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Please note: For your convenience, here is a list of the English Department faculty and their contact information for fall '21. If office hours are not convenient, please make an appointment.

Make sure you speak with your advisor well in advance of spring '23 registration, which begins Nov. 1.

INSTRUCTOR	OFFICE HOURS Fall 2022	EXT.	OFFICE
Baker, Calvin	By appt.	5165	PMH 307
Benzon, Paul	W 12:00-2:00, Th 3:45-4:45 & by appt.	5162	PMH 311
Bernard, April	T 2:30-4:00 & by appt.	8396	PMH 319
Black, Barbara	Sabbatical	5154	PMH 305
Boyers, Peg	By appt.	5186	PMH 327
Boyers, Robert	By appt.	5156	PMH 325
Bozio, Andrew	W 1:00-2:00	5158	PMH 317
Cermatori, Joseph	T, Th 2:00-3:30	5163	PMH 316
Diaby, Bakary	Sabbatical	5166	PMH 322
Dunn, Olivia	M, W 12:15-1:15 & by appt.	8493	PMH 332
Fawcett, Jennifer	T, Th 12:00-1:30 & by appt.	5193	PMH 336
Golden, Catherine	T 12:40-2:00, Th 3:40-4:40 & by appt.	5164	PMH 321
Greaves, Margaret	W 3:00-4:00, Th 3:45-4:45	5191	PMH 309
Hall, Linda	M 10:30-12:00 & by appt.	5182	PMH 318
Hrbek, Greg	Spring Only	8398	PMH 310
Hussaini, Hajar	T 1:00-4:00-& by appt.	5150	PMH 322
Jorgensen, Caitlin	W 10:00-12:00 & by appt.	8393	PMH 326
Junkerman, Nick Associate Chair	W 11:30-1:30	5161	PMH 306
Marx, Michael	T 10:30-12:00, Th 5:10-6:00 & by appt.	5173	PMH 320
McAdams, Ruth	T, Th 1:00-3:00 & by appt.	5174	PMH 331
Melito, Marla	Th 12:00-1:00 & by appt.	8112	Star. 201
Mintz, Susannah	By appt.	5169	PMH 324
Niles, Thad	M, W 12:15-2:00	8114	LIBR 442
Parra, Jamie	By appt.	5172	PMH 315
Pashley, Brenda	W, F 11:00-12:00	8147	Star. 102D
Romack, Katherine	M 2:30-3:30, W 12:15-1:15	5150	PMH 308
Soderlind, Lori	By appt.	5187	PMH 333
Sperry, Eileen	T 1:00-4:00	5153	PMH 334
Stokes, Mason	Sabbatical	5184	PMH 308
Suresh, Archana	W 2:00-3:00 & by appt.	5177	PMH 335
Wientzen, Tim, Chair	T 11:00-12:00 & by appt.	8397	PMH 313
Wolff, Melora	By appt.	5197	PMH 323

Note to Students:

In this Prospectus, you will see some new descriptions for certain courses. If you entered Skidmore in the fall of 2020 or after, you will want to pay attention to the information in all caps bold that indicates which courses count as your Early Period, Middle Period, and Late Period requirements for the English major. You will need one of each to complete the English major. This is the new Literary History requirement.

If you entered Skidmore prior to fall 2020, you will need two Early Period requirements for the English major. These are marked accordingly (with the information in all caps bold.)

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 01 **T. Niles**
MWF 10:10-11:05

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

EN 105 **WRITING SEMINAR II** **The Department**
4 credits
See sections below

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

EN 105 01 **WRITING OUTER SPACE** **M. Greaves**
MWF 10:10-11:05

Using outer space as our material, this writing seminar will introduce you to the conventions of college writing. We will consider representations of outer space in a range of genres and media, including poetry, fiction, film, TV, and the visual arts. Discussion and writing topics will range from black holes to Hubble space photography. We will spend several of our class sessions exploring the Tang exhibition *Parallax: Framing the Cosmos*, which will provide you with material for at least one of your papers. In short weekly writing assignments, a sequence of longer papers, and a presentation, you will sharpen your writing skills by investigating the scientific, political, personal, and aesthetic meanings we find in the cosmos.

