

## CONTENTS

English Department Faculty .....	2
Expository Writing Seminars.....	4
200–Level Courses.....	10
Introductory Workshops.....	16
300–Level Courses.....	16
Advanced Workshops.....	20
Capstone Courses .....	21

Please note: For your convenience, here is a list of the English Department faculty and their contact information for fall '21. If office hours are not convenient, please make an appointment.

**Make sure you speak with your advisor well in advance of spring '22 registration, which begins Nov. 2.**

INSTRUCTOR	OFFICE HOURS Fall 2021	EXT.	OFFICE
Baker, Calvin	W 3:00-5:00 & by appt.	5165	PMH 315
Benzon, Paul	T 3:30-4:30, W 11:0-12:00, & by appt.	5162	PMH 311
Bernard, April	By appt.	8396	PMH 319
Black, Barbara, Chair	Th 1:30-3:00, F 11:00-1:00	5154	PMH 313
Boyers, Peg	By appt.	5186	PMH 327
Boyers, Robert	By appt.	5156	PMH 325
Bozio, Andrew	W 1:00-3:00	5158	PMH 317
Cermatori, Joseph	W 2:00-4:30 via Zoom & by appt.	5163	PMH 316
Diaby, Bakary	M, F 11:00-12:00 & by appt.	5166	PMH 322
Dunn, Olivia	W, F 11:30-12:30	8493	PMH 332
Fawcett, Jennifer	T/Th 11:00-1:00 on Zoom & by appt. (either in person or Zoom)	5193	PMH 336
Golden, Catherine	Th 10:30-11:00, 12:30-1:30, & by appt on Zoom	5164	PMH 321
Greaves, Margaret	M 10-11:30 & by appt.	5191	PMH 309
Greenspan, Kate	T, W 10:00-11:30 & by appt.	5167	PMH 324
Hall, Linda	M 10:30-12:00 & by appt.	5182	PMH 318
Hrbek, Greg	On leave- Email if necessary	8398	PMH 310
Jorgensen, Caitlin	W 10:15-12:15 & by appt.	8393	PMH 326
Junkerman, Nick	W 2:00-4:00 via Zoom & by appt.	5161	PMH 306
Marx, Michael Associate Chair	<a href="https://calendly.com/mmarx_office_hours">https://calendly.com/mmarx_office_hours</a> In person: T 2:15-3:00 & Th 2:15-4:15 Zoom: M 4:00-6:00 & F 12:00-2:30	5173	PMH 320
McAdams, Ruth	MW 2:30-4:00 and by appt.	5174	PMH 331
Melito, Marla	By appt.	8112	Star. 201
Mintz, Susannah	By appt. on Zoom	5169	PMH 305
Niles, Thad	T 10:00-12:00	8114	LIBR 442
Parra, Jamie	Sabbatical	5172	PMH 315
Pashley, Brenda	By appt.	8150	Star. 101
Soderlind, Lori	W 3:30-5:30	5187	PMH 333
Sperry, Eileen	see schedule on theSpring	5153	PMH 334
Stokes, Mason	W 11:00-12:00, Th 3:45-4:45, & by appt.	5184	PMH 308
Suresh, Archana	M 1:00-2:00, T 1:30-2:30, & by appt.	5177	PMH 320E
Wientzen, Tim	Th 12:00-1:00 & by appt.	8397	PMH 307
Wolff, Melora	On leave- Email if necessary	5197	PMH 323

Note to Students:

In this Prospectus, you will see some new designations for certain courses. If you entered Skidmore in the fall of 2020 or after, you will want to pay attention to the information in all caps bold that indicates which courses count as your Early Period, Middle Period, and Late Period requirements for the English major. You'll see that the course number also has the appropriate letter suffix (E, M, or L). You will need one of each to complete the English major. This is the new Literary History requirement.

If you entered Skidmore prior to fall 2020, you will need two Early Period requirements for the English major. These are marked accordingly (with the information in all caps bold) and the appropriate letter suffix (E).

**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**  
**WF 10:10-11:30**

**A. Suresh**

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

## **WRITING SEMINAR II**

**The Department**

*In this seminar, students will gain experience in writing analytical essays informed by critical reading and careful reasoning. Special attention is given to developing ideas, writing from sources, organizing material, and revising drafts. The class will also focus on grammar, style, and formal conventions of writing. Peer critique sessions and workshops give students a chance to respond to their classmates' work. Weekly informal writing complements assignments of longer finished papers. This course fulfills the all-college Foundation Requirement in expository writing. Each section of 105 is focused on a particular topic or theme.*

**EN 105 01**  
**TTh 9:40-11:00**

### **DIGITAL IDENTITY**

**P. Benzon**

The twenty-first-century world is a digital culture. The social transformations set in motion by our connection to the web raise far-reaching questions for our identity. How is the rise of digital culture redefining how we understand ourselves as individuals and as social beings? Who do we become when we're constantly connected to family, friends, and strangers across global space and time? What roles do images, data, and devices play in the construction of our identities? What does it mean to live, work, play, love, and die online?

In this course, we will explore these and other questions of digital identity as a way of developing critical writing and reading skills. Through analysis of a range of texts including fiction, film, photographic images, critical writings, and the everyday objects of the digital world, we'll explore how digital technology plays a role in reshaping issues such as personality, privacy, gender, race, sexuality, power, and anonymity. Through an intensive process of drafting, workshopping, and revising, we'll write critically and reflectively about our own constantly shifting positions and identities within the increasingly complex network of the web. Our ultimate goal will be to become stronger critical readers and writers as well as sharper, more engaged participants in the digital culture around us.

