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Please note: For your convenience, here is a list of the English Department faculty and their contact information for Fall '24. **Make sure you speak with your advisor well in advance of Spring '25 registration.**

INSTRUCTOR	OFFICE HOURS Fall 2024	EXT.	OFFICE
Baker, Calvin	By appt.	5165	PMH 310
Benzon, Paul	W 1:00-2:30, Th 5:00-6:30 & by appt.	5162	PMH 311
Bernard, April	T 11:30-1:00 & by appt.	8396	PMH 319
Black, Barbara	T 4:00-5:00, W 2:00-4:00 & by appt.	5154	PMH 305
Boyers, Peg	By appt.	5186	PMH 327
Boyers, Robert	By appt.	5156	PMH 325
Bozio, Andrew	Sabbatical	5158	PMH 307
Cermatori, Joseph	T 1:00-2:00, Th 10:00-11:00 & by appt.	5163	PMH 316
Diaby, Bakary	T 10:00-11:30 & by appt.	5166	PMH 322
Dunn, Olivia	W 1:45-2:45 & by appt.	8493	PMH 332
Golden, Catherine	T 10:00-11:00, Th 11:30-12:30 & by appt.	5164	PMH 321
Greaves, Margaret	M 1:00-3:00 & by appt.	5191	PMH 309
Hall, Linda	M 10:30-noon & by appt.	5182	PMH 318
Hrbek, Greg	Sabbatical	8398	PMH 310
Hussaini, Hajar	W 2:30-4:00 & by appt.	5167	PMH 320E
Jorgensen, Caitlin	W 10:00-noon & by appt.	8393	PMH 326
Junkerman, Nick Associate Chair	T 12:30-2:00 & by appt.	5161	PMH 306
Marx, Michael	T 3:40-5:00, Th 11:00-noon & by appt.	5173	PMH 320
McAdams, Ruth	M, W 2:30-4:00 & by appt.	5174	PMH 331
Melito, Marla	M 1:00-2:00 & by appt.	8112	Star. 201
Mintz, Susannah	T 11:00-noon, Th 2:00-3:00 & by appt.	5169	PMH 324
Niles, Thad	T, Th 11:00-noon & by appt.	8114	LIBR 442
O'Dell, Kaylin	T, Th 9:30-11:30 & by appt.	5150	PMH 336
Parra, Jamie	T, Th 1:30-2:30	5172	PMH 315
Pashley, Brenda	W, F 11:00-noon & by appt.	8147	Star. 102D
Ranwalage, Sandamini	T, Th 1:30-3:00 & by appt.	5193	PMH 317
Romack, Katherine	W, F 12:15-1:15	5159	PMH 320W
Soderlind, Lori	T 3:30-5:00, W 3:30-5:00 & by appt.	5187	PMH 333
Sperry, Eileen	M 1:30-2:30, Tu 2:00-3:00 & 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 1:00-2:00 & by appt.	8397	PMH 313
Wolff, Melora	W 2:00-3:00 & by appt.	5197	PMH 323
Main Office	M – F 8:30-12:00 and 1:00-4:30	5150	PMH 313

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

A. Suresh

Section 02
MW 2:30-3:50

T. Niles

Section 03
MW 12:20-1:40

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
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 105 02
MW 10:10-11:30

LITERATURE OF WITNESS

H. Hussaini

EN 105 03
MW 12:20-1:40

LITERATURE OF WITNESS

H. Hussaini

What is “Witness” literature? How does a creative writing piece (poems, short stories, novels, and graphic novels) bear witness to a social, political, and economic crisis? Is it essential for a writer of “Witness” to get it right? Is there an appropriate literary and aesthetic form for “Witness?” Can an outsider to the crisis write the “Witness?” We will explore these questions to engage and understand the readings, but this course focuses on helping you learn expository writing, which involves the process of formulating thoughtful opinions, synthesizing what others have said, writing clear and persuasive prose, workshopping your piece with peers, and revising for both organization and style.

EN 105 04
MWF 9:05-10:00

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 others?

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 persuasive appeals (like logos, ethos, and pathos) as well as strategies for invention (coming up with something to say), arrangement (organizing your thoughts), and style (writing clear, graceful, persuasive prose). There will be frequent formal and informal writing, peer review, revision exercises, and small-group workshoping.

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 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? What lengths are we willing to go to find happiness? How do factors like income, education, relationship status, and technology inform our perceptions? Can we bottle happiness? Buy happiness? Be coached into happiness? What does it mean to be truly happy? And what happens when you are not? In this writing seminar we will examine these questions and our own cultural and personal biases through reading, writing, and discussion. We will examine texts from philosophers, poets, psychologists, film-makers, and essayists as we consider the question of what it means to be happy. Students will prepare weekly responses, formal essays, and a research project. In addition, students will participate in peer workshops and teacher conferences.

EN 105 08
MW 8:40-10:00

NOSTALGIA

S. Ranwalage

For many of us, interpreting the past via the rose-colored glasses of nostalgia leads to a comforting and desirable re-imagination 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, theater, pop culture, and 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. The three main projects will evolve over weeks of discussion, research, drafting, writer's journal entries, and workshoping.

