

# CONTENTS

English Department Faculty .....	2
Expository Writing Seminars.....	3
200–Level Courses.....	6
Introductory Workshops.....	10
300–Level Courses.....	10
Upper-Level Workshops.....	13
Capstones.....	14

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 '19 Registration (which begins April 2)**

INSTRUCTOR	OFFICE HOURS Spring 19	EXT.	OFFICE
Benzon, Paul	T 4:00-5:30 & By Appt.	5162	TLC 327
Bernard, April	W 4:00-5:00 & By Appt.	8396	PMH 319
Black, Barbara	T 2:30-4:30, F 1:00-2:00	5154	PMH 316
Bonneville, Francois	T, W 1:00-3:00 & By Appt.	5181	PMH 320E
Boyers, Peg	By Appt. Only	5186	PMH 327
Boyers, Robert	By Appt. Only	5156	PMH 325
Bozio, Andrew,	F 1:00-3:00	5158	PMH 317
Cermatori, Joseph	W 5:30-6:30, Th 11:00-12:00 & By Appt.	5163	PMH 334
Chung, Sonya	Th 10:30-12:30	5176	PMH 311
Dunn, Olivia	W, F 1:45-2:45 & By Appt.	8493	PMH 332
Emerson, Maude	Th 2:00-4:00	5488	PMH 335
Gogineni, Bina	F 10:45-12:45 & By Appt.	5165	PMH 326
Golden, Catherine	T 10:15-11:00, Th 12:30-1:30 & By Appt.	5164	PMH 321
Greaves, Margaret	W 2:00-4:00 & By Appt.	5191	PMH 309
Greenspan, Kate	M,W,F by Appt. Only	5167	PMH 324
Hall, Linda	T,Th 2:45-3:45 & By Appt.	5182	PMH 318
Hrbek, Greg	T 1:00-3:00 & By Appt.	8398	PMH 310
Jorgensen, Caitlin	W 10:00-12:00	8393	PMH 320W
Junkerman, Nicholas	Sabbatical	5161	PMH 306
Lee, Wendy	M 1:30-3:30 & By Appt.	5153	PMH 322
Marx, Michael	M 2:00-3:00, Th 4:00-5:00 & By Appt.	5173	PMH 320
McAdams, Ruth	M, W 2:30-4:00 & By Appt.	8112	Star. 201
Melito, Marla	M 10:00-11:00 & By Appt.	5174	PMH 322
Mintz, Susannah	T 12:30-1:30 & By Appt.	5169	PMH 313
Niles, Thad	T 10:00-12:00	8114	LIBR 442
Parra, Jamie	T, Th 1:30-2:30 & By Appt.	5172	PMH 336
Stokes, Mason	T 11:00-12:00, Th 3:30-4:30 & By Appt.	5184	PMH 308
Suresch, Archana	T, Th 12:30-1:30 & 3:30-5:00		PMH 306
Wientzen, Timothy	Sabbatical	8397	PMH 307
Wiseman, Martha	M, W 10:00-12:00 & By Appt.	5144	PMH 315
Wolff, Melora	TH 10:00-12:00 & By Appt.	5197	PMH 323
Woodworth, Marc	By Appt.	5180	PMH 328

**EN 103**  
**4 credits**

**WRITING SEMINAR I**

**Section 01**  
**MWF 11:15-12:10**

**C. Jorgensen**

**Section 02**  
**TTh 11:10-12:30**

**A. Suresh**

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

**A. Suresh**

**Section 04**  
**WF 8:40-10:00**

**B. Pashley**

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

**WRITING AS RADICAL EMPATHY**

**O. Dunn**

**EN 105 02**  
**WF 10:10-11:30**

**WRITING AS RADICAL EMPATHY**

**O. Dunn**

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

**EN 105 03**  
**WF 10:10-11:30**

**IMAGINING THE EARTH IN THE 21st CENTURY**

**M. Emerson**

**EN 105 04**  
**WF 12:20-1:40**

**IMAGINING THE EARTH IN THE 21st CENTURY**

**M. Emerson**

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 05**  
**TTh 12:40-2:00**

**THE SPACE AGE**

**M. Greaves**

Is the Space Age over? Space exploration feels at once futuristic and nostalgic: looking at the night sky means looking into the past, and the term “Space Age” conjures retro images of Apollo modules and alien invasion cartoons. Yet the afterlife of the Space Age lingers in contemporary America, most obviously in Trump’s proposed Space Force—an outgrowth of the nostalgic rhetoric of “Make America Great Again.” Taking the cultural history of the ongoing Space Age as our material, this writing-intensive class will introduce you to conventions of college writing. Discussion and writing topics will range from animals in space to astronauts to the civic function of planetariums. In short weekly writing assignments, a sequence of longer papers, and a presentation, you will practice responding to a range of texts that may include fiction, poetry, historiography, journalism, television, film, and visual arts.

