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Please note: For your convenience, here is a list of the English Department faculty, their office locations, phone extensions, and office hours for fall '17. If office hours are not convenient, please make an appointment.

**Make sure you speak with your advisor well in advance of spring '18 Registration (which begins Nov. 7)**

INSTRUCTOR	OFFICE HOURS Fall 2017	EXT.	OFFICE
Aldarondo, Cecilia	T 2:30-4:30 & by appt.	5193	PMH 331
Benzon, Paul	M 4:00-6:00, W 4:00-5:00 & by appt.	5162	TLC 327
Bernard, April	M W 2:30-3:30 & by appt.	8396	PMH 319
Black, Barbara	T 3:45-5:00, F 11:45-1:00	5154	PMH 316
Bonneville, Francois	T W 1:00-3:00 & by appt.	5181	PMH 320E
Boshoff, Phil	M W 2:00-3:30, F 1:00-2:00 & by appt.	5155	PMH 309
Boyers, Peg	By appt.	5186	PMH 327
Boyers, Robert	W 10:30-12:30, 2:30 to 5:00	5156	PMH 325
Bozio, Andrew	Fall Leave	5158	PMH 317
Cermatori, Joseph	M 12:00-2:15 & by appt.	5163	PMH 334
Chung, Sonya	Th 2:00-4:00 & by appt.	5176	PMH 311
Dunn, Olivia	M 10:30-12:00, W 2:30-4:00 & by appt.	8493	DANA 169
Gogineni, Bina	M W 4:00-5:00 & by appt.	5165	PMH 326
Golden, Catherine	T 2:10-3:30 & by appt.	5164	PMH 321
Goodwin, Sarah	Th 2:00-4:00 & by appt.	8392	PMH 305
Greaves, Margaret	Th 2:30-4:30 & by appt.	5191	PMH 332
Greenspan, Kate, Assoc. Chair	W 11:30-12:30, Th 2:30-3:30 & by appt.	5167	PMH 324
Hall, Linda	W 2:30-4:30	5182	PMH 318
Hrbek, Greg	Fall Leave	8398	PMH 310
Janes, Regina	Year Leave	5168	PMH 306
Jorgensen, Caitlin	W 10:00-noon	8393	PMH 320W
Junkerman, Nicholas	T 10:00-11:00, W 2:30-4:30	5161	PMH 306
Lee, Wendy	Year Leave	5153	PMH 322
Marx, Michael	T 5:00-6:00, F 11:30-12:50 & by appt.	5173	PMH 320
McAdams, Ruth	W 2:30-5:00 & by appt.	5174	PMH 322
Melito, Marla	F 10:00-11:00 & by appt.	8112	Starbuck 201
Mintz, Susannah, Chair	W 11:00-12:00 & by appt.	5169	PMH 313
Niles, Thad	T 10:00-12:00	8114	LIBR 442
Parra, Jamie	T Th 4:00-5:00	5172	PMH 336
Rogoff, Jay	W 1:45-4:45 & by appt.	5264	PMH 335
Stern, Steve	Fall Leave	5166	PMH 310
Stokes, Mason	T 11:00-noon, Th 3:30-4:30 & by appt.	5184	PMH 308

Wientzen, Timothy	F 2:00-3:30 & by appt.	8397	PMH 307
Wiseman, Martha	T 2:00-4:00 & by appt.	5144	PMH 315
Wolff, Melora	W 2:00-3:30	5197	PMH 323
Woodworth, Marc	By appt.	5180	PMH 328

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

**WRITING SEMINAR I**

**Section 01**  
**MW 4:00-5:20**

**O. Dunn**

**Section 02**  
**TTh 3:40-5:00**

**M. Melito**

**Section 03**  
**MWF 10:10-11:05**

**T. Niles**

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

**EN 105**  
**4 credits**  
**See sections below**

**WRITING SEMINAR II**

**The Department**

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

**TRIBE**

**B. Black**

As humans, we long to belong. Gangs, squads, memes, the in-group, our posse, social networks...community is something we crave. It is human nature to connect, to have contact, and to form social bonds. Indeed, we have been called the social species. In this course, we will examine the kinds of belonging that help to construct communities of all kinds: nations, generations, homes, occupy movements, the politics of war, even the culture of the cool with its strong delineations of insiders and outsiders. And our questions will be many: How much must we have in common in order to feel a sense of belonging? How do we know when we belong? What are the circumstances necessary for a sense of belonging? In the age of Facebook, Twitter, and Snapchat, are we losing our ability to connect? Among the works we'll discuss are J.D. Vance's *Hillbilly Elegy*, the Academy Award winning film *Moonlight*, Marina Keegan's "The Opposite of Loneliness," Ta-Nehisi Coates's "My President Was Black," and Sebastian Junger's *Tribes*. We will also consider the antithesis of belonging: loneliness.



