

CONTENTS

English Department Faculty	2
Expository Writing Seminars.....	3
200–Level Courses.....	7
Introductory Workshops.....	11
300–Level Courses.....	12
Upper-Level Workshops.....	15
Capstones.....	16

Please note: For your convenience, here is a list of the English Department faculty, their office locations, phone extensions, and office hours for spring '18. If office hours are not convenient, please make an appointment. **Make sure you speak with your advisor well in advance of fall '18 Registration (which begins April 3)**

INSTRUCTOR	OFFICE HOURS Spring 18	EXT.	OFFICE
Aldarondo, Cecilia	By Appt.	5193	PMH 331
Benzon, Paul	M 12:00-2:00, T 3:45-4:45, & By Appt.	5162	TLC 327
Bernard, April	Th 2:30-4:00 & By Appt.	8396	PMH 319
Black, Barbara	T 3:45-5:00, Th 11:15-12:30	5154	PMH 316
Bonneville, Francois	T, W 1:00-3:00 & By Appt.	5181	PMH 320E
Boshoff, Phil	M, W, Th 1:00-2:00 & By Appt.	5155	PMH 309
Boyers, Peg	On Leave	5186	PMH 327
Boyers, Robert	On Leave	5156	PMH 325
Bozio, Andrew, Assoc. Chair	Th 1:00-3:00	5158	PMH 317
Cermatori, Joseph	T, Th 2:30-3:30 & By Appt.	5163	PMH 334
Chung, Sonya	Th 2:00-4:00	5176	PMH 311
Dunn, Olivia	M 11:00-12:00 & 2:30-3:30, W 2:30-3:30	8493	PMH 332
Emerson, Maude	Th 2:00-4:00	5488	PMH 335
Gogineni, Bina	M 4:30-7:00, W 4:30-5:00, & By Appt.	5165	PMH 326
Golden, Catherine	Th 12:30-2:30 & By Appt.	5164	PMH 321
Goodwin, Sarah	W 10:00-12:00, Th 1:30-2:30, & By Appt.	8392	PMH 305
Greaves, Margaret	On Leave	5191	PMH 332
Greenspan, Kate	By Appt.	5167	PMH 324
Hall, Linda	M, W 4:15-5:15	5182	PMH 318
Hrbek, Greg	M, T 1:00-2:00 & By Appt.	8398	PMH 310
Jorgensen, Caitlin	W 10:00-12:00	8393	PMH 320W
Junkerman, Nicholas	W 2:30-4:00, Th 10:30-12:00	5161	PMH 335
Lee, Wendy	Year Leave	5153	PMH 322
Marx, Michael	T 1:00-2:00, F 11:00-12:45 & By Appt.	5173	PMH 320
McAdams, Ruth	M, W 2:30-4:00 & By Appt.	8112	Star. 201
Melito, Marla	F 10:00-11:00 & By Appt.	5174	PMH 322
Mintz, Susannah, Chair	W 11:00-12:00	5169	PMH 313
Niles, Thad	T 10:00-12:00	8114	LIBR 442
Parra, Jamie	W, Th 9:00-10:00 & By Appt.	5172	PMH 336
Stern, Steve	F 2:30-4:30 & By Appt.	5264	PMH 333
Stokes, Mason	T 11:00-12:00, W 11:30-12:30 & By Appt.	5166	PMH 308
Wientzen, Timothy	Th 10:00-12:00 & By Appt.	8397	PMH 307
Wiseman, Martha	M 1:30-3:00, W 2:00-4:00 & By Appt.	5144	PMH 315
Wolff, Melora	T, Th 3:45-4:45 & By Appt.	5197	PMH 323
Woodworth, Marc	By Appt.	5180	PMH 328

EN 103
4 credits

WRITING SEMINAR I

Section 01
MW 4:00-5:20

O. Dunn

Section 02
MWF 11:15-12:20

C. Jorgensen

Section 03
MWF 10:10-11:05

T. Niles

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.

EN 105
4 credits

WRITING SEMINAR II

The Department

See Sections Below

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

EN 105 01
MW 2:30-3:50
4 credits

DIGITAL IDENTITY

P. Benzon

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

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

EN 105 02
MW 6:30-7:50

LOVE: MOTIVES AND MOTIFS

F. Bonneville

EN 105 03
TTh 3:40-5:00

EN 105 04
TTh 6:30-7:50
4 credits

An interdisciplinary exploration of love as explained and represented by thinkers and artists over the centuries. From Plato to Kundera, Erich Fromm to Colette, perspectives of philosophy, psychology, anthropology, and myth studies will be featured along with drama, fiction, and film.

EN 105 05
MWF 12:20-1:15

WRITING AS RADICAL EMPATHY

O. Dunn

EN 105 06
MWF 1:25-2:20
4 credits

“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 do writers 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 pieces 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 the work; using various 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 07
TTh 11:10-12:30
4 credits

WRITING ON DEMAND

L. Hall

When the essayist Joan Didion was in her twenties, she wrote editorial copy for *Vogue* magazine on a wide range of subjects. In her forties, she noted that it is “easy to make light of this kind of ‘writing,’ [but] I do not make light of it at all: it was at *Vogue* that I learned a kind of ease with words... a way of regarding words not as mirrors of my own inadequacy but as tools, toys, weapons to be deployed strategically on a page.” Inspired by Didion’s on-the-job apprenticeship, this course will ask you to undertake the work of a professional copywriter or ghostwriter. What might you be asked to compose? The introduction to the documentary “extras” for a television series. The “Our Story” blurb for the website of a local restaurant. A capsule biography for a mayoral candidate. A C.E.O.’s response to a request from *Forbes*: “Tell us about the biggest mistake you ever made as a leader.” The instructor will furnish you with material; with her guidance, you will shape it into publishable or, as the case may be, presentable prose. Expect frequent short assignments, most of them graded.

