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

Make sure you speak with your advisor well in advance of fall '23 registration, which begins April 4.

INSTRUCTOR	OFFICE HOURS Spring 2023	EXT.	OFFICE
Baker, Calvin	By appt.	5165	PMH 307
Benzon, Paul	W 1:00-2:00, Th 3:45-4:45 & by appt.	5162	PMH 311
Bernard, April	T 11:30-12:30, F 11:00-12:00	8396	PMH 319
Black, Barbara	Sabbatical	5154	PMH 305
Boyers, Peg	By appt.	5186	PMH 327
Boyers, Robert	T, W, Th evenings by appt., on Zoom	5156	PMH 325
Bozio, Andrew	W 1:00-3:00	5158	PMH 317
Cermatori, Joseph	W 2:00-4:00 & by appt W, Th, F 15 minutes after class	5163	PMH 316
Diaby, Bakary	Sabbatical	5166	PMH 322
Dunn, Olivia	W, F 11:30-12:30	8493	PMH 332
Fawcett, Jennifer	M, W, F by appt.	5193	PMH 336
Golden, Catherine	Sabbatical	5164	PMH 321
Greaves, Margaret	By appt.	5191	PMH 309
Hall, Linda	M 10:30-12:00 & by appt.	5182	PMH 318
Hrbek, Greg	By appt.	8398	PMH 310
Hussaini, Hajar	T 1:00-2:00	5150	PMH 322
Jorgensen, Caitlin	W 9:00-11:00	8393	PMH 326
Junkerman, Nick Associate Chair	Th 11:30-1:30	5161	PMH 306
Marx, Michael	Sabbatical	5173	PMH 320
McAdams, Ruth	T, Th 1:00-3:00 & by appt.	5174	PMH 331
Melito, Marla	By appt.	8112	Star. 201
Mintz, Susannah	T 11:00-12:00 & by appt.	5169	PMH 324
Niles, Thad	M, W 12:15-1:00 & by appt.	8114	LIBR 442
Parra, Jamie	W 2:30-3:30, Th 5:10-6:10	5172	PMH 315
Pashley, Brenda	W, F 11:00-12:00 & by appt.	8150	Star. 102D
Romack, Katherine	M, W 1:25-2:25	5150	PMH 308
Soderlind, Lori	W 3:30-5:30 & by appt.	5187	PMH 333
Sperry, Eileen	M 1:30-2:30, T 11:00-12:00	5153	PMH 334
Stokes, Mason	Sabbatical	5184	PMH 308
Suresh, Archana	W 11:00-12:00 & by appt.	5177	PMH 335
Welter, Sandra	T, W 2:00-4:00 & by appt.	5150	PMH 320
Wientzen, Tim, Chair	W 1:00-2:00 & by appt.	8397	PMH 313
Wolff, Melora	By appt.	5197	PMH 323

Note to Students:

In this Prospectus, you will see some new descriptions 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 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 courses for the English major. These are marked accordingly with the information in all caps bold.

EN 103
4 credits

WRITING SEMINAR I

The Department

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.

Students with an Expository Writing Placement of 103 must complete EN 103 by the end of their first year. Afterwards, they have to complete EN 105 to fulfill the Foundation Requirement by the end of sophomore year.

Section 01
TTh 9:40-11:00

T. Niles

Section 02
WF 8:40-10:00

A. Suresh

Section 03
WF 10:10-11:30

A. Suresh

Section 04
WF 12:20-1:40

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.

Student with an Expository Writing Placement of 105 may enroll in a section of EN 105, EN 110: Introduction to Literary Studies, or a department-based writing-intensive course listed in Banner.

EN 105 01
TTh 8:10-9:30

THE MAKING OF HUMANITY

B. Diaby

The concept of “the human” is a fairly recent one, and a highly contentious one. Why can someone be human but not a person? What makes us an “us” at all? Is the notion of a universal humanity even a good thing? This class looks at the historical foundations and some of the philosophical underpinnings of the concept of humanity. We will explore topics like the Anthropocene, humanitarianism, intersectionality, rights, vulnerability, and other subjects as they help us define and complicate what it means to be human. Along with short writing assignments, students will compose two short papers, an annotated bibliography, and one final research paper with proposal.

EN 105 02
MWF 10:10-11:05

WRITING GENDER

R. McAdams

EN 105 03
MWF 11:15-12:10

WRITING GENDER

R. McAdams

Whether or not we always realize it, gender constantly, quietly shapes our experiences—from determining which bathroom we use at a gas station, to framing others' responses if we start to cry in public, to influencing the way we speak and write. But what

is gender, actually? How is it constructed and maintained? In this writing seminar, we will analyze the way that biological and social definitions of gender compete with and inform each other, as well as the way that gender identities and expressions have varied historically and culturally. We will read and write about practices like drag and cross-dressing that play with normative expectations, as well as about nonbinary and transgender identities that reject the reduction of gender to the biological sex assigned on a birth certificate. Above all, we will write and talk about writing—in essays, short assignments, and peer review sessions—and we will explore how writing reflects gender and shapes our understanding of what gender is.

EN 105 04
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 05
WF 10:10-11:30

LITERATURE OF WITNESS

H. Hussaini

Why do we feel the need and responsibility to document crises? How do we document them? In this course, students will read writers who have lived through and written about crises in their times: police brutality, terrorism, government surveillance, ecological crises, and pandemics. We will discuss the ways global crises have been written about in multiple genres and write our own accounts of recent crises. By trying to define together what “literature of witness” means, we will develop an understanding of writing as a lens through which one understands contemporary history. Authors we will read include Claudia Rankine, Jesmyn Ward, Nadine Gordimer, Cathy Park Hong, Paul Celan, Tadeusz Borowski, Ahmad Saadawi, Keum Suk Gendry-Kim, Mahmoud Darwish, and Layli Long Soldier.