1945 and 1960. How do these artifacts record or rebel against American life in the postwar moment? What is the difference between twisting traditional forms from within and blowing them apart? What kinds of conversations can we track between the arts—between beat poetry, jazz music, and abstract expressionist painting, for example? Texts for the class may include works by Jack Kerouac, James Baldwin, Frank O’Hara, Lionel Trilling, Charles Mingus, Alfred Hitchcock, Gwendolyn Brooks, Langston Hughes, Sylvia Plath, Vladimir Nabokov, Paul Goodman, Clement Greenberg, Harold Rosenberg, Flannery O’Connor, and John Cheever. You will write about these texts in both short assignments and longer ones that incorporate stages of drafting, peer-editing, and revision.

**EN 105 009**  
**MWF 8:00-8:55**

**FOOD FIGHTS**

**C. Jorgensen**

**EN 105 010**  
**MWF 9:05-10:00**

**FOOD FIGHTS**

**C. Jorgensen**

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

**EN 105 011**  
**TTh 12:40-2:00**

**UTOPIA**

**N. Junkerman**

When we look ahead, our imaginations often seem to run in two directions—toward either the hope of future happiness or the fear of future despair. In this course, we’ll look at how these two impulses have produced visions of utopia and dystopia in literature, film, political speech and journalism. We will examine hopeful and fearful visions of human society across several centuries, and challenge ourselves to ask big questions about the relationship between imagination and social reality. Above all, we will write and talk about writing, in essays, short assignments, peer review sessions, and we will explore how writing both reflects and shapes our dreams and nightmares. Possible texts include the sermons of Jonathan Winthrop, the speeches of Ronald Reagan, novels by Ursula Le Guin, Octavia Butler, and Edward Bellamy, and films like *Snowpiercer* and *Children of Men*.

**EN 105 012**  
**TTh 11:10-12:30**

**WRITING IN THE TANG**

**M. Marx**

To some, it is the Occupied West Bank, part of the homeland for the Palestinian people. To others, it is Israel, the Biblical homeland of the Jewish people. Yet to still others, it is the location of one of the longest political conflicts in contemporary times. But what is *this place*?

*This Place* is the name of the spring 2018 photographic exhibit at the Tang Teaching Museum. The exhibit explores the people and places of Israel and the Occupied West Bank as captured by the lenses of 12 international photographers, all outsiders to this much-contested region. *This Place* is also the subject of this interdisciplinary writing seminar. The Tang exhibit will be our primary text and classroom. By studying the images, their presentation in the Tang, and historical information about the region, we

will learn about the geography, culture, and people of Israel and the Occupied West Bank; explore the art of photography; and develop and refine our skills as analytical writers. Students will write close readings of individual photographs, use images as the basis for arguments about the region, and create proposals for mini-exhibits that reconceive and recontextualize the materials from the exhibit. The course also includes one or two field trips to a sister *This Place* exhibit at the University Art Museum at the University at Albany, SUNY.

**EN 105 013**  
**MWF 11:15-12:10**

**WORK!**

**R. McAdams**

**EN 105 014**  
**MWF 1:25-2:20**

**WORK!**

**R. McAdams**

**EN 105 015**  
**MWF 10:10-11:05**

**WORK!**

**R. McAdams**

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 thinkpieces 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 105 016**  
**MWF**  
**11:15-12:10**

**UNDER THE INFLUENCE**

**T.Niles**

As a central cultural practice of Western higher education, argument seems inescapable. 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 the academic sphere.

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

**EN 105 017**  
**TTh 2:10-3:30**

**"RACE," WRITING, AND DIFFERENCE**

**M. Stokes**

A little over one hundred years ago, W.E.B. Du Bois wrote that "the problem of the Twentieth Century is the problem of the color line." What Du Bois predicted about the twentieth century seems likely to hold true for the twenty-first as well. America continues to struggle with notions of difference—with notions of

race—and the written word is one place where this struggle occurs. In this course we will examine writing as a place where race is made and unmade, claimed and repudiated. We will read what others have written on the subject and, perhaps more importantly, use our own writing as a way to think through and understand this ongoing American dilemma.

