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INSTRUCTOR	OFFICE HOURS Fall 2019	EXT.	OFFICE
Benzon, Paul	M 1:00-2:00, T 3:45-5:45 & By Appt.	5162	PMH 333
Bernard, April	T 4:00-5:30 & By Appt.	8396	PMH 319
Black, Barbara	W 2:-3:30, Th 4:00-5:00	5154	PMH 305
Boyers, Peg	By Appt.	5186	PMH 327
Boyers, Robert	By Appt.	5156	PMH 325
Bozio, Andrew	T, Th 3:30-4:30	5158	PMH 317
Cermatori, Joseph	Sabbatical	5163	PMH 316
Chung, Sonya	F 10:00-12:00 by Appt. & F 1:45-2:45	5176	PMH 311
Diaby, Bakary	M, W 10:00-11:30 & By Appt.	5166	PMH 334
Dunn, Olivia	W, F 1:45-2:45 & By Appt.	8493	PMH 332
Emerson, Maude	W 2:00-4:00	5488	PMH 335
Fawcett, Jennifer	T, F 1:00-2:00 & By Appt.	5193	PMH 323
Gogineni, Bina	M, W 6:00-7:00, T 3:45-4:45	5165	PMH 326
Golden, Catherine	T 10:30-11:00, Th 12:30-2:00 & By Appt.	5164	PMH 321
Greaves, Margaret	W 2:00-4:00 & By Appt.	5191	PMH 309
Greenspan, Kate	M 1:00-2:30, T 12:30-2:00 & By Appt.	5167	PMH 324
Hall, Linda	W 4:00-5:00 & By Appt.	5182	PMH 318
Hrbek, Greg	T 2:00-4:00 & By Appt.	8398	PMH 310
Jorgensen, Caitlin	W, F 10:00-11:00	8393	PMH320W
Junkerman, Nicholas	T 10:00-11:00, W 2:00-4:00	5161	PMH 306
Lee, Wendy	T 1:30-3:30 & By Appt.	5153	PMH 322
Marx, Michael Associate Chair	M 3:00-4:00, Th 3:40-5:00 & By Appt.	5173	PMH 320
McAdams, Ruth	T, Th 1:00-3:00 & By Appt.	5174	PMH 331
Melito, Marla	F 10:00-11:00 & By Appt.	8112	Star. 201
Mintz, Susannah	Sabbatical	5169	PMH 313
Niles, Thad	T 10:00-12:00	8114	LIBR 442
Parra, Jamie	On Leave	5172	PMH 336
Stokes, Mason Chair	By Appt.	5184	PMH 313
Suresh, Archana	T, Th 12:30-1:30 & 3:30-5:00	5177	PMH 320E
Wientzen, Tim	T 10:00-12:00 & By Appt.	8397	PMH 307
Wiseman, Martha	M, 10:15-12:00, W, 11:30-1:00, & By Appt.	5144	PMH 315
Wolff, Melora	Sabbatical	5197	PMH 323
Woodworth, Marc	By Appt.	5180	PMH 328
Main Office	M – F 8:30-12:00 and 1:00-4:30	5150	PMH 313

EN 103
4 credits

WRITING SEMINAR I

Section 01
MWF 8:00-8:55

T. Niles

Section 02
TTh 11:10-12:30

A. Suresh

Section 03
TTh 2:10-3:30

A. Suresh

Section 04
WF 10:10-11:30

A. Suresh

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
MW 2:30-3:50

WRITING ABOUT POP CULTURE

W. Lee

Popular culture is often dismissed as silly, as a distraction, and as the domain of “guilty pleasures.” And yet from Congresswoman Alexandria Ocasio-Cortez likening herself to *Star Trek: Voyager*'s Captain Janeway, to protestors of the 2014 military coup in Thailand adopting the three-finger salute from *The Hunger Games*, to a Republican Congressional candidate comparing same-sex married couples to the monsters in *Gremlins*, to Bette Midler's clumsy effort on Twitter to mobilize Beyoncé's Beyhive for the 2020 presidential election, pop culture is entangled with serious political and social matters. In this course, we will explore writing as a way to engage critically with American popular culture and its complex relationship with a range of social and political issues. We will read writing about television, blockbuster movies, the internet, social media, and celebrities, and we will explore the roles race, gender, sexuality, and class play in ideas about popular culture. We will also read or view fiction, journalism, advertisements, TV shows, movies, videos, Instagram accounts, and internet memes. Possible pop texts and figures include *Teen Vogue*, *Stranger Things*, *Crazy Rich Asians*, *Us*, Jacqueline Kennedy Onassis, Keanu Reeves, and Beyoncé. Course work will include in-class exercises, essay drafts and revisions, peer critiques, and in-class workshops.

EN 105 02
MWF 8:00-8:55

FOOD FIGHTS

C. Jorgensen

EN 105 03
MWF 9:05-10:00

FOOD FIGHTS

C. Jorgensen

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

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

EN 105 04

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: 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 05

THE COLOR OF JUSTICE

A. Bozio

TTh 2:10-3:30

Why is racism such a durable force in the United States? Couldn't we end it by simply refusing to see differences between people? In this course, we'll consider the limits of "colorblindness" by studying some of the structures that shape race in America, as well as their effects upon people of color. Reading works by James Baldwin, Ta-Nehisi Coates, and Claudia Rankine alongside critical race theory, we will first examine different forms of racism and the way that race intersects with gender and sexuality. Turning to the history of housing segregation, we will then consider the consequences of government policy for what has been called "the racial wealth gap" and ask if reparations could offer an answer to that injustice. Finally, we will study mass incarceration and its role in perpetuating racial inequality. Through this course, students will learn to become a more critical readers and thinkers, to undertake different kinds of research in pursuit of answers to difficult questions, and to craft strong and compelling arguments.

EN 105 06

ARGUMENTS FROM THE STAGE

J. Fawcett

TTh 9:40-11:00

"Theatre remains any society's sharpest way to hold a live debate with itself. If it doesn't challenge, provoke or illuminate, it is not fulfilling its function."

Peter Hall, *The Necessary Theatre*

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

EN 105 07

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

J. Fawcett

TTh 11:10-12:30

In her 2015 essay "I Was Not a Nice Little Girl," author Gillian Flynn writes, "I think women like to read about murderous mothers and lost little girls because it's our only mainstream outlet to even begin discussing female violence on a personal level. Female violence is a specific brand of ferocity. It's invasive." From a quick look in the

psychological thriller section of any bookstore, you will notice an extensive number of books with the word “girl” in the title: *Gone Girl*, *The Girl on the Train*, *The Good Girl*, *The Wicked Girls*, *Pretty Girls*... What all these books have in common are young female characters who are unlikeable. In these stories, women are both predator and prey, the observer and the observed, the innocent, and the indecent, and yet traditionally the word “girl” connotes naiveté, innocence, and powerlessness. In this writing seminar, we will examine popular fiction, graphic novels, plays, and a range of short texts from feminist theory, pop culture, and gender studies to identify that “female ferocity” that Flynn writes about and to think about the role it plays in the stories we read. What is the internalized definition of “girl” that these authors are pushing against? Where did it originate? While the majority of the course content focuses on these questions, we will briefly look at expectations for young male characters, and ask how these characters are different when they are not white or straight or cis-gendered.

The focus of this course is on writing; more specifically, on developing a rigorous process for writing that is clear, concise, and elegant. Coursework includes three polished essays, eight short written responses to our readings, and peer critique.

EN 105 08
MWF 9:05-10:00

UNDER THE INFLUENCE

T. Niles

Argument seems inescapable. As a central cultural practice of Western higher education, adherence to its rituals can determine the success of an essay or presentation, which is perhaps enough to motivate its study. But more compelling reasons for examination may come from the arguments that surround us in newspapers, advertisements, and everyday political discourse. Certainly, responsible citizens and consumers ought to critically examine attempts to influence their lives, gain their money, or win their allegiance. The skills we learn will help us understand the structure and strategy of arguments. Hopefully, what we learn will be relevant to our lives inside and outside of the academic sphere.

EN 105 09
TTh 3:40-5:00

HAPPY?

M. Melito

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

EN 105 010
TTh 12:40-2:00

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 105 011
WF 10:10-11:30

YOUTH IN REVOLT

M. Emerson

EN 105 013
WF 12:20-1:40

YOUTH IN REVOLT

M. Emerson

From global schoolchildren striking for the climate, to American teenagers advocating for gun control, to the students at the heart of the 2019 protests in Hong Kong, young people are the most vocal and visible figures of dissent in the world today. In this writing class, we will explore the topic of youth in revolt. What makes children such powerful spokespeople for justice and human rights? What is the relationship between youth activism and garden-variety teenage rebellion? Where, and how, do stories of individual development intersect with stories of societal change? And what are the particular limitations of youth rebellion? We will draw on a variety of texts, including images, novels, essays, and films, to help us consider these questions and develop the skills of analysis and critical thinking. Course requirements include regular writing, peer-editing, and revision assignments.

EN 105 014
TTh 9:40-11:00

UTOPIA/DYSTOPIA

N. Junkerman

When we look ahead, our imaginations often seem to run in two directions—either toward 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 15
MWF 11:15-12:10

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 16
TTh 12:40-2:00

WRITING IN THE TANG

M. Marx

Writing in a museum seems like a subversive act. Museums, after all, are filled with roped-off spaces with signs that warn “do not touch.” But as critic Stephen Greenblatt argues, museums are also places of “resonance and wonder,” fostering creativity, thought, and vision. Skidmore's Frances Young Tang Teaching Museum and Art Gallery invites “curiosity and collaborative learning through active engagement with ideas, artworks, and exhibitions.” In this writing seminar, the Tang will serve as our primary text as well as our classroom space. We will debate the purposes of museums in contemporary culture, examine the impact of architectural space on exhibitions and visitors alike, and analyze individual works from the Tang's spring exhibitions (“Nicole Cherubin: Shaking the Trees,” “Mary Weatherford: Canyon-Daisy-Eden,” and “Flex”). Throughout the semester, the Tang will be the subject and inspiration through which we develop our skills in analytical writing. We will write multi-drafted formal papers, use social media programs to share and develop ideas, and revise, revise, revise.

EN 105 17
TTh 3:40-5:00

THE SPACE AGE

M. Greaves

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

EN 105 18
WF 8:40-10:00

WHAT'S IN IT FOR ME?

B. Pashley

“The best way to find yourself is to lose yourself in the service of others.” These words from Ghandi 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 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 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.

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 1:25-2:20

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
MW 2:30-3:50

K. Greenspan

Section 02
MWF 12:20-1:15

B. Diaby

Section 03
TTh 12:40-2:00

J. Parra

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

200 – LEVEL COURSES

EN 211 01
MWF 10:10-11:05
3 credits

FICTION

T. Wientzen

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

Looking at the role of both human and non-human figures across the history of modern fiction, this course offers students an introduction to some of the dominant movements in prose fiction since the nineteenth century, including science fiction, the gothic, modernism, and postmodern literature. Focusing on the formal techniques of narrative fiction (such as irony, tone, setting, genre, and characterization), we will develop skills for reading fiction while attending to the historical conditions that underwrote its evolution. Readings will include works of short fiction by Edgar Allan Poe, Herman Melville, Joseph Conrad, Vladimir Nabokov, and Angela Carter, among others, as well as novels by Mary Shelley, H. G. Wells, J.M. Coetzee, and Kazuo Ishiguro. Attending to the formal and thematic concerns of these writers, we will explore some of the political and literary stakes of fiction that 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 COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 213 01
MW 2:30-3:50
3 credits

POETRY

M. Emerson

Is poetry one thing, or is it many? Poems vary dramatically in form and appearance: they can be regimented or free, discursive or imagistic, two-line or book-length; some invite primarily auditory experiences, others visual or intellectual. And poems have been asked, over the course of literary history, to perform a variety of different functions: to consolidate cultural identity, to express religious or romantic devotion, to publically proclaim or privately whisper, to preserve tradition or “make it new.” In this introduction to the study of poetry in English, we will consider the extraordinary diversity of the genre and attempt to articulate some of the continuities and discontinuities that we find. We will read poems both within their historical contexts, developing a sense of literary history, and outside of them, discovering unexpected kinships and juxtapositions. Course requirements include a midterm, at least one essay, and other exercises in attentive, responsible, and creative reading and writing.

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

EN 217 01

FILM

R. Boyers

TTh 3:40-5:00

M 6:30-9:30 Film Screening

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.

The syllabus includes 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. The primary text each week of the semester will be a film. Screenings will take place on Monday evenings throughout the semester at 6.30 PM in Library 129. Students are **REQUIRED** to see each scheduled film either at the assigned Monday evening screening or on their own. (Some films on the syllabus are available on purchase from Amazon or by streaming on NETFLIX or another service). ***No one may attend classes on Tuesdays and Thursdays unless they have seen the film of the week.***

- 1—Monday January 27th: Alfred Hitchcock (England/ US): “Shadow of a Doubt”
- 2—Monday February 3rd: Diane Kurys (France): “Entre Nous”
- 3—Monday February 10th: Satyajit Ray (India): “Charulata”
- 4—Monday February 17th: Ingmar Bergman (Sweden): “Shame”
- 5—Monday February 24: Erich Rohmer (France): “Claire’s Knee”
- 6—Monday March 2nd: Zhang Yimou (China): “Ju Dou”
- 7—Monday March 16th : Federico Fellini (Italy): “Amarcord”
- 8—Monday March 23rd: Bernardo Bertolucci (Italy): “The Conformist”
- 9—Monday March 30th: Florian H. von Donnersmarck,(Germany): “The Lives of Others”
- 10—Monday April 6th: Margarethe von Trotta (Germany): “Marianne & Julianne”
- 11--Monday April 13th: Spike Lee (US): “Do The Right Thing”
- 12—Monday April 20th: Pedro Almodovar (Spain): “Talk To Her”
- 13—Monday April 27th: Bertrand Tavernier (France): “Coup de Torchon”
- 14—Monday May 4th: Christian Petzold (Germany): “Barbara”

There will be a mid-term (Tuesday March 3rd) and a scheduled final exam. Students will write two short papers, one to be handed in on March 31st, the other at the final exam. Paper topics TBA. Class participation will count for twenty percent of the course grade.

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

EN 221 01

INTRO TO ASIAN AMERICAN LITERATURE

W. Lee

TTh 3:40-5:00

3 credits

The field of Asian American literature and culture includes an array of stories told in variety of styles about people belonging to a number of different ethnic groups: from American-born daughters struggling with their Chinese immigrant parents' expectations, to young Japanese American men dealing with the immediate aftermath of World War II internment, to a Vietnamese-born writer in the U.S. who encounters dismissals of ethnic literature as “a license to bore,” to two twenty-something Asian American stoners on a quest for White Castle hamburgers.

This course will introduce students to major authors, works, and topics in Asian American literature and culture. The course aims to provide a sense of the historical conditions out of which various forms of Asian American writing and culture have emerged and changed over time. As a literature course, the class will focus on textual analysis and close reading--on how specific texts give representational shape to the social and historical experiences that they depict. In doing so, the course will explore how the formal and stylistic features of Asian American texts influence their promotion, reception, and interpretation. Readings consist chiefly of works that have canonical status within

EN 229 02
TTh 11:10-12:30
3 credits

TERRIBLE BEAUTY: IRISH LITERATURE

M. Greaves

From Bram Stoker's *Dracula* to the popular TV series *Derry Girls*, terror and beauty have preoccupied modern Ireland. "A terrible beauty is born," poet and magician W.B. Yeats wrote of Ireland on the brink of the multiple wars that would define its modern landscape. On an island of four Nobel literature laureates and five Nobel peace laureates, conflict and creativity have often been jarring companions. Yet a lot of Irish literature is funny. In this class, we will follow the tangled routes of humor, violence, and literary production in Ireland. We will pay particular attention to how laughter works as an aesthetic and political device as Irish literature has sometimes enthusiastically, and sometimes reluctantly, responded to political and social upheaval. Other topics will include postcolonialism; gender and sexuality in modern Ireland (the first nation to legalize gay marriage by popular vote); the relationship between art and violence; and place, space, and landscape. Writers will include Oscar Wilde, W.B. Yeats, James Joyce, Samuel Beckett, Elizabeth Bowen, Seamus Heaney, and Anna Burns; we will also consider several films.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE

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

INTRO. 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 229H 01
TTh 12:40-2:00
4 credits

INTRO. TO MEDIEVAL 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

EN 229L 01
MW 4:00-5:20
4 credits

**TRANSNATIONAL CINEMA,
LITERATURE, AND THEORY**

B. Gogineni

While modern colonialism dating back to the 18th century brought the entire globe into contact, the nation-state remained the relevant unit of culture. Unprecedented levels of migration and technological development in the past century, however, have made it impossible to ignore the fact that we are now living in a thoroughly transnational world—a new world order whose contours we yet barely grasp. How do social identity formations shift when nation-state boundaries are challenged? What sorts of new ethical dilemmas and self-other relations are engendered? Is anti-colonialism—staged as it was in the theater of national liberation—de-fanged or enabled by transnationalism? What new aesthetic forms and modes are generated by transnationalism; and how do cosmopolitans, exiles, diasporics,

hybrids, and long-distance nationalists affect the field of culture? These are among the questions we will raise over the course of the semester through the complementary lenses of film, literature, and theory.

Throughout the semester, students will regularly post short critical reflections on the films and texts to a Wordpress blog. For the midterm, students will create video podcasts featuring their critical commentaries; the course will provide the necessary technological training. At the end of the semester, students will write a final paper.

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

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

OID AND ENGLISH RENAISSANCE

**A. Bozio
D. Curley**

The Roman poet Ovid exerted a powerful influence on the English Renaissance. This team-taught course will assess the debt of early modern poets and playwrights to Ovid (and vice versa). We will focus on such topics as the articulation of desire, the plotting of revenge, gender fluidity, poetic careers, spectacle, and more. Texts will likely include Ovid's *Amores* and *Metamorphoses*, Shakespeare's *Venus and Adonis* and *Titus Andronicus*, Lyly's *Gallathea*, and Jonson's *Poetaster*. Students will write three papers of medium length and lead a panel discussion on a topic of their choosing. Counts toward the CL Literature cluster.

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

INTRODUCTORY WORKSHOPS

**EN 251 01
TTh 2:10-3:30
4 credits**

INTRODUCTION TO CREATIVE WRITING

A. Bernard

Many, if not most, writers are proficient in more than one genre. This introductory course will engage students with experiments in writing fiction, nonfiction, and poetry in order to explore the distinctions, as well as the overlaps, among these various genres. The course will meet twice a week; one class will be devoted to discussion of assigned reading, the other to workshop discussion of student work—all in an atmosphere of good will and good humor. This course serves as preparation for the 300-level workshops in Poetry, Fiction, and Nonfiction. Counts as a "Forms of Language and Literature" course

**EN 281 01
WF 12:20-1:40
4 credits**

INTRODUCTION TO FICTION WRITING

G. Hrbek

A course focusing on fundamental elements of fiction craft (point-of-view, dialogue, etc). The first half of the semester will be spent reading/analyzing literature and doing short directed writing exercises; in the second half, we will work on a story of 10-12 pages. Roughly half of class time will be devoted to the workshopping of student work. Grade is based on writing, class participation, and attendance.

300 – LEVEL COURSES

**EN 311 01
TTh 11:10-12:30
3 credits**

RECENT FICTION

R. Boyers

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

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

EN 322 01 **AMERICAN TRANSCENDENTALISM** **J. Parra**
TTh 3:40-5:00
3 credits

From the 1830s to the early 1850s a handful of writers centered around Boston revolutionized American thought. Known as the Transcendentalists, they generated radically new ideas about American literature, culture, religion, and philosophy. From their theories of the individual, personal truth, and intuition to their notions of labor, nature, and self-reliance, they set the course for a uniquely American literary and intellectual tradition. As influential reformers, they also argued eloquently for the abolition of slavery and women's rights. We will spend most of the semester focusing on the work of three writers—Ralph Waldo Emerson, Henry David Thoreau, and Margaret Fuller—and end the course by considering Transcendentalism's legacy in the poetry of the American Renaissance as well as contemporary writing and film.

EN 327 01 **TONI MORRISON** **M. Stokes**
TTh 9:40-11:00
3 credits

Winner of the National Book Critics Circle Award, the American Book Award, the Pulitzer Prize for Fiction, and the Nobel Prize for Literature, Toni Morrison, who passed away in August of this year, surely ranks as one of America's greatest novelists. Her work, located in the lived experience of African American culture, explores contradictions that lie at the heart of American identity: the love of freedom in a country founded on slavery; the fact of racial bigotry in a country allegedly dedicated to equality; the role of community in a country that worships the individual; and the insistence of desire in a world imagined by Puritans. Ranging across geographies and demographics, Morrison maps an American experience lived in pool halls and churches, cotton fields and urban neighborhoods, and most of all in families—families, like America, torn apart and put back together again. In this course, we'll focus on Morrison's first six novels (*The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby*, *Beloved*, and *Jazz*), as well as her last (*God Help the Child*). We'll also read a selection of scholarly criticism. Assignments include four 2-page essays and one longer essay (12 pages).

COUNTS AS A CULTURAL DIVERSITY COURSE
COUNTS TOWARD GENDER STUDIES CREDIT

EN 342 01 **CHAUCCER** **K. Greenspan**
TTh 3:40-5:00
3 credits

The Middle Ages looked back on the classical world with mingled admiration and disgust, more than a tinge of envy, and a tigerish appetite for stories. Reshaping what they knew of Greek and Roman mythology, literature, philosophy and science in their own Christian-inflected image, medieval poets built up a heroic world that complemented, complimented, and criticized their own. Few poets could match Chaucer in his greed for classical tales, his skill in reconceiving the Middle Ages in their terms, and his powerful imagining of a fresh, bright and marvelously ahistorical Golden Age of gods and heroes. We will sample some of Chaucer's shorter classical delights — dream visions, selected *Canterbury Tales*, love complaints, short poems — before sitting down to the main course, his great romance, *Troilus and Criseyde*.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 360 01 **WOMEN WRITERS** **B. Diaby**
MW 4:00-5:20
3 credits

In this course, we will investigate the continuing dialogue and the tensions between Black feminist thought and poetic form in the twenty-first century. The course is structured around five poets: T'ai Freedom Ford, Donika Kelly, Robin Coste Lewis, Morgan Parker, and Evie Shockley. Alongside these central poets, we will also read theoretical material from Ruth Nicole Brown, Angela Davis, bell hooks, Audre Lorde, Hortense Spillers, and others. Topics will

include Black girlhood studies, intersectionality, aesthetics, racism and emotions, violence and history, and other subjects. Students can also expect poems from Gwendolyn Brooks, Lucille Clifton, Rita Dove, Kate Rushin, Danez Smith, Tracy K. Smith, Natasha Trethewey, and Phillis Wheatley. There will be one collaborative presentation and one short paper.

COUNTS TOWARD GENDER STUDIES CREDIT

EN 362P 01
MW 2:30-3:50
4 credits

SHAKESPEARE AND EMBODIMENT

A. Bozio

In *The Merchant of Venice*, Shylock uses his body to establish some commonality with the Christians who persecute him. He asks, “If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die?” As Shylock suggests, bodies are fundamentally political, in the sense that they represent sites of struggle over identity and power. In this course, we will study Shakespeare’s depiction of embodiment with a particular emphasis upon categories of gender, race, sexuality, and ability. Our readings will include *Richard III*, *The Merchant of Venice*, *As You Like It*, *Macbeth*, *King Lear*, and *Antony and Cleopatra*, as well as several scholarly works that will help us to think about the history and politics of embodiment in the early modern period. At the start of the class, we will also study examples of queer theory, critical race theory, disability studies, and posthumanism to gain insight into the ways that bodies are constructed and contested. Students will participate regularly in discussion, compose two short essays, and write a final research paper, a portion of which they will present to the class.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 363R 01
TTh 12:40-2:00
4 credits

ZOMBIES, MONSTERS, SUPERHEROES

W. Lee

The fantastic has been used to describe that which is imaginative, fanciful, and remote from reality. And yet, from Hawthorne’s supernatural stories about the Puritan past to George H.W. Bush’s dismissal of Ronald Reagan’s economic policies as “voodoo economics” to the CDC’s 2011 “Zombie Preparedness” guide as a means of encouraging Americans to prepare for real disasters, the fantastic has played key roles in how Americans understand and negotiate their relationships to past, present, and potential future realities. Considering a range of texts about three key fantastic figures—monsters, comic book super heroes, and zombies—this course examines the fantastic as a mode that variously reinforces, negotiates, unsettles, and re-imagines the terms of American belonging and exclusion. Spanning the twentieth-century through the present, the course will pay particular attention to how constructions of race, gender, class, and sexuality intersect with distinctions between the “fantastic” and the “realistic.” We will use the fantastic to explore contested and changing understandings of what it means to be a “normal” and “real” American over the course of the century. Our course will also examine the aesthetic and theoretical dimensions of the fantastic. By exploring the fantastic in these ways, we will also consider its relationship to distinctions 1) between “highbrow” and “lowbrow” literature and culture and 2) between notions of “literary” and “genre” fiction. Texts will include popular films, government documents, television shows, graphic narratives (i.e., comics), short stories, novels, and journalism. Readings may include texts by Henry James, Stephen Crane, Ray Bradbury, Michael Chabon, and Colson Whitehead. Film and television may include *The Addams Family* (1964), *The Twilight Zone* (1959-64), *Night of the Living Dead* (1968), and *Gremlins* (1985). We will read some works of cultural history, as well as literary criticism and theory by Sigmund Freud, Judith (Jack) Halberstam, Scott McCloud, Sianne Ngai, and Tzvetan Todorov. Counts for Media and Film Studies credit.

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 that emerged in the wake of empire. We begin by examining the rise of multicultural England as a literary and historical phenomenon, including colonial emigration and novels by writers like Sam Selvon and Jean Rhys. We will

consider how the new economics of the “welfare state” influenced gender relations and class dynamics. Looking at historical and literary documents—from British feminism to punk rock—we will consider how the influx of new, largely non-white immigrants into England configured the political movements of the post-imperial moment. This course will conclude with a critical examination of English identity and multiculturalism by looking at Salman Rushdie’s *Satanic Verses* and race riots of the 1980s. Students will complete a long research paper, focusing on one aspect of post-imperial culture and identity.

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

READING FOR WRITERS: POETRY

P. Boyers

The course will focus on poetry written in times of extremity, structured around works included in Carolyn Forché’s landmark anthology, *Against Forgetting: The Poetry of Witness*. The poems will be considered not primarily as historical documents or front-line reportage but as lyric utterances which can serve as blueprint and inspiration for students seeking to write with urgency and passion about their own lives and times. Each set of readings will be accompanied by a prompt for a weekly writing assignment with a formal component. Among the poets studied will be writers bearing witness to varieties of extremity, ranging all the way from war, ethnic cleansing and the holocaust to more intimate kinds of crisis, derangement and dislocation. The poets include Primo Levi, Czeslaw Milosz, Paul Celan, Wislawa Szymborska, Anna Akhmatova, Bertholt Brecht, Sor Juana Ines de la Cruz, Adam Zagajewski, Zbigniew Herbert, Yehuda Amichai, Federico Garcia Lorca, Li-Young Lee, Marina Tsvetayeva, Reinaldo Arenas, Ocean Vuong, Gabriela Mistral, Cesare Pavese and Rabindranath Tagore.

As preparation, EN 213 Poetry, EN 282 Intro to Poetry Writing and other courses in poetry are desired.

ADVANCED WORKSHOPS

EN 380 01
MW 4:00-5:20
4 credits

FICTION WORKSHOP

G. Hrbek

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

May be repeated once for credit. Permission of Instructor Only.

Application Process for 300-level Creative Writing Workshops (EN 378 Nonfiction Workshop, EN 379 Poetry Workshop, EN 380 Fiction Workshop): Five days prior to the first day of Registration, you must submit in hard copy to the department administrator: 1) a list of previous creative writing and/or genre courses taken at Skidmore (EN 211 Fiction, EN 213 Poetry, EN 215 Drama, EN 219 Nonfiction, EN 280 Intro to Nonfiction Writing, EN 281 Intro to Fiction Writing, or EN 282 Intro to Poetry Writing), EN 228W Intro to Creative Writing 2) the name and number of the course being applied for, and 3) a writing sample in the genre of the workshop to which you are applying: 5 poems, or 8-10 double-spaced pages of fiction or nonfiction. Your name should appear in the upper-right hand corner of every page. In consultation with the department’s creative writing faculty, the Instructor of the course will make selections, notify you of the decision, and enter Registration Overrides into the Banner system so that selected students may register. Students who are not accepted may reapply in following semesters.

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
WF 12:20-1:40
4 credits

SENIOR SEMINAR:
NOSTAGLIA

M. Greaves

In 1688, a Swiss doctor coined the word “nostalgia” to describe an epidemic affecting displaced people. The disease’s symptoms included seeing ghosts, hearing voices, and—above all—an obsessive desire to return home. Though no longer considered a disease, nostalgia continues to be a condition of globalization: since the Second World War, the accelerating movement of people, cultures, and capital around the globe has induced yearning for homelands even while complicating the idea of home. While nostalgia may sound innocuous (even quaint), it can have real-world ramifications that are exclusionary and violent. Our contemporary moment, for instance, is marked by a global wave of nostalgic nationalism from Turkey to China to the U.S. (exemplified by the slogan “Make America Great Again”). In this seminar, we will consider the personal, national, and global dimensions of nostalgia since the 1960s. In thematic units including exile, modern science, and the space age, we will explore how nostalgia operates on axes of both time and space, as an aesthetic condition and as a political tool. Texts may include poems by Elizabeth Bishop, Seamus Heaney, Agha Shahid Ali, and Tracy K. Smith; novels by Vladimir Nabokov and Kazuo Ishiguro; and films such as *2001: A Space Odyssey*, *The Atomic Cafe*, and *Jurassic Park*. Additional texts may be drawn from history, postcolonial theory, and literary criticism. Students will pursue research topics of their own devising in close consultation with their professor and peers, and we will devote much of the semester to producing substantial papers emerging from this research. Outstanding work may qualify the senior for departmental honors. This course may substitute for EN-389.

EN 375 02
TTh 2:10-3:30
4 credits

SENIOR SEMINAR:
OTHER VICTORIANS

B. Black

Starched white-collared gentlemen, ladies gossiping in the parlor, covered piano legs, tea cozies, doilies...these are the stereotypes that come to mind when we think of the Victorian period (1832-1901). We insist on imagining the Victorians as proper, overly decent...as prudes. But what are we failing to see? This seminar takes as its guide the overlooked. Who are the other Victorians, those invisible both to us and in their own time? How does one arrive at a sense of difference in an age that has been characterized as committed to sameness and homogenization? As we go in pursuit of other possibilities in nineteenth-century life, our focus will be the dynamics of difference. We’ll read the life story of Thomas Hardy’s *Jude*, stigmatized as “obscure”; and we’ll study the queer politics of Oscar Wilde’s fairy tales. Emily Brontë’s *Wuthering Heights* and *The History of Mary Prince: A West India Slave* will form a pairing of works that makes visible the unrealized possibilities of both texts. The strange, the weird, the counternormative will greet us as we travel to the underworlds and “other worlds” of nineteenth-century fantasy and speculative fiction. We will discuss pleasure and its inversions (yes, the Victorians had sex). Countersecularisms such as spiritualism, the occult, and mesmerism will interest us as will deviant bodies and embodied deviance, as will the counterfactual and possessed scientists... as will colonial others and what have been called “internal others.” But the final “other Victorians” will turn out to be us. Expect some closing work on the NeoVictorian as a contemporary aesthetic-cultural phenomenon. The BBC Sherlock episode “Scandal in Belgravia” will be our last text. Outstanding work may qualify the senior for departmental honors. This course may substitute for EN-389.

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.

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

EN381F 01 **ADVANCED PROJECTS IN WRITING: FICTION** **S. Chung**
W 6:30-9:30
4 credits

Capstone course for English majors who are focused on fiction. Students will produce a novella or collection of linked stories. Class format will be a combination of intensive workshop—rigorous and generous commitment from every member—and periodic one-on-one work with instructor. Students will also create their own reading lists (3-5 works) to accompany their project and write a short essay that analyzes and articulates the ways in which the reading is informing, instructing, and inspiring the writing.

PREREQUISITES: ONE SECTION OF EN 380 AND ONE SECTION OF EN 377F

EN 381N 01 **ADVANCED PROJECTS IN WRITING: NONFICTION** **M. Wiseman**
TTh 12:40-2:00
4 credits

In this class, writers will work toward completing a manuscript of at least 30 pages, either a sustained piece of nonfiction or an essay collection. We will read and experiment with various nonfiction forms, focusing on development of structure and voice in both the texts we study and the writing we're engaged in. The class will require a commitment both to group work, as we respond to and support one another's writing, and to independent endeavor, with each of us pursuing our own particular project goals and maintaining momentum over the semester. Shorter writing assignments will be interspersed with the primary work of drafting and revising sections of, or individual essays in, the final project.

PREREQUISITES: ONE SECTION OF EN 378 AND ONE SECTION OF EN 377N

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

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

PREREQUISITES: ONE SECTION OF EN 379 AND ONE SECTION OF EN 377P