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

Everyone has a favorite food, and most have at least one food they won't touch. But food is about more than taste: it references memory, community, language, and culture. Sometimes that yields nostalgia; sometimes it produces conflict. In this class, we will examine food writing on a number of topics: What pleasure lies in food memory? How does food intersect with economics, language, social justice, history, and race? Who has the right to claim—and to profit from—the food of a particular culture? In the end, what should we eat—both for our own sake and for the sake of the planet?

Our writing projects will range from nonfiction narrative to researched argument; our readings will range from memoir to persuasive text. You will develop your ability to analyze food writing, and you will learn how to enter into the debate using the tools of rhetoric. These tools include various types of appeals as well as strategies for invention (coming up with something to say), arrangement (organizing your thoughts), and style (writing clear, graceful, persuasive prose). There will be frequent formal and informal writing, peer review, revision exercises, and small-group workshopping.

EN 105 03 **UNDER THE INFLUENCE** **T. Niles**
MWF 11:15-12:10

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 04 **WRITING AS RADICAL EMPATHY** **O. Dunn**
WF 8:40-10:00

"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 05 **WORK!** **R. McAdams**
MWF 1:25-2:20

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 debates over what does and does not count as work, the idea of work-life balance in a post-COVID economy, the rise and fall (and rise again) of organized labor, "gig" work, 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 06 **THE WITCH** **J. Fawcett**
TTh 12:40-2:00

Hag, crone, prostitute, midwife, monster. Other. Beyond the pointy hat and the broomstick, what is a witch? Witches have been around for centuries. Today they may range from kitschy Halloween staples to a fearsome symbol of power, but some things haven't changed: at the root is an iconic female figure who challenges misogyny. This course will explore the place of witches in history and popular culture, focusing on how they connect to female bodies, knowledge, and feminism. The goal of the class is to develop a rigorous process for creating written work that is clear, thought-provoking, and elegant. Coursework includes a presentation, two short papers, and three polished essays developed through multiple drafts, peer critique, and individual conferences.

EN 105 07 **ARGUMENTS FROM THE STAGE** **J. Fawcett**
TTh 11:10-12:30

"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 explore four contemporary plays to question 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 a presentation, two short papers, and three polished essays developed through multiple drafts, peer critique, and individual conferences.

EN 105 08 **LAST WORDS** **E. Sperry**
TTh 9:40-11:00

For as long as humans have been writing, we've been trying to out-write death. The written word has been held up by poets, artists, and authors as something that can outlast almost anything, especially our fragile bodies. Over the course of this semester, we'll first explore what it means to be mortal. How have others theorized what it means to die? What do you think defines life and death? Second, how does writing respond to our mortality? Is it a gateway to immortality, or does writing also eventually fade away? Finally, we'll think about the future of other immortality technologies—social media, bionics, and other augmentations that call into question what death might look like in the future. And throughout all this, we'll think carefully about the work of writing; we'll strengthen our analytical skills, work on writing practices like planning, drafting, and revising, and develop our own individual voices in conversation with the works we encounter.

EN 105 09 **HAPPY** **M. Melito**
TTh 3:40-5:00

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

EN 105 010 **LITERATURE OF WITNESS** **H. Hussaini**
MW 2:30-3:50

EN 105 011 **LITERATURE OF WITNESS** **H. Hussaini**
TTh 9:40-11:00

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

EN 105 012 **FASHIONING THE SELF** **K. Romack**
MW 2:30-3:50

EN 105 013 **FASHIONING THE SELF** **K. Romack**
MW 4:00-5:20

This course will develop your ability to compose clearly phrased, well organized, and conceptually sound academic writing. You will learn to identify and improve on the rhetorical techniques you use to represent yourself in writing. We will open the course by reading a series of selections from autobiographical texts, from

Plato to Salman Rushdie. You will respond to these texts with a series of written exercises (including an entry drawn from your own life history, which will be rewritten as biography by a classmate). We will also dedicate at least two weeks to professional writing as you identify a future job or educational program you aspire to pursue, research that position, and produce application documents that your classmates, serving as mock employers, will review. Because autobiography as a genre is especially conducive to reflections on the history, politics, and poetics of self-presentation, your final research paper will investigate an autobiography of your choosing. Topics will be developed through a series of prewriting exercises, drafting, and peer review assignments.

