporary novels. Some of our themes include the sexual politics of the gothic, Orientalism, racialization, secularism, aesthetic theory, and the distinction between horror and terror. The course is structured around some defining texts of the genre, featuring work from Jane Austen, Emily Brontë, Toni Morrison, Shirley Jackson, and Bram Stoker along with short stories, poems, and critical work from others. Students will co-lead one class, will write one short paper proposal, and submit a final research paper.

**COUNTS AS A MIDDLE PERIOD HISTORY REQUIREMENT**  
**COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**

**EN 229W 01** **BEYOND SHAKESPEARE** **A. Bozio**  
**MW 2:30-3:50**  
**4 credits**

Over the course of his life, Shakespeare wrote or contributed to some forty-one plays—an impressive number, to be sure, but a tiny fraction of the 2,500 plays that scholars estimate were written and performed in early modern England. In this course, we’ll look beyond Shakespeare to some of the most popular, influential, and provocative works of the early modern stage, including *The Spanish Tragedy*, *Galatea*, *Doctor Faustus*, *Arden of Feversham*, *The Alchemist*, *The Island Princess*, and *The White Devil*. As we do so, we’ll consider how drama registers the transformations and upheavals that defined early modernity (in particular, how the Reformation, the rise of the nation-state, and the emergence of racial capitalism altered conceptions of race, gender, sexuality, class, and disability). We’ll also ask how the form of these plays changes our understanding of what drama is and does.

**COUNTS AS AN EARLY PERIOD HISTORY REQUIREMENT**  
**COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**

**EN 238 01** **WORLD LITERATURE** **S. Ranwalage**  
**TTh 3:40-5:00** **GLOBAL ANGLOPHONE LITERATURE**  
**3 credits**

Literary critic Pheng Cheah argues for a repositioning of world literature as that which enables “world-making” literature that reimagines ways of thinking and forms of subjectivity and thereby redefines and transforms the existing world. Following Cheah’s call, this course will look towards the “Global South” as an exemplary locus of such *worlding* literature that seeks to change unequal power relations. With a focus on Africa, Asia, the Caribbean, and Latin America, we will examine how fiction, poetry, and dramatic literature engage in world-making in response to and alongside European colonization, US imperialism, gendered nationalism, and globalization in the twentieth and twenty-first centuries. Reading and writing critically about works written in English and in translation, we will investigate the all-important debates on language: the possibilities/impossibilities of worlding when writing in English, translating literature, and re-writing and adapting works from the Global North. Via reflective posts, analytical essays, and collaborative creative projects, this class will prompt you to think critically about literary production beyond the Euro-American context

**COUNTS AS A LATE PERIOD HISTORY REQUIREMENT**  
**COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**  
**FULFILLS THE GLOBAL CULTURAL PERSPECTIVE REQUIREMENT**  
**COUNTS TOWARD THE ASIAN STUDIES MAJOR**

**EN 249 01** **CHEKHOV** **A. Bernard**

**MW 4:00-5:20**

**3 credits**

How to live a meaningful life? How to live, at all? As we ask these questions, so too did those living in the turmoil of late-19th-century Russia. Anton Chekhov was at the cultural center of his world but never wholly comfortable in it. His short stories (“Gusev,” “In the Ravine,” “Ward No. 6,” “The Lady with the Little Dog,” and many others) and his plays (Ivanov, The Seagull, Uncle Vanya, Three Sisters, The Cherry Orchard) explore spiritual and ethical dilemmas through tragicomic depictions of that world of the gentry and peasants in decline, on the brink of what would be the Russian Revolution. The questions that these works pose, about how and why to live, are also addressed in Chekhov’s fascinating and inspiring letters—contemplating his full life as a doctor, public health crusader, early environmentalist, and tirelessly generous man of letters. Deep aesthetic questions—What is art for? What is the responsibility of the writer? How does structure make meaning?—will also be prominent. Students will be expected to keep up with the substantial reading, engage in lively discussion, and write two brief critical papers.

**COUNTS AS A MIDDLE PERIOD HISTORY REQUIREMENT**

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

**COUNTS TOWARD THE THEATER MAJOR**

**EN 253 01**

**GRAPHIC NARRATIVES AND COMIC BOOKS**

**P. Benzon**

**TTh 2:10-3:30**

**3 credits**

In recent years, the genre of the graphic narrative has seen an explosion in creative, provocative literary work. What has in the past been both feared as a threat to “legitimate” culture and dismissed as a cheap diversion for kids is now widely considered a serious art form—a place for literary innovation and political critique. Both scholars and casual readers alike have gravitated towards this burgeoning field as an increasingly important form of literature in our increasingly visual culture.