EN 105 06
WF 8:40-10:00

WHAT’S IN IT FOR ME?

B. Pashley

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

EN 105 07
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 08
TTh 11:10-12:30

WRITING WITH AI

M. Stokes

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

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

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

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

EN 105 09
TTh 12:40-2:00

MEMOIR FROM THE MARGINS

L. Soderlind

EN 105 10
TTh 2:10-3:30

MEMOIR FROM THE MARGINS

L. Soderlind

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 11
MWF 10:10-11:05

WRITING AS RADICAL EMPATHY

O. Dunn

EN 105 12
MWF 11:15-12:10

WRITING AS RADICAL EMPATHY

O. Dunn

EN 105 13
MWF 1:25-2:20

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 14
MW 2:30-3:50

NOSTALGIA

S. Ranwalage

For many of us, interpreting the past via the rose-colored glasses of nostalgia lends itself to a comforting and desirable re-imagining of what once was. Nostalgic investment in past memory has long been a source of inspiration for some of the most remarkable works of literature, theatre, popular culture, and other aesthetic and discursive realms. As such, this writing seminar will focus on the oh-so-common bitter-sweet emotion of nostalgia to consider how writers, artists, philosophers, theorists, and scientists 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 write about nostalgia not only as a means of negotiating undesirable present conditions and uncertain futures, but also as a linchpin of many representations of national pasts, marketing of goods and services, and the very lure of various media. Examining a range of written texts alongside films and social media and popular cultural trends you will develop analytical, research-based, and reflective writing in addition to a public-facing artifact on the topic of nostalgia. The projects will evolve over weeks of discussion, research, drafting, and workshopping.

EN 105 15
TTh 11:10-12:30

FASHIONING THE SELF

K. Romack

EN 105 16
TTh 12:40-2:00

FASHIONING THE SELF

K. Romack

EN 105 17
TTh 3:40-5:00

FASHIONING THE SELF

K. Romack

This course will develop your ability to compose clearly phrased, well organized, and conceptually sound academic writing. You will learn to identify and improve on the rhetorical techniques you use to represent yourself in writing. We will open the course by reading a series of selections from autobiographical texts, from Plato to Salman Rushdie. You will respond to these texts with a series of written exercises (including an entry drawn from your own life history, which will be rewritten as biography by a classmate). We will also dedicate at least two weeks to professional writing as you identify a future job or educational program you aspire to pursue, research that position, and produce application documents that your classmates, serving as mock employers, will review. Because autobiography as a genre is especially conducive to reflections on the history, politics, and poetics of self-presentation, your final research paper will investigate an autobiography of your choosing. Topics will be developed through a series of prewriting exercises, drafting, and peer review assignments.

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 a placement of EN 105H to enroll in the class.

Student with an Expository Writing Placement of 105H may enroll in a section of EN 105H, EN 105: Writing Seminar II, EN 110: Introduction to Literary Studies, or a department-based writing-intensive course listed in Banner.

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

WRITING SKIDMORE

E. Sperry

The title of this course isn't meant to describe a task—"writing at Skidmore"—but an action. What does it mean to write yourself? To make your way through writing? What does writing look and feel like when we transform it from *something to do* to *a way of doing something*? In this course, we will approach writing as an act of communal making. Students will spend the semester engaged in collaborative ownership of the writing process: the class will function as its own editorial board, working together to choose a central topic and produce a printed essay collection by the close of the term. Students will work together to plan, draft, and revise their contributions to the collection; the final product will be entirely student-driven, from the included essays to features like illustrations, order, and layout. The course will culminate in the production of physical editions, using Skidmore's printmaking studio, Idea Lab, and other campus resources.

EN 105H 02
TTh 11:10-12:30

WRITING ON DEMAND

L. Hall

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

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 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. Students with an EW placement of EN 105 or EN 105H may enroll in EN 110.

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 2:10-3:30

LOST IN AMERICA

A. Bozio

In *Playing in the Dark: Whiteness and the Literary Imagination*, Toni Morrison argues that American literature is ineluctably shaped by the country's origins in slavery and settler colonialism. This course offers an introduction to the study of literature through Morrison's insight into how America's history shapes its literary heritage. Reading across the three major forms of literature—that is, drama, poetry, and prose—we'll ask: How does literature represent America? Who is included in the American Dream? Who is excluded from it? And what do these inclusions and exclusions tell us about America itself? Our readings will include Claudia Rankine's *Citizen: An American Lyric*, Vladimir Nabokov's *Lolita* (as well as Stanley Kubrick's film adaptation of the same name), and Tony Kushner's *Angels in America: A Gay Fantasia on National Themes*. Along the way, we'll learn how to close-read literature, how to think about the differences that form and context make for the way we analyze texts, and how to craft strong and compelling arguments.

EN 110 02
MWF 1:25-2:20

IN-BETWEEN

R. McAdams

This course introduces students to the practice of literary studies, with an emphasis on the skills involved in close reading. We'll analyze rich and complicated texts from across literary genres—poetry, drama, and fiction—that share an interest in what it means to be in-between categories. What happens when a person, a place, or a text defies our established ways of categorizing and sorting? How do we understand things that are either/or, neither/nor, or both/and? The texts we will read in this class tend to critique the idea of binary opposition, revealing indeterminacy and overdetermination everywhere we look. The course aims, first, to foster critical thinking about literature, and then, to translate it into compelling analytical writing. In essays, short assignments, and peer review sessions, we'll focus on the development of our writing skills.