EN 105 09
MW 8:40-10:00

FREEDOM/UNFREEDOM

K. Romack

Almost everyone values freedom, but not everyone shares the same understanding of this term. Popular ideas about what freedom means are all too often ill-defined and imprecise, leading to hazy and self-contradictory assertions about what it means to be free. This writing course takes up the question of how we might explore freedom in a more satisfactory way. You will compose three formal essays this semester, each developed through a series of prewriting exercises, drafts, and peer review assignments. In the first unit of the course, you will survey texts describing the relationship between freedom and a liberal education and compose an essay that describes your own view of this relationship. In the second unit, you will attend to close reading and interpretation as you produce an argumentative paper about the meaning of freedom in a literary text. In the third unit, you will produce a research paper about a course-related topic of your choosing (to be developed in consultation with the professor). As you work on your final papers, we will survey some broad scholarship about the historical development of conceptions of freedom and slavery to provide you with contexts for your individual projects.

EN 105 10
TTh 11:10-12:30

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 and analytical writing invites students to think about the structures, objects, or ideas 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 105 11
MW 10:10-11:30

THE COST OF COLLEGE

E. Sperry

EN 105 12
MW 2:30-3:50

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 13
TTh 12:40-2:00

WRITING FASCISM

T. Wientzen

The word “fascist” is one of the most damning epithets in our political vocabulary. But what does it mean for a candidate, an attitude, or an institution to be “fascist”? What made fascism a unique idea when it first appeared in the 1920s and 30s, and how does our contemporary political moment stand in relation to this history? In this course, students will learn and practice the elements of successful college writing through engagement with contemporary and historical fascisms. Reading cultural texts—including painting, film, political theory, and fiction—students will develop nuanced understandings of the nature of fascism while developing the skills necessary to excel as a writer in college and beyond.

EN 105 14
TTh 2:10-3:30

TOGETHER

B. Black

As humans, we long to belong. Friendship and fandom, memes, our posse, social networks...community is something we crave. It is human nature to connect, to have contact and to form social bonds. Indeed, we have been called the social species. In this course, we’ll examine the kinds of belonging that help to construct communities of all types: ecosystems, nations, generations, homes, the politics of protest and war, even the culture of the cool with its strong delineations of insiders and outsiders. And our questions will be many: How much must we have in common in order to feel a sense of belonging? How do we know when we belong? What are the circumstances necessary for a sense of belonging? As we also consider the antithesis of belonging, loneliness, we’ll ask, can robots count as friends, and can true community happen online? Among the works we’ll discuss are the film *Moonlight*, Marina Keegan’s “The Opposite of Loneliness,” Jonathan Haidt’s *The Anxious Generation*, Yuval Harari’s latest book *Nexus*, and Sebastian Junger’s *Tribe*.

EN 105 16
TTh 8:10-9:30

FANTASY AND WORLDMAKING

K. O’Dell

Reading fantasy can feel like falling down a rabbit hole—the imagination delights in the excitement, escape, and joy of discovering new worlds. This writing seminar explores the allure of fantasy and its place in our society. We will begin by reading a short selection of medieval texts to understand how early literature informed the fantasy worlds we know and love today. As we move to modern day, we will examine a range of media, including books, visual arts, fanfiction, and big-budget films. Our primary questions will be: Why has fantasy captured both the literary market and the hearts of its fans? How do authors create worlds to think through binaries like good and evil? And how are issues of gender, race, and class explored through crafting fantasy and other worlds? Writing is central to these questions as we seek to untangle the art of storytelling, or what makes good fantasy so good. Through lively discussion and multi-draft essays, we will practice critical analysis and develop our individual voices as writers and storytellers.

EN 105 017
WF 12:20-1:40

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 105 18
MW 10:10-11:30

WRITING AS RELATIONSHIP

M. Wolff

In Writing as Relationship, you practice and develop your skills in style, voice, structure, and research in the craft of essay writing. Your weekly close-reading of assigned essays and chapters on craft, and your composition of short and long essay drafts and revisions, improve your ability to excel as confident writers. In addition, you use the benefits of belonging to a community of writers in our supportive workshop environment: you share your writing in class and receive verbal and written feedback frequently. The readings and the writing assignments invite you to explore writing as a creative, reliable way to reach people, places, memories, ideas, and insights that shape you as individuals and express your relationship to experience. 3 essay drafts and revisions; six short prose exercises; discussion; 1 exhibit attendance.

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 02
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 110
4 credits

INTRODUCTION TO LITERARY STUDIES

The Department

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 9:40-11:00

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. Over the course of the semester, we'll draft, workshop, and revise a series of essays in order to develop foundational skills of literary analysis and critical writing. Possible texts may 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 Emerald Fennell and Jordan Peele.