EN 105 14 **MEMOIR FROM THE MARGINS** **L. Soderlind**
TTh 12:40-2:00

EN 105 15 **MEMOIR FROM THE MARGINS** **L. Soderlind**
TTh 2:10-3:30

We begin to empathize with people who are different from ourselves by hearing their stories. A well-crafted memoir illuminates worlds we might otherwise have misunderstood, both in contemporary life and in history. Yet people on the margins of dominant culture often lack the powerful combination of opportunity, language skills, access to technology, support from mainstream media, and financial stability needed to tell their own stories and distribute them broadly. In this writing seminar, we will consider the value of memoir as a means to broaden our understanding of human experience. We will define what makes a personal narrative "authentic" and consider just exactly whose stories are most likely to be "told" through contemporary media—or, more to our point, whose stories are left out: Native Americans, African Americans, and LGBTQ+ individuals; political prisoners, coal field workers, homeless people; recovering addicts, survivors of illness, natives of distant lands? Writing assignments will include research and will focus on comparisons of conflicting narratives, consideration of evidence that expands on written accounts, and the telling of each student's own story in a narrative voice.

EN 105 16 **WHAT'S IN IT FOR ME?** **B. Pashley**
WF 8:40-10:00

"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 17 **THE ART OF PERSUASION** **K. O'Dell**
TTh 8:10-9:30

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

EN 105 18 **FANTASY AND WORLDMAKING** **K. O'Dell**
TTh 11:10-12:30

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

EN 105 19 **THIRSTY BOOTS** **S. Welter**
TTh 6:30-7:50

Marcel Proust once said, "The real voyage of discovery consists not in seeking new landscapes but in having new eyes." Why do we desire travel? Can journeys of the imagination be as satisfying as firsthand travel experiences? Does traveling around our neighborhoods stimulate us as much as trips to other continents? Is traveling a mindset, a perspective as much as a physical activity? In order to engage these and more questions about the topic of travel, students will analyze—according to style, cultural bias, and rhetorical impact—celebrated and representative examples of travel literature as well as produce their own original travel writings. This expository writing course is characterized as both a writing workshop and a Socratic seminar. Through reading, writing, and discussion, students examine the stages of travel from anticipation, to journey, destination, and return, in order to uncover the motivations behind the human desire to witness the world.

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

This course, like EN 110, fulfills the all-college Foundation Requirement in expository writing. Each section of 105H focusses on a particular theme and helps highly-motivated students develop effective writing skills and practices. Students must have an EW placement of EN105H to enroll.

EN 105H 01 **WRITING ON DEMAND** **L. Hall**
TTh 11:10-12:30

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

EN 105H 02 **WRITING AS RADICAL EMPATHY** **O. Dunn**
WF 10:10-11:30

"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 110 INTRODUCTION TO LITERARY STUDIES The Department
4 credits

This course, like EN 105, fulfills the all-college Foundation Requirement in expository writing, but it is geared toward students interested in the English major. This course introduces students to literary studies, with a particular emphasis on the skills involved in reading and writing about literature. (Prospective English majors are encouraged to take EN 110 prior to enrolling in 200-level courses.)