EN 110 03
TTh 9:40-11:00

INTRODUCTION TO LITERARY STUDIES

S. Mintz

This course introduces students to the practice of literary studies, with a particular emphasis on the skills involved in close reading. The course aims to foster a way of thinking critically and with sophistication about language, texts, and literary production. We will ask such questions as how and why we read, what it means to read as students of literature, what writing can teach us about reading, and what reading can teach us about writing. The goal overall is to make the words on the page thrillingly rich and complicated, while also recognizing the ways in which those words have been informed by their social, political, aesthetic, psychological, and religious contexts. This course is writing-intensive and will include some attention to critical perspective and appropriate research skills

EN 110 04
TTh 12:40-2:00

THE SELF AND OTHER FICTIONS

J. Parra

This course will introduce you to the study of literature through a focus on the idea of the “self.” The speaking “I” in a poem, the narrator who tells a short story, the characters we meet in the world of a novel—these are all ways that literary texts create the sense that readers are encountering not just words printed on a page, but other selves. Together, we will investigate how specific texts do this imaginative work. As we practice careful critical reading, we will ask what the concept of the “self” has to do with thinking and speaking; with having a body; and with being seen, heard and recognized by others. How much can a self-change before it is no longer...itself? In foregrounding these questions, the readings in this course also have a tendency to reveal just how tenuous a belief in the self is. Throughout the semester, we will discuss and experiment with various stages of the writing process, including developing an argument, drafting, and revision. Students will complete three short essays.

EN 110 05
TTh 11:10-12:30

REIMAGINED

B. Black

Consider this claim: As it seeks to understand the world by (re)imagining it, literature is “the impossible made suddenly possible,” “the what else to be.” This seminar will explore imagination’s power to investigate *the why?*—to engage with such topics as intimacy, identity, joy, freedom, and belonging. Literary works exist in the world and in conversation with one another. Later texts are often responses to earlier imaginative attempts, and so a fairy tale can inspire dance, a glimpsed character can become the protagonist, endings can be rewritten, a novel is transformed into film. Proceeding as a kind of “lost and found” inquiry, with the vanished past often showing up in the present, our (re)discovery efforts will focus on representative works from fiction, poetry, drama, and nonfiction. Two questions—*why do we read? why do we write?*—will guide this seminar as we hone our interpretive skills and develop our voices as authors. Our eclectic group of writers will range from Zadie Smith to John Keats, from Shakespeare to Emily Brontë to Ocean Vuong. Literature is, after all, the arena of all possibilities.

200 – LEVEL COURSES

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

LITERARY AND CULTURAL STUDIES: BACKGROUNDS TO LITERARY STUDIES

B. Diaby

Who is a subaltern? Why is everything a dialectic? Does anything mean anything? Literary studies relies on quite a few theoretical assumptions and debates often left unexplored. This class will delve into those historical and critical debates underlying the contemporary study of literature and its socio-political dimensions. We will read foundational texts in contemporary social and critical theory, from Marxism and Psychoanalysis to Queer theory and Black studies. Additionally, we will tackle influential texts in the fields of affect studies, critical race theory, disability studies, and more, including theoretical work critical of the entire enterprise of literary theory. Students will be responsible for short weekly response papers and assignments, a research proposal, and a final symposium-style presentation at the end of the semester.

Warning: this course covers a wide range of theories and methods. While we will turn to some literary texts and art objects, the bulk of our material will be critical and/or philosophical prose.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 211 01
TTh 3:40-5:00
3 credits

FICTION

R. Boyers

This course is an introduction to fiction in which students are confronted with stories and novels that take on issues and ideas central to the way we think and live our lives. Throughout we will ask questions about how stories are made, about strategies and intentions, failures and successes, legitimate and illegitimate ways to arrive at viable interpretations and conclusions. The readings will include a wide range of short stories by classic and contemporary authors: by Franz Kafka, Herman Melville, Willa Cather, Thomas Mann, Leo Tolstoy, Anton Chekov, Ralph Ellison, Bharati Mukherjee, Alice Walker, Zora Neale Hurston, Joyce Carol Oates, Chimamanda Adichie and other authors. Students will also read two recent novels of moderate length: *The Woman Upstairs* by Claire Messud and *New People* by Danzy Senna. In classroom discussions we will pay close attention to all of the relevant factors—point of view, tone, plot, characterization, diction—and debate the degree to which each work we examine does full justice to the complexity of the issues generated.

Two papers 1200 words apiece, scheduled mid-term exam and a final exam.

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

EN 213 01
MWF 9:05-10:00
3 credits

POETRY

M. Greaves

“Poetry might be defined as the clear expression of mixed feelings,” suggests W.H. Auden. In this class, we will approach poetry as both an expression of feeling and a way of knowing. What types of knowledge, what windows onto the world, does poetry allow? As we read representative poems from multiple periods and places, we will build a toolkit of terminology and methods for interpreting poetry. Your sustained interaction with poetry will train you to read attentively and creatively in upper-level coursework and across genres. Poems will range from Anglo-Saxon riddles to bizarre 20th-century experiments to contemporary work that travels the globe. Assignments will include essays, a midterm, and a final project with an optional creative component.

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

EN 219W 01
MW 2:30-3:50
4 credits

NONFICTION

L. Soderlind

An introduction to nonfiction literature in its many styles and types, from essays and memoir to reportage and cultural critique. Students will explore the form's expressive range, including the relation to and distinction from other genres, its narrative strategies, its authors' means of achieving a distinctive voice, and its reflection of social contexts. Classic texts of the genre will be read and discussed alongside overlooked or forgotten wonders. Students will use creative nonfiction writing as a tool for exploring the genre in addition to writing critical essays about the works read for class.