**EN 105H**  
**4 credits**

**WRITING SEMINAR II:  
HONORS SECTIONS**

***The Department***

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

**EN 105H 01**  
**TTh 9:40-11:00**

**WRITING ON DEMAND**

**L. Hall**

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

**EN 105H 02**  
**MWF 10:10-11:05**

**LAND OF ABSURDITY**

**M. Wiseman**

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

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

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

**INTRODUCTION TO LITERARY STUDIES**

**Section 01**  
**TTh 12:40-2:00**

**J. Cermatori**

**Section 02**  
**TTh 6:30-7:50**

**B. Gogineni**

**Section 03**  
**TTh 11:10-12:30**

**S. Mintz**

**Section 04**  
**MWF 11:15-12:10**

**T. Wientzen**

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

## **200 – LEVEL COURSES**

**EN 211 01**  
**MW 2:30-3:50**  
**3 credits**

**FICTION**

**P. Boshoff**

Virginia Woolf observed that “fiction is like a spider's web, attached ever so slightly perhaps, but still attached to life at all four corners. Often the attachment is scarcely perceptible.” Taking Woolf’s simile to heart, we will study the way fiction attaches characters to conflicts of their own and others’ making and how we as readers make sense of this fictive world. We will study how writers familiar and unfamiliar, from Western and non-Western cultures, spin the elements of fiction to attach us to their rendering of life—often helping us connect all four corners of life—in ways that elude our initial perceptions and hint at only a flimsy attachment in one corner—to the “life” described. Coursework: two 3-page papers, a take-home final, a class report.

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

**EN 217 01**  
**TTh 12:40-2:00**  
**3 credits**

**INTRODUCTION TO FILM STUDY**

**C. Aldarondo**

Is cinema dying? With movie theater attendance at record lows, serial TV shows surging in popularity, and online short-form media commanding ever-larger amounts of our attention, the fact is that movies are not what they used to be. It is a paradoxical situation, for, on the one hand, it seems that the value of film is fading; on the other, film’s supposedly endangered status makes it more precious to us than ever. But what is (or was) film in the face of this supposed death certificate? What is it that we are supposedly losing?

This course will take this debate over the vitality or mortality of cinema as a starting point, in order to construct a foundational sense of cinema throughout its history. We will cover a wide range of cinematic styles and movements across genres and cultures, from the most immaculately preserved Hollywood epic to the home movie decaying in an ordinary garage, from the mystique of Marlon Brando to the gritty ambivalence of the Spaghetti Western, and from the rapid-fire editing of Soviet cinema to the bold experiments of Cuban revolutionary film. Through weekly screenings of documentaries, experimental films, and narrative features alike, we will develop a historical context for the hundred-plus years of cinema’s existence, practice some of the major analytic approaches to film, and examine the institutions that make films possible, in order to arrive at a sophisticated understanding of cinema as it faces its greatest crisis yet. Requirements include weekly film responses, in-class exams, and group exercises.

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



**EN 225 01**  
**MW 2:30-3:50**  
**3 credits**

**INTRODUCTION TO SHAKESPEARE**

**A. Bozio**

“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*, *Richard II*, *1 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**  
**WF 10:10-11:30**  
**3 credits**

**INTRODUCTION TO AFRICAN  
AMERICAN LITERATURE**

**M. Stokes**

This course will survey African American literature from the 1700s to the present. Beginning with Phillis Wheatley and Frederick Douglass, we will examine the uneasy relationship between “race” and writing, with a particular focus on how representations of gender and sexuality participate in a literary construction of race. Though this course is a survey of African American literary self-representations, we will keep in mind how these representations respond to and interact with the “majority culture’s” efforts to define race in a different set of terms. We will focus throughout on literature as a site where this struggle over definition takes place—where African American writers have reappropriated and revised words and ideas that had been used to exclude them from both American literary history and America itself. Our text will be the *Norton Anthology of African American Literature*. Assignments include several short essays (2 pages) and one longer, synthetic essay.

**COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**  
**COUNTS AS A CULTURAL DIVERSITY COURSE**

**EN 228 01**  
**WF 12:20-1:40**  
**3 credits**

**THE PHOTO ESSAY**

**M. Wiseman**

In this course, students will study a number of photo essays, contemplating, first, the distinction between a collection of photographs by a single artist and one artist’s set of photographs treating a single subject and chosen specifically to work in concert. The course will blend careful looking with reading and writing; it will help students understand how looking can become reading and how creating a photo essay becomes a form of writing. Photo essays studied may range from Robert Frank’s iconic *The Americans* and Sally Mann’s *Immediate Family* to Nan Goldin’s *The Ballad of Sexual Dependency* and Carrie Mae Weems’s *The Kitchen Table Series*, along with essays available online.

Students will write several short papers and as a final project will develop their own photo essay or write a substantial paper about one of the photo essays we study.

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

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

**LITERATURE IN THE DIGITAL AGE**

**P. Benzon**

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

In this course, we’ll take up these and other questions as we consider how contemporary authors represent, respond to, and employ digital technology in their writing. We’ll read novels by authors attempting to capture how recent technological changes have redefined our culture. We’ll engage with experimental works that push at the boundaries of the page and the book in an attempt to rethink print literature alongside the digital. And we’ll explore “born-digital” literature that speaks in the language of gifs and emoji and takes shape within our computers and mobile devices and across the constantly changing space of the web. Our ultimate goal will be to develop a new understanding of the creative possibilities for reading and writing within the digital environment of the twenty-first century.