EN 110 01 LITERATURE AND GRIEF J. Cermatori
TTh 3:40-5:00

Loss, sorrow, and the challenges of living with them have unfortunately become pervasive today, part of everyday life in the modern world. This course seeks to ask: how has literature—in its various historical contexts and forms—responded to the enduring problem of grief? How does mourning take shape in literary works, and how might literature help us navigate the grievousness of our present moment, marked as it is by public health crises, vanishing political horizons, and planetary climate change? Together, we will encounter works from a range of genres and time periods (poetry, plays, prose fiction, essays) that take up the pain of loss and what Elizabeth Bishop once called "the art of losing." We will consider the psychological and political meanings of grief in literature, along with the way mournfulness, healing, and survival have been intertwined across generations of literary history. Readings will include works by Emily Dickinson, Gwendolyn Brooks, William Shakespeare, Caryl Churchill, Herman Melville, Kazuo Ishiguro, and others.

EN 110 02 IN-BETWEEN R. McAdams
MWF 11:15-12:10

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

EN 110 03 THE SELF AND OTHER FICTIONS J. Parra
TTh 12:40-2:00

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

EN 110 04 **SUPERNATURALISMS** **N. Junkerman**
WF 12:20-1:40

This course will introduce you to the study of literature through representations of the supernatural. We will focus on how literary texts help us to understand extraordinary events, and how literary forms shape the possible meanings of those events. We will also consider how supernatural phenomena have been described across varying literary genres like poetry, drama, and fiction. Writers on the syllabus may include: James Baldwin, Shirley Jackson, Carmen Maria Machado, Kelly Link, and Edgar Allan Poe. Throughout the semester, we will practice the craft of writing about literature at the college level. Students will write several essays, and complete various shorter assignments.

EN 110 05 **DOUBT** **E. Sperry**
MW 2:30-3:50

In this class, we'll explore how literature represents and responds to doubt—whether doubt is always to be avoided or whether, as Jacqueline Osherow writes, "then again, there's a poetry in mystery." We'll read across periods and genres, including fiction, non-fiction, drama, and poetry, asking questions about the nature of belief and doubt. What does it mean to believe something or someone? To doubt them? Are there things that are fundamentally unknowable? Can anything be totally beyond doubt? This course will pay special attention to the skill of close-reading, focusing on the ways form and content interact to produce meaning. This skill will form the basis of the class's writing focus: students will write and revise several essays, developing the fundamentals of literary analysis at the college level.

200 – LEVEL COURSES

EN 210W 01 **LITERARY AND CULTURAL THEORY** **A. Bozio**
TTh 2:10-3:30
4 credits

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

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 211 01 **FICTION** **T. Wientzen**
MWF 10:10-11:05
3 credits

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

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

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

EN 215 01 **DRAMA** **J. Cermatori**
WF 12:20-1:40
3 credits

How is reading a play different from reading a poem, a novel, or an essay? What components 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 offers an overview of drama's history—focusing primarily on works in English and taking stock of how the form has changed 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.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 217 01 **FILM** **R. Boyers**
TTh 3:40-5:00
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), "FANNY & ALEXANDER"
2—Satyajit Ray (India), "CHARULATA"
3—Margarethe von Trotta (Germany), "MARIANNE & JULIANE"
4—Spike Lee US), "DO THE RIGHT THING"
5—Zhang Yimou (China), "JU DOU"
6—Lena Wertmuller (Italy), "SEVEN BEAUTIES"
7—Alfred Hitchcock (England/ US), "SHADOW OF A DOUBT"
8—Jordan Peele (US), "GET OUT"
9—Bernardo Bertolucci (Italy), "THE CONFORMIST"
10—Francis Ford Coppola (US), "APOCALYPSE NOW REDUX"
11—Erich Rohmer (France), "CLAIRE'S KNEE"
12—Pedro Almodovar (Spain), "TALK TO HER"
13—Jane Campion (New Zealand), "THE PIANO"

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.

Films will be screened between 8:00 and 9.45 on Monday evenings in a room tba. Students who cannot attend those screenings are responsible for arranging to see the films on their own.