RECOMMENDED PREPARATION FOR COURSES IN NONFICTION WRITING
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

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

WOMEN IN 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 LATE PERIOD HISTORY REQUIREMENT
COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE
COUNTS FOR GENDER STUDIES CREDIT

EN 225W 01
TTh 3:40-5:00
4 credits

INTRODUCTION TO SHAKESPEARE

A. Bozio

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*, *As You Like It*, *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 AS THE DRAMATIC LITERATURE REQUIREMENT WITHIN THEATER MAJOR

EN 228P 01
TTh 3:40-5:00
4 credits

THE ORIGINS OF AFRICAN AMERICAN FICTION

J. Parra

During the 1850s, Black writers in the US began experimenting with fiction. Frederick Douglass, for example, wrote a fictional narrative of enslavement, *The Heroic Slave*; Williams Wells Brown authored *Clotel*, a novel about two fictional enslaved daughters of Thomas Jefferson; Hannah Crafts recast her real-life experiences of captivity and fugitivity in the form of a gothic novel. By writing fiction, these and other Black writers defied white abolitionist readers' hunger for purely autobiographical accounts of life under chattel slavery. Instead of complying with the demand for testimony, these authors explored what truths might be better expressed through imagination, fantasy, and speculation. In this course we will closely read a number of these early works and consider how 19th-century African American novelists defied a culture that denigrated Black creativity and imagination.

What did the novel's *un*reality afford these writers—aesthetically, politically, and ethically? We will end by turning our attention to the early 20th-century fiction of W.E.B. DuBois. Readings may include work by William Wells Brown, Hannah Crafts, Martin Delaney, Frederick Douglass, Frances E. W. Harper, Frank J. Webb, and Harriet E. Wilson. We will also read some of the more recent literary scholarship on these writers.

COUNTS AS A MIDDLE PERIOD HISTORY REQUIREMENT
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE
COUNTS TOWARD BLACK STUDIES MINOR

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

PROSE BOOTCAMP

L. Hall

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

If you are sincerely interested in improving your writing at the level of the sentence, Prose Boot Camp offers straight talk about problems and how to fix them. You will undertake the work and be held to the standards of a professional ghostwriter or copywriter. The instructor will furnish you with material; with her guidance, you will shape it into publishable or, as the case may be, presentable prose.

Note: “Prose Boot Camp” is similar to Professor Hall’s “Writing on Demand” course; the assignments themselves, however, are different.

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

EN 229 01
WF 8:40-10:00
3 credits

THE BLACK ATLANTIC, 1700-1900

B. Diaby

This class will examine the idea of a “Black Atlantic,” both as a historical phenomenon and as a means to analyze and understand the past. More importantly, we will explore how the Black Atlantic intersects with other concepts, movements, and ideas from the enlightenment to the present. Along the way, we will read texts ranging from letters and autobiographical narratives to poetry and contemporary novels. Authors might include Ottobah Cuguoano, Phillis Wheatley Peters, Mary Prince, Mary Seacole, Robert Wedderburn, and others. Throughout the course, we will engage with the important work of understanding and complicating the notion of the Black Atlantic; that said, the class will always return to Loving Blackness, to define it on terms other than white supremacy. To end the term, we will turn to twentieth and twenty-first century representations of “middle modernity” in the Black Atlantic world. Students will be responsible for one short paper, a research proposal, a group project, and a final research paper.

COUNTS AS AN MIDDLE PERIOD HISTORY REQUIREMENT
COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
COUNTS TOWARD THE BLACK STUDIES MINOR

EN 229 02
TTh 3:40-5:00
3 credits

MEDIEVAL SAGA AND EPIC

R. Ford

This course will be a survey of some of the most widely read sagas and epics produced by European societies in the centuries between the collapse of the Roman Empire in the fifth century and 1200 CE. In this period, peoples only distantly in contact with the Roman world developed written literary traditions that preserved earlier social values, religious ideas, and poetic forms while also reacting to both the classical legacy of Rome and Christian monotheism. Over the course of the semester, students

will read—in modern English translation—texts originally written in Latin, Old English, Old Saxon, and Old Norse, and these texts will be analyzed and discussed in terms of their social and cultural contexts. Some of the texts we will read in full or in part include *Beowulf*, the *Poetic Edda*, *Volsunga Saga*, *Grettir's Saga*, and Vergil's *Aeneid*. Although texts will be read in translation, students will also be introduced to basic historical-linguistic processes that characterized the development of the English language in terms of its lexicon, grammar, and morphology.

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

EN 235 01 **WRITING BLACK/WRITING BACK** **M. Stokes**
TTh 2:10-3:30
4 credits

A survey of African American literature from the 1700s to the present. We will examine the uneasy relationship between “race” and writing, with a particular focus on how representations of gender and sexuality participate in a literary construction of race. Though this course examines African American literary self-representations, we will keep in mind how these representations respond to and interact with the “majority culture’s” efforts to define race in a different set of terms. We will focus throughout on literature as a site where this struggle over definition takes place—where African American writers have re-appropriated and revised words and ideas that had been used to exclude them from both American literary history and America itself.

As a Bridge Experience course, EN 235 asks students to reflect upon their own positions in their respective communities and on campus and to connect their study of power, justice, and identity to other areas of their education, as well as to the world beyond the classroom. Toward that end, students will work in pairs to create a podcast that explores how one of the texts on the syllabus might help us think about power, justice, and identity in our current moment. These podcasts will be made available to the larger Skidmore community.

