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Please note: For your convenience, here is a list of the English Department faculty, email addresses, and office hours for fall '20. If office hours are not convenient, please make an appointment.
Make sure you speak with your advisor well in advance of spring '21 Registration (which begins Nov. 3)

INSTRUCTOR	OFFICE HOURS Fall 2020 All Hours via Zoom	Email	OFFICE
Baker, Calvin	By appt.	cbaker1	PMH 318
Benzon, Paul	Sabbatical	pbenzon	PMH 311
Bernard, April	Sabbatical	abernar1	PMH 319
Black, Barbara Chair	W 10:00-11:00 & by appt.	bblack	PMH 313
Boyers, Peg	Email pboyers@skidmore.edu	pboyers	PMH 327
Boyers, Robert	Email rboyers@skidmore.edu	rboyers	PMH 325
Bozio, Andrew	W 2:00-4:00	abozio	PMH 317
Cermatori, Joseph	W 12:30-2:30	jcermato	PMH 316
Chung, Sonya	On Leave	schung2	PMH 313
Diaby, Bakary	W, Th 12:00-1:00 & by appt.	bdiaby	PMH 334
Dunn, Olivia	W, F 9:00-10:00 & by appt.	odunn	PMH 332
Emerson, Maude	On Leave	memerson	PMH 335
Fawcett, Jennifer	M, W 10:30 -12:00 & by appt.	jfawcett	PMH 335
Golden, Catherine	T 10:30-11:30 and Th 3:30-4:30	cgolden	PMH 321
Greaves, Margaret	By appt.	mgreaves	PMH 309
Greenspan, Kate	W 12:00-1:30 & Th11:30-1:00	kgreensp	PMH 324
Hall, Linda	Sabbatical	Lhall	PMH 318
Hrbek, Greg	On Leave	ghrbek	PMH 310
Hughes, Mary- Beth	F 12:30-2:00 & by appt.	mhughes	PMH 333
Jorgensen, Caitlin	W 10:15 - 12:15	ljorgen1	PMH326
Junkerman, Nick	W 12:30-2:30	njunkerm	PMH 306
Lee, Wendy	T, Th 4:30-5:30 & by appt.	wlee1	PMH 322
Marx, Michael Associate Chair	M 2:00-3:00, Th 10:00-11:00 & by appt. https://outlook.office365.com/owa/calendar/ MichaelMarx@skidmore.edu/bookings/	mmarx	PMH 320
McAdams, Ruth	T, Th 1:00-3:00 & by appt.	rmcadams	PMH 331
Melito, Marla	F 11:00-12:00 & by appt.	mmelito	Star. 201
Mintz, Susannah	By appt.	smintz	PMH 305

Niles, Thad	T, Th 11:30-12:30	tniles	LIBR 442
Parra, Jamie	T, Th 6:00-7:00	jparra	PMH 315
Pashley, Brenda	By appt.	bpashley	Star. 101
Stokes, Mason	M, 3:15-4:15 & Tu, 11:15-12:15	mstokes	PMH 308
Suresh, Archana	M 11:00-12:30 and 1:30-2:30 W 11:00-12:30 & by appt.	scukkema	PMH 320E
Taylor, Mark	M, W 1:00-2:00 & by appt.	mtaylor2	
Wientzen, Tim	M 1:00-2:00 & by appt.	twientze	PMH 307
Wolff, Melora	F 3:00-5:00 & by appt.	mwolff	PMH 323
Woodworth, Marc	By appt.	mwoodwor	PMH 328
Main Office	M – F 8:30-12:00 and 1:00-4:30	tknicker	PMH 313

EN 103 ***WRITING SEMINAR I***
4 credits

Designed to be accessible to a wide range of students, this course uses a variety of real-world topics and text types as students build audience-based writing skills for effective communication and persuasion. Students will learn reliable strategies to gain confidence and develop an academic voice in a supportive community of writers, with special emphasis on making effective grammatical and stylistic choices. Along with writing skills, the course supports critical thinking, critical reading, and organizational skills that translate to other courses.

Section 02 **A. Suresh**
WF 8:40-10:00 **Online Sync**

Section 03 **A. Suresh**
WF 10:30-11:50 **Online Sync**

EN 105 ***WRITING SEMINAR II*** ***The Department***
4 credits
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 **UNRULY BODIES** **S. Mintz**
WF 10:30-11:50 **Online Sync**

The Covid-19 pandemic has made many of us feel ever more aware of our embodiment, with heightened fears of getting sick. But how does our current moment intersect with social, medical, and personal attitudes about disability? Does a legitimate concern about contracting serious illness also perpetuate discriminatory practices? In investigating the meaning of disability in a variety of contexts, we'll consider such questions as how the language of "underlying conditions" might work to further stigmatize people with disabilities, how so-called mitigation practices (social distancing, face masks) are geared toward normative non-disabled bodies, and also how an appropriate degree of caution about contracting a potential fatal illness can intersect with respectful ideas about disability. The pandemic will be one point of discussion; we'll also consider what bodies that deviate from established norms tell us about identity and social value in general. How does disability become a metaphor, and what does it symbolize? Why are some forms considered beautiful, ideal, or simply ordinary,

while others are marked as incapable, ugly, or even inhuman? How do literary "freaks" and "monsters" establish the boundaries of "normal," even as they seem to disrupt the very nature of the "natural"? Requirements for the course will include participation in seminar discussions, short written responses, and three analytical essays.

EN 105 02 **FOOD FIGHTS** **C. Jorgensen**
MWF 8:00-8:55 **Online Sync**

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 workshopping. And at some point in the semester, there will probably be food.

EN 105 03 **UNDER THE INFLUENCE** **T. Niles**
TTh 9:50-11:10 **Online Sync**

EN 105 08 **UNDER THE INFLUENCE** **T. Niles**
TTh 11:30-12:50 **Online Sync**

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 discuss some fundamental principles of argument (using real-life examples when possible) and examine rhetorical choices in a variety of situations. We will craft analysis essays and persuasive texts, while informing our own choices with a view of how professionals confront various psychological, social, linguistic, and ethical issues.