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

EN 228 01 **STEALING FICTIVE IDEAS** **G. Hrbek**
WF 10:10-11:30
3 credits

This creative writing/literature hybrid course moves around in the history of literature, from 8 A.D. to the present, not in chronological order, but through associations between widely disparate texts. Connecting ideas across a long literary history, our readings will serve as the basis for your own creative writing. Content will include prose (short stories, excerpts of longer works, a novella), film, and television. Requirements: short response papers, creative work, and in-class participation.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 228W 01 **PROSE BOOT CAMP** **L. Hall**
MW 2:30-3:50
4 credits

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

If you are sincerely interested in improving your writing at the level of the sentence, Prose Boot Camp offers straight talk about problems and how to fix them. You will undertake the work and be held to the standards of a professional ghostwriter or copywriter. The instructor will furnish you with material; with her guidance, you will shape it into publishable or, as the case may be, presentable prose. Note: "Prose Boot Camp" is similar to Professor Hall's "Writing on Demand" course; the assignments themselves, however, are different.

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

EN 229 01 **INTRO. TO LATINX LITERATURE** **J. Parra**
TTh 3:40-5:00
3 credits

This course is a survey of US Latinx literature in English from the second half of the nineteenth century to the present. The works of fiction, non-fiction, and poetry we will read variously contend with the consequences of US colonization, the relationship of language and identity, and migration and diaspora. The course will begin with readings and discussions about the meaning of "Latino/a/x/e" and proceed throughout the semester to ask what it means to define a distinct body of literature associated with that term. We will pay particular attention to representations of race, gender, class, and sexuality. Our guiding questions will include: How does Latinx identity come into being and get redefined? What are the social, cultural, and political uses of a term that subsumes so many distinct ethnicities within it? And what is literature's role in both establishing and complicating the label? Readings may include work by Gloria Anzaldúa, María Amparo Ruiz de Burton, Junot Díaz, José Martí, several Nuyorican poets, Ernesto Quiñonez, Richard Rodríguez, Piri Thomas, Justin Torres, and others.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE
COUNTS AS THE LATE PERIOD HISTORY REQUIREMENT
COUNTS TOWARD THE LATIN AMERICAN STUDIES MINOR
COUNTS AS THE CULTURAL DIVERSITY/ GLOBAL CULTURAL PERSPECTIVES REQUIREMENT

EN 229M 01 **INTRO. TO AMERICAN LITERATURE** **J. Parra**
WF 12:20-1:4 **BEGINNINGS TO THE CIVIL WAR**
3 credits

This course is a survey of American literature from the early colonial period to the eve of the civil war. While becoming acquainted with the canon of American literature, we will consider the following topics: the emergence of "literature" as a discipline, the history of American individualism, the mythology of American exceptionalism, the ideology of domesticity, the American obsession with race, the dialectic of freedom and enslavement, the legacy of what scholars call the American Renaissance, and more.

COUNTS AS THE MIDDLE PERIOD HISTORY REQUIREMENT
COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE

EN 238 01 **WORLD LITERATURE** **H. Hussaini**
MW 4:00-5:20 **GLOBAL ANGLOPHONE LITERATURE**
3 credits

Global Anglophone Literature refers to English literature written by those whose indigenous languages have been erased or reduced in their school curriculum to "Englishize" and "modernize" former colonial countries of Asia, Africa, and Caribbean. In this course, we will study the ethics of writing in English, the dominance of Anglophone literature over indigenous literature of postcolonial countries, and the issues of class in the production of these literatures. We will examine the ways in which Global Anglophone writers negotiate their positions between writing to express oneself versus writing to politically represent oneself. We will aim to understand how Global Anglophone literature has developed vernaculars of English within certain nation-states, and how writers' distance from the dominant English literary tradition has led them to experiment and by extension alter and enrich the English language. Some writers we will read include Arundhati Roy, Chinua Achebe, Cipiran Ekwensi, Kamau Brathwaite, A. K. Ramanujan, and Louise Bennett-Coverly.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE
COUNTS AS THE CULTURAL DIVERSITY/GLOBAL CULTURAL PERSPECTIVES REQUIREMENT