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

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

**QUEER THEATER**

**J. Cermatori**

This course offers a survey of the history of LGBTQ drama, theater, and performance in the United States from the late 1960s until the present, a period when the notion of “queer” emerged to oppose rigid and regulatory norms of identity with more fluid understandings of gender and sexual desire. Together we will examine representative works by major figures across a range of genres: theater and drama primarily, but also solo performance, performance art, drag performance, and film, among others. We will ask: what conditions allow us to understand a work of theater or performance as queer? How have LGBTQ artists historically used performance as a medium to depict queer life and criticize normative assumptions of gender or sex? How does queerness intersect with other modes of affiliation and belonging in the space of the theater—including race, ethnicity, and ability, among others? Along the way, we will pay special attention to questions of affects and aesthetics, particularly as they relate to queer traditions of the avant-garde. Discussion topics will range over the closet, social role-play, self-fashioning, embodiment, camp, publics, pleasure and anxiety, transgressive desire, forms of sociality, resistance and radicalism, and queer futurity.

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

**EN 229 03**  
**TTh 2:10-3:30**  
**3 credits**

**INTRODUCTION TO DISABILITY STUDIES**

**N. Junkerman**

Drawing on methods and documents from the humanities and the social sciences, this course offers an introduction to the academic study of disability. We will begin by examining the political and theoretical origins of the disability rights movement, tracing the history of exclusion and resistance that gave birth to the discipline of disability studies. In thinking about the interventions of disability activists, we'll explore questions of accessibility, design, law, and bioethics. From there, we will explore how the critical tools of disability studies can reorient our understanding of literary texts. In particular, we'll see how a disability-focused reading practice can help us think in new ways about literary embodiment and the construction of race, gender, and class. We'll end the class by considering how artists with disabilities have used memoir, performance, and other media to explore the urgent links between personal experience, social change, and the making of art.

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

**EN 229 04**  
**WF 12:20-1:40**  
**3 credits**

**NO PLACE LIKE HOME**

**J. Parra**

We often discuss US history in terms of leaving home: the escape from an old world and the discovery of a new one, the journey from the settled East to a western frontier, the violent displacement of indigenous peoples and Africans from their native lands. In contrast to these narratives, this course is about staying home. It will explore houses as both actual structures and imaginary places in the work of several major nineteenth-century American writers. We will think about the home as a real space whose walls, windows, and doors organized domestic life—how and when individuals worked, ate, slept, had sex, were enslaved, raised children, cared for the sick, and died—and study the home's functions as a metaphor for big, abstract ideas about privacy and politics, individualism and nationhood, escape and return, freedom and oppression. Through careful examination of fiction and personal narratives, as well as poetry, photographs, and domestic manuals, the class will consider what it meant to be "at home," what it meant to be imprisoned there, and what it meant to run away.

The course is designed with three major objectives in mind: to introduce students to a number of canonical American writers from the period; to give a sense of the diversity of genres circulating in the period; and to acquaint students with some of literary studies' foundational questions regarding the relationship between literary texts and history.

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

**EN 229C 01**  
**TTh 3:40-5:00**  
**3 credits**

**WORLD LITERATURE**

**B. Gogineni**

In our increasingly globalized world, literature is no longer considered in homogeneous national terms. This course will focus on just two of the countless literary dynamics that operate on the planetary scale of politics: 1) between England and its former colonies and 2) and between settler populations and their internally colonized Others. These two dynamics will be explored according to four conceptual rubrics in sequence:

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

II) Can the subaltern speak? (diverse narrative attempts by metropolitan intellectuals to represent

indigenous voices): John Neihardt, *Black Elk Speaks*; Chloe Hooper, *The Tall Man*; Aravind Adiga, *The White Tiger*

III) Realism and its global discontents (magical realist experiments outside the Anglo/European center): Alejo Carpentier, *The Kingdom of this World* and his two essays on *lo real maravilloso*

IV) Cosmopolitan Exiles: C.L.R. James, Claude McKay, Edward Said, George Lamming, and V.S. Naipaul—selected essays on exile

In addition to the primary texts, we will occasionally read relevant theoretical essays that help us frame the discourse of world literature. The course emphasis will be on the novel, the prevailing form of the global cultural marketplace for the last two centuries.

Requirements: midterm paper (4-6 pages), final paper (7-8 pages), two open-book online exams, final exam.

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

**EN 229H 01  
TTh 11:10-12:30  
4 credits**

**INTRODUCTION TO MEDIEVAL  
ENGLISH LITERATURE**

**K. Greenspan**

From the saintly to the sinful: a sampling of the treasures of medieval English literature, presented in the context of the rich material and intellectual culture of the 12th through the 15th centuries. Our recurring theme, “Visions of Life and Death,” will lead us to examine such topics as resurrection and immortality, heaven, hell, and purgatory, penance and pilgrimage, death, relics, and remembrance, ghosts and otherworld journeys. We will read all works in their original dialects, giving enough attention to Middle English grammar and vocabulary to make the readings easily accessible.