**EN 105 06**  
**MWF 8:00-8:55**

**FOOD FIGHTS**

**C. Jorgensen**

**EN 105 07**  
**MWF 9:05-10:00**

**FOOD FIGHTS**

**C. Jorgensen**

Everyone has a favorite food, and most have at least one food they won’t touch. But food is about more than taste: it references memory, community, language, and culture. Sometimes that yields nostalgia; sometimes it produces conflict. In this class, we will examine food writing on a number of topics: What pleasure lies in food memory? How does food intersect with economics, language, social justice, history, and race? Who has the right to claim—and to profit from—the food of a particular culture? In the end, what should we eat—both for our own sake and for the sake of the planet? Our writing projects will range from nonfiction narrative to researched argument; our readings will range from memoir to persuasive text. You will develop your ability to analyze food writing, and you will learn how to enter into the debate using the tools of rhetoric. These tools include various types of appeals (in Greek terminology, *logos*, *pathos*, and *ethos*) 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 08**  
**TTh 2:10-3:30**

**WRITING IN THE TANG**

**M. Marx**

The exhibitions of the Tang Teaching Museum and Art Gallery “probe the boundaries of conventional curatorial practice, frequently crossing time-periods and disciplines, and encompassing all types of media and objects to explore intersections between the visual and performing arts, natural sciences, and humanities in new and inventive ways” (<https://tang.skidmore.edu/about>). Adding to these complexities, the titles of the fall 2019 exhibitions offer cautionary notes: *Beauty and Bite* and *The Plant That Heals May Also Poison*.

In this writing seminar, we will explore the paradoxes at the center of these exhibits and use writing to untangle the complicated messages that contemporary art offers. We will discover what happens when a museum goes from being a collection of curiosities to a spark for intellectual curiosity on themes such as race, gender, and what critic Lucy Lippard calls “confrontational innocence.” As we observe, read, and write about the works of Nayland Blake, Frank Moore, Kara Walker, and Ree Morton, we will develop skills in visual literacy and use visual literacy to envision and revise our writing. Throughout the semester, we will write multiple drafts for formal papers, craft informal blog entries, and create a writing portfolio.

**EN 105 09**  
**MWF 1:25-2:20**

**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 10**  
**TTh 3:40-5:00**

**HAPPY?**

**M. Melito**

From the *Declaration of Independence* to the #100daysofhappiness project, one could argue that Americans are obsessed with the pursuit of happiness. But what are we really seeking? What lengths are we willing to go to find happiness? How do factors like income, education, relationship status, and technology inform our perceptions? Can we bottle happiness? Buy happiness? Be

coached into happiness? What does it mean to be truly happy? And what happens when you are not? In this writing seminar we will examine these questions and our own cultural and personal biases through reading, writing, and discussion. We will examine texts from philosophers, poets, psychologists, film-makers, and essayists as we consider the question of what it means to be happy. Students will prepare weekly responses, formal essays, and a research project, in addition to participating in peer workshops and teacher conferences.

**EN 105 11**  
**MWF 8:00-8:55**

**UNDER THE INFLUENCE**

**T. Niles**

**EN 105 12**  
**MWF 9:05-10:00**

**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 105 013**  
**MW 2:30-3:50**

**BLACK CHILDHOOD**

**B. Diaby**

In 2014, Stacey Patton declared that “in America, Black children don’t get to be children.” This paradoxical statement makes clear the racial dynamics of the idea of “childhood.” In this class, we will explore the history of this concept and how it intersects with race as a way to engage with and produce critical academic material. We will investigate early ideas of childhood innocence along with the formative role slavery played in the concept’s history. We will then touch upon issues of Black childhood today, its depiction in the media, and contemporary cultural phenomena like #BlackGirlMagic and #BlackBoyJoy. Topics will include the ideas of innocence and vulnerability; the intersection of blackness, childhood, and queerness; childhood and other races; as well as an overview of current work in “Black Girl Studies.” Along with papers, there will be peer-review sessions, more general workshops, and in-class writing assignments.

**EN 105 014**  
**WF 10:10-11:30**

**ARGUMENTS FROM THE STAGE**

**J. Fawcett**

*“Theatre remains any society’s sharpest way to hold a live debate with itself. If it doesn’t challenge, provoke or illuminate, it is not fulfilling its function.” Peter Hall, The Necessary Theatre*

In centuries past, when the majority of the population was illiterate, the theatre was more than entertainment, it was a political tool. Today, we have unlimited access to arguments, polemics, and opinions delivered via a sound bite; however, despite intense competition from social and mainstream media, theatre remains a powerful means for provoking change. From Shakespeare to Brecht, from Tony Kushner and Young Jean Lee, theatre provides the opportunity to experience different methods of persuasion (ethos, pathos, and logos) in action. In this writing seminar, we will dissect scenes and monologues from some of the world’s greatest plays to understand how the arguments are constructed and what role theatre plays in current public discourse. The goal of the class is to develop a rigorous process for creating written work that is clear, thought-provoking, and elegant. Coursework includes essays, short written responses to daily readings, peer critique, and in-class workshops.

**EN 105 015**  
**TTh 9:40-11:00**

**MEAN GIRLS: THE ROLE OF UNLIKEABLE FEMALE CHARACTERS**

**J. Fawcett**

**EN 105 016**  
**TTh 11:10-12:30**

**MEAN GIRLS: THE ROLE OF UNLIKEABLE FEMALE CHARACTERS**

**J. Fawcett**

In her 2015 essay “I Was Not a Nice Little Girl,” author Gillian Flynn writes, “I think women like to read about murderous mothers and lost little girls because it’s our only mainstream outlet to even begin discussing female violence on a personal level. Female violence is a specific brand of ferocity. It’s invasive.” From a quick look in the psychological thriller section of any bookstore, you’ll notice an extensive number of books with the word “girl” in the title: *Gone Girl*, *The Girl on the Train*, *The Good Girl*, *The Wicked Girls*, *Pretty Girls*... What all these books have in common are young female characters who are unlikeable. In these stories, women are both predator and prey, the observer and the observed, the innocent and the indecent. Yet traditionally, the word “girl” connotes naiveté, innocence, and powerlessness. In this writing seminar, we will examine popular fiction, graphic novels, plays, and a range of short texts from feminist theory, psychology, pop culture, gender studies, and literary criticism to identify that “female ferocity” that Flynn writes about and to think about the role it plays in the stories we read. What is the internalized definition of “girl” that these authors are pushing against? Where did it originate? How are these characters different when they are not white

or straight or cis-gendered or have such characters even been written yet? Can we find parallels in young male characters? Above all, we will write and rewrite. Coursework includes four polished essays, short written responses to our readings, peer critique, and in-class workshops.