COUNTS TOWARD THE LATE PERIOD HISTORY REQUIREMENT
COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
COUNTS AS A GLOBAL CULTURAL PERSPECTIVES COURSE
COUNTS AS THE NEW GENERAL EDUCATION BRIDGE COURSE REQUIREMENT
COUNTS TOWARD THE BLACK STUDIES MINOR
COUNTS TOWARD THE HISTORY MAJOR

EN 237 01 **POSTCOLONIAL CULTURE** **S. Ranwalage**
MW 4:00-5:20
3 credits

Centering on literature from Africa, the Caribbean, and the Indian subcontinent, this course will study how postcolonial writers represent, negotiate, and counter colonial and postcolonial conditions. We will pay particular attention to how literature from these diverse postcolonial contexts represents topics like anti-colonial nationalist movements, caste, class, ethnic and religious conflicts of the post colony, and gender and sexuality against the backdrop of the male-authored postcolonial nation. We will also explore colonial legacies and issues of hybridity especially as they feature in postcolonial migrant narratives. In addition to reading and analyzing postcolonial literary work by authors such as Mahasweta Devi, Ama Ata Aidoo, and Chinua Achebe, the interpretation and discussion of the literary and cultural theory by scholars like Frantz Fanon, Edward Said, and Gayatri Spivak will challenge you to think critically about the broader applications of postcolonial modes of study and inquiry.

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

EN 242 01 **DISABILITY IN CONTEMPORARY AMERICA** **N. Junkerman**
TTh 9:40-11:00
4 credits

This course is an exploration of disability as a complex interaction between individual bodies and minds and broader social expectations, categorizations and judgments. Over the course of the semester, we will learn how social stigma, legal restrictions,

and state-sponsored violence have worked together to shape the identities and limit the life chances of Americans with disabilities. At the same time, we will study the long struggle for justice and equality waged by people with disabilities. We will learn how activists, writers, artists, organizers, and scholars have fought to dismantle ableist institutions and ideas. We will study the successes of this multi-faceted movement, but we will also frankly examine how much remains to be done to make America a more just and less oppressive nation for its disabled citizens. Finally, we will study how these national questions reverberate on our own campus. Remembering that college students and college campuses have been major players in the struggle for disability justice, we will consider what it would mean for our campus to be broadly “accessible.”

COUNTS TOWARD THE LATE PERIOD HISTORY REQUIREMENT
 COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
 COUNTS AS THE NEW GENERAL EDUCATION BRIDGE COURSE REQUIREMENT

INTRODUCTORY WORKSHOPS

EN 251 01	SPECIAL STUDIES IN CREATIVE WRITING: THE ART OF CRITICISM	J. Cermatori
TTh 12:40-2:00		
4 credits		

In this course, students will write critical essays in response to new books and arts events (e.g., exhibits, plays, dance, and musical performances, both at Skidmore and elsewhere) and we will discuss and workshop those essays together in class. We will also read and analyze select works of professional, long-form criticism to understand how critical writing has worked historically and how it functions in our present day. Along the way, we will ask: What distinguishes a review from a critical essay? What are the criteria of aesthetic judgment, and how can we identify, articulate, and refine our aesthetic responses? What responsibilities do critics have to artistic works and readers? How do we understand the relationships of “criticism” to other related terms, like “scholarship” and “research”? And what qualities make a piece of critical writing especially “literary” or “artistic” in its own right? May be repeated with a different topic

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

EN 280 01	INTRODUCTION TO NONFICTION	M. Wolff
TTh 2:10-3:30		
4 credits		

In this writing workshop, we focus on foundations and forms of the literary essay. Students learn elements of personal essays, portraits, analytic meditations, lyric essays, and cultural criticisms. We study structure, voice, syntax, and style. How do essayists balance clarity of facts and clarity of feelings? How much should an essay *know*, and how much should an essay inquire and discover? What is a “persona” and how does a persona shape an essay’s meaning? How many narrating “I”s can you develop, to suit your different subjects and ideas?

Requirements: workshop discussion of manuscripts; close-readings of assigned essays and of chapters on form; peer reviews; one analysis; short written exercises; 2-3 longer essays.

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

EN 281 01	INTRODUCTION TO FICTION WRITING	TBA
MW 2:30-3:50		
4 credits		

In this introductory course students will explore the fundamental apparatus of prose narratives by reading a variety of stories, with an eye toward understanding their construction, and writing their own. The course will cover the technical components of fiction, including characterization, structure, style, and setting. It will also begin to weigh the aesthetic, social, and intellectual motives of meaning-making that inform all stories, and story-telling, from fiction to history to science to narratives of self.

CAN COUNT AS PREREQ FOR UPPER-LEVEL WORKSHOPS

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE
FULFILLS COLLEGE ARTS REQUIREMENT
COUNTS TOWARD CREATIVE WRITING MINOR

EN 281 02 **INTRODUCTION TO FICTION WRITING** **M. Wolff**
TTh 11:10-12:30
4 credits

An introduction to the close-reading and writing of short stories. In this workshop, we study contemporary and classic short stories, international in scope and idea, as essential models and as inspiration. Students explore and develop control of foundational story techniques by writing short "flash" fiction exercises through term, and all students write two longer, carefully made stories in the second half of the semester. This workshop has a significant emphasis on close-reading of stories, and on *characterization* in short story craft.

Requirements: workshop discussion of manuscripts; close-reading and analysis of assigned fiction; peer reviews; flash fictions and exercises; 2 longer stories.