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

## **INTRODUCTORY WORKSHOPS**

**EN 280 01  
WF 10:10-11:30  
4 credits**

**INTRODUCTION TO NONFICTION WRITING**

**M. Wolff**

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-level nonfiction writing workshop provides you with foundational experience crafting four types of literary essay. You will study and practice writing personal essays, portraits, analytic meditations, and cultural criticisms. You will complete 1-2 exercises per unit (6-8 for the term); complete and discuss readings; discuss topics of craft; present manuscripts to the class in workshop; and revise your major essays.

**PREREQUISITE: EN 219  
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE**

**EN 281 01**  
**TTH 2:10-3:30**  
**4 credits**

**INTRODUCTION TO FICTION WRITING**

**S. Stern**

An introduction to the writing of short fiction for beginning writers. During the first weeks of the semester, we will study a diverse range of master short stories exemplifying particular approaches to form and elements of craft, e.g., narration, plot, setting, dialogue, character. The rest of the semester will follow workshop format, focused on student creative work—both short imitative writing assignments and a short story of eight-twelve pages. In addition to creative work, attendance, active participation, and thoughtful written critiques are required.

**PREREQUISITE: EN 211**  
**COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE**

**EN 281 02**  
**WF 12:20-1:40**  
**4 credits**

**INTRODUCTION TO FICTION WRITING**

**S. Chung**

An introduction to the writing of short fiction for beginning writers. During the first weeks of the semester, we will study a diverse range of master short stories exemplifying particular approaches to form and elements of craft, e.g. narration, plot, setting, dialogue, character. The rest of the semester will follow workshop format, focused on student creative work—both short imitative writing assignments and a short story of eight-twelve pages. In addition to creative work, attendance, active participation, and thoughtful written critiques are required.

**PREREQUISITE: EN 211**  
**COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE**

## **300 – LEVEL COURSES**

**EN 316 01**  
**TTh 11:10-12:30**  
**3 credits**

**19<sup>th</sup>-CENTURY BRITISH NOVEL**

**C. Golden**

Angels, fallen women, eccentrics, and aspiring heroes and heroines populate our study of the nineteenth-century British novel. This era of production and consumption witnessed rapid change in industry, science, religion, education, and gender roles. Beginning with a novel by Jane Austen, we will consider the "woman question" and preoccupations with death, the pastoral, and the domestic family circle. Adopting a cultural studies focus, we will examine material objects (e.g., a valentine, a writing desk) that impact plot and characterization as well as the novel's "multiplot" structure. We will study connections among Victorian literature, art, and illustration in panoramic novels by Elizabeth Gaskell, William Makepeace Thackeray, Charles Dickens, George Eliot, and Thomas Hardy. The course is reading intensive. Be advised: some novels are 900 pages long, but filled with exciting plot twists, complex characterization, and satisfying endings. Students will write six two-page papers—one for every novel—and research an aspect of Victorian culture to be presented as a Cultural Studies Report (accompanied by a PowerPoint and oral presentation). The course will culminate in a 10 to 12-page research paper on three works. Students must be prepared to read critically, participate actively, research deeply, and write analytically.

**COUNTS TOWARD GENDER STUDIES CREDIT**

**EN 322 01**  
**TTh 12:40-2:00**  
**3 credits**

**BAD MELVILLE**

**J. Parra**

What does it mean to evaluate something as “good” or “bad”? How and why do we use these categories to describe persons, actions, and aesthetic objects? Should we always strive to succeed—to be good, live a good life, and read good books? Why?

This course will explore the virtues of badness through the work of an artist who died a failure: Herman Melville. Over the course of the semester, we will discuss the emergence of his masterpiece, *Moby-Dick*, from relative obscurity at the time of its author’s death into the pantheon of great American literature, investigating what forces made this shift possible. We will also look at a novel that many critics still consider to be Melville’s worst, *Pierre, or The Ambiguities*, which was described in 1852 as “a dead failure” and “this crazy rigamarole.” If we put aside the question of success or failure, how else might we productively read a work like this? What, in other words, do we want from our literature? And how should we read for it? The class will look to Melville’s fiction for its meditations on the ethical, political, and social problems that follow from apparently “good” behavior as well as the potential for radical change that inheres in behaving badly. In addition to *Moby-Dick* and *Pierre*, readings may include portions of Melville’s early successes *Typee* and *Omoo* as well as *Benito Cereno*, “Bartleby, the Scrivener,” and more. Students will also be assigned critical writing on Melville, starting with early reviews and ending with recent scholarly writing.