EN 105 08
MWF 8:00-8:55

FOOD FIGHTS

C. Jorgensen

EN 105 09
MWF 9:05-10:00
4 credits

As I write this, over fifty articles on the Internet debate President Donald Trump’s taste in steaks (30-day dry aged strip steak, well done, with ketchup). Headlines blare: “Trump’s Well-Done Steak Dinner was an Ethical Mess,” “We’re Totally Not Judging Trump’s Well-Done Steak, Ketchup,” and “What Donald Trump’s Love of Well-Done Steak Says About Him.” Really, Internet? But in everything from blog posts to research articles, we talk about food as if we are battling for the soul of America. In this course, we will look not only at the food we eat—good and bad, delicious and disastrous—but also at the rhetoric guiding our food debates. You will develop your ability to analyze these food texts and understand their persuasive strategies, and you will learn how to enter into the debate, using the tools of rhetoric. These tools include various types of appeals (in Greek terminology, *logos*, *ethos*, and *pathos*) as well as strategies for invention (coming up with something to say), arrangement (organizing your thoughts), and style (writing clear, graceful, persuasive prose). There will be frequent formal and informal writing, peer review, revision exercises, and small-group workshoping. And at some point in the semester, there will probably be food.

EN 105 11
TTh 11:10-12:30
4 credits

WRITING IN THE TANG

M. Marx

Writing in a museum seems like a subversive act. Museums, after all, have roped-off spaces and signs that admonish “do not touch.” But museums also inspire creativity, thought, and vision. And writing is mode of discovery and learning as well as a means of communication. Skidmore’s Frances Young Tang Teaching Museum and Art Gallery is a place to write about and a space to write in. As its mission states, the Tang invites “curiosity and collaborative learning through active engagement with ideas, artworks, and exhibitions, Critical to this end are direct experiential opportunities for Skidmore students to participate in integral aspects of museum practice.” In this writing seminar, we will examine what happens when a museum goes beyond being a place of collection and preservation to become a place of learning. We will study the architecture and design of the Tang and focus on the two fall 2018 exhibits, “3-D Doings: The Imagist Object in Chicago Art, 1964-1980” and Tim Davis (photographer, multimedia artists): Solo exhibition. Throughout the semester, the Tang will be the subject and inspiration through which we develop our skills in analytical writing. We will write multi-drafted formal papers and informal blog entries to refine our abilities in writing with precision and concision.

EN 105 12
MWF 1:25-2:20
4 credits

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 class, 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 non-binary 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 13
TTh 3:40-5:00
4 credits

HAPPY?

M. Melito

From the *Declaration of Independence* to the *#100daysofhappiness project*, one could argue that Americans are obsessed with the pursuit of happiness. But what are we really seeking? What lengths are we willing to go to find happiness? How do factors like income, education, relationship status, and technology inform our perceptions? Can we bottle happiness? Buy happiness? Be coached into happiness? What does it mean to be truly happy? And what happens when you are not? In this writing seminar we will examine these questions and our own cultural and personal biases through reading, writing, and discussion. We will examine texts from philosophers, poets, psychologists, film-makers, and essayists as we consider the question of what it means to be happy. Students will prepare weekly responses, formal essays, and a research project, in addition to participating in peer workshops and teacher conferences.

EN 105 14
MWF 11:15-12:10
4 credits

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. Our explorations 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 discuss some fundamental principles of argument (using real-life examples when possible) and examine rhetorical choices in a variety of situations. We will explore how professionals confront various psychological, social, linguistic, and ethical issues related to persuasion. Essays include a research-driven argument on a current issue, several response-style essays, and a creative project where students attempt to effect measurable change on the campus through a text and visual media campaign.

EN 105 15
WF 10:10-11:30
4 credits

FROM ONE ART INTO ANOTHER

J. Rogoff

What happens when a memoir or a novel becomes a movie? When a fairy tale or a Bible story inspires a ballet? When a selection of poems inspires a cycle of songs? When history or ancient myth provides matter for a theatrical work, or a hit play gets turned into an opera? We will explore the problems and pleasures created by adaptations and transformations of material from one art form to another. We will consider not only questions such as what gets omitted, what gets added, and what changes entirely, but, more important, how these “art transplants” reveal more fully the unique qualities of each art form, as well as some qualities that all the arts seem to share. Required reading, viewing, and listening will include several works of art, both adaptations and their sources, as well as a selection of illuminating secondary readings. One or more assignments might address an art exhibition or live performance at Skidmore. Our investigations of artistic adaptations and transformations will provide the basis for the course’s main task, creating and revising analytical essays. Regular brief writing assignments will prepare students to craft four essays and revise them.

EN 105 16
MW 2:30-3:50

IMAGINING THE EARTH IN THE TWENTY-FIRST CENTURY

M. Emerson

EN 105 17
MW 4:00-5:20
4 credits

In this writing course, we will take an interdisciplinary look at the Anthropocene—one of the most influential concepts in contemporary environmental discourse. The term “Anthropocene” refers to a hypothesis: that when geologists of the distant future drill down through the layers of Earth’s crust, they will discover a distinctive change in its composition that corresponds to our present moment. In other words, humans have altered Earth’s systems so dramatically that we have initiated a new geologic epoch. The geological authorities have yet to reach a verdict on whether we have indeed entered the Anthropocene, but in the meantime, the term has taken on a life of its own in other spheres of discourse. Through the reading and writing assignments for this course, we will explore the implications of the Anthropocene concept for our ideas about humans and nature, and for our practical approaches to the environmental problems that pose an escalating challenge to humans and non-humans alike. We will also examine the ways in which coming to terms with the Anthropocene, whether as a geologist or a historian or a writer or an artist, requires acts of imagination. Course requirements will include both short written assignments and longer papers that will incorporate stages of prewriting, drafting, peer-editing, and revising.

EN 105 18
TTh 2:10-3:30
4 credits

AMERICAN ARTS, 1945-1960

M. Emerson

When it comes to the arts, the first decade or so after World War II isn’t always given its due. The height of Modernism was long since past, and the counter-cultural revolution of the 1960s had yet to arrive. The politics of the moment were conservative and the culture seemed that way, too. But as is often the case, what looks like a cultural lull can also be seen as a fascinating time of transition. In this course, you will hone your analytical and writing skills by considering diverse works of art produced in America between 1945 and 1960. How do these artifacts record or rebel against American life in the postwar moment? What is the difference between twisting traditional forms from within and blowing them apart? What kinds of conversations can we track between the arts—between beat poetry, jazz music, and abstract expressionist painting, for example? These questions will serve as springboards for your writing in this class. In addition to short papers and writing exercises, you will write two longer papers that will incorporate stages of prewriting, drafting, peer-editing, and revising.

EN 105H
4 credits

**WRITING SEMINAR II:
HONORS SECTIONS**

The Department

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

Students must have an EW placement of EN105H to enroll in the class.

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

WRITING ON DEMAND

L. Hall

When the essayist Joan Didion was in her twenties, she wrote editorial copy for *Vogue* magazine on a wide range of subjects. In her forties, she noted that it is “easy to make light of this kind of ‘writing,’ [but] I do not make light of it at all: it was at *Vogue* that I learned a kind of ease with words... a way of regarding words not as mirrors of my own inadequacy but as tools, toys, weapons to be deployed strategically on a page.” Inspired by Didion’s on-the-job apprenticeship, this course will ask you to undertake the work of a professional copywriter or ghostwriter. What might you be asked to compose? The introduction to the documentary “extras” for a television series. The “Our Story” blurb for the website of a local restaurant. A capsule biography for a mayoral candidate. A C.E.O.’s response to a request from *Forbes*: “Tell us about the biggest mistake you ever made as a leader.” The instructor will furnish you with material; with her guidance, you will shape it into publishable or, as the case may be, presentable prose. Expect frequent short assignments, most of them graded.

EN 105H 02
WF 10:10-11:30
4 credits

FANTASY AND FILM

M. Wolff

The genre of fantasy film has prevailed for decades as an unpredictable source of pleasure and escape; as exploration of our anxieties and fears; as an adventure into the subconscious, or back through childhood memories; as a moral and ethical guide for the societies

we inhabit; as a call to explore those realms that we may otherwise see only in dreams. The delights of fantasy cinema are endless and for their followers, they may inspire the composition of lively college-level essays and stories.

In this essay-writing seminar, you will watch eleven fantasy films with the goal of interpreting them in well-structured essays. The course is divided into three units, with 3-4 films assigned per unit. You will read relevant stories, craft short written responses, and then draft and revise a longer essay at the end of each course unit. You will practice elements of essay craft, using primary and secondary source materials in study and research. You will consider: in what ways do fantasy film-makers re-envision familiar 19th century fairytales? What are the intersections of fantasy with its historical partner, realism? How are fantasy and memory entwined? How do science fiction fantasies about the evolution of the human mind condemn or defend that process? What is the cause of a human being's need for fantasy? How do adventures through time or space express notions of family, inheritance, and destiny?

Some films in previous semesters have included: *Pan's Labyrinth*, *Spirited Away*, *Village of the Damned*, *Ex Machina*, *Eternal Sunshine of the Spotless Mind*, *Solaris*, *The Curious Case of Benjamin Button*. Honors students will also study some foreign fantasy films.

EN 110
4 credits

INTRODUCTION TO LITERARY STUDIES

Section 01
WF 10:10-11:30

P. Benzon

Section 02
TTh 12:40-2:00

W. Lee

Section 03
MWF 11:15-12:10

R. McAdams

Section 04
MWF 1:25-2:20

T. Wientzen

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

200 – LEVEL COURSES

EN 210 01
TTh 12:40-2:00
3 credits

LITERARY AND CULTURAL THEORY

A. Bozio

Since its emergence in the late nineteenth and early twentieth centuries, what scholars call “theory” has transformed the way that we think about literature and culture. Culture can easily be defined as a source of aesthetic beauty and moral improvement, or what Matthew Arnold once called “sweetness and light.” But it is also a form of power, a force that shapes our identities, our desires, our beliefs, and our politics. If that’s true, how should we study it? This course poses a series of answers to that question through a broad survey of literary and cultural theory. We will first explore the foundations of theory in philosophies of language, class, and desire, asking how literature makes meaning and what relationship it has to history and power. Then, we will turn to more contemporary movements, including feminism and gender studies, postcolonialism, queer theory, critical race theory, and the digital humanities. Along the way, we will examine works of literature, film, visual art, and digital media to see how theory changes the questions we can ask about art, as well as the answers we can provide. Given this broad range, the course may appeal not only to students in English but also to those in Philosophy, Media and Film Studies, Art History, and similar fields.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

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

FICTION

B. Boyers

This course introduces students to a wide range of stories and two novels, moving from classic works by Tolstoy, Melville, Chekhov, Wright, Woolf, and Kafka to contemporary fiction by authors such as Jamaica Kincaid, Alice Munro, Anita Desai, Danzy Senna and Michael Ondaatje. Throughout the course we'll be talking about the way fiction animates ideas and allows us to discuss the most pressing and intimate matters without relying on stale assumptions.

The course will include a mid-term and a scheduled final exam. Students will write two short papers. Regular attendance will be required, and class participation will count for 20% of the course grade.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION
REQUIRED FOR EN 281, INTRODUCTION TO FICTION WRITING
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

EN 211 02
MWF 9:05-10:00
3 credits

FICTION

T. Wientzen

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 into 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, Joseph Conrad, Vladimir Nabokov, and Angela Carter, among others, as well as novels by Mary Shelley, H. G. Wells, J.M. Coetzee, 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 have challenged our ideas of "the human" over the last three hundred years. Class requirements: active class participation, three short essays, and a final exam.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION
REQUIRED FOR EN 281, INTRODUCTION TO FICTION WRITING
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

EN 213 01
MWF 1:25-2:20
3 credits

POETRY

J. Rogoff

What makes poetry an art? This course investigates poetry as an art form using language as its medium, the way music, for example, uses sound or painting uses pigment, to create virtual reality. We will gain practice in reading poetry and writing about it, focusing not only on what poems say, but also on how they operate upon our imaginative responses—in other words, what poems do to us. We will develop an understanding of the technical devices poems use to express meanings and create emotional or aesthetic experiences for readers—imagery, metaphor and simile, symbol, sound and rhyme, rhythm, meter, poetic form. We will also explore the historical importance of these devices in order to gain insight into the variety of traditions of poetry in English, particularly tracking formal changes and continuities over time, and the resulting pressures upon poets' choices today. We will investigate the relationship between poetry and music, using as our chief example Leonard Bernstein's settings of American poems in his song cycle *Songfest*, and we will consider and practice ways of reading poems aloud. Our chief guide will be Nims and Mason's entertaining textbook *Western Wind*, accompanied by an additional anthology. Course writing requirements—several short papers, analytical exercises, a team oral presentation—will provide experience in discussing poetic technique as a basis for further study and pleasure.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN POETRY
REQUIRED FOR EN 282, INTRODUCTION TO POETRY WRITING
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

EN 215 01
TTh 12:40-2:00
3 credits

DRAMA

J. Cermatori

How is reading a play different from reading a poem, a novel, or an essay? What components come together to constitute dramatic structure, and how do they function? This course introduces students to the practice of reading drama as literature and as work written for performance. It aims to offer a condensed and intensive survey of the history of dramatic literature—focusing primarily on drama written in the English language and taking stock of the many ways the form has changed and developed over time—while also introducing students to a basic vocabulary of important concepts for theater history. We will read texts from a wide range of genres, including comedy, tragedy, the mystery play, metatheater, tragicomedy, and realism, drawing on such authors as Sophocles, William Shakespeare, Aphra Behn, Suzan-Lori Parks, and others. Student grades will be based on short response papers, midterm and final exams, and in-class participation, often including dramatic readings of scenes and key passages, aiming to underscore the closeness of dramaturgical interpretation and artistic creation.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 219 01
TTh 2:10-3:30
3 credits

NONFICTION

M. Wiseman

What do we mean when we talk about a genre that is defined by what it isn't? How are we to distinguish an essay, a memoir, an extended piece of intellectual synthesis, reflection, or reportage from fiction and poetry? In addressing such questions, this course will explore some of the possibilities the flexible form of the essay offers us as readers and writers; we will also delve into at least one book-length work. Our study will be guided thematically. We'll consider works that focus on defining the essay and nonfiction, on the pleasures of books and the processes of reading and writing, on the ways memory summons and shapes writing, on the conjunction of scientific and philosophical viewpoints about the human brain and consciousness, and on the interplay of the observer and the social phenomena observed. Writers whose works we will read include Michel de Montaigne, William Hazlitt, Virginia Woolf, Patricia Hampl, Joseph Brodsky, Cheryl Strayed, Oliver Sacks, John Berger, Michael Ondaatje, James Baldwin, and Joan Didion. We will also consider nonfiction in other media such as photography and documentary film. Requirements include several short papers and one longer essay.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN NONFICTION
REQUIRED FOR EN 280, INTRODUCTION TO NONFICTION WRITING
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE**

EN 223 01
TTh 3:40-5:00
3 credits

WOMEN AND LITERATURE

W. Lee

Consider this oft-remarked upon double standard: difficult men—anti-heroic, foul-mouthed, tormented figures—are routinely celebrated, while their female counterparts are either dismissed as “unlikeable” or, worse, damned with faint praise. In this course, we will explore a range of twentieth-century and contemporary American figures cursed (or is it blessed?) with their perceived status as “difficult women.” Our readings will be organized around a set of challenging, aggressive, and sometimes frightening female figures such as the spinster, the social climber, the femme fatale, the bad/monstrous mother, the disobedient daughter, the tomboy, the single girl, the career woman, the diva, the man-eater, and the hot mess.

Throughout the course we will examine the relationship between difficult women characters and the genres and forms that they conventionally inhabit. For example, why are so many difficult types now associated with genres like melodrama, soap opera, horror, sitcom, and reality TV that “serious” readers and viewers either entirely avoid or downgrade to “guilty pleasures”? Why are so many of these same figures celebrated as gay icons? We will also investigate how and to what effect each figure's perceived difficulty is shaped by discourses of race, sexuality, and class. Authors might include Henry James, Gertrude Stein, Nella Larsen, William Faulkner, Jamaica Kincaid, Jhumpa Lahiri, Alison Bechdel, Roxane Gay, Emily Nussbaum, and Claudia Rankine. Films might include *Mildred Pierce* (1945), *Working Girl* (1988), and *The Joy Luck Club* (1993).

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

EN 227 01
TTh 2:10-3:30
3 credits

INTRODUCTION TO AFRICAN AMERICAN LITERATURE

M. Stokes

This course will survey African American literature from the 1700s to the present. Beginning with Phillis Wheatley and Frederick Douglass, 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 is a survey of 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 reappropriated and revised words and ideas that had been used to exclude them from both American literary history and America itself. Our text will be the *Norton Anthology of African American Literature*. Assignments include several short essays (2 pages) and one longer, synthetic essay.

**COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
FULFILLS THE COLLEGE CULTURAL DIVERSITY REQUIREMENT**

EN 228 01

GRAPHIC NARRATIVES AND COMIC BOOKS

P. Benzon

WF 12:20-1:40

3 credits

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

In this course, we will explore a range of major graphic narratives from the past thirty years, studying how authors intertwine text and image on the page in ways that allow for new approaches to storytelling, new perspectives on social and cultural issues, and new ways of reading. Paying close attention to relations between the visual and the textual, we’ll consider how authors explore questions of history and politics, memory and trauma, gender and sexuality, and time and space in unique ways through this form. Readings may include texts by Scott McCloud, Alan Moore, Art Spiegelman, Alison Bechdel, Ta-Nehisi Coates and Roxane Gay, Kyle Baker, Chris Ware, Richard McGuire, and Phoebe Gloeckner.

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

EN 228 02

WRITING ABOUT SONGS AND SONGWRITERS

M. Woodworth

TTh 12:40-2:00

3 credits

While praising the lyrics of the British band Arctic Monkeys, poet Simon Armitage nevertheless asserts that “songs are often bad poems. Take the music away and what you’re left with is often an awkward piece of creative writing.” Is he right? Instead of simply accepting the notion that lyrics are little more than a species of failed poetry, we’ll strive in this course to understand the distinct nature of language written in the service of songs. As we consider landmark singer-songwriters, you’ll write about their work in a variety of forms—from the personal and critical to the experimental and biographical—in order to better understand just how those other-than-poetry lyrics spark our imaginations and speak to our lives. Our course will culminate in a writing-intensive, multi-media and multi-arts event that celebrates the work of a single artist.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 228W 02

PROSE BOOT CAMP

L. Hall

MW 2:30-3:50

4 credits

“Can you really teach anyone how to write?” someone at *The New York Times* once asked Kurt Vonnegut. Writers—especially writers who teach—are accustomed to that question, and generally have a ready reply. Vonnegut’s answer was unusual: “Listen, there were creative writing teachers long before there were creative writing courses, and they were called and continue to be called editors.” He omitted a crucial difference between teachers and editors: the latter are responsible for preparing writing to go public. Teachers can let things go—in fact, they may have been trained to 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: this course is not designed to be useful to either highly advanced writers or those who are currently working on their mastery of the English language. Feel free to contact the instructor if you’d like to discuss whether EN 228W is suitable for you. Prose Boot Camp is similar to Professor Hall’s EN 105 Writing on Demand course; the assignments themselves, however, are different.

COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

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

AMERICAN LITERATURE: BEGINNINGS TO THE CIVIL WAR

J. Parra

This course is a survey of American literature from the early colonial period to the eve of the Civil War. While becoming acquainted with the canon of American literature, we will consider the following topics: the emergence of literature as a discipline; the history of American individualism; the mythology of American exceptionalism and the ideology of domesticity; the American obsession with race; the dialectic of freedom and slavery; the legacy of what scholars call the American Renaissance. Authors whose work we may read include John Winthrop, Mary Rowlandson, Anne Bradstreet, Phillis Wheatley, Jonathan Edwards, Olaudah Equiano, Benjamin Franklin, Charles Brockden Brown, Frederick Douglass, Ralph Waldo Emerson, Henry David Thoreau, Walt Whitman, Emily Dickinson, and Herman Melville.

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

EN 237 01
MW 4:00-5:20
3 credits

THE EMPIRE STRIKES BACK:
POSTCOLONIAL LITERATURE FROM INDIA, AFRICA and the CARIBBEAN

B. Gogineni

Is empire over? While the formal structures of modern European colonialism have been dismantled, its effects—centuries in the making—have not. Many argue that empire continues in sneaky neo-imperial structures, such as multinational corporations, the unofficial U.S. empire, etc. That argument aside, there is no gainsaying the fact that today’s vast economic inequality between the Global North and Global South, mass migrations, and ideological warfare and terrorism are rooted in deeply fraught and unresolved colonial history. Postcolonial literature confronts that history and repudiates the persistent “structures of attitude and reference” that were perpetuated—even unwittingly—by some of the most revered canonical European literature and philosophy of the Age of Empire. The texts in this course also address the confrontation of incompatible worldviews, cultural hybridity, the roles of violence and religion in anti-colonial resistance, and gender and sexuality vis-à-vis colonization and decolonization. We will see how literature serves as the high-stakes battleground for the colonial/postcolonial struggle, a struggle that continues to our own day.

Students will learn relevant theory and history, and will practice how to combine these with close readings toward a rich and consequential literary interpretation. These skills will be practiced in lively class discussion, informal short written responses to occasional reading prompts, a midterm paper, and a final paper. In addition, students will make short oral presentations of regional histories to cultivate their formal communication skills, to contribute something unique to our intellectual collective, and to have a chance to explore more deeply a particular region/historical moment that intrigues them.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE
COUNTS TOWARD GENDER STUDIES CREDIT
FULFILLS THE COLLEGE CULTURAL DIVERSITY REQUIREMENT

INTRODUCTORY WORKSHOPS

EN 228W 01
MW 6:30-7:50
4 credits

INTRODUCTION TO CREATIVE WRITING

A. Bernard

Many, if not most, writers are proficient in more than one genre. This introductory course will engage students with experiments in writing fiction, nonfiction, and poetry in order to explore the distinctions, as well as the overlaps, among these various genres. The course will meet twice a week; one class will be devoted to discussion of assigned reading, the other to workshop discussion of student work—all in an atmosphere of good will and good humor.

PREREQUISITE: EN 211, 213, OR 219

COUNTS AS A PREREQUISITE FOR THE 300-LEVEL WORKSHOPS IN POETRY, FICTION, and NONFICTION

EN 228W 03
WF 12:20-1:40
4 credits

INTRODUCTION TO CREATIVE WRITING

M. Wolff

In this workshop and craft seminar, students with little experience writing creatively learn a variety of technical and imaginative approaches to writing three literary genres: fiction, poetry, and creative nonfiction. Through assigned readings, craft exercises, discussions, and draft and revision work, students learn the foundational elements necessary to compose and close-read short stories, formal and free verse poetry, and personal essays. We share and discuss writing in workshop, and note the ways in which each genre informs and overlaps the others. Some writers may learn immediately that they feel at home in one particular genre and

others may enjoy all three genres equally, but our writing always leads us toward precision and discovery. As poet, novelist, and memoirist Michael Ondaatje puts it, “the artist follows the brush.”

Requirements: 2-3 mandatory workshopped manuscripts in all genres; intensive discussion; craft exercises; assigned texts, including some instructive chapters and films. This course is a prerequisite for 300 level creative writing workshops in Poetry, Fiction, and Nonfiction and for the Advanced Project in each genre.

PREREQUISITE: EN 211, 213, OR 219

COUNTS AS A PREREQUISITE FOR THE 300-LEVEL WORKSHOPS IN POETRY, FICTION, and NONFICTION

EN 281 01
TTh 6:30-7:50

INTRODUCTION TO FICTION WRITING

A. DeWitt

EN 281 02
W 6:30-9:30
4 credits

This course, intended for students who have not yet taken a fiction workshop at Skidmore, will serve as an intensive and comprehensive introduction to the craft of short fiction. During the first weeks of the semester, we will study a diverse range of master short story writers. The classroom conversation will be about a mixture of forms and styles observed and traced, narrative patterns discussed and noted, themes analyzed and proposed with student participation in discussions essential. The rest of the semester will follow workshop format, focused on student creative work—both short imitative writing assignments and a short story of 8-12 pages. Students will write in a myriad of forms—brief bursts of in-class writing, regular student submissions to workshop, an experimental cut-up, as well as a final portfolio which will include a fictive “manifesto,” several exercises in craft, and revisions of your workshopped pieces.