**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**  
**MWF 10:10-11:05**

**UNDER THE INFLUENCE**

**T. Niles**

**EN 105 08**  
**MWF 11:15-12:10**

**UNDER THE INFLUENCE**

**T. Niles**

Argument seems inescapable. As a central cultural practice of Western higher education, adherence to its rituals can determine the success of an essay or presentation, which is perhaps enough to motivate its study. But more compelling reasons for examination may come from the arguments that surround us in newspapers, advertisements, and everyday political discourse. Certainly, responsible citizens and consumers ought to critically examine attempts to influence their lives, gain their money, or win their allegiance. The skills we learn will help us understand the structure and strategy of arguments. Hopefully, what we learn will be relevant to our lives inside and outside of the academic sphere. In this writing course, we will explore some fundamental principles of argument (using real-life examples when possible) and examine rhetorical choices in a variety of situations. We will also explore how professionals confront various psychological, social, linguistic, and ethical issues related to persuasion. All this will prepare us to create a final project designed to enhance public discourse and decision-making—i.e., a useful text designed for a real-world audience.

**EN 105 04**  
**WF 8:40-10:00**

**WRITING AS RADICAL EMPATHY**

**O. Dunn**

**EN 105 05**  
**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 06**  
**MWF 11:15-12:10**

**THE WITCH**

**J. Fawcett**

Hag, crone, prostitute, midwife, monster. Other. Beyond the pointy hat and the broomstick, what is a witch? Witches have been around for centuries. Today they may range from kitschy Halloween staples to a fearsome symbol of power, but some things haven’t changed: at the root is an iconic female figure who challenges misogyny. This course will explore the place of witches in history, literature, and Western culture, focusing on how they connect to female bodies, deformity, and feminism. Non-conformity used to get you burned at the stake: what are the costs today? The goal of the class is to develop a rigorous process for creating written work that is clear, thought-provoking, and elegant. Coursework includes three short papers and three polished essays developed through multiple drafts, peer critique, and individual conferences.

**EN 105 07**  
**MW 2:30-3:50**

**ARGUMENTS FROM THE STAGE**

**J. Fawcett**

“Theatre remains any society’s sharpest way to hold a live debate with itself. If it doesn’t challenge, provoke or

illuminate, it is not fulfilling its function” (Peter Hall, *The Necessary Theatre*). In centuries past, when the majority of the population was illiterate, the theatre was more than entertainment; it was a political tool. Today, we have unlimited access to arguments, polemics, and opinions delivered via a sound bite; however, despite intense competition from social and mainstream media, theatre remains a powerful means for provoking change. This writing seminar will examine a range of contemporary plays to understand how the arguments are constructed and what role theatre plays in current public discourse. The goal of the class is to develop a rigorous process for creating written work that is clear, thought-provoking, and elegant. Coursework includes three short papers and three polished essays developed through multiple drafts, peer critique, and individual conferences.

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

**WRITING THROUGH THE PANDEMIC**

**M. Marx**

By now, it is a truism that the COVID-19 pandemic has indelibly shaped our lives, much as 9-11 impacted the lives of the generation twenty years ago. After over a year and a half, we remain in the midst of the COVID-19 pandemic: from sheltering in place, Zoom, and remote learning, to masking, social distancing, breakthrough infections, and mRNA. Our lives have changed, individually and as a society. In “Writing Through the Pandemic,” we will use writing to understand and preserve some of those deepest, most personal changes and to analyze how we have shaped the pandemic, ultimately to make meaning of this defining experience. In addition to personal narratives, we will write formal essays and informal exercises to analyze the lexicon that has emerged from the pandemic; examine the equities, inequities, and priorities of our society that the pandemic has brought to the foreground; and participate in the central arguments emerging from the pandemic. Over the semester, we will write multi-drafted formal papers, use social media programs to share and develop ideas, and revise, revise, revise.

**EN 105 012**  
**MW 2:30-3:50**

**THE COLOR OF JUSTICE**

**A. Bozio**

Why is racism such a durable force in the United States? Couldn't we end it by simply refusing to see differences between people? In this course, we'll consider the limits of “colorblindness” by studying some of the structures that shape race in America, as well as their effects upon the lived experience of people of color. Reading works by James Baldwin, Ta-Nehisi Coates, and Claudia Rankine alongside critical race theory, we'll first study different forms of racism and the way that race intersects with gender and sexuality. Turning to the history of housing segregation, we'll then consider the consequences of government policy for what has been called “the racial wealth gap” and ask if reparations could offer an answer to these injustices. Finally, we will turn to mass incarceration and its role in perpetuating racial inequality. Through this course, students will learn to become more critical readers and thinkers, to undertake different kinds of research in pursuit of answers to difficult questions, and to craft strong and compelling arguments.

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

**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 105 14**

**WRITING ABOUT MUSIC**

**M. Stokes**

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

“If you’re lucky, at the right time you come across music that is not only great, or interesting, or incredible, or fun, but actually sustaining. Through some elusive but tangible process, a piece of music cuts through all defenses and makes sense of every fear and desire you bring to it. As it does so, it exposes all you’ve held back, and then makes sense of that, too.”

—Greil Marcus, *In the Fascist Bathroom: Punk in Pop Music, 1977–1992*

In this course, we’ll try to find a language for that “elusive but tangible process” Marcus references. Experimenting with various forms—the review, the personal essay, cultural criticism, scholarly analysis—we’ll write about music and what it does to us. We’ll do so as a community of writers, sharing work-in-process through regular workshops. Along the way, we’ll also share our music—the songs and artists that sustain us.

**EN 105 15**

**WHAT’S IN IT FOR ME?**

**B. Pashley**

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

“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 16**

**MEMOIR FROM THE MARGINS**

**L. Soderlind**

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

**EN 105 17**

**MEMOIR FROM THE MARGINS**

**L. Soderlind**

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

We begin to empathize with people who are different from ourselves by hearing their stories. A well-crafted memoir illuminates worlds we might otherwise have misunderstood, both in contemporary life and in history. Yet people on the margins of dominant culture often lack the powerful combination of opportunity, language skills, access to technology, support from mainstream media, and financial stability needed to tell their own stories and distribute them broadly. In this writing seminar, we will consider the value of memoir as a means to broaden our understanding of human experience. We will define what makes a personal narrative “authentic” and consider just exactly whose stories are most likely to be “told” through contemporary media—or, more to our point, whose stories are left out: Native Americans, African Americans, and LGBTQ+ individuals; political prisoners, coal field workers, homeless people; recovering addicts, survivors of illness, natives of distant lands? Writing assignments will include research and will focus on comparisons of conflicting narratives, consideration of evidence that expands on written accounts, and the telling of each student’s own story in a narrative voice.