EN 110 02
TTh 12:40-2:00

FICTIONS OF RACE

A. Bozio

This course offers an introduction to the study of literature with a focus on race. Like other social constructions, race is forged not only through science, politics, and the law, but also through the stories we tell ourselves. In this course, we will study how literature creates fictions of race. Moving backwards in time across Claudia Rankine's *Citizen*, Toni Morrison's *Beloved*, and William Shakespeare's *Othello*, we will examine how literature shapes the language and the form of race, even as it reveals race's inherent fictionality. In this way, the course will provide students, regardless of their intended major, with the skills necessary to analyze literature critically and compellingly.

EN 110 03
TTh 2:10-3:30

LITERATURE OF FRIENDSHIP

J. Cermatori

During a time when isolation and loneliness are increasingly seen as urgent social problems, this course explores how literature has depicted friendship as a vital and complex aspect of human existence. How have writers across genres portrayed the joys and struggles involved with living in the company of friends? In what ways do literary texts depict the benefits, risks, and limits of amicability? Spanning various historical periods, we'll study important works of poetry, drama, fiction, and nonfiction that bring friendship to life, asking how literature has shaped our views of friendship today. We'll examine literary friends alongside other figures of human connection and disconnection—peers, siblings, companions, comrades, rivals, enemies, acquaintances, strangers—while also paying attention to how social factors like gender, race, ethnicity, sexuality, and class may shape the literary depiction of interpersonal relationships. All along the way, we'll inquire about how literature may help invent new modes of sociability for our modern world, whether friendship forms a sustaining basis for political work, and what it means to practice friendship as a way of life. Readings may include works by Emily Dickinson, Langston Hughes, Audre Lorde, William Shakespeare, Caryl Churchill, Kazuo Ishiguro, Walt Whitman, and others.

200 – LEVEL COURSES

EN 210P 01
WF 12:20-1:40
4 credits

MARXISMS AND LITERATURE

B. Diaby

This class surveys the history of Marxist approaches to literary studies, with a particular focus on the last century. Marxism has produced a varied and contested field of critical thought on literature, history, and aesthetics. In addition to these topics, we will also discuss the further divisions that arise when we consider sexual politics, race, and other identity categories. After Marx himself, we will discuss thinkers ranging from Pierre Bourdieu and Raymond Williams to Gayatri Spivak and Angela Davis. Along with these thinkers and topics, we will study literary texts that have inspired influential Marxist work.

Students will post to a bi-weekly forum and present on a topic of their choosing.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

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 will include Miguel de Cervantes, Madame de Lafayette, Jane Austen, Emily Bronte, Leo Tolstoy, Arthur Conan Doyle, Franz Kafka, Hisaye Yamamoto, Vladimir Nabokov, James Baldwin, Toni Morrison, Ling Ma, Carmen Maria Machado, and Kristen Roupenian, as well as current and former 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

POETRY

E. Sperry

MW 12:20-1:40

3 credits

The root of the word "poetry" comes from the Greek poein, meaning "to make." So, if a poem is a thing that we make, what kind of thing is it? How does someone make a poem, and who or what is it made for? This class will help students begin to answer these questions and more. Looking at examples from throughout British, American, and Anglophone traditions, we'll explore what defines poetry as a literary category. What are the formal dimensions of poetry, its lines, meters, lengths, shapes? How does a poem imagine its relationship with its audience? With the world around itself? Class will center around detailed discussion of the texts; assignments may include several short writing responses, critical projects, and in-class presentations.

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

EN 217 01

FILM

P. Benzon

TTh 12:40-2:00

3 credits

Film was perhaps the dominant cultural form of the twentieth century. Allowing mass audiences to see moving images for the first time in history, it introduced far-reaching questions that continue to occupy scholars, critics, and artists within the genre. How can images in sequence tell a story? What else can they do? What powers does the camera have? In a world shaped by cinema, what does it mean to see?

This course will explore these and other questions through the study of film as an art form, a media technology, and a social and cultural force. Paying close attention to foundational elements of cinematic form, we'll study films from around the world and from the earliest days of the medium to its contemporary digital incarnations. Along the way we'll consider a range of topics raised by film, including the representation of time, the politics of the gaze, the relations between editing and memory, and the limits of what a film can be and do. Our ultimate goal will be to come to a deeper, more complex understanding of the aesthetic and political possibilities of moving images. Possible viewings may include films by Chantal Akerman, Stan Brakhage, Sofia Coppola, Julie Dash, Jean-Luc Godard, Wong Kar-wai, Spike Lee, David Lynch, Chris Marker, Ousmane Sembène, Jordan Peele, Dziga Vertov, Andy Warhol, 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**

EN 219W 01

NONFICTION

L. Soderlind

TTh 2:10-3:30

4 credits

An introduction to the reading of nonfiction in a rich variety of styles and types, from memoir and lyric essays to reportage, science writing, and cultural critique. Students will explore the form's expressive range, including the relation to and distinction from other genres, its narrative strategies, its means of achieving a distinctive voice, and its reflection of social contexts. Though this is not a writing workshop, it is a writing intensive course in which analytical essays, reading reflections, and some creative work will be assigned weekly and student writing will be discussed.