PREREQUISITE: EN 211

COUNTS AS A PREREQUISITE FOR EN 380

300 – LEVEL COURSES

EN 303H 01
TTh 9:40-11:00
4 credits

PEER TUTORING PROJECT

M. Wiseman

This course provides the foundation for Writing Center tutoring. Much of the course is devoted to experiential learning, first through the shadowing of experienced tutors and then through the practice of 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 often-problematic position of Standard Written English; approaches to papers from various disciplines; and methods for explaining grammatical and punctuation guidelines. We will spend other class times in small-group and one-on-one conferences with the instructor, during which we can discuss what students are experiencing in their sessions, how they might negotiate difficulties, and why a given session has been successful (and what success may mean); these conversations offer a chance to assess progress and to debrief and plan.

All students meet in class once each week; the second weekly class period is set aside for group and individual conferences on a rotating basis. Coursework involves four hours of tutoring each week and a handful of short reflective papers.

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 11:10-12:30
3 credits

RECENT FICTION

B. Boyers

This course is built around fiction by a number of the bravest and most original writers we have, writers who take on demanding issues without resorting to obvious or soothing answers. The perspectives opened up in the novels studied are global, bearing upon the kinds of questions we ask ourselves not just as Americans but as citizens of a larger world. The works to be studied are the following: Michael Ondaatje, *Anil's Ghost*; Claire Messud, *The Woman Upstairs*; Michel Houellebecq, *Submission*; Zadie Smith, *On Beauty*; Nadine Gordimer, *The Pick-Up*; J.M. Coetzee, *Elizabeth Costello*; Kamel Daoud, *The Meursault Investigation*.

The course will include a mid-term and a scheduled final exam. Students will write two short papers or one longer paper to be handed in at the end of the course. Regular attendance will be required, class participation will count for 20% of the course grade.

EN 352R 01
TTh 11:10-12:30
4 credits

VICTORIAN LITERATURE AND CULTURE

C. Golden

“It was the best of times, it was the worst of times”—so writes Charles Dickens in *A Tale of Two Cities*, succinctly capturing the dualities of the Victorian age (1837-1901). In this course, we will explore dualities and contradictions of the Victorian era through fiction, poetry, nonfiction, and the visual arts. We might think of the Victorians as sin-obsessed, dignified, proper, prudish, and tight-laced, but these same Victorians lived in an age with urban squalor, disease, rampant deprivations, prostitution, and child labor. This era of production and consumption witnessed rapid expansion of the British Empire; growth in literacy and industrialization; and the glory of the Great Exhibition of 1851, the first World’s Fair. But alongside these achievements came the typhoid epidemic (taking the life of Prince Albert in 1861); the Crimean War crisis and conflicts in India, Africa, China, and the West Indies; religious doubt; and the greed of imperialism, which underpins Charlotte Brontë’s *Jane Eyre*. We will encounter the angel in the house and her fallen sister in Christina Rossetti’s “Goblin Market;” Queen Victoria and Prince Albert alongside their poorest subjects in Henry Mayhew’s *London Labour and the London Poor*; a clash between agrarian southern England and the industrial north in Elizabeth Gaskell’s *North and South*; the divided human being in Robert Louis Stevenson’s *Dr. Jekyll and Mr. Hyde*; and a scrooge transformed into a charitable man in Charles Dickens’s *A Christmas Carol*. Course work includes 5 short papers (briefs), a cultural studies report (written, oral, and PowerPoint components), and a final 10-12-page research paper.

EN 362 01
TTh 9:40-11:00
3 credits

OBJECTS IN 18th-CENTURY LITERATURE

R. McAdams

This course explores the way that commodity culture and the movement of things and people defines eighteenth-century British literature, with readings ranging across a variety of genres. We will consider novels like *Robinson Crusoe* and *Oroonoko*, which suggest the relationships among the inventorying of objects, colonial violence, and the rise of the novel form; it-narrative poems like *The Splendid Shilling*, which follow inanimate objects as they circulate through the world; plays like *The Man of Mode*, which make creative use of props to complicate the relationship between clothing and subjectivity; and diaries like Samuel Pepys’s, which document the way new technology shapes daily life. When Pepys buys his first pocketwatch, he checks it 78 times during the short carriage ride home—if his obsession with the latest gadget sounds familiar, we will also compare these eighteenth-century genres with their twenty-first-century afterlives, highlighting, for example, the it-narrative’s renaissance in the age of plastic waste.

In making sense of these texts, we’ll examine a variety of new materialist and posthumanist critical theories, including thing theory, actor-network theory, and object-oriented ontology to consider interrelated questions about objects, materiality, and embodiment. To what extent is the body like an object in eighteenth-century texts? Or, *whose* bodies are like objects? How does fiction both represent and erase the means of production of our consumer goods? What are the aesthetic and political possibilities of tracing objects’ origins? What are the implications of the built or architectural environment on social relationships? And finally, how does literature theorize its own status as a material object, whether as a book or a newspaper?

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 362R 01
TTh 2:10-3:30
4 credits

THE TRANSATLANTIC RENAISSANCE, 1500-1700

A. Bozio

As Shakespeare and his contemporaries were writing for the early modern stage, England had begun to extend its power across the Atlantic Ocean. The tiny island nation first established colonies in Virginia, Massachusetts, and the Caribbean before using those conquests to found the global slave trade. By the end of the seventeenth century, Europe, Africa, and the Americas were linked through a series of colonial plantations and trade networks. How does our understanding of English literature change when it is placed alongside these historical forces, the colonialism, slavery, and emerging capitalism that defined the early modern Atlantic? In this course, we will try to answer this question by first studying England’s colonization of the Americas. We will read More’s *Utopia*, Shakespeare’s *The Tempest*, and other texts alongside European and indigenous accounts of such places as Virginia, Guiana, and Brazil, and we will also use digital tools to study how lost plays—or, plays that no longer exist—may have imagined the New World. We will then turn to the slave trade and its role in changing early modern conceptions of race. Students will write two short essays and a final research paper, a portion of which they will present to the class.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 363 01
TTh 6:30-7:50
3 credits

THE PASTORAL

A. Bernard

Running through the history of Western literature, from the ancient Greeks to the present day, are the central features of the “Pastoral”—shepherds piping and singing about the golden age past and about their love affairs. Although on the surface a light-hearted genre, the Pastoral also addresses loneliness and loss, the dilemma of city-life versus country-life, and musings on the

origin of poetry itself. This course will begin Hesiod's *Theogony* and the poems of Theocritus; Virgil's magnificent *Eclogues* and *Georgics*; and then leap into the Elizabethan period—when the Pastoral had an enthusiastic revival among such poets as Spenser and Shakespeare—and forward through the poets Marvell, Wordsworth, Clare, Hopkins, and others. The term will end with our reading of Tom Stoppard's time-traveling play from the 1990s, *Arcadia*.