**EN 327 01**  
**TTh 9:40-11:00**  
**3 credits**

**20<sup>th</sup> -CENTURY AFRICAN AMERICAN NOVELS**

**M. Stokes**

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 “news ways of looking and seeing,” novels that will make, for us, “the look of the world different.”

**COUNTS AS A CULTURAL DIVERSITY COURSE**

**EN 342 01**  
**TTh 3:40-5:00**  
**3 credits**

**CHAU CER**

**K. Greenspan**

In this course you will embark on one of the most delightful adventures in reading you will ever have. Chaucer’s *Canterbury Tales* (c. 1380s-1390s) From their composition to this very day, the *Canterbury Tales* have given readers delight in reading and in being alive. The pageant of Canterbury pilgrims competing for the prize of a free dinner, telling stories, and revealing their own foibles opens an ever-fresh window onto the workings of the medieval English imagination. We will read Chaucer 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.

**COUNTS TOWARD THE EARLY PERIOD REQUIREMENT**  
**MAY BE TAKEN WITH AN HONORS FORUM ADD-ON FOR 4 CREDITS**

**EN 351 01**  
**TTh 11:10-12:30**  
**3 credits**

**ENGLISH ROMANTICISM**

**S. Goodwin**

Blake, Equiano, the Wordsworths, Coleridge, Keats, and their peers wrote some of the most stirring, profound, and influential works in the English language. We will read them in the context of several Romantic themes that emerged out of their historical moments: freedom, slavery, Orientalism, revolutionary spirit, equality, nature, prophecy, and the primacy of poetry are among them. We will also consider visual works from the time that engage with some of these themes. You will see how much their world resembles ours, surprisingly. Work includes two shorter papers and one longer research paper in addition to a final exam.

**EN 363 01**  
**TTh 2:10-3:30**  
**3 credits**

**THE WILD(E) NINETIES**

**B. Black**

The 1890s in England was an infamous decade. And the harrowing misbehavior of Jekyll and Hyde will be our entry point. In this course, we will explore the preoccupations of this era: gender and sexuality, theater and theatricality, empire and culture, morbidity and the cult of suicide, the city and decadence, socialism and aestheticism. We will read widely in the corpus of Oscar Wilde, including *The Picture of Dorian Gray* and Wilde's vexed and vexing letter from jail, *De Profundis*, a text that defies traditional readings. While Wilde is the course's presiding genius (as he was for the decade), we will also read such works as Olive Schreiner's *Story of an African Farm*, a scathing indictment of the era's gender and race politics, and Arthur Conan Doyle's *The Sign of Four*, a fantasy of empire gone horribly wrong. Be prepared to examine the aesthetics of camp in Gilbert and Sullivan's musical *Patience*, Michael Field's (a.k.a. Katherine Bradley and Edith Cooper) queer poetics, Aubrey Beardsley's art of the grotesque, H. G. Wells's visions of the apocalypse, and the radical journalism of *The Yellow Book* as we aim to reanimate the vitality and intensity of the decade's literary and artistic culture.

**COUNTS TOWARD GENDER STUDIES CREDIT**

**EN 363 02**  
**MW 6:30-7:50**  
**3 credits**

**FICTIONAL INTIMACIES**

**P. Boshoff**

Tina Turner 1980s hit "What's Love Got to Do with It?" calls love a "a second-hand emotion." We'll ask this same question and find a variety of answers in the novels, short fiction, and films based on modern and contemporary works by writers who embrace, question, challenge, and revise traditional views of romance, courtship, fidelity, and heteronormativity as benchmarks of intimacy. We'll look first at Ford Madox Ford's satiric, frequently hilarious, often melancholy rendering of the trysts of leisured philanderers in *The Good Soldier*. We will next enter the contest between infidelity and Christian salvation in Graham Greene's brilliant portrayal of desire and vulnerability in a young novelist's lust-filled affair with a civil servant's wife in *The End of the Affair*. The absence of love will permeate the creepy world of 2 Windsor Terrace in Elizabeth Bowen's *The Death of the Heart*. We will find both the erotic and transcendent powers of love given their due in D.H Lawrence's transformative and controversial *Lady Chatterley's Lover*. We will study Woolf's rebukes of phallogocentric love stories rooted in war, privilege, traditional women's roles, and heterosexuality in *Mrs. Dalloway*. We will visit 342 Lawn Street and experience the twisted and passionate love between Humbert Humbert and the title character of *Lolita*.

**EN 363 03**  
**3 credits**

**TESTING THE LIMITS OF  
DOCUMENTARY PRACTICE**

**C. Aldarondo**

Note: This course meets 5 times during the semester; EXACT DATES TBD  
Thursdays 6pm-9pm  
Fridays 10am-2pm

Interested students should email the course instructor for further details.