INTRODUCTORY WORKSHOPS

EN 251 01 **SPECIAL STUDIES IN CREATIVE WRITING** **M. Wolff**
TTh 2:10-3:30 **WORDS AND IMAGES/NONFICTION**
4 credits

In this nonfiction literature seminar with a significant workshop component, we study classic, contemporary and innovative nonfiction works by writers transfixed by image. Students practice many creative approaches to ekphrastic essaying. How do images challenge the essayists' presumptions of embodiment, perspective, identity, era, society, audience, and influence? How do engagements with the image-arts become a critical or political challenge, as well as a personal journey in nonfiction prose? When does ekphrastic empathy become appropriation? We attend exhibits, archives, films, and events, (a required course component), discuss movements in the arts and literature, consider speculative nonfiction methods, and include The Tang Museum and Theater Department, and others, as collaborative resources for student individual and group projects.

Required: 3-4 long polished literary essays; weekly writings; dedicated class discussion; class visits to exhibits/events; interactive presentations in Part II of the semester.

EN 281 01 **INTRODUCTION TO FICTION WRITING** **M. Wolff**
TTh 9:40-11:00
4 credits

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

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

EN 281 02 **INTRODUCTION TO FICTION WRITING** **C. Baker**
TTh 12:40-2:00
4 credits

In this introductory course students will explore the fundamental apparatus of prose narratives by reading a variety of stories, with an eye toward understanding their construction, and writing their own. The course will cover the technical components of 15 fiction, including characterization, structure, style, and setting. It will also begin to weigh the aesthetic, social, and intellectual motives of meaning-making that inform all stories, and story-telling, from fiction to history to science to narratives of self.

Students will be expected to complete weekly writing assignments, of increasing sophistication, and produce a final story of 10- 12 pages.

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

EN 282 01 **INTRODUCTION TO POETRY WRITING** **M. Greaves**
WF 12:20-1:40
4 credits

Writing poetry is close to practicing magic; poems transform everyday experience into something a little strange. In this course, you will study and practice the building blocks of poetic craft. A solid foundation in the basics will help you to develop your poetic voice, whether you've been writing for years or are just starting out. In a series of short assignments, you will read, respond to, and imitate a range of poems and forms. You will also write new poems of your own that we will workshop as a group throughout the semester. Your work will culminate in a miniature collection of 10-12 revised poems.

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

300 – LEVEL COURSES

EN 326 01 **POST-INTERNET FICTION** **P. Benzon**
TTh 2:10-3:30
3 credits

How can prose fiction capture the experience of life in a world shaped by the internet? Can it? What might this genre—long associated with interiority and psychological depth—have to say about the conditions of life online, where so much seems to be characterized by surface, performance, and distraction? What political claims can fiction make in response to the new social, political, and economic forces that dominate digital culture?

In this course, we'll bring these questions to bear on a series of fictional texts, all written in roughly the last decade, that take online life and culture as a primary narrative and thematic focus. These texts constitute a new literary genre, still in formation, and our task will be to take stock of its major concerns and characteristics. We'll consider how these texts respond to the emergence of always-on life, what formal innovations and aesthetic strategies they introduce to represent that life, and what possibilities they imagine for agency, subjectivity, and resistance in the increasingly digitally saturated twenty-first century. Our ultimate goal will be to characterize the aesthetic and political concerns of the emergent genre of post-internet fiction, and in doing so to understand more broadly how profound technological and social change might yield meaningful literary innovation. Texts for consideration may include short stories and novels by Kristen Roupenian, Patricia Lockwood, Lauren Oyler, Sally Rooney, Nick Drnaso, Hari Kunzru, Jarrett Kobek, Olivia Sudjic, Vivek Shraya, Xu Bing, and others.