EN 105 04 **WRITING AS RADICAL EMPATHY** **O. Dunn**
TTh 8:10-9:30 **Online Sync**

EN 105 05 **WRITING AS RADICAL EMPATHY** **O. Dunn**
TTh 9:50-11:10 **Online Sync**

EN 105 10 **WRITING AS RADICAL EMPATHY** **O. Dunn**
WF 8:40-10:00 **Online Sync**

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

EN 105 06 **ARGUMENTS FROM THE STAGE** **J. Fawcett**
WF 8:40-10:00 **Online Sync**

"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. In this writing seminar, we will examine contemporary plays and documentary theatre techniques 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 two polished essays, short written responses to daily readings, a writing portfolio and peer critique.

EN 105 07 **MEAN GIRLS: THE ROLE OF** **J. Fawcett**
TTh 8:10-9:30 **UNLIKEABLE FEMALE CHARACTERS** **Online Sync**

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 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? The goal of the class is to develop a rigorous process for creating written work that is clear, thought-provoking, and elegant. Coursework includes two polished essays, short written responses to our readings, a writing portfolio, and peer critique.

EN 105 09 **HAPPY** **M. Melito**
TTh 4:30-5:50 **Online Sync**

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 paper workshops and teacher conferences.

EN 105 011 **YOUTH IN REVOLT** **M. Emerson**
MWF 9:15-10:10 **Online Sync**

EN 105 013 **YOUTH IN REVOLT** **M. Emerson**
MWF 10:30-11:25 **Online Sync**

From global schoolchildren striking for the climate, to American teenagers advocating for gun control, to the students at the heart of the 2019 protests in Hong Kong, young people are the most vocal and visible figures of dissent in the world today. In this writing class, we will explore the topic of youth in revolt. What makes children such powerful spokespeople for justice and human rights? What is the relationship between youth activism and garden-variety teenage rebellion? Where, and how, do stories of individual development intersect

with stories of societal change? And what are the particular limitations of youth rebellion? We will draw on a variety of texts, including images, novels, essays, and films, to help us consider these questions and develop the skills of analysis and critical thinking. Course requirements include regular writing, peer-editing, and revision assignments.

EN 105 12 **WORK!** **R. McAdams**
MWF 2:15-3:10 **Online Sync**

What do you want to be when you grow up? Do your parents want you to think harder about how you will Get A Job after graduation? What even *is* an internship and why doesn't it come with a paycheck? In this writing seminar, we will analyze theories and representations of Work. We will read and write about different ways that labor has been conceptualized, recent think pieces on the idea of work-life balance, debates about what does and does not count as work, the rise and fall of organized labor, the changing nature of work in the new "gig" economy, and the death of the full-time job. We will pay particular attention to how constructions of race, gender, class, sexuality, and ability intersect with ideas about work and workplaces. Above all, we will write and talk about writing—in essays, short assignments, and peer review sessions—and we will explore how writing can itself be a form of work and a way of understanding what work is.

EN 105 14 **THE SPACE AGE** **M. Greaves**
MWF 10:30-11:25 **Online Sync**

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 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 15 **WHAT'S IN IT FOR ME?** **B. Pashley**
TTh 10:30-11:50 **Online Sync**

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

EN 105 16 **FANTASY AND FILM** **M. Wolff**
WF 1:00-2:20 **Online Sync**

Through decades, the Fantasy film genre prevails and develops as a capacious, inspiring, and varied one. In international Fantasy cinema, we find more than just great entertainment and adventure: we discover imaginative critiques of culture, society, gender bias, racial inequities, a nation's policies, historical blunders, and utopian aspirations. How can imagined worlds enrich our own? In this writing and discussion course, we enhance viewing by reading texts that shaped Fantasy film narratives (such as 19th century fairy tales, 20th century stories of transformation and Christian ideologies, tales from the Golden Age of science fiction, and 21st century images of technological advancements and dystopias.) We apply our close-readings of primary and secondary sources to our ideas about the movies and film techniques. If you love movies, you can love

writing well about them too! This term, we will give special attention to Fantasy films about memory, and embodiment. We will study some of the early classic fantasies as well as new movies.

Some likely directors for study in spring 2021: Tim Burton, Jordan Peele, Guillermo del Toro, Hirokazu Koreeda, Spike Jones, Mikodo Shinkai, and many others. Students develop key skills in composition, as we examine and discuss the best effects of literary essays.

Requirements: 3 major essays on film, drafted and revised; several short exercises; weekly reading assignments; workshop of drafts; a final personal essay project on film. Class discussion participation is required.

EN 105 17 **OUTSIDERS, REBELS, & MISFITS** **A. Evans**
TTh 9:50-11:10 **Online Sync**

The radical, the dropout, the punk, the criminal, and, at times, the artist all represent versions of extreme lives lived outside the status quo. Original thought often relies on a strong individualism that cuts two ways: it draws unique individuals into prominence while simultaneously alienating them and marking them as outsiders to convention. From the biting political critique of the prison-bound anarchist to the offhand social commentary of the rambling hobo, this course will examine writing by or about those on the margins as they peer in on - and sometimes lash out against - society. Through an analysis of thinkers like Emma Goldman, Jack London, Allen Ginsberg, Assata Shakur, and the CrimethInc. collective, we'll consider what it means to be an outsider, how subject position impacts authority, and what significance voices of dissent and/or divergence have in society. As we explore the role transgressive ideas play in shaping our collective thinking, our work will also involve a rhetorical examination of first-person testimonial as a form of appeal and the potential of the dialectic as a model of synthesizing radically opposed perspectives. Coursework will consist of intensive reflection on the writing and revision process via workshopping and conferencing with the instructor, brief presentations on outside research, and four argumentative essays rooted in detailed source analysis.