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

**LAND OF ABSURDITY**

**M. Wiseman**

This course will take us into the land of absurdity, as mapped by fiction writers, filmmakers, poets, essayists, and playwrights. We will venture into regions of dark humor, charged outrage, searing satire, and profound silliness, with the aid of such writers as Fyodor Dostoyevsky, Samuel Beckett, Franz Kafka, and Lewis Carroll and such film directors as Stanley Kubrick, Spike Jonze, and Terry Gilliam. (And don't forget Monty Python.)

Sinister, ludicrous, surreal, irreverent, these portrayals and explorations will help us to think about and especially to write about ways that seeming incoherence can be made coherent. We'll reckon with the limits of reason and our terror of uncertainty; we'll discover that an appreciation of paradox can deepen and free our thinking. Our writing practice will emphasize understanding and developing our own writing processes. Students will write frequent short papers—personal, analytical, persuasive, reflective—and three to four substantial essays, submitted first as drafts and then in careful revision.

**EN 110**  
**4 credits**

**INTRODUCTION TO LITERARY STUDIES**

**Section 01**  
**TTh 9:40-11:00**

**P. Benzon**

**Section 02**  
**WF 10:10-11:30**

**B. Black**

**Section 03**  
**TTh 3:40-5:00**

**N. Junkerman**

**Section 04**  
**TTh 11:10-12:30**

**J. Parra**

*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 211 01**  
**MWF 12:20-1:15**  
**3 credits**

**FICTION**

**W. Lee**

“Plot is why we read *Jaws*, but not Henry James.” So Peter Brooks put it when describing the commonly held view that “reading for the plot” is a low form of activity. And yet, as Brooks goes on to argue, plot is “the organizing line, the thread of design, that makes narrative possible because finite and comprehensible.” Taking Brooks’s view as our starting point, we will examine the complex relationship in works of fiction between plot and other essential elements such as character, setting, point of view, and tone. In doing so, the course will introduce students to some of the major movements and developments in prose fiction since the nineteenth century. We will investigate the relationship between changes in fictional conventions (genre, plot structures, techniques

of narration and characterization, and ways of organizing time and space) and the social transformations of different historical periods.

Readings might include short stories, novellas, novels, and graphic narratives. Authors might include Edgar Allan Poe, Herman Melville, Arthur Conan Doyle, Henry James, Edith Wharton, Jamaica Kincaid, Kazuo Ishiguro, Paul Auster, Jhumpa Lahiri, Carmen Maria Machado, Rebecca Roanhorse, and (Skidmore graduate) Kathleen Collins.

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

**EN 211 02**  
**MW 2:30-3:50**  
**3 credits**

**FICTION**

**R. McAdams**

This course will give students an introduction to the study of prose fiction in its many forms and formats. Students will learn to analyze the structural elements of fiction, including plot, character, setting, tone, and focalization. We will consider the rhetorical consequences of techniques like free indirect discourse and styles of narration ranging from omniscient, to first-person, to epistolary.

The class will study texts that originate in a variety of times and places, by writers of diverse backgrounds—from before the novel’s so-called “rise” in the eighteenth century, through its many phases of evolution and development, to its flourishing today. In addition to the fiction itself, students will wrestle with important theoretical texts that offer competing theories of what constitutes “realism” and will study some of realism’s others—gothic, sensation, and science fiction, as well as surrealism. Looking critically at the institutions, networks, and technologies that shape the reading experience, we will problematize the dichotomy between “literary” and “genre” fiction, categories constructed in the marketplace, to see the reading of fiction as something that can either undermine or bolster the status quo. Readings may include writers such as Miguel de Cervantes, Aphra Behn, Jonathan Swift, Jane Austen, Emily Brontë, Edgar Allan Poe, Arthur Conan Doyle, Franz Kafka, Jorge Luis Borges, Muriel Spark, Virginia Woolf, Zadie Smith, Roxane Gay, and Elif Batuman, among others.

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

**EN 213 01**  
**TTh 3:40-5:00**  
**3 credits**

**POETRY**

**M. Greaves**

Ghosts tend to be associated with fiction and film, but is there such a thing as a “ghost poem”? In this class, we will pose that question across centuries and locations. Poems, says Susan Stewart, often seem “haunted by others.” We might think of these “others” not only as literary and cultural inheritances that haunt the crafting of new poems, but also as strange lyric voices that seem to speak from beyond time and even beyond the grave. Our readings will address different types of poetic ghosts: sound effects of rhyme and rhythm that give the impression of a mysterious voice guiding a poem; rhetorical devices such as apostrophe and prosopopeia that purport to rouse inanimate things, ideas, or people; poems written to honor or revive the dead; and poems that feature ghosts of loved ones, murder victims, the self, and other poets.

Each of these thematic units will introduce you to corresponding skills as you build a toolkit of terminology and methods for interpreting poetry. You will read relatively few poems, but you will read them intensely. Your sustained interaction with poetry will train you to read attentively, creatively, and responsibly across genres. Assignments will include essays, quizzes, and a final project.