**EN 105 18**  
**TTh 3:40-5:00**

**BACKSTORIES: DISCOVERING WHY  
THINGS ARE AS THEY ARE**

**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 105 19**  
**MW 4:00-5:20**

**LAST WORDS**

**E. Sperry**

**EN 105 20**  
**MW 6:30-7:50**

**LAST WORDS**

**E. Sperry**

For as long as humans have been writing, we’ve been trying to out-write death. The written word has been held up by artists and authors as something that can outlast almost anything, especially our fragile bodies. This semester, we’ll first explore what it means to be mortal. How have others theorized what it means to die? What do you think defines mortality? Second, how can writing respond to our mortality? Is it a gateway to immortality, or does writing also eventually fade away? Finally, we’ll think about the future of immortality technologies—social media, bionics, and other augmentations that call into question what death might look like in the future. Throughout all this, we’ll think about the work of writing; we’ll develop careful analytical skills, work on practices like planning, drafting, and revising, and develop our own individual voices in conversation with the works we encounter.

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

**WRITING SEMINAR II:  
HONORS SECTIONS**

**The Department**

*The honors sections of EN 105 offer highly motivated students with strong verbal skills the opportunity to refine their ability to analyze sophisticated ideas, to hone their rhetorical strategies, and to develop cogent arguments. Toward these goals, students write and revise essays drawing upon a variety of challenging readings and critique each other’s work for depth and complexity of thought, logic of supporting evidence, and subtleties of style. Students must have an EW placement of EN105H to enroll.*

**EN 105H 01**  
**TTh 9:40-11:00**

**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**  
**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 and why doesn't it come with a paycheck? 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 110**  
**4 credits**

**INTRODUCTION TO LITERARY STUDIES**

**The Department**

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

**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, Herman Melville, Kazuo Ishiguro, and others.

**EN 110 02**  
**MWF 9:05-10:00**

**NATURE AND ITS LIMITS**

**B. Diaby**

This course will look at the myriad ways in which "nature" is constructed, represented, and complicated through literature and literary history. What terms like "nature" and "natural" meant differs drastically from the Medieval period (where Natura was situated between the divine and human) to the present (where nature is often thought of in terms of resources or systems). Moreover, how we have figured the natural world influences how we ethically or ontologically relate to the environment and to each other, necessitating that we look at the entanglements of nature and identity. Over the course of the semester, we will read Medieval texts, early modern drama, Romantic poetry, ecofeminist thought, and contemporary works as well. Students will write three short essays.

**EN 110 03**  
**TTh 11:10-12:30**

**TEMPTATION**

**C. Golden**

A motif dating from the Bible and extending across centuries and genres of British and American literature. Our section of EN 110 will begin with Jane Austen's Regency novel *Pride and Prejudice* (1813) with Mr. Darcy's refusal to dance with Elizabeth Bennet, who is "tolerable, but not handsome enough to tempt me" (emphasis

added). We will move back in time to the temptation scene in the Garden of Eden and onward to Christopher Marlowe's play *Dr. Faustus* (1616) where we witness the temptation of the soul for unlimited knowledge. William Blake's *Songs of Experience* (1794) and Christina Rossetti's *The Goblin Market* (1862) present us with poems about temptation and succumbing to forbidden fruit. Charlotte Perkins Gilman's groundbreaking feminist short story "The Yellow Wall-Paper" (1892) approaches temptation differently—the nameless narrator attempts to read and decipher the patterns on the ubiquitous wallpaper.

Analyzing these tempting texts across genres and reading scholarly introductions, literary criticism, and endnotes, students will write four essays and practice textual annotation through the Collaborative Organization for Virtual Education (COVE) to develop a repertoire of critical methodologies. Underlying our course are foundational questions to literary studies: What constitutes textual evidence? How is a text informed by its social, political, aesthetic, psychological, and religious contexts? In what ways does literary criticism influence our reading of a text? Since this course is writing intensive, we will give attention to critical thinking, the writing process, revision, grammar, and research skills to help you develop your voice as a writer.

**EN 110 04**  
**TTh 12:40-2:00**

### **SUPERNATURALISMS**

**N. Junkerman**

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, as well as complete various shorter assignments.

**GN 151A 01**  
**W 5:00-6:00**  
**1 credit**

### **COLLOQUIUM ON LITERARY RESEARCH METHODS**

**J. Cermatori**

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 interests and subfields in literary studies. These conversations will focus on the practical, theoretical, and empirical aspects of scholarly work. They aim to serve as an introduction to key theories and research methodologies in literary studies, as well as help you develop pathways into literary analysis that are favorable to your interests. Along the way, faculty will discuss their personal and professional trajectories, inviting you to imagine the many professional avenues that Skidmore English majors can pursue. (1 Credit. S/U only.)

*This course is open to students of all years but especially recommended to new majors or those considering majoring in English.*

## **200 – LEVEL COURSES**

**EN 211 01**  
**MW 2:30-3:50**  
**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 the rhetorical consequences of 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. In addition to fiction itself, students will wrestle with competing theories of "realism" and will study some of realism's detractors—gothic, sensation, and science fiction, as well as surrealism. Looking critically at the institutions, networks, and technologies that shape the reading experience,

we will problematize the dichotomy between “literary” and “genre” fiction, categories constructed in the marketplace, to see the reading of fiction as something that both undermines and bolsters the status quo. Writers will include Miguel de Cervantes, Jane Austen, Leo Tolstoy, Jhumpa Lahiri, Emily Brontë, James Baldwin, Carmen Maria Machado, Roxane Gay, Zadie Smith, Jonathan Swift, Franz Kafka, Neil Drumming, and Kristen Roupenian, as well as Skidmore fiction writers Sonya Chung, Greg Hrbek, and Calvin Baker.

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

**EN 213 01**

**POETRY**

**A. Bernard**

**WF 10:10-11:30**

**3 credits**

The treasures of the English language are found in its poetry, which is a cumulative art; to read a poem written today is, in a way, to read all the poems that came before. As a published poet and critic, I teach this class in poetry’s history from both a scholarly and an artistic vantage. We begin with the “pillars” (Old English, sonnets, “blank verse); continue with “modes” (devotional poetry, epics, the poem-essay); then on to “musics” (ballads, psalms, hymns, jazz, and rap); and conclude with those great “gestures” found in Modernist poetics, confessionalism, and political poetry. Classes will focus on lively discussion, memorization, writing in verse forms, and writing about poetry with accurate use of terms. There will be two brief papers assigned, as well as a test (not a “final exam,” but administered near the end of term).

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

**EN 217 01**

**FILM**

**R. Boyers**

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

**3 credits**

An introduction to the art of film, this course invites students to engage with works by master directors from all across the world. Classroom discussion will focus not only on cinematic issues but on ideas and conflicts—political, cultural, psychological—central to a wide range of societies. Is there a difference between a frankly commercial movie pitched to a wide popular audience and another film that makes significant demands on a viewer? Are movies built around topical subjects—race relations, class conflict, fascism—mainly successful when they confirm what most of their viewers already think, or are they impressive mainly in the way that they challenge the consensus views held by their audience?

- 1—Spike Lee (US), *Do the Right Thing*
- 2—Satyajit Ray (India), “Charulata”
- 3—Margarethe von Trotta (Germany), “Marianne & Juliane”
- 4—Bernardo Bertolucci (Italy), *The Conformist*
- 5—Erich Rohmer (France), *Claire’s Knees*
- 6—Pedro Almodovar (Spain), *Talk to Her*
- 7—Alfred Hitchcock (England/ US), “Shadow of a Doubt”
- 8—Jordan Peele (US), *Get Out*
- 9—Zhang Yimou (China), *Ju Dou’*
- 10—Florian H. von Donnersmarck (Germany), *The Lives of Others*
- 11—Jane Campion (New Zealand), *The Piano*
- 12—Ingmar Bergman (Sweden), *Wild Strawberries*
- 13—Frances Ford Coppola (US), *Apocalypse Now Redux*
- 14—Bertrand Tavernier (France), *Coup de Torchon*

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.

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

**EN 223 01**  
**TTh 12:40-2:00**  
**3 credits**

**WOMEN AND LITERATURE**  
**WOMEN IN CRIME**

**S. Mintz**

Sally Munt refers to early women crime writers as “literary intruders” in a form long defined by male authors and paradigmatically masculine detectives. Since the heyday of Agatha Christie, Ngaio Marsh, and Dorothy Sayers to later writers like P.D. James, Patricia Highsmith, Anne Holt, Ruth Rendell, Tana French, Barbara Neely, Nikki Baker, Sue Grafton, Natsuo Kirino, Sara Paretsky, Jean Hager, M.F. Beal (and so many more), crime has been crafted in conversation with—and opposition to—the supposed conventions of the genre. So, what are the “feminist maneuvers” such authors have employed? How have they set the plot requirement of law and order against questions—maybe intractable social problems—of gender, race and ethnicity, disability, class, sexuality, and nationality? Whose laws are detectives charged with upholding, and what sort of order does an atypical sleuth restore?

Requirements will include short papers and a longer final project.

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

**EN 228R 01**  
**TTh 9:10-11:00**  
**4 credits**

**INTRODUCTION TO 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.

**EN 229 01**  
**WF 12:20-1:40**  
**3 credits**

**DECOLONIZING THE MIND**

**C. Baker**

The proliferation of discussions of race, in both the public and private sphere, has renewed awareness of the centrality of racial identity, injustice, and grievance to American culture, politics, and ideas of selfhood. This course will historicize the concept of race; examine its literary and cinematic representations, and the ways these ideas interact with the world. It will consider the ways myths about race are reproduced and contested. We will ask what happens when race is narrated in literature and examine the treatment of the racialized self, as well as literary strategies for escaping or altering racial constructs. Do literary texts open up new possibilities of being, model new modes of interpretation, and provide new insights into racial, violence, justice, individual freedom?

**COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**  
**COUNTS TOWARD THE AMERICAN STUDIES MAJOR/MINOR**  
**COUNTS TOWARD THE BLACK STUDIES MINOR**  
**COUNTS TOWARD THE HISTORY MAJOR/MINOR**

**EN 229HE**  
**WF 12:20-1:40**  
**4 credits**

**STORIES OF ENGLISH**

**K. Greenspan**

When the 11th-century preacher Wulfstan composed his Sermon to the English, whom did he imagine he was addressing? The key word here is “imagine”—for in this course we will study the ways in which the English have imagined themselves, linguistically and culturally, from the Anglo-Saxon period (5th-11th centuries) through the mid-18th century, when Samuel Johnson composed his great Dictionary. Because English has always been a “mongrel tongue,” historically absorbing far more from other languages than any other Western vernacular, and because the British count among their forbears Picts, Celts, Norsemen, Saxons, Romans, and French (to name only the most prominent), neither linguistic nor racial and cultural distinctions suffice by themselves, as they may in other lands, to define the English. Moreover, although the British Isles are separated physically from the rest of the continent, they nourished some of the earliest and most prolific contributors to and consumers of European Christian culture in the Holy Roman Empire. So, in what ways have the English defined themselves as uniquely English?

In this course we will seek for answers in both the history of the English language from its earliest development through its rise in status as a literary language and the history of English literary imaginings of the English nation, inquiring into the role literature has assumed in forming national identity.

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

**EN 229L 01**  
**TTh 11:10-12:30**  
**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 THE LATE PERIOD HISTORY REQUIREMENT**  
**COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**  
**COUNTS TOWARD GENDER STUDIES CREDIT**

**EN 229M 01**  
**WF 12:20-1:40**  
**3 credits**

**THE ENLIGHTENMENT AND  
COUNTER-ENLIGHTENMENTS**

**B. Diaby**

The Age of Reason is followed by the Age of Passion—or so the story goes. The divisions constituting the Enlightenment and its discontents are in fact more ambiguous. In this class, we will look at eighteenth century perspectives on issues such as aesthetics, consciousness, humanity, identity, love, nature, revolution, and the state. In particular, we will look at representative Enlightenment and Romantic texts, their historical contexts, and how they inform our contemporary sense of these concepts. Potential writers and thinkers include Jane Austen, Ottobah Cugoana, Immanuel Kant, Mary Prince, Walter Scott, the Shelleys, Laurence Sterne, Phillis Wheatley, Mary Wollstonecraft, and others. There will be one collaborative group project and two short papers.

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

**EN 229M 02**  
**WF 10:10-11:30**  
**3 credits**

**INTRODUCTION TO  
AMERICAN LITERATURE (TO 1865)**

**N. Junkerman**

This course is an introduction to the origins and development of the complex thing we call “American literature.” Over the course of the semester, we will survey American texts from the early colonial period to the eve of the Civil War. We’ll read important works and some secondary sources, with an eye toward understanding not just the texts but the world from which they emerged. Key topics of inquiry will include colonization and indigeneity; captivity, freedom and personal narrative; religious experience and the written word; the emergence of the novel in America. Writers on the syllabus may include Mary Rowlandson, Cotton Mather, Phillis Wheatley, Olaudah Equiano, Charles Brockden Brown, Nathaniel Hawthorne, Frederick Douglass, Ralph Waldo Emerson, Walt Whitman, and Herman Melville.

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

**EN 229M 03**  
**WF 12:20-1:40**  
**3 credits**

**CHEKHOV**

**A. Bernard**

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-19<sup>th</sup>-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 THE MIDDLE PERIOD HISTORY REQUIREMENT**  
**COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**  
**COUNTS TOWARD THE THEATER MAJOR**

**EN 229WE 01**  
**TTh 2:10-3:30**  
**4 credits**

**BEYOND SHAKESPEARE**

**A. Bozio**

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 roughly 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. As we do so, we'll consider how drama registers changes in early modern society and the effect of those changes upon conceptions of race, gender, and sexuality.

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

**EN 241L 01**  
**TTh 11:10-12:30**  
**4 credits**

**AFROFUTURISM: LITERATURE AND CULTURE**

**P. Benzon**

What can robots, spaceships, and extraterrestrial life forms tell us about the conditions of Blackness in America? How can these and other science-fictional figures help us to confront the realities of racism and to imagine new modes of living and being? In a cultural moment in which we are increasingly attuned to histories of enslavement and inequality, what is at stake in using literature, art, and culture to imagine far-flung futures and alternate timelines?

In this course, we will explore these and other questions through the study of Afrofuturist literature and culture. Taking cultural critic Kodwo Eshun's provocation that "Black existence and science fiction are one and the same" as our jumping-off point, we will consider Afrofuturist cultural production across a range of media and genres. Paying close attention to how speculative, science-fictional, and technological motifs allow for new formulations of aesthetic and social possibility, we'll study how Afrofuturist creators reimagine questions of power, identity, embodiment, community, and futurity. Possible texts for consideration will include literature by W.E.B. DuBois, Samuel Delany, Octavia Butler, Colson Whitehead, and N.K. Jemisin; music by Sun Ra, Parliament-Funkadelic, Drexciya, Afrika Bambaataa, Outkast, and Janelle Monae; art by Rammellzee and Wangechi Mutu; and films such as *District 9* and *Black Panther*. As part of the Bridge Experience's Practice/Application component, students will work together to curate and host a series of Afrofuturist Pop-ups, in which they will present key Afrofuturist texts in a range of media and discuss them with a public audience.

**COUNTS AS THE LATE PERIOD HISTORY REQUIREMENT**  
**COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE**  
**COUNTS AS A CULTURAL DIVERSITY COURSE**  
**COUNTS TOWARD THE BLACK STUDIES MINOR**  
**COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR**  
**COUNTS AS THE BRIDGE COURSE REQUIREMENT**

**EN 245L 01**  
**TTh 2:10-3:30**  
**3 credits**

**SCIENCE FICTION**

**T. Wientzen**

Establishing itself in the popular consciousness in the 1940s and '50s via dime store magazines, cheap paperbacks, and B-movies, science fiction was once thought to be little more than adventure tales for boys—the cultural trash of a nuclear age. But the genre was, from its very origins in the late nineteenth century, something much more than just extraterrestrial capers or tales of amazing superpowers. Emerging in tandem with new social structures of mass modernity and a body of science that was rapidly shifting entrenched notions of the cosmos, science fiction articulated new visions and fears about the future while allowing readers to see their present in defamiliarized ways.

This course examines the nexus of politics and science that helped establish science fiction from its inception until the present day. Beginning with late nineteenth-century texts, we will consider the genre's efforts to integrate scientific knowledge about evolution, astronomy, and technology, and apply it toward social issues



works to be studied are the following: Michael Ondaatje, *Anil's Ghost*; Michel Houellebecq, *Submission*; Zadie Smith, *On Beauty*; Nadine Gordimer, *The Pick-Up*; J.M. Coetzee, *Elizabeth Costello*; Kamel Daoud, *The Meursault Investigation*; Garth Greenwell, *What Belongs To You*; and Mary Gaitskill, *This Is Pleasure*. The course will include a mid-term and a scheduled final exam. Students will write two short papers or one longer paper to be handed in at the end of the course. Regular attendance will be required; class participation will count for 20% of the course grade.

**COUNTS AS THE LATE PERIOD HISTORY REQUIREMENT**

**EN 326L 01**  
**TTh 2:10-3:30**  
**3 credits**

**REMIX CULTURE**

**P. Benzon**

What are the aesthetics and politics of appropriation? What does this practice have to tell us about authorship, ownership, artistry, identity, and power? Appropriation has a long history across literary, cultural, and social domains, and has served as a tool of liberation, creation, and resistance as well as one of constraint and exploitation. In this course, we'll consider a wide range of appropriation-based texts and practices across different media, turning our attention from an approach that privileges originality towards one that considers the artistic and social value of literature and art made of pre-existing material. These deliberately derivative works raise far-reaching questions about authorship and artistry: how do practices like copying, collage, sampling, and remixing alter our conception of what it means to create literature and art? What new aesthetic, cultural, and political possibilities and problems emerge through these approaches?

To engage with these and other questions, we'll consider a wide range of modern and contemporary literature, art, and media that relies on practices of appropriation. We'll study novels, poems, and essays that are copied and stolen from other sources, art made from found objects, and music and film collaged from past histories. Our ultimate goal will be to come to a richer, more complex understanding of what appropriation means--artistically, socially, and politically. Texts to be considered will include works by Andy Warhol, Jorge Luis Borges, Ishmael Reed, William S. Burroughs, Marcel Duchamp, Hari Kunzru, Michel Gondry, Kameelah Janan Rasheed, Glenn Ligon, Claudia Rankine, Robin Coste Lewis, Jordan Abel, and others.

**COUNTS AS THE LATE PERIOD HISTORY REQUIREMENT**  
**COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR**

**EN 327L 01**  
**MW 2:30-3:50**  
**3 credits**

**TONI MORRISON**

**M. Stokes**

Winner of the National Book Critics Circle Award, the American Book Award, the Pulitzer Prize for Fiction, and the Nobel Prize for Literature, Toni Morrison surely ranks as one of America's greatest novelists. Her work, located in the lived experience of African American culture, explores contradictions that lie at the heart of American identity: the love of freedom in a country founded on slavery; the fact of racial bigotry in a country allegedly dedicated to equality; the role of community in a country that worships the individual; and the insistence of desire in a world imagined by Puritans. Ranging across geographies and demographics, Morrison maps an American experience lived in pool halls and churches, cotton fields and urban neighborhoods, and most of all in families—families, like America, torn apart and put back together again.

In this seminar, we'll focus on Morrison's first six novels (*The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby*, *Beloved*, and *Jazz*), as well as her last (*God Help the Child*). We'll also read a selection of scholarly criticism. Assignments include four 2-page essays and one longer essay (12 pages).

**COUNTS AS THE LATE PERIOD HISTORY REQUIREMENT**  
**COUNTS AS A CULTURAL DIVERSITY COURSE**  
**COUNTS TOWARD GENDER STUDIES CREDIT**  
**COUNTS TOWARD THE BLACK STUDIES MINOR**

**GN 351A 010**  
**W 5:00-6:00**  
**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 spectrum of 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 career paths. 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—cognizant of the ways that the pandemic has changed the landscape for young graduates.

**EN 360PL 01**  
**MW 2:30-4:20**  
**4 credits**

**WOMEN WRITERS**  
**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: Morgan Parker, Eve Ewing, Danez Smith, Don Mee Choi, and Amanda Gorman. Alongside these central poets, we will also read theoretical material from Gloria Anzaldúa, Angela Davis, bell hooks, Audre Lorde, 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, racism and affect, violence and history, and other subjects. Students can also expect poems from Gwendolyn Brooks, Lucille Clifton, Rita Dove, Kate Rushin, Evie Shockley, Tracy K. Smith, Natasha Trethewey, Phillis Wheatley, and more. Students must lead discussion once in the semester, write one short response paper, and one final paper.

**COUNTS AS THE LATE PERIOD HISTORY REQUIREMENT**  
**COUNTS TOWARD GENDER STUDIES CREDIT**

**EN 362M 01**  
**WF 12:20-1:40**  
**3 credits**

**CAPTIVITY**

**N. Junkerman**

Early American literature is filled with stories of captivity. These tales—told by prisoners of war, victims of kidnapping, and enslaved people—offer powerful accounts of cultural collision, redemption and loss, and violence and transformation. In this course we will consider captivity narratives from the seventeenth, eighteenth, and nineteenth centuries, paying particular attention to how they describe the chaotic, fluid, and diverse cultural landscape of early America. Readings will include Mary Rowlandson's *The Sovereignty and Goodness of God*, John Williams' *The Redeemed Captive*, Olaudah Equiano's narrative of his life, and William and Ellen Craft's *Running 1000 Miles for Freedom*. Toward the end of the course, we will also think about how the form of the captivity narrative survived and thrived in the twentieth and twenty-first centuries, both in popular culture and in the wider American imagination.

**COUNTS AS THE MIDDLE PERIOD HISTORY REQUIREMENT**

**EN 362RE 01**  
**TTh 3:40-5:00**  
**4 credits**

**THE TRANSATLANTIC RENAISSANCE, 1500-1700**

**A. Bozio**

At the height of the English Renaissance, as Shakespeare and his contemporaries worked to reshape London's literary culture, explorers and traders were engaged in an entirely different project—that of extending England's power across the Atlantic Ocean. They first established colonies in Virginia, Massachusetts, and the Caribbean before using those settlements to rejoin the Atlantic slave trade. How does our understanding of English literature change when it is placed alongside the interlocking histories of settler colonialism and the Atlantic slave trade? To answer that question, we'll first study English attempts to imagine and to colonize the Americas.

We will read Thomas More's *Utopia* and Shakespeare's *The Tempest* alongside European and Indigenous accounts of such places as Virginia, Guiana, and Brazil, and we will also use digital tools to study how lost plays—or, plays that did not survive the early modern period—may have portrayed “the New World.” In the second half of the course, we'll juxtapose Shakespeare's *Othello* with Aphra Behn's *Oroonoko* to consider how the development of the Atlantic slave trade changed early modern conceptions of race and gender.

#### COUNTS AS THE EARLY PERIOD HISTORY REQUIREMENT

**EN 363L 01**  
**TTh 11:10-12:30**  
**3 credits**

#### HAUNTED

**B. Black**

*Have you ever seen a ghost?* Ghosts fascinate us as present absences; they seem always, potentially, there by our side. What do ghosts tell us, reveal to us? Our course will begin by surveying the global tradition of the ghost story. We will then concentrate on such iconic works of haunting as Toni Morrison's *Beloved* and Charles Dickens's *A Christmas Carol*. When ghosts show up in a text, they are often a warning, a commission that some past wrong must be righted. The ghost in films such as *A Ghost Story* (2017) and *Parasite* (2020) will be of interest to us. To contextualize our understanding of ghosts and the stories they inspire, we will delve into the history of ghost-hunting and ghost-busting, including the spiritualism craze of late-nineteenth-century America and the ongoing fascination with the occult. And our theoretical framework will include Freud's “The Uncanny” Gaston Bachelard's *The Poetics of Space*, and Christina Sharpe's *In the Wake*.

As the past that insists on being present, ghosts will compel us also to turn to both large-scale and private projects of memory and memorializing—including Maya Lin's 2021 installation “Ghost Forest” and “What Is Missing?” (which she calls her life's last work) as well as monuments and counter-monuments, and even our phones' photo galleries and family home movies. Is it possible that being haunted captures what it feels like to exist now—in the wake of so much, from climate degradation to pandemic to racial inequality in a nation haunted by the ghosts of slavery? In addition to Morrison and Dickens, we will encounter such writers as Edgar Allan Poe, Emily Brontë, Vernon Lee, and Jesmyn Ward. All these writers have felt, at various times and for diverse reasons, *haunted*.

#### COUNTS AS THE LATE PERIOD HISTORY REQUIREMENT

**EN 377F 01**  
**WF 10:10-11:30**  
**4 credits**

#### READING FOR WRITERS: FICTION

**C. Baker**

In this course we will examine the core forms of the novel—including modalities of realism, comedy, modernism, and late modernism—with an eye toward how they use layers of language and reality to address the self, society, ideas, and the transcendental. Students will gain experience writing in each of these modes to deepen their own practice, and broaden their range, by learning the embedded potentialities of formal choices. They will also learn to read as writers, with the goal of establishing the tools necessary for long-term creative independence and the fullest development of their individual potentials.

#### Texts may include:

*Gulliver's Travels* — Jonathan Swift  
*Pride and Prejudice* — Jane Austen  
*Crime and Punishment* — Fyodor Dostoyevsky  
*Growth of the Soil* — Knut Hamsun  
*Swami and Friends* — R.K. Narayan  
*The Castle* — Franz Kafka  
*The Stranger* — Albert Camus  
*A Farewell to Arms* — Earnest Hemingway  
*The Sound and the Fury* — William Faulkner  
*Nobody Knows My Name* — James Baldwin  
*The Crying of Lot 49* — Thomas Pynchon  
*Portnoy's Complaint* — Philip Roth

*So Long a Letter* — Miriama Bâ  
*When I Whistle* — Shusaku Endo  
*The Source of Self-Regard* — Toni Morrison  
*North and South* — Shiva Naipaul  
*A Hundred Years of Solitude* — Gabriel Garcia Marquez  
*Oranges Are Not the Only Fruit* — Jeanette Winterson  
*Waiting for the Barbarians* — J.M. Coetzee  
*Percival Everett* — Erasure  
*Never Let Me Go* — Kazuo Ishiguro  
*We Should All Be Feminists* — Chimamanda Adichi

As preparation, EN 211 Fiction, EN 281 Intro to Fiction Writing, and other courses in fiction are desired.

Writing, and other courses in fiction or nonfiction are desired.

## ADVANCED WORKSHOPS

***Application Process for 300-level Creative Writing Workshops*** (EN 378 Nonfiction Workshop, EN 379 Poetry Workshop, EN 380 Fiction Workshop): Five days prior to the first day of Registration, students must email the following information to the professor of the course you wish to enroll in:

1) a list of previous creative writing and/or genre courses taken at Skidmore (EN 211 Fiction, EN 213 Poetry, EN 215 Drama, EN 219 Nonfiction, EN 280 Intro to Nonfiction Writing, EN 281 Intro to Fiction Writing, EN 282 Intro to Poetry Writing, or EN 251 Intro to Creative Writing); 2) the name and number of the course being applied for; and 3) a writing sample in the genre of the workshop to which you are applying: 5 poems or 8-10 double-spaced pages of fiction or nonfiction. Your name should appear in the upper-right hand corner of every page. In consultation with the department's creative writing faculty, the instructor of the course will make selections, notify you of the decision, and enter registration overrides into the Banner system so that selected students may register. Students who are not accepted may reapply in following semesters.

**EN 379 01**  
**W 6:30-9:30**  
**4 credits**

### POETRY WORKSHOP

**A. Bernard**

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 APPLICATION PROCESS ABOVE.**

**EN 380 01**  
**W 6:00-9:00**  
**4 credits**

### FICTION WORKSHOP

**C. Baker**

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 251, 280, 281, OR 282—PLUS PERMISSION OF INSTRUCTOR.**  
**SEE APPLICATION PROCESS ABOVE.**

## CAPSTONE COURSES

*NOTE: The Capstone Experience 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). For EN 375, students will produce 20-25 page papers on topics of their own choosing in close consultation with their professor and peers.

**EN 375 01**  
**T 6:30-9:30**  
**4 credits**

### **MEPHISTOPHELES**

**K. Greenspan**

Fascination with the Devil permeates just about every mode of Western storytelling: literature, the visual arts, music, theater, scripture, sermon. The summa of his artistic embodiment is Goethe's *Mephistopheles*, der Geist der stets verneint (the spirit that ever negates), who strives to bring about the damnation of Faust. In this seminar we will study three major versions of the Faust legend: Christopher Marlowe's 1604 play *Dr. Faustus*, Johann Wolfgang von Goethe's verse drama *Faust* (1806-1832), and Arrigo Boito's opera *Mefistofele* (1868). We will ask questions about artistic originality, translation, theology, and genre, and inquire into the ways in which Mephistophelean characters have shaped modern representations of evil. Other readings may include a late 15th-century Creation play, a slightly later Dutch play with a woman as the Faust figure, *Mary of Nijmegen*; *The History of the Damnable Life and Deserved Death of Dr. John Faustus* (1588); *The Monk* (1796), a juicy Gothic novel by Matthew Gregory Lewis; James Hogg's *Confessions of a Justified Sinner* (1824); G. B. Shaw's one-act play "Don Juan in Hell" (1903); Max Beerbohm's short story "Enoch Soames" (1916); and C. S. Lewis's *Screwtape Letters* (1942).

We will screen F. W. Murnau's silent masterpiece *Faust*, the Globe Shakespeare Company's production of Marlowe's *Dr. Faustus*, Jan Svankmajer's puppet/claymation/live action *Faust*, Istvan Szabo's *Mephisto*, which follows the career of an ambitious German actor during the Nazi era, and, of course, a sterling production of Boito's *Mefistofele*, featuring the great Samuel Ramey in the title role. We will also dip into Randy Newman's *Faust* to see how a 21<sup>st</sup>-century American artist makes use of this 600-year-old story.

You will be guided through the process of developing productive research questions, finding appropriate primary and secondary resources, and producing a staged and revised 25-page research paper. Along the way you will present short seminar papers on topics that contribute to your own research and inform our discussions of the assigned readings and films.

Outstanding work may qualify the senior for departmental honors.

**EN 375 02**  
**TTh 9:40-11:00**  
**4 credits**

### **WHAT WAS POSTMODERNISM?**

**T. Wientzen**

What do we mean when we describe something as "postmodern"? Coined to describe a variety of movements in architecture, art, and literature after WWII, by the 1980s the term took on immense critical weight. As literary critics described its aesthetic modes, they often did so in relationship to a historical moment that saw the consolidation of capitalism as a global force—a moment with far reaching consequences for our experience of the world. However, as theorists assembled frameworks for understanding the postmodern condition, the term itself became a kind of political tool. As it began to appear in university curricula and in the popular press, the term became a kind of epithet used by those critical of "social justice" and "political correctness," associations that endure to this day, leaving many confused about what "postmodernism" is—or what it was.

In this course, we return to the moment when theorists diagnosed the material and cultural conditions of postmodernity. In so doing, this course aims to understand "postmodernity" as a historical period of the past, but one that has enduring consequences for understanding the twenty-first century. Among other things, we will discuss key terms within theories of the postmodern, such as "spectacle," "master narratives," "cognitive mapping," "simulacra," "the culture industry," and "écriture féminine." Reading theorists of postmodernism in conversation with key literary figures of the late twentieth century, we will examine the ways these terms help us understand the historical moment we inhabit, and map the postmodern critical vocabulary around systems of gender, class, and race. Literary texts may include work by Angela Carter, Salman Rushdie, William Gibson, Pamela Zoline, John Barth, Don DeLillo, and Joanna Russ.

Outstanding work may qualify the senior for departmental honors.

**EN 376 01**

**SENIOR PROJECTS**

**The Department**

**3 credits**

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**

**PREPARATION FOR THE SENIOR THESIS**

**The Department**

**3 credits**

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**

**SENIOR THESIS**

**The Department**

**3 credits**

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**

**ADVANCED PROJECTS IN WRITING:**

**G. Hrbek**

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

**FICTION**

**4 credits**

This is a course in advanced fiction writing for students serious about writing. There will be regular meetings in a workshop format and individual meetings as needed. All work will be discussed in detail. Students will be expected to complete a definite project of about fifty pages (three short stories or a novella). This is an advanced course that assumes a high degree of commitment; students who wish to enroll should have a clear idea of what it is they hope to do. If you plan to write a novella, please bring to the first class an informal but detailed plan so that I can discuss it with you during the first week.

Outstanding work may qualify the senior for departmental honors.

**PREREQUISITE: ONE SECTION OF EN 380**

**EN 381N 01**

**ADVANCED PROJECTS IN WRITING:**

**S. Mintz**

**TTH 2:10-3:30**

**NONFICTION**

**4 credits**

This class is an advanced workshop for serious writers of literary nonfiction: personal/lyric essay, travel/nature/science writing, cultural critique, memoir, autocriticism—style and subject will be up to you. You will read and respond to each other’s manuscripts in addition to discussing published work; you will also meet

individually with the professor several times over the course of the term. You should expect to complete a final project (a collection of short pieces or one long essay) of 20-25 pages.

Outstanding work may qualify the senior for departmental honors.

**PREREQUISITE: ONE SECTION OF EN 378**

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

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

**P. Boyers**

Intensive practice in the writing and critiquing of poetry in a rigorous but generous workshop aimed at producing a final portfolio of carefully revised and polished poems. Considerable reading in poetry old and new with seminar-style presentations and participation will also be a part of the class.

Outstanding work may qualify the senior for departmental honors.

**PREREQUISITE: ONE SECTION OF EN 379**