In this course, we will explore a range of major graphic narratives from the past thirty years, studying how authors intertwine text and image on the page in ways that create new approaches to storytelling, new perspectives on social and cultural issues, and new ways of reading. Paying close attention to relations between the visual and the textual, we’ll consider how authors explore questions of power and politics, memory and trauma, identity and embodiment, and time and space in unique ways through this form. Readings may include texts by Scott McCloud, Alan Moore, Ta-Nehisi Coates, Gene Luen Yang, Alison Bechdel, Kate Beaton, Ebony Flowers, Carmen Maria Machado, Mat Johnson, and others.

**COUNTS AS A LATE PERIOD HISTORY REQUIREMENT**

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

**COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR**

**GN 251 01**

**THE MAKING OF IRELAND**

**B. Black**

**M 6:30-8:30**

**M. Conner**

**2 credits**

This colloquium seeks to immerse the student in the literature, history, and culture of Ireland through a range of media and methods. The primary focus of the course is on Irish history and literature, from the pre-historic period to the modern day, with a particular emphasis on the ancient Irish world and its continued relevance to modern Ireland. Through literary readings (both primary and secondary), texts of cultural history, memoir, and folklore, through film (an increasingly potent form of expression in Ireland), and works of religion and spiritual exploration, we seek to understand the major movements in Ireland that led to its great cultural achievements in the 20<sup>th</sup> century. The colloquium functions as the pre-requisite to the Travel Seminar in Ireland program, “Exploring the West of Ireland: The Mystic Island” (May 19-June 1, 2024). This course is the orientation and preparation for that program, enabling students to be extremely well prepared when they arrive in Ireland. Must have permission of instructor; contact [bblack@skidmore.edu](mailto:bblack@skidmore.edu).

**COUNTS AS A LATE PERIOD HISTORY REQUIREMENT**

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

**GW 251 01**

**FEMINIST DISABILITY STUDIES**

**S. Mintz**







**MWF 12:20-1:15 THE METAPHYSICAL POETS DONNE TO MARVELL**  
**3 credits**

This seminar will examine the metaphysical poetry of the seventeenth century. This poetry is some of the most formally and intellectually complex literature of the western tradition. Its hyperbolic excess, its elaborate and bizarre conceits, its *discordia concors*, its witty play with paradox and contradiction, its yoking together of matter and spirit, eroticism and devotion, mechanism and mysticism, as we will see, responded to political, philosophical, and social revolutions that would give rise to the modern state, the enlightenment, and a new commercial consciousness. Metaphysical poets paradoxically expressed grief and anxiety over the loss of ontological and epistemological certainty even as they playfully eroticized the exploration of the unknown. In this course, we will situate poets from John Donne to Andrew Marvell within the debates about kingship, right, liberty, sex, nature, cosmology, time, property, and God that embroiled their age. By the conclusion of this course, you should have a thorough knowledge of the development of the metaphysical tradition and of the social factors that contributed to this most stylistically sophisticated and theoretical of poetry. Students will complete weekly writing assignments and final term paper.

**COUNTS AS AN EARLY PERIOD HISTORY REQUIREMENT**

**EN 351 01 ROMANTICISM AND HUMAN/NATURE B. Diaby**  
**Th 6:30-9:30**  
**3 credits**

The aesthetic movement known as “Romanticism” swept across Europe and the Americas in the eighteenth and early nineteenth centuries, bringing with it new and still-present conceptions of literature, music, and the arts. But its reach extended well beyond that: present day thoughts on “Humanity” and “Nature” are deeply indebted to Romantic thinkers and artists, for better and for worse. In this class, we will explore these two concepts as they take shape throughout the Romantic period while also grappling with their continued influence on our contemporary moment. Our main questions are: what does it mean to be “human” and what, exactly, is “nature” and the “natural?” We will discuss key texts and events from the Romantic period, with topics including slavery and dehumanization, the Anthropocene, gender and sexual politics, human rights and more. We will read work by Mary and Percy Shelley, Phillis Wheatley Peters, Mary Wollstonecraft, William Wordsworth and others. Students can choose between writing two short essays or one final research paper with a proposal.