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

**EN 219 01**  
**WF 12:20-1:40**  
**3 credits**

**NONFICTION**

**O. Dunn**

“We tell ourselves stories in order to live,” writes Joan Didion, essayist and memoirist. If this is true, then perhaps our minds work similarly to nonfiction writing: creating meaning out of reality. Some nonfiction work follows a clear “story,” perhaps recognizable to us as reportage or personal essay. Some nonfiction veers more towards the poetic, as is the case with experimental or lyric essay. In this class, we’ll look at the different ways that writers create the effect of consciousness—their own mind, their own thinking—on the page. We’ll ask: what makes nonfiction writing—supposedly based in “reality”—art? What is the responsibility of the nonfiction writer? Is it to the facts, or to some broader, deeper “truth?” You’ll be responsible for several longer and shorter papers, some analytical and some creative experiments in writing, and discussion.

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

**EN 228 01**  
**TTh 2:10-3:30**  
**3 credits**

**READING DICKENS**

**B. Black**

The writer John Irving once said that reading Dickens made him want to write novels. In this course, we'll focus on the craft of a working writer who was enormously successful in his own lifetime and who remains deeply affecting to us today. Dostoevsky, Kafka, and Freud all claimed to have been influenced by Dickens, and contemporary writers continue to fight over the right to be deemed "Dickensian." As readers, we grew up with Dickens's characters. Uriah Heep, Fagin, Scrooge, Tiny Tim, and Pip prove Dickens's magic with characterization and voice, and indeed his art of mimicry will be one of our interests this semester.

Dickens was deft at so much: the theatrical, the fantastical, the fairy tale, the grotesque, both comedy and horror. He has often been called a master of the cinematic vision, and we'll certainly think about Dickens and/in film. Studying his working notes, examining a professional writer's relationship to his readers, and considering the cult of the celebrity-author will all inform our close engagement with words on the page as we explore the exuberant imagination of an enthralling storyteller. Course work includes two essays, several short pieces, and a take-home exam. Readings include Dickens's *Christmas Books*, *A Tale of Two Cities*, *Great Expectations*, and many of his shorter works, including his first published piece at the age of 21.

**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

**EN 228 02**  
**WF 12:20-1:40**  
**3 credits**

**SCIENCE FICTION**

**T. Wientzen**

Establishing itself in the popular consciousness in the 1940s and 50s via dime store magazines, cheap paperbacks, and B-movies, science fiction was once thought to be little more than adventure tales for boys—the cultural trash of a nuclear age. But the genre was, from its very origins in the late nineteenth century, something much more than just extraterrestrial capers or tales of amazing superpowers. Emerging in tandem with new social structures of mass modernity and a body of science that was rapidly shifting entrenched notions of the cosmos, science fiction articulated new visions and fears about the future while allowing readers the ability to see their present in defamiliarized ways. This course examines the nexus of politics and science that helped establish science fiction from its inception until the present day. Beginning with late nineteenth-century texts, we will consider the genre's efforts to integrate scientific knowledge about evolution, astronomy, and technology, and apply it toward social issues like labor relations and religion. We will examine the use of science fiction in the context of race relations, feminism, totalitarianism and a host of issues that arose out of the early twentieth century. Along the way we will trace the evolution of the genre from its earliest, "literary" days, through the pulpy, "golden era" of the mid-century, the "new wave" of the 1960s, and beyond. Texts include literary works by H. G. Wells, W. E. B. Dubois, Olaf Stapledon, and Margaret Atwood, as well as non-fiction writings about the genre's social and scientific contexts. Class requirements: active in-class participation and analytical essays.

**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

**EN 228W 01**  
**TTh 12:40-2:00**  
**4 credits**

**WRITING ABOUT SONGS AND SONGWRITERS**

**M. Woodworth**

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 229 01**  
**TTh 2:10-3:30**  
**3 credits**

**LITERATURE IN THE DIGITAL AGE**

**P. Benzon**

What is the place of literature in the digital age? We exist in a moment when more people have access to more text than ever before, when words jostle constantly against images, videos, and sounds, and when many of us carry the tools to become globally published authors in our pockets every day. What does it mean to read and write literature within such a moment? What new social and cultural questions arise, and how might authors address those? What new possibilities emerge for writing itself in a digital context—what new modes of representation and expression? How do we as readers need to think differently in order to read within the digital?



In this course, we'll take up these and other questions as we consider how contemporary authors represent, respond to, and employ digital technology in their writing. We'll read stories and novels by authors attempting to capture how recent technological changes have redefined our culture. We'll engage with experimental works that push at the boundaries of the page and the book in an attempt to rethink print literature alongside the digital. And we'll explore "born-digital" texts, from Netflix's *Bandersnatch* and the visual narrative *Doki Doki Literature Club!* to the multimedia iOS fiction *Pry*, in order to consider how literature takes shape within our computers and mobile devices and across the constantly changing space of the web. Our ultimate goal will be to develop a new understanding of the creative possibilities for reading and writing within the digital environment of the twenty-first century.

**COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE  
COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR**

**EN 229 02**  
**MW 2:30-3:50**  
**3 credits**

**CHEKHOV**

**A. Bernard**

What does it mean for an artist, indeed for anyone, to lead a good life? In the late 19th century, when Russia was in turmoil, Anton Chekhov was at the cultural center of his world but never wholly comfortable in it. His short stories ("Gusev," "In the Ravine," "Ward No. 6," "The Lady with the Little Dog," and many others) and his plays (*The Seagull*, *Uncle Vanya*, *Three Sisters*, *The Cherry Orchard*) explore spiritual and ethical dilemmas through tragicomic depictions of that world of the gentry and peasantry in decline. The questions that his work poses, about how and why to live, remain exceptionally pertinent today, as we will discover. We will also read from Chekhov's fascinating and inspiring letters—contemplating his full life as a doctor, public health crusader, early environmentalist, and tirelessly generous man of letters. Students will be expected to keep up with the substantial reading, will write a brief critical paper, make a class presentation, and produce a final project that may be either critical or creative.

**COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE**

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

**INTERIOR LIVES: HOUSES IN AMERICAN LITERATURE**

**J. Parra**

This course explores houses as both actual structures and imaginary places in the work of several major nineteenth-century American writers. We will think about the home as a real space whose walls, windows, and doors organized domestic life—how and when individuals worked, ate, slept, had sex, experienced enslavement, raised children, cared for the sick, and died—and study the home's functions as a metaphor for big, abstract ideas about privacy and politics, individualism and nationhood, escape and return, freedom and oppression. Through careful examination of fiction and personal narratives, as well as poetry, photographs, and domestic manuals, the class will consider what it meant to be "at home," what it meant to be imprisoned there, and what it meant to run away. Readings will include work by Emily Dickinson, Harriet Jacobs, Nathaniel Hawthorne, Herman Melville, and Henry David Thoreau.

**COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE**

**EN 229 04**  
**TTh 9:40-11:00**  
**3 credits**

**QUEER FICTIONS**

**M. Stokes**

This course will explore approximately one hundred years of queer literature. Resisting normative notions of sexuality and time, we'll avoid linear chronology, pairing earlier works with more recent works. In the process we'll discover both continuities and discontinuities, and we'll ask what this tells us not only about queer literary history, but about queer lives and cultures. Possible topics might include the following: What strategies have queer writers used to express taboo subject matter, and how have these strategies interacted with and challenged more traditional narrative techniques? How does the writing of queer sexuality recycle and revise notions of gender? What kind of threat does bisexuality pose to the telling of coherent stories? How do trans identities queer our thinking about gender and sexuality? In what ways do race, class, and gender trouble easy assumptions about sexual identity and community? How have political and cultural moments (McCarthyism, Stonewall, the AIDS crisis) as well as medical and scientific discourses (sexology, psychoanalysis) affected literary representations, and vice versa?

Assignments will include participation in an online discussion forum; two shorter essays; and a longer synthetic essay.

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

**EN 229E 01**  
**TTh 12:40-2:00**  
**3 credits**

**AMERICAN LITERATURE: BEGINNINGS TO THE CIVIL WAR**

**N. Junkerman**

This course is an introduction to the origins and development of the complex thing we call "American literature." Over the course of the semester we will survey American texts from the early colonial period to the eve of the Civil War. We'll read important

works and some secondary sources, with an eye toward understanding not just the texts but the world from which they emerged. Key topics of inquiry will include: colonization and indigeneity; captivity, freedom and personal narrative; religious experience and the written word; the emergence of the novel in America. Writers on the syllabus may include: Mary Rowlandson, Cotton Mather, Phillis Wheatley, Olaudah Equiano, Charles Brockden Brown, Nathaniel Hawthorne, Frederick Douglass, Ralph Waldo Emerson, Walt Whitman and Herman Melville.

**COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE  
COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**

**EN 238 01**

**WORLD LITERATURE**

**B. Gogineni**

**TTh 11:10-12:30**

**3 credits**

In our increasingly globalized world, literature is no longer considered in merely national terms. If modern colonialism dating back to the 18th century brought the entire globe into contact, then the past century's unprecedented levels of migration, technological development, and flows of capital--often along the same routes laid down by colonialism--have made it impossible to ignore the fact that we are now living in a thoroughly transnational world: a new world order whose contours we yet barely grasp.

In keeping with the methodology of the nascent field of world literature, the course will be arranged by problem rather than canon:

1) **The Empire Strikes Back** (postcolonial revisions of major British canonical novels): Jean Rhys, *Wide Sargasso Sea*; Tayeb Salih, *Season of Migration to the North*; J.M. Coetzee, *Foe*

2) **Can the Subaltern Speak?** (diverse narrative attempts by Metropolitan intellectuals to represent indigenous voices): *Black Elk Speaks*; Chloe Hooper, *The Tall Man*; Aravind Adiga, *The White Tiger*

3) **Realism and its Global Discontents** (magical realist experiments outside the Metropole): Alejo Carpentier, *The Kingdom of this World*

In addition to the primary texts above, we will be reading an array of relevant critical essays to put our readings into a larger literary-historical and theoretical framework. Although other genres are represented on our reading list, emphasis will be on the novel, the prevailing form of the global cultural marketplace since the late colonial period.

**COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE  
COUNTS AS A CULTURAL DIVERSITY/NON-WESTERN COURSE**

## **INTRODUCTORY WORKSHOPS**

**EN 251 01**

**READING AND WRITING CHILDHOOD & YOUTH**

**S. Chung**

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

**4 credits**

*"Anybody who has survived his childhood has enough information about life to last him the rest of his days."  
-Flannery O'Connor*

An introduction to the writing of fiction, focused on literature of childhood and youth. We will be reading diverse works of adult fiction (this is not a YA lit course) that feature young protagonists, as well as a bit of memoir. Writing assignments will be geared to the beginning writer of fiction, focusing on fundamental craft elements such as character, narrative point-of-view, setting, plot, and dialogue. Students will submit short scene-based exercises (a mix of fiction and nonfiction), at least one complete short story, and one revision. We will employ workshop format to critique student work together, along with in-class discussion format and Blackboard discussions for close readings.