EN 105H ***WRITING SEMINAR II:*** ***The Department***
4 credits ***HONORS SECTIONS***

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

EN 105H 01 **THE BEAST WITHIN** **K. Greenspan**
TTh 1:10-2:30 **In Person**

The question of what distinguishes human beings from animals has occupied thinkers from earliest antiquity to our own time. Modern Western debates on animal rights and attempts to define human nature in biological or biosocial terms have drawn upon arguments set forth in ancient Greece, modified by the influence of European and Byzantine Christianity in the Middle Ages, and, finally, by modern scientific advances. In this class, our writing about animals and humans in medieval Europe will be informed by medieval popular tales, folk beliefs, religious, philosophical, and scientific teachings, and by beast symbolism in architecture, ornament, and familial identity.

As this is an Expository Writing course, we will devote much of our attention to writing exercises (in-class and take-home assignments) that emphasize devising, developing, supporting, organizing, and revising a sustainable argument. We will also focus on issues of grammar, syntax, vocabulary, and idiom, with the twin goals of improving your style and increasing your confidence as a writer.

Though this course can be taken in partial fulfillment of Honors Forum requirements, non-Honors Forum students are welcome to join the class. They will find the readings, discussions, and writing assignments challenging but not daunting.

EN 105H 02 **MELTDOWN: LITERATURE, CULTURE,** **T. Wientzen**
MW 3:30-4:50 **AND CLIMATE** **Online Sync**

Climate change is often thought of as a technical problem, something squarely in the domain of the sciences and policy makers. What practical value do the humanities really offer in mitigating the mass extinction of species or rising sea levels, after all? Yet the sheer scale of climate change demands new cultural narratives that might allow us to navigate a dramatically changed future. If our species is to survive, we will, in short, require new ways of thinking about the world and the cultures that define us. In this course, we will engage a wide array of cultural texts that register our moment of ecological history—and texts that imagine possible futures for us. We will read and write about work by scientists, public policy experts, and historians, as well as creative texts by filmmakers and fiction writers. Among other things, we will ask how moving between scientific knowledge and cultural texts might help us understand and confront a future utterly unlike the past.

EN 110 **INTRODUCTION TO LITERARY STUDIES**
4 credits

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.)

Section 01 **A. Bozio**
TTh 1:10-2:30 **Online Sync**

Section 02 **J. Cermatori**
TTh 2:50-4:10 **Online Sync**

Section 03 **J. Parra**
TTh 4:30-5:50 **Online Sync**

Section 04 **M. Stokes**
TTh 9:50-11:10 **Online Sync**

200 – LEVEL COURSES

EN 210 01 **LITERARY AND CULTURAL THEORY** **B. Diaby**
MW 3:30-4:50 **Hybrid**
3 credits

This class will function as a series of introductions to both longstanding and contemporary debates in literary studies. We will also investigate the political and cultural history of "English" as an object of study, tracking how departments moved from a concern with aesthetic matters to cultural and social theories. Some potential topics include animal studies, critical race theories, de-colonialism, feminisms, Marxist approaches, psychoanalysis, queer theory, and more. There will be short quizzes. Participation will be key, and we will maintain a running class blog for the semester.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 211 01 **FICTION** **J. Parra**
TTh 1:10-2:30 **Online Sync**
3 credits

Why do we care about literary characters? After all, we know that they aren't real people navigating the same world we inhabit, and yet they seem to demand our attention and emotional responses as if they were. What's the use of this strange game of make-believe—a phenomenon that didn't take its modern form until the middle of the eighteenth century? Motivated by this question and others, this course will introduce students to the study of literary fiction. We will discuss important literary critical categories such as plot, character, narrative, and genre and examine techniques such as "free indirect discourse" that have defined modern fiction as we know it. Because literary fiction has long been dominated by the rules of what is known as "realism," the course will continually return to the complicated question of what realism is and what it is not. Readings may include short stories or novels by Charles Dickens, George Eliot, Nathaniel Hawthorn, Henry James, Jamaica Kinkaid, Tom McCarthy, Herman Melville, Toni Morrison, Edgar Allan Poe, Zadie Smith, Mark Twain, Virginia Woolf, and more.

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

EN 213 01 **POETRY** **M. Greaves**
MWF 1:00-1:55 **Hybrid**
3 credits

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 be organized by type of poetic ghost: 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 215 01 **DRAMA** **J. Cermatori**
TTh 11:30-12:50 **Online Sync**
3 credits

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.

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN DRAMA

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 217 01 **FILM** **R. Boyers**
TTh 4:30-5:50 **Online Sync**
3 credits

An introduction to the art of film, this course invites students to think about the many different kinds of works available in a medium that reaches pretty much everyone but continues in many quarters to be associated—for obvious reasons—with mass entertainment. Students will be introduced to debates about the nature of the medium itself, and invited to consider what differentiates an ambitious, challenging film from a merely efficient studio product that asks little of its viewer beyond passive reception.

The syllabus will include films by master directors from all across the world, so that students will engage in discussion and debate not only about cinematic issues but about the lives, perspectives and ideas central to a variety of cultures. Films to be studied include the following:

1—Ingmar Bergman (Sweden), "SHAME"
2—Satyajit Ray (India), "CHARULATA"
3—Margarethe von Trotta (Germany), "SHEER MADNESS"
4—Istvan Szabo (Hungary), "MEPHISTO"
5—Zhang Yimou (China), "JU DOU"
6—Lena Wertmuller (Italy), "SEVEN BEAUTIES"
7—Alfred Hitchcock (England/ US), "SHADOW OF A DOUBT"
8—Bertrand Tavernier (France), "COUP DE TORCHON"
9—Bernardo Bertolucci (Italy), "THE CONFORMIST"
10—Francis Ford Coppola (US), "APOCALYPSE NOW REDUX"
11—Arnaud Desplechins (France), "A CHRISTMAS TALE"
12—Erich Rohmer (France), "CLAIRE'S KNEE"
13—Pedro Almodovar (Spain), "TALK TO HER"
14—Diane Kurys (France), "ENTRE NOUS"

There will be a mid-term and a final exam. Students will write two short papers, one to be handed in at the end of March, the other at the final exam.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE
COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR

EN 221 01 **INTRODUCTION TO** **W. Lee**
TTh 2:50-4:10 **ASIAN AMERICAN LITERATURE** **Hybrid**
3 credits

The field of Asian American literature and culture includes an array of stories told in variety of styles about people belonging to a number of different ethnic groups. For example: American-born daughters struggling with their Chinese immigrant parents' expectations, young Japanese American men dealing with the aftermath of World War II internment, a Vietnamese-born writer in the U.S. who encounters dismissals of ethnic literature as "a license to bore," a Taiwanese American time machine repairman navigating his life in a science fictional universe, a 15 year-old South Asian teenaged girl whose life in Sherman Oaks, California is narrated by tennis legend John McEnroe.

This course will introduce students to major authors, works, and topics in Asian American literature and culture. The course aims to provide a sense of the historical conditions out of which various forms of Asian American writing and culture have emerged and changed over time. The class will focus on textual analysis and close reading—on how specific texts give representational shape to the social and historical experiences that they depict. In doing so, the course will explore how the formal and stylistic features of Asian American texts influence their promotion, reception, and interpretation. Readings consist chiefly of works that have canonical status within the field of Asian American literary studies but also include works that suggest new directions in the field. Readings include fiction, nonfiction, science fiction, poetry, TV, and film. Writers may include Frank

Chin, Cathy Park Hong, Maxine Hong Kingston, Jhumpa Lahiri, Chang-rae Lee, John Okada, Viet Thanh Nguyen, and Charles Yu. Film and TV: *Harold and Kumar Go to White Castle*, *Never Have I Ever.*

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE
COUNTS AS A CULTURAL DIVERSITY COURSE

EN 224 001 **LITERATURE AND THE ENVIRONMENT** **M. Emerson**
MW 3:30-4:50 **Hybrid**
3 credits

A pristine wilderness marred by the presence of humans—an ecosystem ravaged by the toxic effects of pesticide spray—a frontline community sickened by the slow seep of industrial chemicals into the water supply. This class will examine themes of purity and contamination in the stories people tell about the environment. We will look first at some foundational texts of environmental literature to see how the concept of contamination shapes the ideas about nature that circulate in U.S. cultures and inform environmental policies. What kinds of things, and what kinds of people, count as "polluting" presences? What kinds of persons, places, and things do we care to protect? We will follow these themes through two contemporary novels: either Leslie Marmon Silko's *Ceremony* or Helena Maria Viramontes's *Under the Feet of Jesus* and Jeff Vander Meer's *Annihilation* or *Borne*. Finally, we will bring our study of fiction and nonfiction narratives to bear on a current regional environmental justice concern: the contamination of drinking water by the industrial pollutants PFAS. In this component of the course, we will listen to the stories people tell about their own experience with contaminated environments and explore the kinds of stories we can tell in our own writing.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE
COUNTS TOWARD THE ENVIRONMENTAL STUDIES AND SCIENCES MAJOR AND MINOR

EN 225W 01 **INTRODUCTION TO SHAKESPEARE** **A. Bozio**
TTh 2:50-4:10 **Online Sync**
4 credits

"The purpose of playing," Hamlet tells us, "is to hold as 'twere the mirror up to nature." In this moment, as so often happens in early modern drama, *Hamlet* becomes metatheatrical. That is, the play begins to think explicitly about the nature of performance, asking what it means to act when acting requires that you represent yourself as something you are not and what effect this misrepresentation has upon the social order. In this class, we will take up these questions by learning, first, how plays were staged in the early modern period. What difference does it make, for example, that Ophelia was played by a boy or that the actor playing Othello would have worn blackface? Our answers to these questions will inform the way that we think about Shakespearean drama as a space of cultural negotiation, in which ideologies of gender, power, history, and desire are reimagined at the moment that they are performed. Our readings will include *A Midsummer Night's Dream*, *1* and *2 Henry IV*, *Henry V*, *Twelfth Night*, *Hamlet*, *Othello*, and *The Winter's Tale*, as well as secondary sources that will help us to place these plays within the cultural landscape of early modern England. To gain greater insight into the way that plays make meaning, we will watch some performances in class and, occasionally, stage moments of the plays ourselves. Students will also be expected to write two short essays and one longer research paper.

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

EN 227 01 **INTRODUCTION TO AFRICAN AMERICAN LITERATURE** **M. Stokes**
TTh 1:10-2:30 **Online Sync**
3 credits

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 re-appropriated 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 two short essays (2 pages) and a longer synthetic essay.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE
COUNTS AS A CULTURAL DIVERSITY COURSE
COUNTS TOWARD THE BLACK STUDIES MINOR

EN 228 01 **GRAPHIC NARRATIVES** **P. Benzon**
TTh 11:30-12:50 **AND COMIC BOOKS** **Online Sync**
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 "legitimate" culture and dismissed as a cheap diversion for kids is now widely considered a serious art form—a place for literary innovation and political critique. 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 create 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 power and politics, memory and trauma, identity and embodiment, and time and space in unique ways through this form. Readings may include texts by Scott McCloud, Alan Moore, Ta-Nehisi Coates, Roxane Gay, Gene Luen Yang, Alison Bechdel, Carmen Maria Machado, Phoebe Gloeckner, Kyle Baker, Mat Johnson, and others.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE
COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR

EN 228 02 **19C AFRICAN AMERICAN FICTION** **J. Parra**
WF 1:00-2:20 **Online Sync**
3 credits