There will be one substantial (10-15 pp.) research paper required, for which students will select one of several 20th and 21st century writers (Hardy, Frost, Heaney, Oliver, Graham, et al.) to explore in terms of their pastoral themes.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 363R 01
MW 2:30-3:50
4 credits

JAMES JOYCE'S *ULYSSES*

T. Wientzen

Warning: this class is for the hardcore literary nerd.

James Joyce's 1922 novel *Ulysses* is one of the most celebrated and despised novels in the English language. A major part of its legacy has to do with how hard it is to read. Many "serious" readers often find that they simply cannot get beyond the opening chapters. And yet, *Ulysses* is often classed as being one of the most important novels ever written—the great work of Ireland and perhaps of the modern English-speaking world. Loosely built on the model of Homer's *Odyssey*, Joyce's novel turns the mundane events of a single day in colonial Dublin (16 June 1904) into a modern epic about empire, love, gender, urban life, the transcendent beauty of everyday life, and the "nightmare" of history.

Because *Ulysses* is an unusually challenging book, there is only way to read it for the first time: with a dedicated community of peers and the guidance of an experienced hand. We will begin this epic journey by reading Joyce's first novel, *A Portrait of the Artist as a Young Man* (1916), in which he introduced readers to many of the dominant questions that preoccupy *Ulysses*, as well as one of its principal characters. Moving on to *Ulysses*, we will attempt to disentangle the political, aesthetic, and philosophical strands Joyce laboriously weaved into his novel. We will undertake this task by analyzing Joyce's distinctive understanding of his young century, one that could appear as both a moment of liberation and a waking nightmare. In so doing, we will attempt to understand how *Ulysses* became, according to many, the paradigmatic expression of a modernist sensibility.

EN 363R 02
MW 4:00-5:20
4 credits

**STRANGE THINGS: RACE, GENDER, AND OBJECTHOOD
IN LITERATURE AND MEDIA**

W. Lee

"A study of persons and things," writes literary critic Barbara Johnson, "might reveal all of the ways we already treat persons as things, and how humanness is mired in an inability to do otherwise." Taking Johnson's idea as our starting point, this course will investigate the blurry divisions between persons and things, animate and inanimate beings, and human and non-human life in literature and media. For example: Why are some objects with human features represented as familiar, cute, and harmless while others are presented as strange, uncanny, and threatening? What counts as a normal versus a strange human relationship to material things—and who decides? What happens when non-human objects and beings speak with seemingly human voices? What happens when people transform themselves into objects of art? How and to what effect are various things, as well as persons, racialized and gendered? How have differences between persons and things been shaped and unsettled by race, gender, sexuality, class, and ability? What roles have different media and technology played in producing, estranging, and transforming the meanings of persons and things?

To address these questions, we will read and view texts in a range of media from the nineteenth century through the present, with primary emphasis on American texts from the late twentieth and early twenty-first centuries. Texts may include poetry by John Keats, Marianne Moore, Theresa Hak Kyung Cha, and Timothy Yu; fiction by Herman Melville, Ralph Ellison, Kazuo Ishiguro, and Ted Chiang; films such as *The Birds* (1963), *Grey Gardens* (1975), *Ex Machina* (2014), and *Blade Runner 2049* (2017); as well as music videos, video art, and gifs. We will read theory and criticism (primarily in the fields of queer theory, feminist studies, ethnic studies, disability studies, and media studies) by Bill Brown, Mel Y. Chen, Barbara Johnson, Georg Lukács, Lisa Nakamura, Sianne Ngai, and others. Assignments will likely include leading a class discussion, a short essay (5-7 pages), and a longer sequenced research essay consisting of a proposal and annotated bibliography, a draft, and a revision.

COUNTS TOWARDS GENDER STUDIES CREDIT
COUNTS TOWARDS THE MEDIA AND FILM STUDIES MINOR
FULFILLS THE COLLEGE CULTURAL DIVERSITY REQUIREMENT

EN 377F 01
W 6:30-9:30
4 credits

**READING FOR WRITERS:
FICTION**

S. Chung

Flannery O'Connor famously said, "Anybody who has survived his childhood has enough information about life to last him the rest of his days." A child's or youth's journey—whether through ordinary, universal rites of passage, or through extraordinary adventure or trauma—compels an adult reader to (re)inhabit the world as both naïf and savant. Through the knowing/unknowing/partially knowing experience of youth, the writer can explore adult topics prismatically and poignantly—via humor, terror, innocence, wonder, or all of the above.

In this course, we will read a diverse range of childhood/youth stories written for adult readers (this is not a YA literature course). Foremost, we will read as writers, asking with each work 1) *what* is the author doing regarding craft and storytelling, 2) *how* is the author doing it, & 3) *why*, i.e. to achieve what ends/effects (aesthetic, emotional, thematic). We will also watch and closely read 2-3 films. Short, scene-based writing assignments will challenge you to both mine your own memories for material and imagine voices/experiences not your own. A final assignment will be a short story, built from one of the scenes.

PREREQUISITES: EN 110, ONE COURSE FROM "LANGUAGE AND LITERATURE IN CONTEXT," AND EN 281 REQUIRED FOR STUDENTS PLANNING TO TAKE "ADVANCED PROJECTS IN WRITING: FICTION" IN THE SPRING OF THEIR SENIOR YEAR

EN 377P 01
MW 2:30-3:50
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," EN 213 or EN 219; EN 282 or EN 280

REQUIRED FOR STUDENTS PLANNING TO TAKE "ADVANCED PROJECTS IN WRITING: NONFICTION" OR "POETRY" IN THE SPRING OF THEIR SENIOR YEAR

UPPER-LEVEL WORKSHOPS

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

POETRY WORKSHOP

P. Boyers

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

PREREQUISITES: EN 110; ONE COURSE FROM "LANGUAGE AND LITERATURE IN CONTEXT"; AND EN 282

EN 380 01
TTh 2:10-3:30
4 credits

FICTION WORKSHOP

A. DeWitt

This course offers an intensive workshop for experienced fiction writers. We will study and discuss a wide range of master short fiction across a diversity of styles, but our primary focus will center on the workshop, i.e., students' creative work. As advanced writers and readers, students are expected to write rigorous and thoughtful critiques of peer work. Students will each submit several exercises, two short stories of 8-15 pages, and a final portfolio which will include a "manifesto" on craft, several exercises and close reading responses, as well as revisions of your workshoped pieces. As veteran short story writer George Saunders said of reading Vonnegut, "I began to understand art as a kind of black box the reader enters. He enters in one state of mind and exits in another. What's important is that something undeniable and nontrivial happens to the reader between entry and exit."

PREREQUISITES: EN 110; ONE COURSE FROM "LANGUAGE AND LITERATURE IN CONTEXT"; AND EN 281

CAPSTONES

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

EN 375 01

WF 10:10-11:30

4 credits

**SENIOR SEMINAR:
CRIP CULTURE**

S. Mintz

Shakespeare's *Richard III* and Mary Shelley's *Frankenstein*. X-men's Charles Xavier and HBO's *Game of Thrones*. Poems by Vassar Miller and Flannery O'Connor's Gothic South. The films *Freaks* (1932), *It's a Wonderful Life* (1946), *Mask* (1985), *Children of a Lesser God* (1986), *Murderball* (2005), *The Intouchables* (2011). Alison Bechdel's *Fun Home* (2006) and Katherine Dunn's *Geek Love* (1989). The 2017 Women's March and black feminist speculative fiction. Detective novels and comic book superheroes and science fiction and *Glee*. "Switched at Birth" and J. M. Coetzee and James Joyce's *Ulysses*. What's it all got in common? It's crip culture.

Disability studies is not just an academic discipline: it is aligned with a vibrant activist and artistic community of disabled people and their allies. In this senior seminar, we will consider the meaning of disability as both a social category and a lived experience, a locus of complex debates about identity, rights, and value and an unremarkable feature of individual bodies. We will broach difficult questions about mortality and fear, and ask ourselves what surprising possibilities attend entrance into crip culture. The first part of the semester will be devoted to studying the theorists who have brought disability awareness into the humanities and the key tenets of scholars working with disability representation in literature, film, and art. The field is interdisciplinary by definition, so students will have the opportunity to call on other areas—sociology, psychology, history, government, art history, science, religion, gender studies—as they investigate the forms of oppression and expression that most pique their interest. Students will pursue topics of their own devising in seminar papers, and the later part of the semester will concentrate on producing fine written work.

SENIOR SEMINARS TO BE OFFERED IN THE SPRING 2019

EN 375

CRITICAL DIGITAL STUDIES

P. Benzon

Since its initial release just over a decade ago, the Apple iPhone has become arguably both the fastest-selling and the best-selling object in history. As this rapid, pervasive dissemination suggests, we are currently living through a moment in which social transformation is intimately bound up with technological transformation. The ubiquity of digital media in our daily lives raises a range of far-reaching questions: What does it mean to live, consume, create, and connect in a society saturated by the digital? Who (if anyone) owns "the digital" in its different contexts, and what are the stakes of that ownership? How do we understand the bodies and identities on the other side of the screen, and what are the social and political ramifications of those understandings? Where exactly *is* the internet—what is "the cloud," and what does its ubiquity mean for how we exist within global space and time?

In this course, we'll take up these and other questions as we explore how authors, filmmakers, game designers, artists, and activists reckon with the profound aesthetic, social, political, and historical transformations currently taking place around and through digital technology. We'll study key theorists of digital culture in order to consider the role that digital media plays in reshaping how we understand questions of agency, community, race, gender, sexuality, nationhood, privacy, ethics, labor, materiality, space, power, literature, and art. And we'll explore how cultural practitioners represent and respond to these issues across a range of media and genres. Students will pursue their own interests within our course material through extended research projects that we will workshop and revise during the latter portion of the semester.

EN 375

AMERICAN LITERATURE AND THE 1990s

W. Lee

I Love the '90s. The Dream of the '90s is Alive in Portland. How '90s Are You?

It might seem strange to begin scholarly inquiry about American literature and the 1990s with titles borrowed respectively from a VH-1 mini-series, IFC's "Portlandia," and a BuzzFeed quiz. The afterlife of the 1990s, however, will be the jumping off point for this interdisciplinary senior seminar's investigation of the relationship between American literature and the politics and culture of the decade. We will begin by considering how recent popular culture and media stories about the 1990s often evoke feelings of nostalgia. Having noted the marginal status of literature in these accounts, we will then turn to a range of American literary texts from the 1990s and explore what the decade looks and feels like from the perspective of its novels, short stories, and plays. Throughout our course, we will explore how 1990s literary and cultural texts reinforce, complicate, and/or unsettle the terms in which the political and cultural debates of the decade linked questions about national identity at the brink of the new millennium with shifting ideas about race, gender, and sexuality.

Our readings will be organized by 1990s topics and events such as the Culture Wars, concerns about the “death of literature,” multiculturalism, Generation X, Girl Power, Queer Nation, the 1992 Los Angeles uprising, and the dot-com bubble. We will also explore the questions of how and why so many 1990s literary texts are themselves pre-occupied with earlier texts and historical periods. Literary texts may include works by Sherman Alexie, Don DeLillo, Jeffrey Eugenides, Jonathan Franzen, Gish Jen, Charles Johnson, Toni Morrison, Anna Deavere Smith, Karen Tei Yamashita, John Yau, and Kevin Young. Television shows and films may include *The Simpsons*, *Paris is Burning*, and *The Matrix*. Additional texts may include readings in queer theory, ethnic studies scholarship, and literary criticism, as well as historical primary sources such as political speeches and news articles.

EN 376 01
3 credits

SENIOR PROJECTS

The Department

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