**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

**EN 282 01**

**INTRODUCTION TO POETRY WRITING**

**P. Boyers**

**MW 6:30-7:50**

**4 credits**

Writing and reading assignments are geared to the beginning poet, but the structure of the class is essentially the same as that of a more 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.

**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

## 300 – LEVEL COURSES

**EN 303H 01**  
**WF 10:10-11:30**  
**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 312R 01**  
**MW 2:30-3:50**  
**4 credits**

**MODERN BRITISH NOVEL**

**T. Wientzen**

The early twentieth-century witnessed a profound crisis across almost all sectors of society. At the very moment when colonial boundaries were being tested and European powers were reaching unprecedented levels of barbarism in the trenches of World War I, new political and social arrangements were being forged between genders and social classes. The literary period we call modernism was a kind of “soundtrack” to this collapsing world—a cultural record of the anxieties and utopian aspirations that mass social upheaval promised. Noted above all for its experimental approach to literary form, modernism displaced the realisms that predominated in the nineteenth century in favor of genuinely new approaches to articulating the most important social and political questions of the early century.

This class offers an overview of the predominant concerns and aesthetic innovations that animated the modernist novel. Organizing our study around issues of nationalism, urban life, gender, consumption, violence, and technology, we will attempt to understand the ways in which the literary experiments of novelists in England and Ireland responded to the crises unfolding around them. Reading works by novelists like Virginia Woolf, James Joyce, Rebecca West, Joseph Conrad, and E. M. Forster, we will consider the effects of colonial violence, the impact of new ideas about human perception, and the consequences of wartime trauma on a wide range of literary texts. With sideways glances toward contemporary intellectual and artistic movements, we will interrogate modernism’s preoccupation with matters of self and consciousness, space and time, nation and community, race and gender, as well as industry and media. Above all, we will ask the question at the heart of all art of the period: what does it mean to be “modern”?

**EN 337 01**  
**TTh 11:10-12:30**  
**3 credits**

**CONTINENTAL NOVEL**

**B. Boyers**

Most often, when writers and critics think about “THE NOVEL,” they have in mind the “realist” fiction produced in the 19<sup>th</sup> century and early 20<sup>th</sup> century by the writers studied in this course. It is fair to say that the names of Tolstoy, Dostoyevski, Turgenev, Flaubert, Gogol, Thomas Mann, and Andre Gide have for a long time signified what many readers mean when they speak of the European novel. In the middle of the twentieth century, the critic George Steiner gave to his book on the two competing traditions within the history of “the novel” the title *Tolstoy or Dostoyevski*, and there he considered not only those Russian masters but other figures studied in our course. Intimate acquaintance with the works of these writers is indispensable for all students of literature and creative writing. What is more, the *pleasure* to be derived from these works is very deep and enduring. Just a few supporting quotations:

1—from VIRGINIA WOOLF: “We must envy that extraordinary union of extreme simplicity combined with the utmost subtlety that we find in the great Russian writers.”

2—from JAMES WOOD in *The New Yorker*: “Flaubert is the originator of the modern novel...who has stirred thousands of successors.”

3—from SIGMUND FREUD: “Few novels delve as deeply into the human psyche as the works of Dostoyevski.”

Students enrolled in EN 337 will read the following:

Flaubert, *Madame Bovary*, Tolstoy, *Anna Karenina*, Gogol, *The Overcoat (novella)*, Dostoyevski, *Crime and Punishment*  
Turgenev, *Fathers & Son*, Mann, *Tonio Kroger (novella)*, Gide, *The Immoralist (short novel)*

Students will write two 1500-word papers or one 3000-word paper. They will take a mid-term and a final exam.

**EN 341 01**

**LOVE AND SLEEP**

**K. Greenspan**

**TTh 6:30-7:50**

**MEDIEVAL ENGLISH DREAM VISIONS**

**3 credits**

The European Middle Ages were, among other things, an Age of Dreams. Dream theories dating from the classical era held that no dream, with the exception of the nightmare brought on by indigestion, was without meaning. Signs of the life to come, of which this life was but a pale shadow, were revealed in visions to mystics; lovers explored their own psychological states in dream landscapes; poets took their readers on adventures into alarming otherworlds, Christian, pagan, heroic, and personal.

We will focus on the rich array of medieval English allegorical dream visions, a literary genre that draws upon revelations (a genre that lays claim to authenticity); accounts and interpretations of dreams within poems, chronicles, biographies, letters, and paintings; and, of course, medieval theories of dreams, dreaming, psychology, and the senses.

In addition to completing a staged and revised research paper (~15 pages), students will present short seminar papers on topics that both contribute to their own research and inform our discussion of the assigned readings. EN 341 may be taken more than once for credit.

#### **FULFILLS EARLY PERIOD REQUIREMENT**

**EN 351 01**

**ROMANTICISM AND HUMAN NATURE**

**B. Diaby**

**Th 6:30-9:30**

**3 credits**

The aesthetic movement known as “Romanticism” swept across Europe and the Americas in the eighteenth and early nineteenth centuries, bringing with it new ideas of literature, music, and the arts. But its reach extended well beyond that: present day thoughts on “Humanity” and “Nature” are deeply indebted to Romantic thinkers and artists. In this class, we will explore these two concepts as they take shape throughout the Romantic period while also grappling with their continued influence on our contemporary moment. Our main questions are: what does it mean to be “human” and what, exactly, is “nature” and the “natural?” We will discuss key texts and events from the Romantic period, with topics including slavery and dehumanization, the anthropocene, gender, human rights and more. We will read work by Mary and Percy Shelley, Phillis Wheatley, Mary Wollstonecraft, William Wordsworth and others. Students will be expected to write three brief response papers and one final essay with a proposal.

**EN 363R 01**

**MODERNITY, ENCHANTMENT, and LITERATURE**

**B. Gogineni**

**MW 4:00-5:50**

**4 credits**

Pre-modern Europe was thoroughly enchanted by God, magic, and spirits that coursed through everyday life and nature. Then came Enlightenment, divorcing spirit from nature and the workaday world. This divorce enabled modernity’s distinctive ideologies: realism, secularism, and exploitation of nature. Yet this thorough going “disenchantment of the world” could not entirely eliminate enchantment: it surfaces occasionally in Europe’s re-enchanting radical movements and it continues to flourish widely in many non-Western life-worlds. This course will look at both categories of continuing enchantment in the modern world to see how they relate to each other and to the more broadly disenchanted world. All of our inquiries will connect aesthetics to politics and philosophy. For example: What does British Romantic poetry share with Gandhi’s philosophy? How do surrealism and magical realism challenge the politics of realism? How do the historical circumstances in which various genres develop determine their artistic possibilities for enchantment? Authors will likely include, William Blake, W.B. Yeats, T.S. Eliot, Rabindranath Tagore, Aimé Césaire, Gabriel García-Márquez, and Wole Soyinka (LITERATURE); and Max Weber, Georges Bataille, M.K. Gandhi, Walter Benjamin, M.H. Abrams, and Charles Taylor (PHILOSOPHY).

#### **COUNTS AS A CULTURAL DIVERSITY/NON-WESTERN COURSE**

**EN 363R 02**

**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. Beginning with biography, we will read Austen’s six published novels in the order they were published—*Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1816), *Persuasion* (1818),

and *Northanger Abbey* (1818). Together, we will enter Regency ballrooms, country estates, and domestic parlors to examine Austen's voice and pressing issues of her day that she actively critiqued—e.g. the economics of marriage, social class stratification, primogeniture, entailment, and slavery. Students will write six briefs (short papers), one for each Austen novel, and a Regency life report (accompanied by a Power Point and oral presentation) to situate Austen in her historical moment. The course will culminate in a research paper on two or three Austen novels. Students must be prepared to read critically, participate actively, research deeply, and write analytically.

#### COUNTS TOWARDS GENDER STUDIES CREDIT

**EN 364 02**

**HISTORICAL NOVEL IN A GLOBAL CONTEXT**

**R. McAdams**

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

**3 credits**

This class will provide students with a global overview of the genre of the historical novel, from its origins in early-nineteenth-century Scotland to its twenty-first-century, worldwide renaissance. The historical novel raises fundamental questions about what it means to think critically and imaginatively about the past and about literature's relationship to power. It can provide an alternative space in which to think through vexing contemporary issues in a new way. Throughout the course, we will ask: What are the historical novel's responsibilities to "truth"? What is at stake in imagining the past in the present, in reading (or writing) historical fiction? What are the possibilities and pitfalls of the uneasy alliance between historical fiction and historical justice movements? And what does the historical novel have to say about history's great injustices—slavery, genocide, and exploitation—and about the people whose voices are lost from the historical record?

We will read novels from at least five continents, as well as influential critical theorizations of the genre, thinking in particular about its relationship to violence. This comparative study will allow us to follow the way that the historical novel genre has transformed over time and space, tracing tensions between generic coherence and local variation. Readings will include both foundational texts of the genre, like Walter Scott's *Waverley* (1814), about a failed anti-government uprising, and revisionist historical novels like Emma Pérez's *Forgetting the Alamo* (2009), whose protagonist is a Chicana lesbian cowgirl in nineteenth-century Texas. The course will focus on the development of literary research skills and will culminate in a final research paper.

**EN 364W 01**

**MYSTERY**

**S. Chung**

**W 6:30-9:30**

**N. Junkerman**

**4 credits**

Mystery is the deep and wide theme of this course. Flannery O'Connor tells us that "the business of fiction is to embody mystery" and that "the proper study of a novel should be contemplation of the mystery embodied in it." We will study various incarnations of mystery in fiction, non-fiction, philosophy, literary criticism, photography and film. Possible course material includes: the writings of Edgar Allan Poe and James Baldwin, the photographs of August Sander and Diane Arbus, and the films of Alfred Hitchcock and Lee Chang-dong.

This course is team taught by a novelist and a literary scholar, and will invite you to explore the relationship between making mystery-infused work and studying it. If you've ever wondered about the apparent divide between creating and studying, or felt that divide within your own analytical and creative processes, this class will allow you to explore those boundaries. In a related vein, we will think continually about embodiment (as we make things, as we occupy space) and its relation to contemplation (as we read, look and think).

We will begin with writing assignments, including short creative and analytical assignments. We will end with two final, cumulative assignments which will require each student to explore the theme of mystery through a longer creative work and a longer analytical work. In keeping with our emphasis on exploration, these assignments will also offer opportunities for collaboration and the mixing of media.

**EN 377P 01**

**READING FOR WRITERS:  
POETRY AND NONFICTION**

**A. Bernard**

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

**4 credits**

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

**PREREQUISITES: EN 110; ONE COURSE FROM "LANGUAGE AND LITERATURE IN CONTEXT", AND ONE OF THE FOLLOWING: EN 211, EN 213, EN 215, EN 219, EN 280, EN 281, EN 282, EN 251**

## UPPER-LEVEL WORKSHOPS

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

### POETRY WORKSHOP

**A. Bernard**

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

**EN 380 01**  
**TTh 12:40-2:00**  
**4 credits**

### FICTION WORKSHOP

**G. Hrbek**

An intensive workshop for committed writers. Though there will be informal discussion of published writing, our primary task will be the critiquing of student work. Attendance, class participation, and thoughtful written response to student writing are of paramount importance. Main creative requirement: two short stories of 10-12 pages each, both of which will be revised after being workshoped. **PERMISSION OF INSTRUCTOR ONLY. SEE APPLICATION PROCESS BELOW.**

### Application Process for 300-level Creative Writing Workshops

(EN 378 Nonfiction Workshop, EN 379 Poetry Workshop, EN 380 Fiction Workshop)

Five days prior to the first day of Registration, you must submit in hard copy to the department administrator:

- 1) a list of previous creative writing and/or genre courses taken at Skidmore (EN 211 Fiction, EN 213 Poetry, EN 215 Drama, EN 219 Nonfiction, EN 280 Intro to Nonfiction Writing, EN 281 Intro to Fiction Writing, or EN 282 Intro to Poetry Writing), EN 228W Intro to Creative Writing
- 2) the name and number of the course being applied for, and
- 3) a writing sample in the genre of the workshop to which you are applying: 5 poems, or 8-10 double-spaced pages of fiction or nonfiction.

Your name should appear in the upper-right hand corner of every page.

In consultation with the department's creative writing faculty, the Instructor of the course will make selections, notify you of the decision, and enter Registration Overrides into the Banner system so that selected students may register.

Students who are not accepted may reapply in following semesters.

## 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**  
**TTh 2:10-3:30**  
**4 credits**

### SENIOR SEMINAR: THE TRANSATLANTIC RENAISSANCE, 1500-1700

**A. Bozio**

At the height of the English Renaissance, as Shakespeare and his contemporaries worked to reshape London's literary culture, explorers and traders were engaged in an entirely different project, that of extending England's power across the Atlantic Ocean. They first established colonies in Virginia, Massachusetts, and the Caribbean and then used those conquests to renew England's participation in the transatlantic slave trade. How does our understanding of English literature change when it is placed alongside these historical forces that defined the early modern Atlantic? We will try to answer this question by first studying England's encounters with the Americas in the sixteenth century. 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 did not survive the early modern period—may have imagined the New World. We will then turn from the Americas to Africa, tracing changing conceptions of race in and through Shakespeare's *Othello* and Behn's *Oroonoko*.

Because this is a senior seminar, much of the course will be devoted to developing the research papers that students will write and revise in the last weeks of the semester.

## SENIOR SEMINARS TO BE OFFERED IN THE SPRING 2020

EN 375

NOSTALGIA

M. Greaves

In 1688, a Swiss doctor coined the word “nostalgia” to describe an epidemic affecting displaced people. The disease’s symptoms included seeing ghosts, hearing voices, and—above all—an obsessive desire to return home. Though no longer considered a disease, nostalgia continues to be a condition of globalization: since the Second World War, the accelerating movement of people, cultures, and capital around the globe has induced yearning for homelands even while complicating the idea of home. While nostalgia may sound innocuous (even quaint), it can have real-world ramifications that are exclusionary and violent. Our contemporary moment, for instance, is marked by a global wave of nostalgic nationalism from Turkey to China to the U.S. (exemplified by the slogan “Make America Great Again”).

In this seminar, we will consider the personal, national, and global dimensions of nostalgia since the 1960s. In thematic units including exile, modern science, and the space age, we will explore how nostalgia operates on axes of both time and space, as an aesthetic condition and as a political tool. Texts may include poems by Elizabeth Bishop, Seamus Heaney, Agha Shahid Ali, and Tracy K. Smith; novels by Vladimir Nabokov and Kazuo Ishiguro; and films such as *2001: A Space Odyssey*, *The Atomic Cafe*, and *Jurassic Park*. Additional texts may be drawn from history, postcolonial theory, and literary criticism. Students will pursue research topics of their own devising in close consultation with their professor and peers, and we will devote much of the semester to producing substantial papers emerging from this research.

EN 375

THE OTHER VICTORIANS

B. Black

Starched white-collared gentlemen, ladies gossiping in the parlor, covered piano legs, tea cozies, doilies...these are the stereotypes that come to mind when we think of the Victorian period (1832-1901). We insist on imagining the Victorians as proper, overly decent...as prudes. But what are we failing to see? This seminar takes as its guide the *overlooked*. Who are the other Victorians, those invisible both to us and in their own time? How does one arrive at a sense of difference in an age that has been characterized as committed to sameness and homogenization?

As we go in pursuit of *other possibilities* in nineteenth-century life, our focus will be the dynamics of difference. We’ll read the life story of Thomas Hardy’s Jude, stigmatized as “obscure”; and we’ll study the queer politics of Oscar Wilde’s fairy tales. Emily Brontë’s *Wuthering Heights* and *The History of Mary Prince: A West India Slave* will form a pairing of works that makes visible the unrealized possibilities of both texts. The strange, the weird, the counternormative will greet us as we travel to the underworlds and “other worlds” of nineteenth-century fantasy and speculative fiction. We will discuss pleasure and its inversions (yes, the Victorians had sex). Countersecularisms such as spiritualism, the occult, and mesmerism will interest us as will deviant bodies and embodied deviance, as will the counterfactual and possessed scientists... as will colonial others and what have been called “internal others.”

But the final “other Victorians” will turn out to be us. Expect some closing work on the NeoVictorian as a contemporary aesthetic-cultural phenomenon. The BBC *Sherlock* episode “Scandal in Belgravia” will be our last text.

EN 376 01

SENIOR PROJECTS

The Department

3 credits

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.