Part workshop, part visiting artist series, this 5-session experimental course explores boundary-pushing documentary practice in the United States, through a series of immersive exchanges between Skidmore students and prominent leaders in the field of documentary arts. The US documentary film landscape is in many ways more formally conservative than ever, with funders, festival programmers, and distributors alike favoring highly conventional films. At the same time, many documentarians are exploiting documentary's supposed limits and diving headlong into experimentation, cross-pollination, and innovation.

This course invites students to study the minefields of contemporary documentary film arts, in order to provoke powerful debates around the tensions between documentary form and the genre's most cherished political and social imperatives. Each session (exact dates TBD) involves (1) a Thursday night public presentation by the visitor and (2) a six-hour Friday workshop.

**COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR**

**EN 363R 01**  
**MW 2:30-4:20**  
**4 credits**

**MODERNITY, ENCHANTMENT, AND LITERATURE**

**B. Gogineni**

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

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

**EN 363R 02**  
**MW 2:30-3:50**  
**4 credits**

**ENGLAND AFTER EMPIRE**

**T. Wientzen**

What happens to a global superpower when it dies?

With the conclusion of the Second World War, the sun began to set on the British Empire, the largest empire in human history. The dismantling of longstanding cultural and political institutions, including the imperial economy, precipitated a broad cultural transformation. Tensions about race, class, and gender that had been held in check for decades were unleashed, definitively changing England's image of itself.

Taking an interdisciplinary approach to this period, this course looks at key cultural and political changes





**DS-251C 001**  
**TTh 2:10-3:30**  
**3 Credits**

**DOCUMENTING THE MAKERS:  
WRITING AND FILMING AN ARTIST PROFILE**

**M. Woodworth**

Working with an accomplished artist in our area—a writer, visual artist, musician, actor, dancer or ‘other’—you’ll produce a written profile and a documentary film about a creative life from your perspective. You’ll meet and work directly with the subject of your film, conducting an interview, researching the work, visiting your subject’s workplace or studio, writing prose and a script, defining the story you want to tell about the artist and the work. We’ll focus on interviewing, shooting video, developing a narrative, writing and revising, producing and editing our projects. We’ll discuss the complexities of representing others, their lives and work, and the need to find a particular and perhaps a personal approach when producing a profile. How can you tell a compelling and truthful story using the elements you discover and generate? How can you offer a distinctive voice on the page and on screen that will tell a fitting story about the life of an artist? How can writing and working with film complement one another? We’ll operate as a workshop, discussing together not only examples from accomplished writers and film-makers from the straight-forward to the decidedly experimental, but also your own work, in an engaged, responsive and supportive context so that we can fully realize our projects by the end of the semester.

**TH 334 001**  
**TTh 12:30-2:00**  
**3 Credits**

**WRITING IN THEATER**

**M. Wolff**

Whether we are actors, directors, stage managers, essayists, or passionate spectators, theater sparks our deep engagement with situations, stories, emotional truth, and with language. In the first half of the course, we read several plays, to practice and improve writing close script analysis. Students discuss the plays and accompanying literary essays, and complete several short script studies in preparation for a final composition. In the second half of the term, we study a range of personal literary essays about theater experience, by writers such as Tennessee Williams, Naomi Iizuka, Sarah Ruhl, John Lahr, and Jon Robin Baitz. Students compose a personal essay on theater, drawing from their own theater experiences at school, and beyond. 2 drafts and revisions of longer work; 2 mandatory workshop presentations; short exercises; readings and discussion.

Scripts assigned in previous semesters include *An Intervention*; *Other Desert Cities*; *36 Views*; *Constellations*; *The Pillowman*; *Fun Home*; *People, Places, Things*.

**4th CREDIT: HONORS STUDENTS ONLY:** Honors students in this course will work more frequently in workshop and complete two additional essays of 3 pages minimum, one for each Unit. These students arrange and present a final portfolio of their semester work on Theater essays as a crafted "collection." Honors students meet during the term as needed in groups and/or in private conferences.

Theater 334 is available to English Majors as an additional 300-level course toward the major, for 3 credits only with a 4th credit for Honors students.

## ADVANCED WORKSHOPS

EN 379 01  
TTh 12:40-2:00  
4 credits

### POETRY WORKSHOP

A. Bernard

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: EN 110; ONE COURSE FROM “LANGUAGE AND LITERATURE IN CONTEXT”;  
AND EN 282**

EN 380 01  
W 6:30-9:30  
4 credits

### FICTION WORKSHOP

S. Chung

A workshop for committed and experienced fiction writers. We will study and discuss a diverse range of master short fiction, but primarily we will focus on the workshop, i.e., students' creative work. Class discussions will cover key elements of fiction craft and form, including sentence-level mastery, as well as larger questions of a story's impact on the reader.