During the 1850s, Black writers in the US began experimenting with fiction. Frederick Douglass, for example, wrote a fictional slave narrative, *The Heroic Slave*; Williams Wells Brown authored *Clotel*, a novel about two fictional enslaved daughters of Thomas Jefferson; Hannah Crafts recast her real-life experiences as a slave and fugitive in the form of a gothic novel. By writing fiction, these and other Black writers defied white abolitionist readers' hunger for purely autobiographical accounts of life under chattel slavery. Instead of complying with the demand for testimony, these authors explored what truths might be better expressed through imagination, fantasy, and speculation. In this course we will closely read a number of these early works and consider how 19th-century African American novelists defied a culture that denigrated Black creativity and imagination. What did the novel's *un*reality afford these writers—aesthetically, politically, and ethically? We will end by turning our attention to the early 20th-century fiction of W.E.B. DuBois. Readings may include work by William Wells Brown, Hannah Crafts, Martin Delany, Frederick Douglass, Frances E. W. Harper, Frank J. Webb, and Harriet E. Wilson.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE
COUNTS TOWARD THE BLACK STUDIES MINOR

EN 228 03 **DETECTIVE FICTION AND FILM** **S. Mintz**
WF 1:00-2:20 **Online Sync**
3 credits

Crime stories of all kinds are among the most popular of narrative forms. Despite its status as a less-than-literary genre (and its origins in dime-store novels and pulp magazines), detective fiction is, at its best, an intricate reckoning with important abstract concepts: justice, truth, knowledge, civility, desire, social identity. This class will start with Poe, Conan Doyle, and Christie and touch on the major 20th- and 21st-century trends

of this globally best-selling category, including urban hardboiled noir, police procedurals, psychological suspense, cozy house mysteries, locked-room puzzles, and several contemporary novels and films about detectives who defy the status quo. We'll ask why detective stories are so much fun to read and watch, and seek to understand how that pleasure is bound up with both endorsement and critique of a society's dominant values. Students will be responsible for an active and richly analytical engagement with the issues of the class.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 229 03 **NOIR: FILM AND LITERATURE** **A. Bernard**
TTh 1:10-2:30 **Online Sync Mix**
3 credits

In this class, we will explore the gritty, crime-filled stories of American Film and Literature Noir's roots and history through the 19th, 20th, and 21st centuries: from the Gothic Horror to German Expressionism and early silent films. The hey-day of Noir comes in the 1940s and 50s, with the American writers Raymond Chandler, Dashiell Hammett, James M. Cain, David Goodis, and Jim Thompson and with Hollywood's black-and-white interpretations of their stories.

Among the many questions we will ask: What is Genre? How do film and literature differ in story-telling techniques? Why do history and context matter when looking at a genre? Where are women and people of color and how might they be seen to subversively function in this dominantly white male pop culture genre? Can a black-and-white genre survive in color? What is an anti-hero? And what, indeed, is a "private eye"?

Three short response-papers, and one final 8-page paper, will be assigned.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE

EN 229 04 **THE SUPERNATURAL IN AMERICAN LITERATURE** **N. Junkerman**
TTh 9:50-11:10 **Online Sync**
3 credits

This course seeks to trace the boundaries of an invisible world. In our reading, discussion, and writing we will think carefully about how American literary texts have represented the supernatural. We will interpret this central category broadly, to include all manner of things that American authors have identified as transgressing the limits of nature. We will read our share of fantastic tales of the spirits and monsters that have always haunted the American imagination. Amongst and alongside these stories, however, we will also read narratives of religious experience—of striking conversions, visions, miracles, and divine wonders. Our mapping of this world will help us to think about the cultural and historical dimensions of the supernatural. How has the literary supernatural been used to divide high and low, sacred and profane, serious and foolish? What have American writers communicated about their interests and allegiances by talking about the existence of a supernatural realm? How has the status of the supernatural changed over time?

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE

EN 230 01 **BIBLE AS LITERATURE** **M. Marx**
WF 10:30-11:50 **Online Sync**
3 credits

To American revolutionary Patrick Henry, it is "a book worth all other books which were ever printed." To philosopher Immanuel Kant, its "Existence is the greatest benefit of the human race. Any attempt to belittle it, I believe is a crime against humanity." And to President Theodore Roosevelt, a "thorough understanding" of it "is better than a college education." The book they are describing is the Bible. The sacred text of the Judeo-Christian traditions, the Bible is one of the foundations for much of British and American literature, whether as source material, imagery, allusions, or original translations. But the Bible is also a work of literature in its own right, worthy of study as a literary text. This course provides students with an introduction to the Bible as a literature, concentrating on careful readings of select books from the Old Testament and the New Testament. We will supplement our study with examinations of translations of the Bible, methods of Biblical

criticism, typology, and the history of the Bible. Course work includes three formal papers, a class blog, oral presentations, and a final exam.

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

EN 239W 01 **CHILDREN'S LITERATURE: A HISTORY** **C. Golden**
TTh 11:30-12:50 **Online Sync**
4 credits

"Children's Literature: A History" examines the relationship between ideologies of childhood and literature for children as children's literature has evolved over the eighteenth to twenty-first centuries. We will explore the socio-political contexts in which children's books were created and how these works, in turn, teach us about the past and the present. We will also be attentive to the rise of gender-specific fiction in the nineteenth century and the ways children's literature and young adult fiction in recent decades have presented racism, religious prejudice, and alternative sexualities. In this writing-intensive course, students will develop skills for a range of writing—caption writing, textual annotation, and PowerPoint slides as well as traditional academic papers. Using the Central Online Victorian Educator (COVE), students will annotate *Alice's Adventures in Wonderland.* We will also design an online exhibition on COVE about the history of children's literature. In addition to *Alice,* readings include didactic texts by John Bunyan, Isaac Watts, Maria Edgeworth, and Mary Martha Sherwood; classic picture books including *The Tale of Peter Rabbit* and *Where the Wild Things Are*; Victorian girls' and boys' books, respectively, *Anne of Green Gables* and *Treasure Island*; and works relevant to our world today, such as *The Watsons Go to Birmingham*, *The Devil's Arithmetic*, and *George.* Students will contribute to the curriculum by proposing books to be added to the syllabus, voting on these selections, and planning and leading class discussions for our final classes.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE

INTRODUCTORY WORKSHOPS

EN 251-01 **INTRODUCTION TO CREATIVE WRITING** **A. Bernard**
TTh 9:50-11:10 **Online Sync Mix**
4 credits

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.