CAN COUNT AS PREREQ FOR UPPER-LEVEL WORKSHOPS
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE
FULFILLS COLLEGE ARTS REQUIREMENT
COUNTS TOWARD CREATIVE WRITING MINOR

EN 282 01 **INTRODUCTION TO POETRY WRITING** **A. Bernard**
TTh 9:40-11:00
4 credits

Weekly reading and writing exercises will focus on many poetry basics, such as mode, voice, and structure. Discussion and workshop format will proceed in an atmosphere of good humor and good will. Readings will be distributed; the only required text for purchase will be *The Making of a Poem* by Eavan Boland and Mark Strand.

CAN COUNT AS PREREQ FOR UPPER-LEVEL WORKSHOPS
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE
FULFILLS COLLEGE ARTS REQUIREMENT
COUNTS TOWARD CREATIVE WRITING MINOR

EN 282 02 **INTRODUCTION TO POETRY WRITING** **H. Hussaini**
M 6:30-9:30
4 credits

Each week, we will read a poem that rests 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? We will read prose by poets and scholars who help us understand the features of remarkable poems. You must write a poem a week, 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.

CAN COUNT AS PREREQ FOR UPPER-LEVEL WORKSHOPS
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE
FULFILLS COLLEGE ARTS REQUIREMENT
COUNTS TOWARD CREATIVE WRITING MINOR

300 – LEVEL COURSES

EN 303H 01
MWF 9:05-10:00
4 credits

PEER TUTORING PROJECT

C. Jorgensen

“. . . it is not the English language that hurts me,” bell hooks says, “but what the oppressors do with it, how they shape it to become a territory that limits and defines, how they make it a weapon that can shame, humiliate, colonize” (“Teaching New Worlds / New Words”). hooks then quotes Adrienne Rich: “This is the oppressor’s language yet I need it to talk to you.” Justice-focused teaching and tutoring of English require thoughtfulness. In EN 303H, Peer Tutoring Project, we learn a toolbox of strategies for tutoring, including ways to structure sessions and respond to tutees’ expressed concerns. We learn Standard Academic English, even as we acknowledge its racist and ableist foundations, and consider ways to negotiate the meanings and demands of “academic writing.”

Much of the course is devoted to experiential learning, first through shadowing experienced tutors and then through independently tutoring in the Writing Center. In our class meetings, we will consider the roles of writing centers; strategies for effective tutoring sessions, including techniques for supporting student writers whose first language is not English; the problematic position of Standard Written English; approaches to papers from various disciplines; and methods for explaining grammatical and punctuation guidelines. Some class sessions will be small-group meetings to assess progress, to debrief, and to plan. Coursework involves reading and discussion in Writing Center theory and practice, short reflective papers, a research paper, and four hours a week in the Writing Center. Once students begin independently tutoring (around Week 7 of the course), they will receive work-study pay for those hours.

NOTE: This course is the required preparation for tutoring in the Writing Center.

PREREQUISITE: PERMISSION OF INSTRUCTOR
FULFILLS HONORS FORUM REQUIREMENT

EN 311 01
TTh 12:40-2:00
3 credits

RECENT FICTION

R. Boyers

For more than half a century writers and critics have worried about the state of fiction, suggesting that perhaps the novel is dead, played out. Some argue that reality is now so ever-changing that the imagination cannot keep up with what is out there. They add, for good measure, that the lively immediacies of film and television are driving mere prose fiction from the field of our attention. They say that literary fiction is by its nature more demanding than the kinds of writing favored by those with short attention spans and limited patience for complexity.

And yet the publishing houses continue to bring out new novels, some of them complex and compelling. The better magazines routinely promote the works of previously unknown or little-known short story writers. Writing programs are overwhelmed by the applications of bright, ambitious young people who want nothing more than to read and study and master the craft of fiction. The best and brightest novelists—from Zadie Smith to Garth Greenwell and Mary Gaitskill—who appear on American campuses draw large and delirious audiences.

The course in “RECENT FICTION” is designed to introduce students to some of the best fiction produced in the course of the last decade or so, a period in which an astonishingly wide range of first-rate works appeared and found enthusiastic readers. Those who speak of “the death of the novel” have not paid sufficient attention to what has been happening, not in the United States and not elsewhere. The works studied in this course demonstrate that fiction is alive and well. They attest as well to the fact that literary fiction continues to concern itself with matters of the greatest urgency—with identity, and sex, and love, and politics-- and that many readers find in prose fiction the most stirring and challenging account of the lives we lead and the problems we do not know how to resolve.

The works we’ll read do NOT make for an especially heavy reading load. They include the following:

Zadie Smith, *On Beauty*
Mary Gaitskill, *This Is Pleasure*

Ian McEwan, *On Chesil Beach*
J.M. Coetzee, *Elizabeth Costello*
Chimamanda Ngozi Adichie Selected Short Stories
Garth Greenwell, *What Belongs To You*
Michel Houellebecq, *Submission*
Leila Slimani, *The Perfect Nanny*

Students enrolled in the course will write two 1500-word papers or one 3000-word paper. They will also take a mid-term and a final examination.

COUNTS AS A LATE PERIOD HISTORY REQUIREMENT

EN 326 01

REMIX CULTURE

P. Benzon

TTh 2:10-3:30

3 credits

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 Jorge Luis Borges, William S. Burroughs, J Dilla, Marcel Duchamp, Michel Gondry, Arthur Jafa, Beyonce Knowles, Hari Kunzru, Robin Coste Lewis, Glenn Ligon, Wangechi Mutu, Kameelah Janan Rasheed, Andy Warhol, and others.

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

EN 331 01

THE WILDE NINETIES

B. Black

WF 12:20-1:40

4 credits

The 1890s in England was an infamous decade. And the harrowing misbehavior of Jekyll and Hyde will be our entry point. In this course, we will explore the preoccupations of this era: gender and sexuality, theater and theatricality, empire and culture, morbidity and the cult of suicide, the city and decadence, socialism and aestheticism. We will read widely in the corpus of Oscar Wilde, including *The Picture of Dorian Gray* and Wilde's vexed and vexing letter from jail, *De Profundis*, a text that defies traditional readings. While Wilde is the course's presiding genius (as he was for the decade), we will also read such works as Olive Schreiner's *Story of an African Farm*, a scathing indictment of the era's gender and race politics, and Arthur Conan Doyle's *The Sign of Four*, a fantasy of empire gone horribly wrong. Be prepared to examine the aesthetics of camp in Gilbert and Sullivan's musical *Patience*, Michael Field's (a.k.a. Katherine Bradley and Edith Cooper) queer poetics, Aubrey Beardsley's art of the grotesque, H. G. Wells's visions of the apocalypse, and the radical journalism of *The Yellow Book* as we aim to reanimate the vitality and intensity of the decade's literary and artistic culture.

COUNTS AS A MIDDLE PERIOD HISTORY REQUIREMENT
COUNTS FOR GENDER STUDIES CREDIT

EN 344P 01
MW 2:30-3:50
3 credits

SHAKESPEARE SONNETS

E. Sperry

Shakespeare's sonnets are texts that enjoy both a wide and vague familiarity; many may know a handful of anthologized examples from school, wedding ceremonies, or greeting cards, but few have had the opportunity to engage with all 154 poems together as a sequence. In this class, we will explore how our relationship with these poems changes when we approach the 1609 *Sonnets* as a single, cohesive text. This course will offer students the opportunity to engage deeply with the poems, thinking carefully about how the collection operates as individual lyrics, as a sequence, and as a coherent whole. While doing this, we will also engage with the wide range of critical approaches the *Sonnets* have attracted. Students will explore how scholars from fields such as bibliographical studies, disability theory, ecocriticism, genre theory, premodern critical race studies, poetics, queer theory, trans studies, and other fields have read and written about the poems.

COUNTS AS AN EARLY PERIOD HISTORY REQUIREMENT

EN 354R 01
TTh 11:10-12:30
4 credits

JANE AUSTEN

C. Golden

It is a truth universally acknowledged that Jane Austen (1775-1817) is a keenly satiric writer whose work, deeply rooted in her time, resonates in ours. In this research-enriched course, we will read Austen's six novels in their order of publication: *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1816), *Persuasion* (1818), and *Northanger Abbey* (1818). Through virtual excursions and close reading, we will enter Regency ballrooms, country estates, and genteel parlors as we examine Austen's voice as a writer and pressing issues that she actively critiqued, such as the economics of marriage, social class stratification, primogeniture, entailment, and slavery. To situate Austen in her historical moment, students will write five of six briefs (short papers on each Austen novel) and a Regency life report (using the Collaborative Organization for Virtual Education [COVE] accompanied by an oral presentation). The course will culminate in a research paper on two or three Austen novels. Students should be prepared to read critically, participate actively, research deeply, and write analytically.

COUNTS AS A MIDDLE PERIOD HISTORY REQUIREMENT
COUNTS FOR GENDER STUDIES CREDIT

EN 359R 01
TTh 9:40-11:00
4 credits

MODERNISM AND DRAMA

J. Cermatori

This course examines playwrights and artists who remade theater into a laboratory for artistic innovation during the early twentieth century. Across a broad network of countries and languages, modernist aesthetics leveled challenges to widespread norms of dramatic representation. How did modernism take shape in drama and how did the modern theater seek to reflect and intervene in the modern world? Seeking a comparative perspective, we will read texts in English and in translation from a range of other languages. Along the way, students will develop advanced undergraduate research skills in theater and drama studies through in-class presentations, annotated bibliographies, and research papers. Authors may include Langston Hughes, Zora Neale Hurston, Bertolt Brecht, Thornton Wilder, Gertrude Stein, and others.

COUNTS AS THE LATE PERIOD HISTORY REQUIREMENT

EN 364R 01
WF 10:10-11:30
4 credits

HYPOCHONDRIA: SYMPTOM OR STORY?

S. Mintz

"Hypochondria"—once an ambiguous disease of the abdominal cavity, today a psychiatric diagnosis sometimes treated with anti-depressant medication, more often a term used casually to describe any apparently exaggerated fear about sickness—is also a rhetorical, readerly phenomenon, pitting patients against health care practitioners in a contest of interpretation and persuasion. Here, we'll engage with some of literature's famed hypochondriacs to understand what's at stake in the argument over bodily "noise," from ideas about authority and knowledge formation to attitudes about gender, race, class, nationality, and the deeply mysterious, often elusive status of "self." Likely texts that foreground conundrums of symptom, origin, and fear include Molière's

“imaginary invalid,” Jane Austen’s *Emma*, Charlotte Bronte’s *Villette*, Herman Melville’s “Bartleby, the Scrivener,” Maxine Hong Kingston’s *The Woman Warrior*, Toni Morrison’s *The Bluest Eye*, and others soon to be “diagnosed.”

EN 377P/NF 01
WF 12:20-1:40
4 credits

**READING FOR WRITERS:
POETRY AND NONFICTION**

A. Bernard

By reading both poetry and nonfiction, creative writing students who are concentrating in each of the two genres will be able to experiment and enlarge their sense of themselves as writers. We will begin with the Japanese writer Basho, whose classic *Narrow Road to the Deep North* is a hybrid of nonfiction and poetry writing; each following week we will read complementary works in nonfiction and poetry, with writing assignments (for workshop discussion) based on what we read, all in an atmosphere of good will and good humor.

PREREQUISITES: EN 110; ONE COURSE FROM “LANGUAGE AND LITERATURE IN CONTEXT”; AND ONE OF THE FOLLOWING: EN 211, EN 213, EN 215, EN 219, EN 280, EN 281, EN 282, EN 251. EN 377 MAY BE TAKEN TWICE WITH A DIFFERENT TOPIC.

EN 371
3 credits

INDEPENDENT STUDY

The Department

Research on literature and special projects in creative writing. Independent study provides an opportunity for any student already well grounded in a special area to pursue a literary or creative writing interest that falls outside the domain of courses regularly offered by the department. The student should carefully define a term’s work which complements their background, initiate the proposal with a study-sponsor, and obtain formal approval from the student’s advisor and the department chair. Application to do such work in any semester should be made and approved prior to registration for that semester or, at the very latest, before the first day of classes for the term.

EN 399 A-D
1-4 credits

PROFESSIONAL INTERNSHIP IN ENGLISH

The Department

Professional experience at an advanced level for juniors and seniors with substantial academic and cocurricular experience in the major field. With faculty sponsorship and department approval, students may extend their educational experience into such areas as journalism, publishing, editing, and broadcasting. Work will be supplemented by appropriate academic assignments and jointly supervised by a representative of the employer and a faculty member of the Department.

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

POETRY WORKSHOP

P. Boyers

Writing and reading assignments are geared to the advanced student but the structure of the class is essentially the same as that of a less advanced workshop: weekly prompts will provoke student poems to be discussed in class as well as in private meetings with the professor. By the end of the term students will be expected to have completed and revised twelve new poems.

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

EN 380 01
Th 6:30-9:30
4 credits

FICTION WORKSHOP

TBD

In order to obtain permission to enroll in this course, you must contact Professor Melora Wolff at mwofff@skidmore.edu for an override within 5 days prior to your registration.

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 to three short stories of approximately 10-20 pages each, both of which will be revised after being workshopped.

PREREQUISITES: EN 251, 280, 281, OR 282 - PLUS PERMISSION OF INSTRUCTOR

SENIOR CODAS

(formerly known as Capstones)

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 02
T 6:30-9:30
4 credits

DARK ACADEMIA

M. Greaves

Dark Academia is an online subculture and a genre devoted to scholarly aesthetics: moody Gothic architecture, midcentury tweeds and neutral tones, classic literature bound in dusty books read by candlelight. What does this longing for the antiquated material culture of elite universities reveal about contemporary college life? How do the values of Dark Academia reflect anxieties about the digital age and planetary crisis? We will explore these topics through works associated with Dark Academia, including brooding poetry by Emily Dickinson and campus novels by Donna Tartt, Zadie Smith, Kazuo Ishiguro, and Sally Rooney. Students will reflect on their own experiences as English majors as they consider how class, race, and gender inflect the values of intellectualism and the neoliberal university.

While Dark Academia provides the thematic material for our class, students are encouraged to develop projects that come out of their specific interests as English majors. We will spend much of the semester researching, drafting, and workshopping en route to a 25-page final paper.

Qualifying work will earn honors.

SENIOR SEMINARS TO BE OFFERED SPRING 2024

EN 375
4 credits

OTHER VICTORIANS

B. Black

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

aesthetic-cultural phenomenon. The BBC Sherlock episode “Scandal in Belgravia” will be our last text. This course may substitute for EN-389.

Qualifying work will earn honors.

EN 375 **BLACKNESS AND (ANTI-)HUMANISM** **B. Diaby**
4 credits

Claudia Rankine once said that “the condition of Black life is one of mourning.” Laments like Rankine’s, based on normalized violence against people of color, are meditations on the limits of Eurocentric modernity. But they are, also, critiques of the limits of humanity, and whether its assumed protections include racialized subjects. This seminar explores the complicated links between the rhetoric of humanism and de-humanization on the one hand and Blackness and other identity categories on the other. We will cover three things: the history of “the human” as a concept, its entanglements with questions of Blackness and racism, and finally some literary presentations of how Black life complicates ideas of the Human. Topics include Afro-pessimism and its discontents, theories of diaspora, and the roles gender plays among these issues. We will read critical work by Saidiya Hartman, Fred Moten, Hortense Spillers, Frank Wilderson, Sylvia Wynter, and others. Much of our time, however, will be focused on the substantive research project each student is expected to undertake. This includes devising a topic of adequate scope, submitting a project proposal, and workshopping essays with classmates.

Qualifying work will earn honors.

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

Senior Projects offer students an opportunity to work independently, with the guidance of a faculty supervisor, on a project that does not fall under the parameters of Senior Seminar (EN 375), Senior Thesis (EN 389, 390), or Advanced Projects in Writing (EN 381). Such projects might include a “hybrid” work, “hybrid” in its mixing of genres (e.g., a project that combines memoir with a research-based analytical piece or poetry and short fiction) or media (e.g., a project that involves text as well as music, film, or art); a translation project; an interdisciplinary or applied learning project, and so on. Students must find a project supervisor in advance of registering for EN 376 in the fall or the spring of their senior year. May be repeated once for credit. 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.

PREREQUISITES: COMPLETION OF THE INTRODUCTORY REQUIREMENT, PERMISSION OF THE DEPARTMENT, AND SENIOR CLASS STANDING.

Qualifying work will earn honors.

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. 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.

PREREQUISITES: APPROVAL IN ADVANCE BY THE DEPARTMENT

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. 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

Qualifying work will earn honors.