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

EN 223 01

WOMEN AND LITERATURE

B. Black

TTh 11:10-12:30

3 credits

Now is a crucial time for thinking about gender. This course starts with Mary Wollstonecraft, the author who launched the modern feminist movement and who gave birth to an equally famous writer on our syllabus, Mary Shelley. Our next reading, an anonymous 1808 tale of a black heiress titled *The Woman of Colour*, foregrounds our course's guiding questions about authorship, power, identity, love, and justice. We'll enter the global crosscurrents of British novelist Charlotte Brontë's *Jane Eyre* and Caribbean author Jean Rhys's *Wide Sargasso Sea*, maintaining our focus on the intersections of gender, race, class, sexual orientation, and nation. We'll read Anglo-South African Olive Schreiner's utopian work *Dreams*, which Suffragettes carried with them into prison. The astonishing experiments of Virginia Woolf's *To the Lighthouse* and Susan Choi's 2019 National Book Award Winner *Trust Exercise* will continue to move us through time and across place. In our course's final meetings, we'll turn from fiction to the essay to encounter several of the most important female voices of our own moment: Zadie Smith, Chimamanda Ngozi Adichie, Rebecca Solnit, and Roxane Gay. This course is an opportunity to think about heritage and disruption, resistance and solidarity, writing and social change.

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

EN 229 02	STORIES OF FREEDOM AND CONSTRAINT	J. Parra
TTh 6:30-7:50	INTRO TO AMERICAN LITERATURE TO 1865	
3 credits		

This course is a survey of American literature from the early colonial period to the eve of the civil war. While becoming acquainted with both major and minor American literary texts, we will consider the following topics: the emergence of "literature" as a discipline; the history of American individualism; the mythology of American exceptionalism; the literary impact of settler colonial violence; the ideology of domesticity; the historical construction of race, gender, and sexuality; the relationship between 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 03	QUEER FICTIONS	M. Stokes
TTh 11:10-12:30		
3 credits		

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 04	MEDIEVAL HEROES AND ANTI-HEROES	K. O'Dell
TTh 9:40-11:00		
3 credits		

Heroes have captivated our collective imaginations from the medieval to the modern world, from Beowulf to Batman. But what does it mean to be a 'hero'? Are heroes born or made? And what can they tell us about the values, ideals, and ethics of a society? This course takes us back in time to early medieval heroism, and to the stories that paved the way for the ones we know and love today. By examining a range of medieval heroic archetypes and the literary strategies authors use to develop these characters, our goal is to investigate how and why heroes inspire such emotional reactions. In doing so, we will also examine the other side of the coin—villains and those who are non-traditionally heroic—to understand what these characters tell us about human nature, identity, and morality. We will read texts in translation, from poetry and heroic epic to historical records, which will allow us to think about how the past is mediated through contemporary culture. The

final third of our course will examine how modern conceptions of medieval heroes have shaped our understanding of the medieval world. Some of our focal characters may be Beowulf, King Arthur, Sir Gawain, and even Satan himself.

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

EN 229 05 **FRANKENSTEIN THEN AND NOW** **B. Diaby**
MWF 10:10-11:05
3 credits

Mary Wollstonecraft Shelley's *Frankenstein* has become and will undoubtedly remain a cultural touchstone going forward. In this class, we will discuss the book, its original contexts and reception, and its varied critical history. We will subsequently turn to visual and literary works either adapting or inspired by *Frankenstein*, including the novel *Poor Things* (1992), Victor LaValle's *Destroyer* (2018), and *Frankissstein: A Love Story* (2019). Throughout, we will try to discover just what makes this story such a compelling and perduring narrative.

Students will write a final paper with proposal, and will lead a class session.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 229W 01 **ANTI-RACIST SHAKESPEARE** **A. Bozio**
TTh 2:10-3:30
4 credits

This course provides an introduction to Shakespeare through the lens of premodern critical race studies (PCRS). PCRS is a scholarly movement that investigates how race was constructed in the premodern era, how it intersects with gender, sexuality, class, and disability, and how those intersections continue to inform the way that we think about race in the twenty-first century. In this course, we'll use PCRS as a framework for studying Shakespeare's plays and their larger cultural effects—within the early modern period and beyond. Our readings will include *Titus Andronicus*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *Henry V*, *Hamlet*, *Othello*, and *Antony and Cleopatra*, as well as essays by leading practitioners of PCRS to help us think more critically and capaciously about Shakespeare's representation of race.

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

EN 230 01 **THE BIBLE AS LITERATURE** **M. Marx**
TTh 12:40-2:00
3 credits

An origin story for an ancient people? Laws to live an upright life? Songs of consolation, celebration, and praise? Erotic poetry? A book of prophecy? Apocalyptic visions? The greatest story ever told? All these descriptions apply to parts of the Bible, the sacred text of the Judeo-Christian traditions. For its imagery, allusions, and source material, the Bible remains a foundational text for much of British and American literature. But the Bible is a work of literature in its own right, worthy of study as a literary text. This course provides students with an introduction to the Bible as literature, concentrating on careful readings of select books from the Old Testament and the New Testament. We will enrich our study of the Bible as literature with English translations of the Bible, methods of Biblical criticism, and Biblical history and explore how the Bible resonates in English language literature as well. Course work includes informal exercises, formal papers, a midterm exam, and an individual reading of your choice to explore the Bible in literature.