EN 280 01 **INTRODUCTION TO NONFICTION WRITING** **M. Wolff**
TTh 1:10-2:30 **Online Sync**
4 credits

How does a writer of literary essays shift smoothly and compellingly between a narration of observable facts and a candid revelation of feelings? This introductory non-fiction writing workshop provides you with foundational experience writing three types of literary essay. Students read, discuss, and compose personal essays, analytic meditations, and cultural criticisms. We consider style techniques of report, speculation, interrogation, meditation, and explore the revelatory relationship between a written "self" and written "others." You will complete 1-2 exercises per unit (3-6 for the term); complete and discuss readings; discuss topics of craft; present 2-3 manuscripts to the class in workshop; and revise your three major essays.

EN 281 01 **INTRODUCTION TO FICTION WRITING** **C. Baker**
WF 1:00-2:20 **Online Sync**
4 credits

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

300 – LEVEL COURSES

EN 311R 01 **RECENT FICTION** **T. Wientzen**
WF 10:30-11:50 **Online Sync**
4 credits

This course focuses on a handful of works of recent fiction in an effort to understand some of the dominant concerns of contemporary literature. We will seek to map the principal socio-political forces that have animated recent fiction, including issues of race and power, as well as literature's ongoing response to crises of climate change. How, we will ask, do contemporary authors employ and depart from established genres, and how do they interact with evolving literary canons? How do we value literature now, and how can we read with the shifting currents of literary value? And, most importantly, how does literature help us define the historical moment that we inhabit?

All works we read in this course will be published after the year 2000. Authors may include Carmen Maria Machado, Ling Ma, David Mitchell, Zadie Smith, Tom McCarthy, Richard Powers, Yōko Ogawa, and Ali Smith. This is research-oriented course, and will conclude with a long paper that reads a work of recent fiction in conversation with a larger discourse of contemporary life.

EN 314 01 **CONTEMPORARY POETRY** **M. Greaves**
MW 3:30-4:50 **AND THE COSMIC SCALE** **Hybrid**
3 credits

1,100 haiku are currently orbiting Mars. Since the 1960s, NASA has routinely blasted poems into space, sending the tiniest of literary forms into the vast cosmos. In this course, we will consider how contemporary poetry speaks to the complex and entangled scales of contemporary life, from the national to the global to the cosmic. Postcolonial theorist Dipesh Chakrabarty writes that a challenge of contemporary life on planet Earth is to "think of human agency over multiple and incommensurate scales at once." How does contemporary poetry grapple with scale as a formal, political, and environmental problem? What might poetry, for all its apparent smallness, be able to tell us about the inconceivably large crises of the present?

Poetic form relies on scale, from the compression of a brief line to the expansiveness of metaphor. As William Blake put it, poems attempt "to see the world in a grain of sand." Poetic scale is also a matter of speaker. What does it mean to write as an "I" or as a "we"? How does that question change depending on a poet's gender, race, class, sexuality, or national identity? How does that question inflect poems written in a present moment marked by racial violence, a global pandemic, and the threat of species demise? We will read work by confessional poets like Sylvia Plath and Robert Lowell who said "I" in new and raw ways, inflating that pronoun to the size of the universe in the years their country was shooting rockets to the moon. We will also read poets who have found new ways to say "we" and "I" at the same time, expressing at once collective identification and irreducible individuality. Students will read the work of leading poets writing today who are preoccupied with both intimacy and immensity, including Louise Glück, Tracy K. Smith, and Ocean Vuong. Throughout the semester, students will also have opportunities to discover, research, and share the work of emerging poets in the dynamic, expanding landscape of contemporary poetry.

EN 326P 01 **CRITICAL DIGITAL STUDIES** **P. Benzon**
TTh 2:50-4:10 **Online Sync**
4 credits

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 when we are always online? How do we understand and engage with the bodies and identities on the other side of the screen? What new formations of agency, action, power, and control emerge in a digital world, and what are the consequences of these formations?

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 community, race, gender, sexuality, nationhood, privacy, ethics, 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. Key areas of focus will include the aesthetics and politics of identity and connectivity amidst always-on life, the changing nature of labor in the digital world, and the politics of identity and subjectivity within the context of big data and algorithmic surveillance. Students will complete several short-to-medium-length writing assignments and a video essay on a course topic of their own choosing.

COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR

EN 327 01 **20th CENTURY AFRICAN AMERICAN NOVELS** **M. Stokes**
MW 3:30-4:50 **Online Sync**
3 credits

In his autobiography, African American writer Richard Wright describes his first real encounter with books: "I had once tried to write, had once reveled in feeling, had let my crude imagination roam, but the impulse to dream had been slowly beaten out of me by experience. Now it surged up again and I hungered for books, new ways of looking and seeing. It was not a matter of believing or disbelieving what I read, but of feeling something new, of being affected by something that made the look of the world different." In this class, we'll read a handful of major African American novels from the twentieth century—novels that emerged from some of the most difficult moments of American history. Following Wright's example, we'll approach these works as "new ways of looking and seeing," novels that will make, for us, "the look of the world different."

Possible texts include: Nella Larsen, *Passing*; Zora Neale Hurston, *Their Eyes Were Watching God*; Richard Wright, *Native Son*; Ann Petry, *The Street*; Ralph Ellison, *Invisible Man*; James Baldwin, *Go Tell It On the Mountain*; Toni Morrison, *Song of Solomon*.

Assignments will include four 2-page essays and one longer research paper.

COUNTS AS A CULTURAL DIVERSITY COURSE
COUNTS TOWARD THE BLACK STUDIES MINOR

EN 342 01 **CHAUCER: DREAMS, DREAM VISIONS,** **K. Greenspan**
TTh 9:50-11:10 **AND LYRICS** **In Person**
3 credits

In this course we will turn our attention to some of Chaucer's major works that are often neglected in favor of the *Canterbury Tales*: the dream visions (*The Book of the Duchess, The Parliament of Fowls, The House of Fame,* and *The Legend of Good Women*). In addition, we will read some of his "minor" poetry — his lyrics — witty, trenchant, full of life, imagination, and adventures in form. We will, here and there, dip into the *Canterbury Tales* and the romance *Troilus and Creseyde* for accounts of dreams, that we may better understand the subtle differences in philosophical and literary contexts that govern these closely-related genres.

We will read the texts in Middle English only, a language that is not only easy to learn, but is full of thrilling linguistic surprises. You will wish we still spoke a language so rich in nuance and humor.

Please note: EN 342 may be taken twice for credit, with a different topic. Those who have already taken Chaucer's *Canterbury Tales* or Chaucer and the Classical World, but who want to read more of his work, are heartily welcome to enroll. Those who have not yet studied Chaucer will *not* find themselves left behind.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 350 01 **MODERN IDENTITY AND THE 18TH CENTURY** **B. Diaby**
Th 6:10-8:55 **Hybrid**
3 credits

What makes us an "us" at all? In this class, we will explore the influence of Eighteenth Century thought and literature on four aspects of modern identity: race and empire, dis/ability, gender and sexual difference, and the concept of the species.

We will read key literary work by Jane Austen, Aphra Behn, Frances Burney, Samson Occom, Phillis Wheatley, and others. The long shadow of the Enlightenment hangs over us still, so we will also read eighteenth century prose from Mary Astell, Thomas Malthus, Mary Wortley Montagu (and still more!) alongside the literary texts. Contemporary criticism and theory will be drawn from critical race theory, disability studies, eco-criticism, feminisms, queer theory, and transatlantic critiques of settler-colonialism.

Students will write a final essay and informal posts on a semester-long discussion board, and will open and lead one class period.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 363 01 **THE POLITICAL NOVEL** **R. Boyers**
TTh 11:30-12:50 **Online Sync**
3 credits

Some people say that everything is political, that even what happens in the marital bedroom is inevitably a struggle for power, and that we must be terribly naïve to suppose that any aspect of our lives is free from issues of dominance and subordination, justice and coercion, freedom and oppression.

But there are other ways to think about what is and is not "political," and this course will examine works of fiction in which the political is unmistakably a dominant emphasis, works in which social and political conflicts—including the relations between men and women, whites and blacks, activists and passive onlookers—have penetrated the consciousness of characters.

The French novelist Stendhal once wrote that "Politics in a work of literature is like a pistol-shot in the middle of a concert, something loud and vulgar, and yet a thing to which it is not possible to refuse one's attention." The politics at the heart of the works we'll read in this course will demand and hold any reader's attention, and the novels themselves are among the richest and most humanly engaging works of fiction produced in recent years.

The works will include the following: Franz Kafka, *In the Penal Colony*; Chinua Achebe, *Things Fall Apart*; J.M. Coetzee, *Waiting for the Barbarians*; Nadine Gordimer, *Burger's Daughter*; Pat Barker, *Regeneration*; Michael Ondaatje, *Anil's Ghost*; Caryl Phillips, *Cambridge,* E; Milan Kundera, *The Book of Laughter & Forgetting*; Arthur Koestler, *Darkness at Noon*.

EN 364 01 **CONTEMPORARY DRAMA AND THEATER** **J. Cermatori**
W 6:00-8:45 **Online Sync**
3 credits

An overview of significant playwrights, theater artists, groups, and performance practices since the late 1960s, focusing largely on English-language texts, with select international works and contexts providing a comparative focus. Emphasis on the continuities and ruptures with early 20th-century modern drama and on the development of new theatrical forms and movements, including the rise of postdramatic and postmodern theaters, multimedia/intermedia, ensemble-based theater, performance theory, and the emergence of new feminist, queer, and BIPOC perspectives. How has the theater developed and responded to new models of consciousness, both in the experiential and political sense? What is the status of literature or the dramatic "text" both in our increasingly mediated world, as well as in the theater of the recent past, today, and tomorrow?

Emphasis will be placed on primary sources, with some secondary and theoretical sources as counterpoints. The authors and artists we survey may include Caryl Churchill, Wallace Shawn, Suzan-Lori Parks, Young Jean Lee.

EN 364W 01 **DISABILITY NARRATIVES** **S. Mintz**
MW 3:30-5:20 **Online Sync**
4 credits

The memoir boom of the last few decades has been especially important for people whose bodyminds don't conform to standard shapes, sizes, or modes of moving, sensing, thinking, feeling, and knowing. It was the queer trans disabled activist Eli Clare who called for "more stories" of disabled experience to create a more accurate portrayal of human embodiment, and the scholar Tobin Siebers who asked what would happen if we took disabled experience seriously in all its facets—from possibility to pain. We'll dip into the enormous variety of contemporary disability narratives (including essays, full-length autobiography, and autobiographical verse) to explore how authors have answered these calls, from lyrical treatments of pain to work that engages complex intersections of impairment with gender, nationality, race, class, religion, sexuality, family dynamics, professional expectations, the environment, and the status of art and beauty. We'll consider matters of genre and form as these contribute to our understanding of disability's alternative epistemologies.

Students will have the choice of writing analytical/interpretive papers or creative essays—or both.

EN 377F 01 **READING FOR WRITERS: FICTION** **G. Hrbek**
M 6:00-8:45 **In Person**
4 credits

This course has two components: intensive reading/analysis of literature; and fiction writing/workshop. All student writing will be closely modeled on the texts we study, which will be primarily short stories, but may also include a novel and films. Possible subjects of focus are literary style/voice; narrative structure and genre-bending literary fiction. This is a course with a heavy workload for serious readers and committed writers. In-class participation is very important. Work includes weekly writing exercises and critical response papers; workshop review of student writing; a final full-length short story.

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

GN-371A 01 **THE ENGLISH MAJOR AND BEYOND** **R. McAdams**
W 5:00-6:00 **Online Sync**
1 credit

Designed for senior English majors, but open to juniors as well, this one-credit course will provide students with dedicated time and space to consider their post-graduations paths. Whether you have clear plans for life after Skidmore or absolutely no idea what to do, this course will offer opportunities to explore and reflect on the spectrum of work and school options for which the English major is good preparation. The course will take the widest possible view of the range of professional activities that have appealed and might appeal to graduates of our department, allowing for a theoretical and practical exploration of possible career paths. With the help of alumni speakers and other guests, we will discuss practical questions about finding and applying for jobs, workshop resumes and cover letters, and consider what we want from our post-Skidmore professional and personal lives—cognizant of the ways that the pandemic has change the landscape for young graduates.

Students who wish to enroll should fill out the following online form:

https://www.skidmore.edu/registrar/forms/independent-study.php

ADVANCED WORKSHOPS

EN 379 01 **POETRY WORKSHOP** **P. Boyers**
W 6:00-8:45 **Online Sync**
4 credits

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

PREREQ: EN 251, 280, 281, OR 282: PLUS PERMISSION OF INSTRUCTOR.
SEE APPLICATION PROCESS BELOW.

EN 380 01 **FICTION WORKSHOP** **G. Hrbek**
WF 8:40-10:00 **In Person**
4 credits

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

PREREQ: EN 251, 280, 281, OR 282: PLUS PERMISSION OF INSTRUCTOR.
SEE APPLICATION PROCESS 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, students must email the following information to the professor of the course you wish to enroll in: 1) a list of previous creative writing and/or genre courses taken at Skidmore (EN 211 Fiction, EN 213 Poetry, EN 215 Drama, EN 219 Nonfiction, EN 280 Intro to Nonfiction Writing, EN 281 Intro to Fiction Writing, 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.

CAPSTONE COURSES

NOTE: The Capstone Experience is satisfied in most cases by a Senior Seminar (EN 375) or Advanced Projects in Writing (EN 381). (Students with appropriate preparation and faculty permission may instead choose the senior thesis or project options: EN 376, 389, 390). For EN 375, students will produce 20-25 page papers on topics of their own choosing in close consultation with their professor and peers.

EN 375 01 **CAPTIVITY** **N. Junkerman**
TTh 2:50-4:10 **Online Sync**
4 credits

Early American literature is filled with stories of captivity. These tales—told by prisoners of war, victims of kidnapping, and enslaved people—offer powerful accounts of cultural collision, redemption and loss, and violence and transformation. This is a course focused not on a single literary genre, but on the enduring figure of the captive (or former captive) with a story to tell. We will begin with early narratives written by white colonists who were taken captive by Native Americans. From there we will extend our examination of captivity into the nineteenth century, with a particular focus on the African American slave narrative. Finally, we will briefly consider the ongoing American fascination with captivity in contemporary journalism, fiction, and film.

EN 375 02 AMERICAN LITERATURE & CULTURE IN THE 1990s W. Lee
TTh 11:30-12:50 Hybrid
4 credits

I Love the '90s. The 90s Are Back. How '90s Are You?

It might seem strange to begin scholarly inquiry about American literature and culture during the 1990s with titles borrowed respectively from a VH-1 mini-series, a 2016 *Guardian* headline about fashion trends, 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 the literature, culture, and politics of the decade in the U.S. We will begin by considering how recent popular culture and media stories about the 1990s often evoke feelings of nostalgia. We will then explore what the decade looks and feels like in a range of American literary and cultural texts. Throughout our course, we will attend to how 1990s literary, film, and TV 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 of racial, class, gender, and sexual identities.

Our readings will be organized by 1990s concerns such as the Culture Wars, the canon wars, the "end of history," multiculturalism, family values, and gender trouble. We will also address the question of how and why so many 1990s literary texts are themselves pre-occupied with or haunted by earlier texts and historical periods. Writers might include: Don DeLillo, Jeffrey Eugenides, Jhumpa Lahiri, Toni Morrison, Patricia J. Williams, and Karen Tei Yamashita. Films and television shows may include *Boyz n the Hood, The Matrix*, *Office Space*, and *The Simpsons*. Supplementary texts will include readings in the fields of queer theory, ethnic studies, literary criticism, and cultural studies, as well as historical primary sources such as political speeches and news articles.

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.

EN 390 01 SENIOR THESIS The Department
3 credits

Intensive writing and revising of senior thesis under the close guidance of the student's thesis committee.
The thesis provides an opportunity for English Majors to develop sophisticated research and writing skills, read extensively on the topic of special interest, and produce a major critical paper of forty to eighty pages. Not required of the English major, but strongly recommended as a valuable conclusion to the major and as preparation for graduate study. Distinguished work will qualify eligible students for departmental honors. To register, fill out a "Senior Thesis or Senior Project Registration" form, available in the English department and on the English department's website.

PREREQUISITES: EN 389 AND APPROVAL IN ADVANCE BY THE DEPARTMENT

EN 381F 01 **ADVANCED PROJECTS IN WRITING: FICTION** **C. Baker**
Th 6:10-8:55 **Online Sync**
4 credits

Workshop format concentrating on discussion of projects. Preparation of manuscript to be considered for departmental honors, in support of application for graduate writing programs, and/or for publication.

PREREQUISITES: ONE SECTION OF EN 380

EN 381P 01 **ADVANCED PROJECTS IN WRITING: POETRY** **A. Bernard**
M 6:00-8:45 **Online Sync**
4 credits

Intensive practice in the writing and critiquing of poetry in a rigorous but generous workshop. Considerable reading in poetry old and new, along with written comments on the reading, will also be a part of the class.

PREREQUISITES: ONE SECTION OF EN 379