**COUNTS AS A MIDDLE PERIOD HISTORY REQUIREMENT**

**EN 362R 01 RACE, CLASS, AND DISABILITY A. Bozio**  
**TTh 2:10-3:30**  
**4 credits**

This course examines the ways in which race, class, and disability intersect in early modern English drama. Hierarchies of race and class often reinforce one another within the context of racial capitalism, and the same may be said for disability and class in what David Mitchell and Sharon Snyder call “ablenationalism”—the idea that citizenship (or full membership in a political community) should be reserved for able-bodied people who aren’t a “drag” on the system. Placing these ideas in dialogue with one another, the course considers how race, class, and disability are staged as interlocking phenomena in Shakespeare’s England. Our readings will include several plays by Shakespeare (*Titus Andronicus*, *King Lear*, *Othello*, and *Timon of Athens*) and plays by Shakespeare’s contemporaries (*Tamburlaine*, *The Shoemaker’s Holiday*, *The Masque of Blackness*, and *The Masque of Beauty*), as well as secondary sources that will help us to think critically about race, class, and disability—in the early modern period and beyond.

**COUNTS AS AN EARLY PERIOD HISTORY REQUIREMENT**

**EN 363 01 THE MODERNIST IMAGINATION R. Boyers**

**TTh 12:40-2:00**  
**3 credits**

There are several competing views of “Modernism.” The most radical are associated with the work of the artist Marcel Duchamp, who contributed to a museum exhibition a urinal mounted on a pedestal and declared that the attempt to distinguish between good taste and bad taste was ridiculous. Other modernists argued that artworks—whether novels or poems or paintings—were not the place for ideas or politics, that art was to be “pure” and free from the taking of positions and the promotion of opinions. And yet ideas and politics play a very significant role in many modernist works. Although leading modernist artists and writers—from Picasso and Matisse to Franz Kafka, T.S. Eliot and Virginia Woolf—are now famous and celebrated, modernism was early felt to be an elite enterprise appreciated only by sophisticates and connoisseurs. In fact, one of the earliest and most influential views of modernism was that it was supposed to be “too much” for ordinary readers or viewers, that modernist works were designed to make people feel uncomfortable or enraged, to drive them from their seats, as at a performance of early musical works by the modernist composer Igor Stravinsky, where many audience members booed and fled.

Our course will offer a range of modernist works and test some of the propositions offered by leading critics and fans of modernism. We’ll read five important essays by Susan Sontag, T.S. Eliot, Clement Greenberg, Lionel Trilling and Woolf, each debating the meaning of “modernism.” Mainly, we’ll study great examples of “the modernist imagination,” including four films, two novels, a few short stories, and even a small number of poems and paintings. The syllabus will include works by Kafka, Woolf, Thomas Mann, Wallace Stevens, Georgia O’ Keefe, Ingeborg Bachmann, Jamaica Kincaid and Romare Bearden and by filmmakers Jean-Luc Godard, Ingmar Bergman, Margarethe von Trotta and Federico Fellini. Required: A mid-term, a scheduled final exam and one paper.

**COUNTS AS A LATE PERIOD HISTORY REQUIREMENT**

**EN 363W 01**  
**WF 10:10-11:30**  
**4 credits**

**POETRY AT THE MUSEUM**

**M. Greaves**

An ancient urn decorated with scenes from classical mythology, a painting stolen during a museum heist, an unearthed skeleton dressed in armor: poets have long turned to other works of art to create their own. In this course, we will study poetry through site-based and object-based learning at museums and other display sites. Through our study of “ekphrastic poetry,” poems that describe and interpret another work of art, we will go beyond ekphrasis as an established art form to think about poetry as both a mode and an object of display. Why are so many poems set in museums, and why do so many display sites feature poems? How do poems and museums variously generate wonder, enact politics, preserve memory and culture, and challenge convention? How do display practices speak to questions of gender, race, and class? Poetry writing exercises, display analysis, and readings in ekphrastic verse will allow students to examine how poems and museums engage with collection and curation.

A fourth credit hour will be devoted to site-based learning in museums. The class will feature a mandatory 1-day visit to the Emily Dickinson Museum and the Robert Frost House. We will continue our museum explorations at the Tang, where students will create a museum catalog of poems.

**COUNTS AS A LATE PERIOD HISTORY REQUIREMENT**

**GN 371 01**  
**W 4:00-5:00**  
**1 credit**

**THE ENGLISH MAJOR AND BEYOND**

**R. McAdams**

Designed for senior English majors, but open to juniors as well, this one-credit course will provide students with dedicated time and space to consider their post-graduation paths. Whether you have clear plans for life after Skidmore or absolutely no idea what to do, this course will offer opportunities to explore and reflect on the work and school options for which the English major is good preparation. The course will take the widest possible view of the range of professional activities that have appealed and might appeal to graduates of our

department, allowing for a theoretical and practical exploration of possible careers. With the help of alumni speakers and other guests, we will discuss practical questions about finding and applying for jobs, workshop resumes and cover letters, and consider what we want from our post-Skidmore professional and personal lives.

**ID 351 02**                      **21st CENTURY AFRICAN AMERICAN LITERATURE**                      **G. Friedman**  
**TTh 11:10-12:30**  
**3 credits**

This course surveys twenty-first century African American literature in its varied forms--from satire to experimental poetry, Afrofuturist fiction, comics, and new takes on the slave narrative tradition. We will explore: Are there concepts, genres, or motifs that unite contemporary African American literature, or is it a body of work that flouts definition? What is the relationship between cultural production and political struggle? How do gender, class, and sexuality shape what it might mean to be Black in the United States? What kind of future does contemporary African American literature envision or bring into being? Writers may include Colson Whitehead, N.K. Jemisin, Eve Ewing, Mat Johnson, Alexis Pauline Gumbs, Samantha Irby, and others.

Counts as EN 327: Special Studies in African-American Literature

**EN 377 01**                      **THE ART OF POETRY:**                      **P. Boyers**  
**W 6:30-9:30**                      **POETRY OF WITNESS**  
**4 credits**

The course will focus on poetry written in times of extremity, structured around works included in Carolyn Forché's landmark anthology, *Against Forgetting: The Poetry Of Witness*. The poems will be considered not primarily as historical documents or front-line reportage but as lyric utterances which can serve as blueprint and inspiration for students seeking to write with urgency and passion about their own lives and times. To help provide context for the historic situations occasioning the poems to be studied, we will watch and discuss six pertinent films. Each set of readings will be accompanied by a film and a prompt for a bi-weekly writing assignment. Among the poets studied will be writers bearing witness to varieties of extremity, ranging all the way from war, ethnic cleansing and the holocaust to more intimate kinds of crisis, derangement and dislocation. The poets include Primo Levi, Czeslaw Milosz, Paul Celan, Wisława Szymborska, Anna Akhmatova, Marina Tsvetaeva, Bertholt Brecht, Sor Juana Ines de la Cruz, Adam Zagajewski, Zbigniew Herbert, Yehuda Amichai, Federico Garcia Lorca, Li-Young Lee, Reinaldo Arenas, Ocean Vuong, Wole Soyenka, Cesare Pavese, Rita Dove, Cyrus Cassells, Kaveh Akbar, Du Fu, Amit Majmudar, Ai, Jericho Brown, Ilya Kaminsky, Carolyn Forché, Mahmoud Darwish and Rabindranath Tagore.

**EN 377 02**                      **THE ART OF FICTION**                      **G. Hrbek**  
**MW 4:00-5:50**  
**4 credits**

This course has two components: intensive reading/analysis of literature; and fiction writing/workshop. All student writing will be modeled on the texts we study, which will be primarily short stories, but may also include a novel and films. Possible subjects of focus are: literary style/voice; narrative structure; and genre-bending literary fiction. This is a course with a heavy workload for serious readers and committed writers. In-class participation is very important. Work includes: weekly writing exercises and critical response papers; workshop review of student writing; a final full-length short story.

## **ADVANCED CREATIVE WRITING WORKSHOPS**

*Students hoping to enroll in 300 level creative writing workshops need permission of the instructor. To receive permission, students should email the professor in advance of registration.*

**EN 378 01**                      **NONFICTION WORKSHOP**                      **M. Wolff**  
**TTh 9:40-11:00**  
**4 credits**

In this workshop we focus on essays and memoirs that shape a clear, purposeful conversation between the writer and selected cultural influences. How do essayists craft a personal and critical conversation with a film, an author, an image, or a public figure? How does that conversation define persona, sensibility, and style? You will read essays of homage and interrogation that respond to external influence. You will view movies, read assigned novels and memoirs and attend events and exhibits. Be prepared to develop your style and persona through multiple drafts and revision, for a series of polished, connected literary essays. This workshop is for students with prior experience writing nonfiction. 378 is the prerequisite for EN 381 Advanced Projects in Nonfiction.