COUNTS AS THE LATE PERIOD HISTORY REQUIREMENT

EN 359R 01 **MODERNISM AND DRAMA** **J. Cermatori**
TTh 11:10-12:30
4 credits

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

COUNTS AS THE LATE PERIOD HISTORY REQUIREMENT

EN 362R 01 **RACIAL CAPITALISM ON THE EARLY MODERN ENGLISH STAGE** **A. Bozio**
TTh 3:40-5:00
4 credits

Calls to defund the police rightly stress a relationship between racism and capitalism. In this course, we will study the origins of that relationship in the early modern period and the role that literature played in its development. First, we will read competing accounts of when, where, and why capitalism came into being, focusing on the importance of race and racism to its emergence. We'll then use those insights as a framework for analyzing early modern drama, juxtaposing canonical works (*Titus Andronicus*, *As You Like It*, and *The Merchant of Venice*) with less familiar but equally compelling texts (*The Battle of Alcazar*, *The Fair Maid of the West*, and *The City Madam*) in order to understand how literature engaged, furthered, and at times contested the rise of racial capitalism. In the last days of the course, we will consider the legacy of these ideas in twenty-first century, asking what the study of racial capitalism means for us today.

COUNTS AS THE EARLY PERIOD HISTORY REQUIREMENT

EN 363 01 **THE POLITICAL NOVEL** **R. Boyers**
TTh 12:40-2:00
3 credits

Some people say that everything is "political," that there is no difference between public life and private life, that everything we do involves a struggle for power, whether we know it or not. For such people, there is no reason to distinguish between one sort of novel and another, since everything reduces to "politics," and what goes on in the kitchen (or the bedroom) has much in common with activity on the battlefield or in a terrorist meeting.

Other people regard this way of thinking about politics as foolish and misleading, and believe that it demonstrates a failure--widespread even among educated Americans--to understand what politics is. In part it

will be the goal of this course to see how several of our best writers have thought about politics, examined social conditions and imagined—or tried to imagine—what might be required to construct a world more attractive. Participants in the course will read a variety of political novels published since the end of the Second World War. They will consider the objectives of these novels, supposing that it is actually possible to infer something about the purpose of a book by reading it carefully. They will consider the circumstances that inspired the novels, and discuss the difference between reading a novel as a work of literature and, on the other hand, reading it as a piece of propaganda designed to persuade or to promote a "politically correct" position.

Course conditions: Students will write two papers (2000 words each) or one longer paper (4000 words) and will take both a mid-term and a final exam.

Course texts will include the following: Franz Kafka, *In The Penal Colony*; Chinua Achebe, *Things Fall Apart*; Nadine Gordimer, *Burger's Daughter*; Pat Barker, *Regeneration*; J.M. Coetzee, *Disgrace*; Arthur Koestler, *Darkness at Noon*; Michael Ondaatje, *Anil's Ghost*; Russell Banks, *The Darling*.

COUNTS AS THE LATE PERIOD HISTORY REQUIREMENT

EN 363P 01 DISABILITY AND AMERICAN LITERATURE N. Junkerman
WF 10:10-11:30
4 credits

In this course we will explore the interactions between American literature and disability. This will involve studying the representation of disability in American writing across the centuries. More broadly, however, we will seek to understand the idea (and the ideology) of "disability," and how it has shaped the possibilities of American writing. This will require a brief, general introduction to the field of disability studies, as well as readings from scholars of disability and American literature. Students will write two shorter papers and one longer paper on a topic of their choosing. Writers on the syllabus may include: Octavia Butler, Eli Clare, Audre Lorde, Herman Melville, Edgar Allan Poe, and Alice Wong.

COUNTS AS THE LATE PERIOD HISTORY REQUIREMENT

EN 363R 01 THE PASTORAL A. Bernard
TTh 9:40-11:00
4 credits

Running through the history of Western literature, from the ancient Greeks to the present day, are the central features of the "Pastoral"— shepherds piping and singing about the golden age past and about their love affairs. Although on the surface a light-hearted genre, the Pastoral also addresses loneliness and loss, the dilemma of city-life versus country-life, and musings on the origin of poetry itself. This course will begin Hesiod's *Theogony* and the poems of Theocritus; Virgil's magnificent *Eclogues* and *Georgics*; and then leap into the Elizabethan period—when the Pastoral had an enthusiastic revival among such poets as Spenser and Shakespeare—and forward through the poets Marvell, Wordsworth, Clare, Hopkins, and others. The term will end with our reading of Tom Stoppard's time-traveling play from the 1990s, *Arcadia*.