As advanced writers and readers, students are expected to write rigorous and thoughtful critiques of peer work. Students will each submit a short scene, two short stories of 8-15 pages, and at least one revision.

**PREREQUISITES: EN 110; ONE COURSE FROM “LANGUAGE AND LITERATURE IN CONTEXT”;  
AND EN 281**

## 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).*

EN 375 01  
MW 4:00-5:20  
4 credits

### SENIOR SEMINAR: MARLOWE AND THE POLITICS OF AESTHETICS

A. Bozio

Christopher Marlowe, William Shakespeare's contemporary, was notorious for challenging the norms of early modern England. Shortly before he was stabbed to death in a tavern brawl at the age of twenty-nine, Marlowe was accused of being an atheist and of celebrating same-sex desire (he was reported to have said, among other things, “All they that love not tobacco and boys are fools”). Marlowe's plays were similarly provocative, featuring characters who, in various ways, were considered Others within early modern England: a Scythian shepherd who conquers much of the Middle East, an English king who prefers the company of men to that of his queen, and, most famously, a German sorcerer who sells his soul to the devil.

But if Marlowe's plays are subversive in their content, what about their form? To answer that question, this senior seminar will begin with a brief exploration of aesthetic theory, where students will use to the work of Walter Benjamin, Jacques Rancière, and Caroline Levine to consider how aesthetic forms shape the way that we think and feel through the different media of literature, theater, and film. We will then use those insights to study five of Marlowe's most important plays, *Tamburlaine, Parts One and Two, Doctor Faustus, The Jew of Malta, and Edward II*, as well as recent adaptations of these works, including Derek Jarman's 1991 queer reimagining of *Edward II*. Students will pursue their own interests in writing major research papers, which will in turn be the focus of the final section of the course.

**FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR**

**EN 375 02**  
**W 6:30-9:30**  
**4 credits**

**SENIOR SEMINAR:  
CAPTIVITY**

**N. Junkerman**

Early American literature is filled with stories of captivity. These tales told by prisoners of war, victims of kidnapping, and slaves offer powerful accounts of cultural collision, redemption and loss, and violence and transformation. In this course we will consider captivity narratives from the seventeenth and eighteenth centuries, paying particular attention to how they describe the chaotic, fluid, and diverse cultural landscape of early America. Readings will include Mary Rowlandson's *The Sovereignty and Goodness of God*, John Williams's *The Redeemed Captive*, and Olaudah Equiano's narrative of his life. Toward the end of the course we will also think about how the form of the captivity narrative survived and thrived in the nineteenth century, both in novels like Catharine Maria Sedgwick's *Hope Leslie* and in the autobiographical writings of American slaves.

**FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR**

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

**SENIOR PROJECTS**

**The Department**

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

**FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR**

**EN 390 01**  
**3 credits**

**SENIOR THESIS**

**The Department**

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

**EN381F 02**  
**TTh 9:40-11:00**  
**4 credits**

**ADVANCED PROJECTS IN WRITING: FICTION**

**G. Hrbek**

This is a course in advanced fiction writing for students serious about writing. There will be regular meetings in a workshop format and individual meetings as needed. All work will be discussed in detail. Students will be expected to complete a definitive project of about fifty pages (three short stories or a novella). This is an advanced course that assumes a high degree of commitment; students who wish to enroll should have a clear idea of what it is they hope to do. If you plan to write a novella, please bring to the first class an informal but detailed plan so that I can discuss it with you during the first week.

**PREREQUISITES: ONE SECTION OF EN 380 AND ONE SECTION OF EN 377F,  
FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR**

**EN 381N 01                      ADVANCED PROJECTS IN WRITING: NONFICTION                      M. Wolff**  
**WF 12:20-1:40**  
**4 credits**

In Advanced Projects students craft one independent nonfiction work of 30 pages or more in length; meet frequently in conference with the Projects mentor to discuss the manuscript in progress; and present drafted pages to the class for discussion on a regular basis until final revisions.

Expect four mandatory page submission dates and optional submission opportunities; group and independent reading assignments designed specifically for each writer; and on-going revision work throughout the term. Possible projects could be: essay collections; memoir; cultural criticisms; lyric prose; and travel writings.

**PREREQUISITES: ONE SECTION OF EN 378 AND ONE SECTION OF EN 377N,  
FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR**

**EN 381P 01                      ADVANCED PROJECTS IN WRITING: POETRY                      A. Bernard**  
**M 6:30-9:30**  
**4 credits**

An advanced class. Students will prepare a significant portfolio of revised poems (20-25 pages) and will participate in a rigorous but generous workshop. In addition to the final portfolio, students will maintain an annotated reading log, documenting influences and enthusiasms in poetry new and old.

**PREREQUISITES: ONE SECTION OF EN 379 AND ONE SECTION OF EN 377P,  
FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR**