

# English

SKIDMORE COLLEGE





## CONTENTS

English Department Faculty .....	2
A Note on the New Curriculum.....	3
Expository Writing Seminars.....	4
200–Level Courses.....	9
Introductory Workshops.....	12
300–Level Courses.....	13
Advanced Workshops.....	16
Senior Coda Courses .....	16
Spring 2026 English Courses .....	18

Please note: For your convenience, here is a list of the English Department faculty and their contact information for spring '25. If office hours are not convenient, please make an appointment.

**Make sure you speak with your advisor well in advance of fall '25 registration, which begins April 1.**

INSTRUCTOR	OFFICE HOURS Spring 2025	EXT.	OFFICE
Baker, Calvin	By appt.	5165	PMH 310
Benzon, Paul	W 2:00-3:00, Th 2:30-3:30 & by appt.	5162	PMH 311
Bernard, April	T 1:00-3:30 & by appt.	8396	PMH 319
Black, Barbara	T 4:00-5:00, W 2:00-4:00 & by appt.	5154	PMH 305
Boyers, Peg	Sabbatical	5186	PMH 327
Boyers, Robert	Sabbatical	5156	PMH 325
Bozio, Andrew	By appt.	5158	PMH 307
Cermatori, Joseph	T 11:00-12:00, Th 1:00-2:00 & by appt.	5163	PMH 316
Diaby, Bakary	M 12:00-1:30 & by appt.	5166	PMH 322
Dunn, Olivia	W 1:45-2:45 & by appt.	8493	PMH 332
Golden, Catherine	T 10:00-11:00, Th 12:30-1:30 & by appt.	5164	PMH 321
Greaves, Margaret	W 10:00-12:00 & by appt.	5191	PMH 309
Hall, Linda	M 10:30-12:00 & by appt.	5182	PMH 318
Hrbek, Greg	Sabbatical	8398	PMH 310
Hussaini, Hajar	M, W 2:00-3:00 & by appt.	5167	PMH 320E
Jorgensen, Caitlin	W 10:00-12:00 & by appt.	8393	PMH 326
Junkerman, Nick Associate Chair	W 2:30-4:00 & by appt.	5161	PMH 306
Livingston, Jack	Thursday by appt.	5150	BOL 348A
Marx, Michael	Th 2:15-4:00 & by appt.	5173	PMH 320
McAdams, Ruth	M, W 2:30-4:00 & by appt.	5174	PMH 331
Melito, Marla	F 11:00-12:00 & by appt.	8112	Star. 201
Mintz, Susannah	T 11:15-12:15, W 11:30-12:30 & by appt.	5169	PMH 324
Niles, Thad	MW 1:45-2:15, 4:00-4:30, T 10:00-11:00 & by appt.	8114	LIBR 442
O'Dell, Kaylin	M, W 10:30-12:00 & by appt.	5150	PMH 336
Parra, Jamie	T, Th 2:00-3:00 & by appt.	5172	PMH 315
Ranwalage, Sandamini	MW 1:00-2:00 & by appt.	5193	PMH 317
Romack, Katherine	MW 10:00-11:00	5159	PMH 320W
Soderlind, Lori	T 3:45-5:15, W 4:00-5:30 & by appt.	5187	PMH 333
Sperry, Eileen	Th 10:30-11:30 & by appt.	5153	PMH 334
Stokes, Mason	T 3:45-4:45, Th 10:00-11:00 & by appt.	5184	PMH 308
Suresh, Archana	W 10:00-11:00 & by appt.	5177	PMH 335
Wientzen, Tim, Chair	T 2:00-3:00 & by appt.	8397	PMH 313
Wolff, Melora	By appt.	5197	PMH 323

## A note on the new English Curriculum

The English faculty recently voted to revise the English major, English minor, and the Creative Writing minor. A couple of highlights:

- EN 110 is no longer required. Instead, students may take either EN 105 or EN 110.
- We have moved some of our 200-level classes to the 100 level. English majors and minors will be required to take one literature course at the 100 level.
- We have eliminated the “Forms” and “Contexts” requirements.
- We have added a *required* 200-level course called “English Seminar” (EN 205).
- The senior coda in literary studies (EN 375) is now an open-topic course, allowing students to write on a wider variety of topics in literary studies.

Here is the new structure of the major and minors:

English Major	English Minor	Creative Writing Minor
<u>100-level</u> EN 105 <i>or</i> EN 110 A 100-level literature course	<u>100-level</u> EN 105 <i>or</i> EN 110 A 100-level literature course	<u>100-level</u> EN 105 <i>or</i> EN 110 A 100-level literature course
<u>200-level</u> EN 205 (English Seminar) Two 200-level courses	<u>200-level</u> EN 205 (English Seminar) One 200-level course	<u>200-level</u> Two CW workshops
<u>300-level</u> Four 300-level classes Senior Coda	<u>300-level</u> Two 300-level classes	<u>300-level</u> Two CW workshops <i>or</i> One CW Workshop + EN 377

Full details about the major and minors, including the literary history distribution requirement, can be found on the English and Registrar’s websites.



**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 12:40-2:00**

**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**

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

**EN 105 01**  
**MWF 8:00-8:55**

**WRITING GENDER**

**R. McAdams**

**EN 105 02**  
**MWF 9:05-10:00**

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

**TOGETHER**

**B. Black**

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

**EN 105 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**  
**MW 12:20-1:40**

**EXPERIENCE**

**H. Hussaini**

**EN 105 06**  
**MW 2:30-3:50**

**EXPERIENCE**

**H. Hussaini**

What is experience? How does the passivity of “something is happening to me” turn into the active realization of “I have gained experience”? And what is the relationship of individual experience to our understanding of the world? Picasso thought, “a painter should create that which he experiences,” and many experienced writers advise young writers to “write what you know.” There seems to be a consensus, then, that much of the art we see and books we read have somehow emerged from someone’s experience. Let’s read and look at some of these works together, especially ones owing their existence to direct experience or that have something to say about the whole ordeal of creating out of experience. One goal of this class is to understand the relationship between writing and experience, but more importantly, we’ll experiment with critical and expository writing derived from our own experience, because bringing one’s subjectivity to writing greatly enriches the experience of writing itself.

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

**WRITING WITH MAGIC**

**T. C. Matthews**

From *The Lord of the Rings* to *A Song of Ice and Fire* and the respective cinematic adaptations of each canon, there’s no denying that “the medieval” has a hold on the contemporary imagination—especially when it’s being reimagined through the lens of the fantasy genre. What does magic allow writers to analyze, critique, or change about the world around them? Can the act of “world-building,” in this fantastical and faux-historical context, consequently become a political act? If so, does analyzing that process through the analytical writing also carry political weight? Throughout this course, we’ll be engaging contemporary fantasies inspired by the medieval world and sharpening our critical writing by reading the critics who comment on these sources. We’ll then become critics in our right, connecting art to the social, cultural, and political questions that interest us most. Pop culture will certainly be in play, but our focus on the larger conversation it can inspire will lead us through four academic essays. Throughout all of these we will practice argument formation, logical persuasion, and an ability to revise multiple drafts of the same work. Interspersed throughout these four major writing milestone assignments will be a series of short personal reflections.

**EN 105 08**  
**TTh 9:40-11:00**

**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 09**  
**MW 2:30-3:50**

**LAST WORDS**

**E. Sperry**

For as long as we 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 105 11**  
**WF 10:10-11:30**

**WRITING AS RADICAL EMPATHY**

**O. Dunn**

**EN 105 12**  
**WF 12:20-1:40**

**WRITING AS RADICAL EMPATHY**

**O. Dunn**

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

**EN 105 14**  
**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.

**EN 105 15**  
**TTh 8:10-9:30**

**THE ART OF PERSUASION**

**K. O'Dell**

We've all heard the cliché that the pen is mightier than the sword. This saying, where communication trumps combat, establishes language as a powerful force for change. Simple words—in all their mundane glory—can stoke the fires of revolution, topple regimes, and bring sweeping change to society. The ability to communicate persuasively is one of the most-valued skills in our world today. Rhetoric (or the art of persuasion) is thus located at the very center of politics, culture, memory, and literary production. In this course, we will develop and refine our personal writing styles while examining the power of language in our daily lives. Our primary questions will be: How is language revolutionary? How can we wield rhetoric successfully? And how do media and technology affect the way we engage with language and memory? We will study a range of genres from premodern to modern day: these include op-eds, essays, poetry, satire, advertisements, music, memes, and more.

**EN 105 16**  
**TTh 11:10-12:30**

**FANTASY AND WORLDMAKING**

**K. O'Dell**



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

**EN 105 17**

**ADDICTION AND HOPE**

**E. Greeniaus**

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

America has a problem. In recent years the leading cause of death for U.S. residents aged 18-45 has been accidental overdose. A new study in JAMA Pediatrics estimates that 25% of the country's children have a parent with a substance use disorder. But addiction's commonness has done little to reduce the stigma surrounding it. People not only use in secret—they recover there, out of sight, in rehabs, halfway houses, and church basements. In this writing intensive course, we will take addiction out of the shadows and onto the page. In class sessions that incorporate elements of twelve step meetings, we will discuss addiction as it appears in music, literature, film, visual arts, and scientific research. Students will leave the class with a portfolio that contains polished samples of three major types of college writing: analysis of a written or visual text, a research paper, and a personal essay. Emphasis on drafting and revising will give us an opportunity to notice how the writing process and addiction recovery stress similar values and skills.

**EN 105 18**

**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 105H**

**WRITING SEMINAR II:  
HONORS SECTIONS**

***The Department***

**4 credits**

*This course, like EN 105, fulfills the all-college Foundation Requirement in expository writing, but it is geared toward students interested in the English major. This course introduces students to literary studies, with a particular emphasis on the skills involved in reading and writing about literature.*

**EN 105H 01**

**WRITING SKIDMORE**

**E. Sperry**

**MW 10:10-11:30**

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 individual physical editions: using the writing produced during the semester, students will learn to make their own books in the Skidmore IdeaLab.

**EN 105H 02**  
**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 110**  
**4 credits**

**WRITING ABOUT LITERATURE**

***The Department***

*Immerses students in the process of producing finished analytical essays informed by close reading of literary texts. Special attention is given to developing ideas, writing from texts, organizing material, and revising drafts. Additional emphasis is on grammar, style, and formal conventions of writing. Students respond to one another's work in workshops or peer critique sessions.*

**EN 110 01**  
**MWF 12:20-1:15**

**UN/NATURAL LITERATURE**

**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 relate (morally or otherwise) 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 two short essays and a final research paper with proposal.

**EN 110 02**  
**TTh 11:10-12:30**

**BODIES OF LITERATURE**

**S. Mintz**

In this section of EN 110, we’ll explore the myriad ways in which literature has represented the human body—including such hybrid extensions of bodies as companion animals and prosthetic technologies. Our goal will be to understand why—and how embodiment matters: to characters, to plots and narrative structures, to motifs, themes, and symbolism. What’s the difference between a realistic and a metaphorical use of bodily features? What role do race and ethnicity; sexuality and gender expression; disability, disfigurement, or disease; and nationality or socioeconomic status play in literary treatments of the human “condition”? And how do the specific rules and possibilities of literary form bring bodies into being? Likely authors will include Ocean Vuong, Kiese Laymon, Toni Morrison, Ana Castillo, Nafissa Thompson-Spires, Taslima Nasrin, Lyrae Van Clief-Stefanon, and many others!

**EN 110 03**  
**TTh 8:10-9:30**

**JOURNEYS**

**S. Ranwalage**

**EN 110 04**  
**TTh 3:40-5:00**

**JOURNEYS**

**S. Ranwalage**

In this course, we will explore literature that represents journeys, both inward and outward, undertaken by individuals across various kinds of boundaries. In order to sharpen our close-reading and analytical skills we will examine how such undertakings of the journeyer can be transformative, revealing, at times precarious, and perhaps even Sisyphean. How do the racial, national, class, and gender identities complicate the journeyer's experiences, encounters, and itineraries and thereby the very frameworks with which we categorize literature on “journeys”? To seek answers, we will read across periods and genres such as fiction, drama, poetry, and film, and write critically and compellingly about depictions of various captivating journeys. The major analytical essays and smaller writing assignments you compose for the course will evolve over weeks of discussion, drafting, and workshoping.

## 100 – LEVEL LITERATURE COURSES

**EN 111 01**

**FICTION**

**T. Wientzen**

**MWF 12:20-1:15**

**3 credits**

The novel is one of the most resilient literary forms in modern history. Emerging in the eighteenth century, it quickly became a dominant mode of literature because it offered a vehicle for representing human life in all its cultural, geographical, and historical variability, one that has endured well in to the twenty-first century. Yet, from the very beginnings, the novel (and its descendent, the short story) was to explore much more than just human life, with various kinds of non-human entities (animals, monsters, things) becoming an integral part of its history and even helping to spur narrative experimentation.

Looking at the role of both human and non-human figures across the history of modern fiction, this course offers students an introduction to some of the dominant movements in prose fiction since the nineteenth century, including science fiction, the gothic, modernism, and postmodern literature. Focusing on the formal techniques of narrative fiction (such as irony, tone, setting, genre, and characterization), we will develop skills for reading fiction while attending to the historical conditions that underwrote its evolution. Readings will include works of short fiction by Edgar Allan Poe, Herman Melville, Angela Carter, and Carmen Maria Machado, among others, as well as novels by Mary Shelley, H. G. Wells, and Kazuo Ishiguro. Attending to the formal and thematic concerns of these writers, we will explore some of the political and literary stakes of fiction that has challenged our ideas of “the human” over the last three hundred years. Class requirements: active class participation, three short essays, and a final exam.

NOTE: Students who have taken EN 211 are not eligible to enroll in this course.

**COUNTS AS A PREREQUISITE FOR EN 280, EN 281, and EN 282.**

**EN 113 01**

**POETRY**

**B. Diaby**

**MWF 1:25-2:20**

**3 credits**

This course is designed as an introduction to critically reading poetry, with particular attention to language and structure. As an introduction to the study of poetry and poetics, we will move through English literary history, examining important and/or enduring elements of poetic analysis like argument, conceit, figure, form, prosody, and theme. Students will present on a poetic movement or tradition and compose an annotated bibliography.

NOTE: Students who have taken EN 213 are not eligible to enroll in this course.

**COUNTS AS A PREREQUISITE FOR EN 280, EN 281, and EN 282.**

**EN 117 01**

**FILM**

**P. Benzon**

**TTh 9:40-11:00**

**3 credits**

Film was perhaps the dominant cultural form of the twentieth century. Allowing mass audiences to see moving images for the first time in history, it introduced far-reaching questions that continue to occupy scholars, critics, and artists within the genre.

How can images in sequence tell a story? What else can they do? What powers does the camera have? In a world shaped by cinema, what does it mean to see?

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

NOTE: Students who have taken EN 217 are not eligible to enroll in this course.

COUNTS AS A PREREQUISITE FOR EN 280, EN 281, and EN 282.

## 200 – LEVEL COURSES

**EN 205 01**  
**MW 2:30-3:50**  
**3 credits**

**ENGLISH SEMINAR**

**S. Mintz**

Introduction to the practice of literary studies as a scholarly discipline, with a particular emphasis on skills related to critical reading and research. Readings and discussions will focus on a range of literary texts and genres, as well as theoretical concerns and methodological approaches to the study of literature. Students will ask questions about what it means to synthesize and contribute to a critical conversation on a literary text. This course introduces students to the intellectual and artistic life of the English department beyond the classroom experience. It is a requirement of the English major and of the English and Creative Writing minors, and a prerequisite for courses at the 300 level.

Prerequisites: Expository Writing requirement (EN 105, 105H or 110) and a 100-or 200-level lit course.

COUNTS AS A PREREQUISITE FOR EN 280, EN 281, and EN 282.

**EN 229 01**  
**WF 10:10-11:30**  
**3 credits**

**THE GOTHIC**

**B. Diaby**

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

COUNTS AS AN MIDDLE PERIOD HISTORY REQUIREMENT

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

**AMERICAN TRANSCENDENTALISM**

**J. Parra**

From the 1830s to the early 1850s a handful of writers centered around Boston revolutionized American thought and created the US's first major counterculture. Known as the Transcendentalists, they generated radically new ideas about American politics, culture, religion, and philosophy. Through their theories of the individual, personal truth, and intuition to their notions of labor, ecology, and self-reliance, they adapted and revised European Romantic ideas and set the course for a uniquely American literary and intellectual tradition. As influential reformers, they also experimented with novel forms of communal living and argued forcefully for women's rights and the abolition of slavery. We will spend most of the semester focusing on the work of three writers—Ralph Waldo Emerson, Henry David Thoreau, and Margaret Fuller—before considering Transcendentalism's influence on a wider circle of essayists, fiction writers, poets, and painters.

COUNTS AS AN MIDDLE PERIOD HISTORY REQUIREMENT

**EN 229 03**  
**TTh 3:40-5:00**  
**3 credits**

**SHAKESPEARE'S POETICS**

**A. Bernard**

Great poetry, in verse and in plays, prompts intense feelings. We will ask—and at least partially answer—the question, *how* does this work? As well as for the poetry of his plays, Shakespeare as a poet is known for his “Sonnets,” and other poems. We will read all of these, as well a few plays (“Midsummer Night’s Dream,” “The Winter’s Tale”) and excerpts from his plays, with a

focus on imagery, language, and forms. We will see how Shakespeare spins a metaphor in extraordinary ways; how he brought so many slang and regional words into mainstream English usage; how he solidified the sonnet form. We will learn how he made the blank verse (unrhymed iambic pentameter) of his plays so flexible, and how his management of iambic pentameter changed over time. Above all, we will explore why, and how, poetic language moves us. Students will write reading responses, imitations, and one paper.

**COUNTS AS AN EARLY PERIOD HISTORY REQUIREMENT**

**EN 229 04**

**EARLY MODERN THEATRICALITY**

**A. Bozio**

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

**3 credits**

“All the world’s a stage,” Shakespeare famously declared. But what does it mean to think of the world as a theater and life itself as a kind of performance? In this course, we’ll learn how Shakespeare and his contemporaries might have answered that question. Through a broad survey of early modern English drama, we’ll ask what plays can tell us about the power of performance. Topics will include gender as a performance; how race was performed at a time of global capitalist expansion; and how the performance of gender and the performance of race intersect with one another.

**COUNTS AS AN EARLY PERIOD HISTORY REQUIREMENT**

**EN 229 05**

**PSYCHOLOGY OF THE QUEST:**

**T. C. Matthews**

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

**MISADVENTURE IN MEDIEVAL ROMANCE**

**3 credits**

When the young knights of medieval Arthurian romance set off on their quests, they don’t know that what they’ll really discover is themselves—their actual origins, their distinct destinies, their darkest natures. All of these truths wait to be revealed by the quest: the journey at the heart of the “romance” genre that takes untested knights away from the familiar world of King Arthur’s court and promises to return them to that court as fully-fledged, fully-tested, members of that community.

But how does one make that transition without facing one’s innermost self? Is a transition without such a confrontation even possible? Reading some of the most famous Arthurian romances, like the 12th century’s *The Knight of the Cart* and the 14th century’s *Sir Gawain and the Green Knight*, students in this course will encounter the monsters, magic, and mayhem essential to this medieval genre of literature. Through close engagement with these foundational literary texts, as well some modern-day filmic versions, we will examine the ways that medieval romance as a genre makes confronting one’s inner world a necessary part of staking a claim to adulthood.

**COUNTS AS AN EARLY PERIOD HISTORY REQUIREMENT**

**EN 250H 01**

**PEER TUTORING PROJECT**

**L. Jorgensen**

**MWF 9:05-10:00**

**4 credits**

“...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 250H, 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**  
**COUNTS AS COLLEGE BRIDGE COURSE REQUIREMENT**

**EN 251 02**                                      **READING/WRITING YOUNG ADULT FICTION**                                      **M. Stokes**  
**TTh 11:10-12:30**  
**4 credits**

The past two decades have witnessed an explosion of interest in young-adult fiction, as the genre has taken on the challenge of speaking to the diversity and complexity of young-adult lives. In this course, we'll read a handful of recent young-adult novels, using them as models for our own writing. We'll practice the elements of young-adult fiction, including narrative arc, character development, world building, and voice, and we'll share work-in-progress in workshops. Students will leave the course with a polished first chapter of a young-adult novel.

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

"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 PREREQUISITE FOR EN 378 - NONFICTION WORKSHOP**

## **INTRODUCTORY WORKSHOPS**

**EN 281 01**                                      **INTRODUCTION TO FICTION WRITING**                                      **M. Mayer**  
**TTh 11:10-12:30**  
**4 credits**

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

**COUNTS AS PREREQ FOR UPPER-LEVEL WORKSHOPS**  
**FULFILLS COLLEGE ARTS REQUIREMENT**  
**COUNTS TOWARD CREATIVE WRITING MINOR**

**EN 282 01**                                      **INTRODUCTION TO POETRY WRITING**                                      **A. Bernard**  
**MW 4:00-5:20**  
**4 credits**

Weekly workshops, grounded in exercises in form (and subject matter) are designed to help poets find their footing in this art. We explore sonnets, villanelles, ballads, odes, syllabic verse, and the blues—all in an atmosphere of good will and good humor. This is the foundational poetry workshop for both majors and minors.



COUNTS AS PREREQ FOR UPPER-LEVEL WORKSHOPS  
FULFILLS COLLEGE ARTS REQUIREMENT  
COUNTS TOWARD CREATIVE WRITING MINOR

## 300 – LEVEL COURSES

EN 331 01

THE WILD(E) NINETIES

B. Black

TTh 9:40-11:00

3 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 354R 01

JANE AUSTEN

C. Golden

TTh 11:10-12:30

4 credits

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 our time. 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. Course work includes four of six briefs (short, focused papers), a research paper on two or three Austen novels, and, to ground Austen in her cultural moment, a Regency life report, and an exhibition on the Collaborative Organization for Virtual Education (COVE). 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 360P 01

EARLY MODERN REBELS

S. Mintz

TTh 2:10-3:30

4 credits

Inheritors of the legacy of Eve (that quintessential bad girl), beheld as monstrous aberrations of a cultural edict to be "chaste, silent, and obedient," British women writers in the early modern period had to contend with powerful social resistance to their entry onto the page. In this class we'll explore their many strategies for commanding that space, and thanks to new technologies of manuscript discovery, we'll find out just how many women were authorizing themselves in words. A particular emphasis will be how writers of this time turned the notion of female *debility*—that is, weakness and docility—into a canny retrieval of literary production, especially as counterpoint to the stereotype of deformed female writer. Against the dysfunctions accused of them, many writers cultivated the apparently negative states of pain, headache, and illness as part of their resistant poetics, aligning women's supposedly weakened, wounded, ailing bodies with that of Christ, reorganizing the dynamics of racialized love, and fashioning blazing new worlds. Course requirements will include shorter textual analyses of and a final project. Please note that this is a P-designated 4-credit course; students will be responsible for engaging with a variety of critical perspectives.

COUNTS AS AN EARLY PERIOD HISTORY REQUIREMENT

**EN 361P 01**  
**TTh 2:10-3:30**  
**4 credits**

**THEATER AND/AS PHILOSOPHY**

**J. Cermatori**

This seminar explores key debates in the philosophy of theater and performance, beginning with Plato's suspicion of theater as a site of dangerous deception. We'll examine the complex relationship between theater and philosophy, asking if the former is only "mere illusion" or whether and how it reveals deeper truths about human existence. Topics to be discussed include: the nature of performance and role-playing (phenomenology, ethics); the didactic and therapeutic powers of theater (psychology, pedagogy); the relationship of theater to democracy (political theory); the meanings of presence and absence on stage (hermeneutics, metaphysics); and how theater intersects with other the other arts (aesthetics). Along the way, we'll investigate the so-called "antitheatrical prejudice" — why many philosophers have condemned theater as a morally questionable domain. In addition, we'll also read works by a range of theater makers and playwrights, inviting us to consider how artists have found theater to be a generative medium for rethinking reality, time, space, language, bodies, relationality, and spectatorship. Note: This course satisfies PH 341 for the Philosophy Department

**EN 362R 01**  
**MW 10:10-11:30**  
**4 credits**

**RISE OF THE NOVEL**

**R. McAdams**

This course will give students an overview of the development of the novel in its formative time and place: eighteenth- and early nineteenth-century Britain. We will consider the relationship of the novel to economic, social, and intellectual transformations, as well as the novel's connections both to empire and to sexual violence. We will read influential theories of the novel's so-called "rise" alongside revisionist accounts that map the messy proliferation of prose fiction in many forms and formats. We will study the formal techniques by which the novel delves into individual character depth and represents social breadth. We will look at major genres that arose in this period and live on today—the *roman-à-clef*, the epistolary novel, the courtship novel, etc., just as we wrestle with theoretical readings about what prose fiction is and does. Authors may include Madame de Lafayette, Aphra Behn, Daniel Defoe, Samuel Richardson, Jane Austen, George Eliot, and others. The course will focus on the development of literary research skills and will culminate in a final, major research paper.

**COUNTS AS A MIDDLE PERIOD HISTORY REQUIREMENT**

**EN 363 01**  
**TTh 12:40-2:00**  
**3 credits**

**MODERNIST IMAGINATION**

**R. Boyers**

Though modernism was a movement that exploded on the international scene more than a hundred years ago, it has remained a vital force in our culture and continues to influence a wide range of writers, artists and thinkers. It's no secret that students and teachers in our own time routinely invoke the names of modernists like Franz Kafka, Virginia Woolf, James Joyce, Pablo Picasso, Georgia O'Keeffe and others like them when they think of what is original and electrifying. Neither is it a secret that when we try to think of what's genuinely brave and outrageous, we still think of an avant-garde figure like Marcel Duchamp, a quintessential modernist, who mounted first a urinal and later a bicycle wheel on a pedestal and challenged everyone to explain why these should not be regarded as compelling works of art.

Our course in "The Modernist Imagination" will invite debate and discussion built around a variety of works that embody the spirit of modernism as well as essays that attempt to explain what it is and why it has endured. In fact, the course will include consideration of works created long after the original modernist period—usually given as 1910-1950—had come to an end. The course will be genuinely inter-disciplinary, as evidenced by the fact that in particular weeks the focus will be on movies (Ingmar Bergman's *PERSONA*, Jean-Luc Godard's *THE MARRIED WOMAN*, Federico Fellini's *8 & ½*), while in other weeks the focus will be on essays by Susan Sontag ("Against Interpretation"), T.S. Eliot ("Tradition & The Individual Talent"), or on poems ("The Wasteland"), or fiction (Woolf's *To The Lighthouse*, Kafka's "In The Penal Colony", Thomas Mann's "Death in Venice," Ingeborg Bachmann's *Malina*, Jamaica Kincaid's *See Now Then*).

The reading load for an advanced course is very modest, the works to be studied properly challenging. There will be a mid-term and a final examination. Students will be invited either to write a critical paper or, instead, to "appropriate" one of the modernist works studied in the course and thereby to create an original work of their own.

**COUNTS AS A LATE PERIOD HISTORY REQUIREMENT**

**EN 377 01**  
**T 5:30-8:30**  
**4 credits**

**SPECIAL STUDIES IN WRITING:  
THE ART OF POETRY & NONFICTION**

**A. Bernard**

This is a class for both literary studies and creative writing concentrators. By reading poetry and nonfiction with a focus on the mechanics—structure, tone, style—and by doing “imitation” exercises, students experiment and enlarge their sense of themselves as both readers and 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. Other writers we will read: Bruce Chatwin, Sylvia Plath, Virginia Woolf, Elizabeth Bishop, Jericho Brown, Luke Mogelson, Hilary Mantel.

**COUNTS AS A LATE PERIOD HISTORY REQUIREMENT**

**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 complete the Course Registration Override form found on the Registrar's Website under the Online Forms link.*

**EN 378 01**  
**MW 12:20-1:40**  
**4 credits**

**NONFICTION WORKSHOP:  
STYLING ESSAYS**

**M. Wolff**

In this nonfiction craft workshop, you will read and write Lyric essays, Speculative essays, and Analytic Meditations. We focus on the ways that rhetorical style conveys authorial sensibility and meaning. You will get to write multiple challenging style imitations and adventurous expansions of assigned authors, and to write three longer essays in your own innovated structure and style. Requirements: 3 essays; 2 revisions; multiple short writing exercises; assigned readings; peer reviews; final group “style” night event with audience.

**PREREQ: EN 251 in Nonfiction OR EN 280 - PLUS PERMISSION OF INSTRUCTOR**

**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 in Poetry OR 282 - PLUS PERMISSION OF INSTRUCTOR**

**EN 380 01**  
**TTh 3:40-5:00**  
**4 credits**

## **FICTION WORKSHOP**

**M. Mayer**

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 in Fiction OR EN 281 - PLUS PERMISSION OF INSTRUCTOR**

## **SENIOR CODAS**

*NOTE: The Senior Coda is satisfied in most cases by a Senior Seminar (EN 375) or Advanced Projects in Writing (EN 381). (Students with appropriate preparation and faculty permission may instead choose the senior thesis or project options: EN 376, 389, 390).*

**EN 375**  
**TTh 12:40-2:00**  
**4 credits**

### **SENIOR SEMINAR IN LITERARY STUDIES**

**P. Benzon**

In this advanced research seminar, students will have the opportunity to develop an extended scholarly paper on a literary topic of their own choosing. At the start of the semester, you'll reflect on your work as an English major up to that point, imagining potential topics and pathways for further research and writing, and we'll explore several short texts together in order to practice research methods as a group. From there, you'll develop an individualized research project, moving from brainstorming to a proposal and bibliography and then to a series of scaffolded drafts. While our group's research projects may be spread over a diverse range of texts, genres, periods, and concerns, our work will be collaborative and communal, emphasizing frequent workshopping, conferences, and an approach to research as a process of shared inquiry.

Qualifying work will earn honors.

## **SENIOR SEMINAR TO BE OFFERED SPRING 2026**

**EN 375**  
**4 credits**

### **SENIOR SEMINAR IN LITERARY STUDIES**

**T.C. Matthews**

In this advanced research seminar, students will have the opportunity to develop an extended scholarly paper on a literary topic of their own choosing. At the start of the semester, you'll reflect on your work as an English major up to that point, imagining potential topics and pathways for further research and writing, and we'll explore several short texts together in order to practice research methods as a group. From there, you'll develop an individualized research project, moving from brainstorming to a proposal and bibliography and then to a series of scaffolded drafts. While our group's research projects may be spread over a diverse range of texts, genres, periods, and concerns, our work will be collaborative and communal, emphasizing frequent workshopping, conferences, and an approach to research as a process of shared inquiry.

Qualifying work will earn honors.

**EN 376 01**  
**3 credits**

### **SENIOR PROJECTS**

**The Department**

Senior Projects offer students an opportunity to work independently, with the guidance of a faculty supervisor, on a hybrid 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 hybridity might include a 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 the creation of text as well as music, film, or art); a translation project; an 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 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**  
**3 credits**

**PREPARATION FOR THE SENIOR THESIS**

**The Department**

Required of all second-semester junior or first-semester senior English majors who intend to write a thesis. 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**  
**3 credits**

**SENIOR THESIS**

**The Department**

Intensive writing and revising of senior thesis under the close guidance of the student's thesis committee. The thesis provides an opportunity for English majors to develop sophisticated research and writing skills, read extensively on the topic of special interest, and produce a major critical paper of forty to eighty pages. Not required of the English major, but strongly recommended as a valuable conclusion to the major and as preparation for graduate study. 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.

## Spring 2026 English Courses

Please note: While the English department will make every effort to maintain this list of courses, these offerings are subject to change, and availability of a particular spring class cannot be guaranteed at this point.

Course	Instructor	Credits	Notes
EN 103—Writing Seminar 1	Niles	4	
EN 103—Writing Seminar 1	Suresh	4	
EN 103—Writing Seminar 1	Suresh	4	
EN 105—The Makings of the Human	Diaby	4	
EN 105—Writing as Radical Empathy	Dunn	4	
EN 105—Imagining Future Americas	Junkerman	4	
EN 105—Work!	McAdams	4	
EN 105—Work!	McAdams	4	
EN 105—What's In It for Me?	Pashley	4	
EN 105—Nostalgia	Ranwalage	4	
EN 105—Backstories	Soderlind	4	
EN 105—Backstories	Soderlind	4	
EN 105—Witness	Hussaini	4	
EN 105H—Writing as Radical Empathy	Dunn	4	
EN 105H—Writing on Demand	Hall	4	
EN 105H—Writing on Demand	Hall	4	
EN 105H—Experience	Hussaini	4	
EN 110—Writing about Literature: Texts and Bodies	Benzon	4	
EN 110—Writing about Literature: The Literature of Friendship	Cermatori	4	



Course	Instructor	Credits	Notes
EN 110—Writing about Literature	Parra	4	
EN 110—Writing about Literature: Deformed	Sperry	4	
EN 111—Fiction	Black	3	
EN 113—Poetry	Sperry	3	
EN 115—Drama	Cermatori	3	
EN 117—Film	B. Boyers	3	Counts for Media and Film Studies Credit
EN 129—Introductory Topics in Literature: Graphic Narratives and Comic Books	Benzon	3	Counts for Media and Film Studies Credit
EN 129—Introductory Topics in Literature: Queer Fictions	Stokes	4	Counts for Gender Studies Credit
EN 205—English Seminar	Parra	3	
EN 229—Anti-Racist Shakespeare	Bozio	3	Counts as an Early Period History Requirement Counts for Theater Credit
EN 229—Intro to Disability Studies	Mintz	3	
EN 229—Writing Home: Literatures of Exile, Migration, and Diaspora	Ranwalage	3	Counts as a Late Period History Requirement
EN 230—Bible as Literature	Sperry	3	Counts as an Early Period History Requirement Counts for Religious Studies Credit
EN 238—World Literature	Ranwalage	3	Fulfills Global Cultural Perspectives Requirement
EN 248—The Brontës	Golden	4	Counts for Gender Studies Credit Counts as a Middle Period History Requirement
EN 249—Chekhov	Bernard	3	
EN 250H—Honors: Peer Tutoring Project	Jorgensen	4	Bridge Experience
EN 251—Haunted Fictions	Wolff	4	
EN 280—Intro to Nonfiction Writing	Mintz	4	Can Count as a Prereq For Upper-Level Workshops Fulfills College Arts Requirement

Course	Instructor	Credits	Notes
EN 281—Intro to Fiction Writing	Hrbek	4	Can Count as a Prereq For Upper-Level Workshops Fulfills College Arts Requirement
EN 281—Intro to Fiction Writing	TBD	4	Can Count as a Prereq For Upper-Level Workshops Fulfills College Arts Requirement
EN 282—Intro to Poetry Writing	Hussaini	4	Can Count as a Prereq For Upper-Level Workshops Fulfills College Arts Requirement
EN 311—Recent Fiction	B. Boyers	3	
EN 322P—Bad Melville	Parra	4	Counts as a Middle Period History Requirement
EN 326W—Remix Culture	Benzon	4	Counts for Media and Film Studies Credit Counts as a Late Period History Requirement
EN 327—Toni Morrison	Stokes	3	Counts for Black Studies Credit Counts for Gender Studies Credit Counts as a Late Period History Requirement
EN 351—Romanticism and Human / Nature	Diaby	3	Counts as a Middle Period History Requirement
EN 362R—Racial Capitalism on the Early Modern English Stage	Bozio	4	Counts as an Early Period History Requirement
EN 364W—Writing for Publication	Hall	3	
EN 375—Senior Seminar in Literary Studies	Matthews	4	Fulfills Coda Requirement
EN 377—Special Studies in Writing	TBD	4	
EN 377—Art of First-Person Narrative	Wolff	4	
EN 379—Poetry Workshop	P. Boyers	4	
EN 380—Fiction Workshop	Hrbek	4	
EN 381F—Advanced Projects in Writing: Fiction	Hrbek	4	Fulfills Coda Requirement
EN 381P—Advanced Projects in Writing: Poetry	Bernard	4	Fulfills Coda Requirement
GN 251—The Making of Modern Ireland	Black	4	Pre-requisite to the Travel Seminar in Ireland Instructor Permission Required
GN 351—The English Major and Beyond	Soderlind	1	