**PREREQ: EN 251 or 280 PLUS PERMISSION OF INSTRUCTOR. (SEE ABOVE)**

**EN 379 01** **POETRY WORKSHOP** **A. Bernard**  
**TTh 2:10-3:30**  
**4 credits**

Intensive practice in the writing and critiquing of poetry. Workshop format with most class time devoted to discussion of student writing. Reading and weekly writing assignments aimed at increasing the poet's range and technical mastery.

**PREREQ: EN 251, 280, 281, OR 282—PLUS PERMISSION OF INSTRUCTOR. (SEE ABOVE)**

**EN 380 01** **FICTION WORKSHOP** **G. Hrbek**  
**TTh 2:10-3:30**  
**4 credits**

An intensive workshop for committed writers. Though there will be informal discussion of published writing, our primary task will be the critiquing of student work. Attendance, class participation, and thoughtful written response to student writing are of paramount importance. Main creative requirement: two short stories of 10-12 pages each, both of which will be revised after being workshopped.

**PREREQ: EN 281 PLUS PERMISSION OF INSTRUCTOR. (SEE ABOVE)**

## **SENIOR CODAS**

*NOTE: The Senior Coda 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.*

**EN 375 01** **OTHER VICTORIANS** **B. Black**  
**TTh 11:10-12:30**  
**4 credits**

Starched white-collared gentlemen, ladies gossiping in the parlor, covered piano legs, tea cozies, doilies...these are the stereotypes that come to mind when we think of the Victorian period (1832-1901). We insist on imagining the Victorians as proper, overly decent...as prudes. But what are we failing to see? This seminar takes as its guide the overlooked. Who are the other Victorians, those invisible both to us and in their own time? How does one arrive at a sense of difference in an age that has been characterized as committed to sameness and homogenization? As we go in pursuit of other possibilities in nineteenth-century life, our focus will be the dynamics of difference. We'll read the life story of Thomas Hardy's Jude, stigmatized as "obscure"; and we'll study the queer politics of Oscar Wilde's fairy tales. Emily Brontë's Wuthering Heights and The History of Mary Prince: A West India Slave will form a pairing of works that makes visible the unrealized possibilities of both texts. The strange, the weird, the counternormative will greet us as we travel to the underworlds and "other worlds" of nineteenth-century fantasy and speculative fiction. We will discuss pleasure and its inversions (yes, the Victorians had sex). Countersecularisms such as spiritualism, the occult, and mesmerism will interest us as will deviant bodies and embodied deviance, as will the counterfactual and possessed scientists... as will colonial others and what have been called "internal others." But the final "other Victorians" will turn out to be



**EN 381F 01**  
**T 6:30-9:30**  
**4 credits**

**ADVANCED PROJECTS IN WRITING:**  
**FICTION**

**J. Ho**

In this writing-intensive course, students will complete a fiction project of short stories or a novella, approximately fifty pages in length. This is an advanced course that requires a high level of commitment and discipline, especially when it comes to the process of editing and revision. Class will be a combination of workshop sessions, co-working small groups, and periodic one-on-one consultations with the instructor. We will also be reading a number of story collections and novella works that inform students' writing projects.

Qualifying work will earn honors.

**PREREQUISITE: ONE SECTION OF EN 380**

**EN 381N 01**  
**TTh 3:40-5:00**  
**4 credits**

**ADVANCED PROJECTS IN WRITING:**  
**NON-FICTION**

**M. Wolff**

A seminar and workshop for Senior nonfiction writers. In this course, each student develops a nonfiction manuscript of their own design. Nonfiction writers share drafts of their work, discuss manuscripts, and discuss relevant assigned chapters, essays, and books that enhance and inform each writer's process. Writers experience the benefits of group work, and of regular one-to-one writing conferences with the instructor. Students revise frequently, to develop a final polished work. Forms may include: a collection of essays; a sustained memoir; cultural criticisms; travel essays, etc. Topics are selected by each student. Students with an interest in this course may submit a general, informal proposal of topic or form to the instructor, by the last day of Fall semester.

Required: Attendance; presentations; conferences; discussion; drafts and revisions. Final Projects must be 30 pages, minimum.

Qualifying work will earn honors.

**PREREQUISITE: ONE SECTION OF EN 378**

**EN 381P 01**  
**T 6:30-9:30**  
**4 credits**

**ADVANCED PROJECTS IN WRITING:**  
**POETRY**

**A. Bernard**

Students will work in an intensive workshop on writing, and revision, of poems for a final coda manuscript. Accompanying relevant reading, and the development of reading lists, will be part of the course as well.

Qualifying work will earn honors.

**PREREQUISITE: ONE SECTION OF EN 379**