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

COUNTS AS THE EARLY PERIOD HISTORY REQUIREMENT

EN 377N 01 READING FOR WRITERS: NONFICTION S. Mintz
MW 4:00-5:20 TRAVEL WRITING AND THE IMAGINATION OF PLACE
4 credits

In this section of Reading for Writers, we'll consider the idea of *travel* most capaciously, reading, imitating, and writing nonfiction that broadly engages with matters of geography, landscape, newness and difference, linguistic and culinary identity, modes of locomotion, home, displacement, and dreams. How do we become ourselves

in particular places? And what happens when we move, cross thresholds, get discombobulated, get lost? Students should be prepared to venture out of comfortable patterns of writing and to engage seriously and generously with both published and each other's work. The expectations of the class are standard for upper-level workshops, with an emphasis on reading for elements of craft. Please bring a willingness to discover the world in unexpected ways through writing.

ADVANCED CREATIVE WRITING WORKSHOPS

Students hoping to enroll in 300 level creative writing workshops need permission of the instructor. To receive permission, students should email the professor in advance of registration.

EN 379 01 **POETRY WORKSHOP** **P. Boyers**
W 6:30-9:30
4 credits

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

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

EN 380 01 **FICTION WORKSHOP** **G. Hrbek**
TTh 11:10-12:30
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 ABOVE)

SENIOR CODAS

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

EN 375 01 **THE SHY UNDERGROUND AND** **S. Mintz**
MW 2:30-3:50 **OTHER REVISIONS OF SELF**
4 credits

Shy Radicals, Hamja Ahsan's 2017 novel of inwardness, is part speculative manifesto, part comic guidebook for how to live a solitary life. Ahsan imagines a secret movement—the shy underground—comprised of introverts, antisocials, and other neuroqueers banded together in an imaginary homeland called Aspergistan. What would it be like, Ahsan invites us to wonder—who might we *be*—if all the quirks and so-called pathologies of temperament were allowed to flourish?

This section of EN 375 will investigate recent recalibrations of who we are in texts like Ahsan's, ones that stretch the limits of how we think not just about identity but also the edges of autobiographical form. The popularity of graphic memoir will be one point of departure, as well as fragmented essay, life-story through art and books, multimedia collage, speculative and science fiction, substantial theoretical work on contemporary self-life-writing, and everything that Wayne Koestenbaum once called "Play Doh Fun Factory Poetics."

Students will pursue topics of their own devising in seminar papers, writing in the company of others with frequent group workshops and consultation with the instructor.
Outstanding work may qualify the senior for departmental honors.

EN 376 01 SENIOR PROJECTS The Department
3 credits

This offering allows seniors the opportunity to develop a particular facet of English study that they are interested in and have 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 389 01 PREPARATION FOR THE SENIOR THESIS The Department
3 credits

Required of all second-semester junior or first-semester senior English majors who intend to write a thesis (EN 390). Under the direction of a thesis advisor, the student reads extensively in primary and secondary sources related to the proposed thesis topic, develops their research skills, and brings the thesis topic to focus by writing an outline and series of brief papers which will contribute to the thesis.

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: C. Baker
T 6:00-9:00 FICTION
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.

Outstanding work may qualify the senior for departmental honors.

PREREQUISITE: ONE SECTION OF EN 380

EN 381P 01 ADVANCED PROJECTS IN WRITING: A. Bernard
WF 12:20-2:10 POETRY
4 credits

Students will work in an intensive workshop on writing, and revision, of poems for a final capstone manuscript. Accompanying relevant reading, and the development of reading lists, will be part of the course as well.
Outstanding work may qualify the senior for departmental honors.

PREREQUISITE: ONE SECTION OF EN 379