COUNTS AS AN EARLY PERIOD HISTORY REQUIREMENT
COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
COUNTS TOWARD THE RELIGIOUS STUDIES MAJOR

EN 238 01 **CONTEMPORARY WORLD AND ANGLOPHONE** **S. Ranwalage**
MW 4:00-5:20 **LITERATURE OF THE GLOBAL SOUTH**
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 FOR GENDER STUDIES CREDIT
COUNTS TOWARD THE ASIAN STUDIES MAJOR

EN 251 01	SPECIAL TOPICS IN CREATIVE WRITING	M. Greaves
W 2:30-5:30	POETRY AND COMMUNITY	
4 credits		

This course combines poetry writing with civic engagement. In the classroom, students will engage in writing and reading assignments geared to the beginning poet as they develop the fundamentals of poetic craft. Beyond the classroom, students will connect the artistry of poetry to community involvement by designing and running a poetry writing club for students at Greenfield Elementary School. By involving the community in poetry writing, students will address broader questions about why we read and write, and how poetry can help to create a more equitable and just society. The course will culminate in an anthology project and a public reading featuring Greenfield and Skidmore students at Northshire Books.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
FULFILLS COLLEGE ARTS REQUIREMENT
COUNTS TOWARD THE EDUCATION STUDIES MAJOR AND MINOR

EN 251 02	SPECIAL TOPICS IN CREATIVE WRITING	M. Wolff
MW 2:30-3:50	HAUNTED FICTIONS	
4 credits		

In this creative writing workshop, you read as writers to learn genre and style effects. You discuss several short, and longer, fictions of haunted (and haunting) circumstance: stories of absence, loss, obsession, persistent memory, uncanny circumstance, political erasures, psychological aberrations, labyrinthine dreams, sinister or karmic happenings, spiritual visions, and—yes—of ghosts, of all sorts. You hone craft to improve your own plausible, well-written collection of stories. *Enthusiasts, Beware before you enter! This is not a Horror Fiction course! We consider the nuanced meanings of the word “haunted” in short fiction.* Expect to read some folk tales, classic genre works such as those by Edgar Allan Poe and M. R. James, and tales by renowned authors whose characters inhabit strange unending pasts, or revisit lost realms, such as Seamus Deane, Mieko Kawakami, Bruno Schulz, Joyce Carol Oates, Claire Keegan, Jenny Erpenbeck, Danzy Senna, and Kazuo Ishiguro. Requirements: Written reading responses; drafts and revisions of 3 major stories; daily attendance; manuscript presentations; discussion.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
FULFILLS COLLEGE ARTS REQUIREMENT

EN 251 03	SPECIAL TOPICS IN CREATIVE WRITING	S. Mintz
TTh 9:40-11:00	CURIOUS ESSAYS	
4 credits		

The writer Robert Root has described creative nonfiction as the pursuit of an idea to its fullest expression. In this class, we will explore both published and student writing in terms of curiosity, that spark of interest that takes hold to become an essay. How do writers pull intimate experiences into a realm of public discussion and concern, or charge “research” with the vivacity and momentum of personal storytelling? How do we take up a position on things, write with authority but also humble unknowingness about the subjects that pique our interest? What is the “true story” of salt, lawn care, or grief? Left-handedness? Autopsies? Ice cream, wonder, pain, stillness, or navigation? Friendship or siblinghood or the history of shoes? Requirements will include frequent exercise, imitations, revisions, workshopping, and a final long essay.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
FULFILLS COLLEGE ARTS REQUIREMENT

EN 254 01	PROSE BOOT CAMP	L. Hall
MW 2:30-3:50		
4 credits		

“Can you really teach anyone how to write?” someone at The New York Times 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 omitted a crucial difference between teachers and editors: the latter are responsible for preparing writing to go public. Teachers can let things go—in fact, they may have been trained to let things go.

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 EN 105 Writing on Demand course; the assignments themselves, however, are different.

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

INTRODUCTORY WORKSHOPS

EN 281 01	INTRODUCTION TO FICTION WRITING	J. Livings
W 4:00-7:00		
4 credits		

An introduction to the writing of short stories. Writing and reading assignments are geared to the beginning writer of fiction. Workshop format with the majority of class time devoted to discussions of student writing.

COUNTS AS PREREQ FOR UPPER-LEVEL WORKSHOPS
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
FULFILLS COLLEGE ARTS REQUIREMENT
COUNTS TOWARD THE CREATIVE WRITING MINOR

EN 282 01	INTRODUCTION TO POETRY WRITING	H. Hussaini
MW 4:00-5:20		
4 credits		

Each week, we will read a couple of poems that rest heavily on a singular literary impulse to help us realize how poetry utilizes repetition. Repetition is indeed in meter, assonance, and consonance, but it goes far beyond traceable items. The primary object of this course is twofold: to show how the rhythm of a poem relies as much on visual cues and parallel imagery as it does on sonic resonance and to help you pose questions about other invisible forms of repetition. For instance, is style a form of repetition? Throughout the course, we will also read several statements on poetic craft and theory, and there will be a link to take a short quiz on each of them. These readings give you an understanding of how poets think about composition and how writing modern and postmodern poetry differs from traditional poetry. You must write one poem weekly, read your peers' work, and comment on it. What's working? What's not? That sort of thing. We will workshop them as a class and talk about revision. You will gather your best works for the final project to make a chapbook. You'll print and bind them together for display.

COUNTS AS PREREQ FOR UPPER-LEVEL WORKSHOPS
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
FULFILLS COLLEGE ARTS REQUIREMENT
COUNTS TOWARD THE CREATIVE WRITING MINOR

300 – LEVEL COURSES

EN 327 01	20TH CENTURY AFRICAN AMERICAN NOVELS	M. Stokes
TTh 2:10-3:30		
3 credits		

In his autobiography, African American writer Richard Wright describes his first real encounter with books: “I had once tried to write, had once reveled in feeling, had let my crude imagination roam, but the impulse to dream had been slowly beaten out of me by experience. Now it surged up again and I hungered for books, new ways of looking and seeing. It was not a matter of believing or disbelieving what I read, but of feeling something new, of being affected by something that made the look of the world different.” In this class, we'll read a handful of major African American novels from the

twentieth century—novels that emerged from some of the most difficult moments of American history. Following Wright’s example, we’ll approach these works as “news ways of looking and seeing,” novels that will make, for us, “the look of the world different.”

Possible texts include: Nella Larsen, *Passing*; Zora Neale Hurston, *Their Eyes Were Watching God*; Richard Wright, *Native Son*; Ann Petry, *The Street*; Ralph Ellison, *Invisible Man*; James Baldwin, *Go Tell It On the Mountain*; Toni Morrison, *Song of Solomon*.

Assignments will include four 2-page essays and one longer research paper.

**COUNTS AS A LATE PERIOD HISTORY REQUIREMENT
COUNTS TOWARD THE BLACK STUDIES MINOR**

EN 339R 01
TTh 9:40-11:00
4 credits

QUEER THEORIES (AND PRACTICES)

J. Cermatori

An overview of foundational texts and significant ideas in the field of gender and sexuality studies, focusing on the interplay between theory and praxis in the struggle for queer liberation. Our readings will be focused key on U.S.-American writings from the past half century and will examine queerness as a field in which forms of identity, power, and claims to justice intersect. Students will gain familiarity with major thinkers and important concepts for LGBTQ+ life and politics today, including: gender and sexual nonconformity; queer intersections with race, ethnicity, and nationhood; LGBTQ+ aesthetics, sociality, and world-making; dissident forms of desire and identification; solidarities and protest. As an advanced English Department seminar, we will also devote special attention to queer literary critique and contemporary LGBTQ+ fiction, poetry, and drama. The course will culminate in students designing and executing a mid-length independent research project. This course satisfies Skidmore’s Bridge Experience requirement and will therefore involve several practice-based/application components, including special guest conversations, service-learning events, and creative writing assignments.

**COUNTS AS THE NEW GENERAL EDUCATION BRIDGE COURSE REQUIREMENT
COUNTS FOR GENDER STUDIES CREDIT**

EN 341 01
MW 12:20-1:40
3 credits

RACE AND IDENTITY IN THE MEDIEVAL WORLD

K. O’Dell

The medieval world has often been described as “pre-race”—some have even argued that medieval people didn’t understand race at all. But as we will see in this class, medieval texts tell an entirely different story. Throughout the semester, we will examine stories about medieval Europe, Babylon, Persia, India, Mongolia, and more to investigate how people understood themselves and others. Our texts will show the complexity of medieval thinking on race, where differences of appearance, religion, social class, and geography all combine to create what we might call intersectionality today. As a discussion class, we will read and digest a wide range of genres in translation, from medieval romance and medical texts to fables and poetry. Our primary questions in this class will be: how are things like race, geography, religion, and class represented? How do medieval texts create a vocabulary for identity and difference? And also, how does thinking about race in the medieval world shed light on race and racism today?

COUNTS AS AN EARLY PERIOD HISTORY REQUIREMENT

EN 352 01
TTh 11:10-12:30
3 credits

VICTORIAN LITERATURE AND CULTURE

C. Golden

“It was the best of times, it was the worst of times”—so writes Charles Dickens, capturing the dualities of his age in the opening line of *A Tale of Two Cities*. It was an age of production and consumption, witnessing rapid expansion of the British Empire; growth in literacy and industrialization; and the glory of the Great Exhibition of 1851, the first World’s Fair. But it was also an age of raging epidemics (typhoid even took the life of Prince Albert in 1861); conflict and war in the Crimea, India, Africa, China, and the West Indies; child labor and deprivation; and religious doubt. Together we will explore these dualities of the Victorian era (1837-1901) through fiction, poetry, nonfiction, and the visual arts. We will encounter the angel in the house and her fallen sister in Christina Rossetti’s “Goblin Market;” Queen Victoria and Prince Albert alongside their poorest subjects in Henry Mayhew’s *London Labour and the London Poor*; sanity and madness in Charlotte Brontë’s *Jane Eyre*; the agrarian/industrial divide in England in Elizabeth Gaskell’s *North and South*; the divided being in Robert Louis Stevenson’s *Dr. Jekyll and Mr. Hyde*; and a Scrooge transformed into a charitable man in Dickens’s *A Christmas Carol*. Course

work includes briefs (short response papers), a Cultural Studies report (with an accompanying PowerPoint), a project on COVE (Collaborative Organization for Virtual Education), and a culminating paper.

COUNTS AS AN MIDDLE PERIOD HISTORY REQUIREMENT

EN 360P 01
MW 8:40-10:00
4 credits

BLACK FEMINISM AND CONTEMPORARY POETRY

B. Diaby

In this course, we will investigate the continuing dialogue and the tensions between Black feminist thought and poetic form in the twenty-first century. The course is structured around five poets: Danez Smith, Kemi Alabi, Evie Shockley, Monica Youn, and Vieve Francis. Alongside these central poets, we will also spend considerable time reading and discussing theoretical material from Angela Davis, bell hooks, Audre Lorde, Jennifer Nash, Kevin Quashie, Christina Sharpe, and other thinkers. Coupled with investigating the affordances of poetic form (especially over the length of a book), topics will include intersectionality, aesthetics, disability, history, and more. To situate these poets in a longer literary history, we will also read work from Gwendolyn Brooks, Lucille Clifton, Rita Dove, Kate Rushin, Natasha Trethewey, and more. Students must lead discussion once in the semester, write one short response paper, and one final paper.

COUNTS AS A LATE PERIOD HISTORY REQUIREMENT
COUNTS TOWARD THE BLACK STUDIES MINOR
COUNTS FOR GENDER STUDIES CREDIT

EN 364R 01
MW 2:30-3:50
4 credits

RACIAL CAPITALISM AND ITS DISCONTENTS

A. Bozio

This course provides an in-depth introduction to the framework of racial capitalism. First articulated within the anti-apartheid movement and later theorized by Cedric Robinson, racial capitalism revises traditional Marxist accounts of the origins of capitalism to assert the centrality of both race and racism to capitalism's development. As a critical framework, it underscores the fact that race and class are intersecting, and it uses that insight as both a lens for social-cultural analysis and a tool for political change. In this course, we will first study what distinguishes racial capitalism as an interpretive model through a reading of Robinson's *Black Marxism*. We will then deepen our understanding of how racial capitalism operates by approaching it from a series of different angles. In particular, we will consider intersectional approaches to racial capitalism, the place of whiteness within racial capitalism, settler colonialism as a form of racial capitalism, and what resistance to racial capitalism might look like.

COUNTS TOWARD THE BLACK STUDIES MINOR

EN 364R 02
Th 6:30-9:30
4 credits

TRANSNATIONAL LITERATURE AND CULTURE

S. Ranwalage

This course introduces students to literature and cultural production that offer transnationalism as a paradigmatic framework to understand the increasingly globalized world we live in today. With a focus on twenty-first century Asian and Asian diasporic literary and cultural texts paired with literary criticism and cultural theory, students will be encouraged to think critically about national subjecthood, historical events, US-Asia relations, and East-West binaries via a transnational lens to recognize the historical and indisputably significant impact of thoroughly non-national processes. In particular, the fiction, drama, poetry, films, and other popular cultural texts we study will help us explore a multitude of such processes such as colonialism, globalized warfare, refugee and migrant crises, international division of labor, multinational corporations, and environmental issues among others. Over the course of the semester, students will develop their own research project through discussions, collaborative work, workshopping, drafting, revision, and peer review processes, and library research.

COUNTS AS A LATE PERIOD HISTORY REQUIREMENT
COUNTS TOWARD THE ASIAN STUDIES MAJOR
FULFILLS THE GLOBAL CULTURAL PERSPECTIVE REQUIREMENT

GN 351 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 01
TTh 12:40-2:00
3 credits

THE LIMITS OF KNOWING

J. Parra
E. Wojcik

What happens when the usual paths to knowledge hit a dead end? Where are science's limits? What about the limits of human thought? In this course co-taught by a scientist and a literary critic we will bring these questions to a series of case studies—phenomena that sit at the very threshold of the knowable. These will include attempts to give language to the pre-linguistic experience of being an infant, mystical experiences of various kinds, challenges to the scientific method and scientific thinking, and the experience that represents the absolute limit of all human knowledge: death. Students will think within, across, and between the disciplines of psychology, philosophy, psychoanalysis, linguistics, Black studies, physics, and literary studies. Some of our other guiding questions will be: How does being in language constrain what we can know and be? What might be gained from dismantling the protocols of western thought? How does the preference for knowing and the aversion to not knowing affect our social arrangements, politics, historical narratives, art, and more?

Fulfills requirements for:

English majors and minors: the “Advanced Courses in Language and Literature”

Psych majors: 300-level seminar course

EN 377 01
M 4:00-7:00
4 credits

SPECIAL TOPICS IN STORYTELLING **THE USES OF NARRATIVE**

C. Baker

During the past century the power of storytelling has been employed in increasingly sophisticated ways by politics; advertising; media; video games; sport, and the sciences—seemingly every aspect of society. Concurrently the preeminent form of story-telling—the novel—has been under increasing attack (for desires both critical and cultural that we will examine)—with the claim that it is merely one cultural artifact among many.

In this course we will explore the inherent power of literary art, and its inner workings, with an eye to the question: why is literature so dangerous? We will place special emphasis on the uses and misuses of narrative in contemporary society, analyzing how social, political, and economic forces intersect with individual motivations to shape the creation and impact of stories. We'll investigate how narratives can be wielded to persuade, entertain, inform, and control, and how we as consumers and creators of stories can critically engage with their power."

Readings will be drawn from a wide breadth of contemporary discourse, including: novels, essays, journalism, advertisements, politics, video games, and graphic novels. Students may work in any of the above forms.

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
TTh 12:40-2:00
4 credits

NONFICTION WORKSHOP

S. Mintz

A workshop for committed and experienced writers of nonfiction prepared to venture out of comfortable patterns of writing and to engage seriously and generously with each other's work as well as with published writing. The writer Robert Root has described creative nonfiction as the pursuit of an idea to its fullest expression; in this class, we'll explore the spark of interest that takes hold to become prose, how to write with authority but also humble unknowingness, how to bring vivacity and momentum to the page, and when to engage with other writers, thinkers, or art forms. Requirements will include writing exercises, drafts for workshop submission, two longer essays, and at least one revision. Students will also be expected to write thorough critiques of each other's work in addition to critical responses to published readings.

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

EN 379 01
TTh 3:40-5:00
4 credits

POETRY WORKSHOP

A. Bernard

Intensive practice in the writing of poetry, with assignments aimed at increasing the poet's range and technical sophistication, including work in forms. Class will be devoted to reading widely in poetry and to discussion of student work, in an atmosphere of good humor and good will.

This course is a prerequisite for the Coda in Poetry Writing (EN 381)

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

EN 380 01
Th 3:40-6:40
4 credits

FICTION WORKSHOP

J. Livings

Intensive practice in the writing of fiction. Workshop format with most class time devoted to discussion of student writing. Readings and weekly writing assignments aimed at increasing the fiction writer's range and technical sophistication.

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
M 6:30-9:30
4 credits

DISABILITY AND AMERICAN LITERATURE

N. Junkerman

This capstone course will consider the presence of disability in American literature. We will study how disability has been represented in fiction, paying particular attention to how it has served as a narrative device, a metaphorical resource, and a stand-in for unrelated concepts. We will also study literary nonfiction and the long history of disability representation in American life writing. Our aim in this course is not to create a catalogue of instances of disability representation, nor to frame disability as one of many "themes" in American literature. Rather, we will explore how American literature has depended on and been shaped by the idea and the ideology of "disability," and how writers have enforced and resisted ableist understandings of human intellectual and physical difference.

Each student will identify a topic for a research project that relates to the theme of the course and also builds on their own interests and talents as advanced English majors. Much of the work in the course will be dedicated to planning these projects, conducting research, and writing a culminating 25-page paper.

Qualifying work will earn honors.

EN 376 01
3 credits

SENIOR PROJECTS

The Department

This offering allows seniors the opportunity to develop a particular facet of English study that they are interested in and have already explored to some extent. It could include projects such as teaching, creative writing, journalism, and film production, as well as specialized reading and writing on literary topics. Outstanding work may qualify the senior for departmental honors. All requirements for a regular Independent Study apply. To register, fill out a "Senior Thesis or Senior Project Registration" form, available in the English department and on the English department's website. Students who wish to be considered for Honors for a senior project must complete at least two preparatory courses in the appropriate genre.

EN 389 01
3 credits

PREPARATION FOR THE SENIOR THESIS

The Department

Required of all second-semester junior or first-semester senior English majors who intend to write a thesis (EN 390). Under the direction of a thesis advisor, the student reads extensively in primary and secondary sources related to the proposed thesis topic, develops their research skills, and brings the thesis topic to focus by writing an outline and series of brief papers which will contribute to the thesis.

EN 390 01
3 credits

SENIOR THESIS

The 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. To register, fill out a "Senior Thesis or Senior Project Registration" form, available in the English department and on the English department's website.

PREREQUISITES: EN 389 AND APPROVAL IN ADVANCE BY THE DEPARTMENT

EN 381F 01
T 4:00-7:00
4 credits

ADVANCED PROJECTS IN WRITING:
FICTION

C. Baker

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

PREREQUISITE: ONE SECTION OF EN 380

EN 381P 01
W 5:00-8:00
4 credits

ADVANCED PROJECTS IN WRITING:
POETRY

A. Bernard

An advanced class. Students will prepare a significant portfolio of revised poems (approx. 20 pages) and will participate in a rigorous but generous workshop. In addition to the final portfolio, students will maintain an annotated reading log, documenting influences and enthusiasms in poetry new and old.

Qualifying work will earn honors.

PREREQUISITE: ONE SECTION OF EN 379