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Please note: For your convenience, here is a list of the English Department faculty and their contact information for spring '23. If office hours are not convenient, please make an appointment.

Make sure you speak with your advisor well in advance of fall '24 registration, which begins April 2.

INSTRUCTOR	OFFICE HOURS Spring 2024	EXT.	OFFICE
Baker, Calvin	Sabbatical	5165	PMH
Benzon, Paul	M 1:00-2:30, Th 5:00-6:30 & by appt.	5162	PMH 311
Bernard, April	By appt.	8396	PMH 319
Black, Barbara	T 1:00-2:00, Th 3:00-4:30	5154	PMH 305
Boyers, Peg	By appt.	5186	PMH 327
Boyers, Robert	By appt.	5156	PMH 325
Bozio, Andrew	M, W 4:00-5:00	5158	PMH 307
Cermatori, Joseph	T 11:00-11:15, 2:00-3:40 & by appt.	5163	PMH 316
Diaby, Bakary	W 2:00-3:00 & by appt.	5166	PMH 322
Dunn, Olivia	W 1:45-2:45 & by appt.	8493	PMH 332
Golden, Catherine	T 12:30-1:30 & Th 10:00-11:00	5164	PMH 321
Greaves, Margaret	T 12:15-1:15, F 12:00-1:00	5191	PMH 309
Hall, Linda	M 10:30-12:00 & by appt.	5182	PMH 318
Ho, Jean Chen	T, Th 2:00-3:30	8398	PMH 317
Hrbek, Greg	By appt.	8398	PMH 310
Hussaini, Hajar	Th 2:00-4:00	5167	PMH 320E
Jorgensen, Caitlin	W 9:00 – 11:00 & by appt.	8393	PMH 326
Junkerman, Nick Associate Chair	T 2:30 – 4:00pm	5161	PMH 306
Marx, Michael	Th 2:30-4:00 & by appt.	5173	PMH 320
McAdams, Ruth	M, W 2:30-4:00 & by appt.	5174	PMH 331
Melito, Marla	By appt.	8112	Star. 201
Mintz, Susannah	T 11:15-12:15, W 10:00-11:00	5169	PMH 324
Niles, Thad	W, F 10:00 – 11:00	8114	LIBR 442
O'Dell, Kaylin	T, Th 10:00-11:00 or on Zoom W 1:30-2:30 & by appt.	5150	PMH 317
Parra, Jamie	W 1:00-3:00 & by appt.	5172	PMH 315
Pashley, Brenda	W, F 11:00-12:00 & by appt.	8147	Star. 102D
Ranwalage, Sandamini	T, Th 12:00-1:30	5193	PMH 336
Romack, Katherine	M, W 2:30 – 3:30 & by appt.	5159	PMH 320W
Soderlind, Lori	T 2:00-4:00, Th 11:30-12:30 & by appt.	5187	PMH 333
Sperry, Eileen	M 1:00-2:00, T 2:00-3:00	5153	PMH 334
Stokes, Mason	W 4:00-5:00, Th 3:45-4:45 & by appt.	5184	PMH 308
Suresh, Archana	W 11:40-1:00 & by appt.	5177	PMH 335
Wientzen, Tim, Chair	T 1:00-2:00 & by appt.	8397	PMH 313

EN 103
4 credits

WRITING SEMINAR I

The Department

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.

Students with an Expository Writing Placement of 103 must complete EN 103 by the end of their first year. Afterwards, they have to complete EN 105 to fulfill the Foundation Requirement by the end of sophomore year.

Section 01
TTh 9:40-11:00

T. Niles

Section 02
WF 8:40-10:00

A. Suresh

Section 03
WF 10:10-11:30

A. Suresh

Section 04
WF 12:20-1:40

A. Suresh

EN 105
4 credits
See Sections Below

WRITING SEMINAR II

The Department

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

EN 105 01
TTh 9:40-11:00

THE POLITICS OF POP CULTURE

P. Benzon

It's easy to dismiss popular culture as a "guilty pleasure," something we turn to in order to detach from the weight and complexity of the "real world." But even a glance at major cultural phenomena from recent years makes clear that pop culture and our reactions to it are anything but simple. On the contrary, pop culture raises all sorts of far-reaching questions about identity, power, and social dynamics in the contemporary moment. What does it mean to identify as a fan of a certain musical artist or genre of film? Can pop cultural texts provide new ways of thinking critically about race, gender, and other forms of identity, or can they only reinforce dominant conceptions of these categories? Who owns different forms of culture—music, dance, slang, dress? Why do so many people love Taylor Swift? Why do so many people hate Taylor Swift?

In this course, we will explore these and other questions raised by contemporary pop culture as a way of developing analytical reading and writing skills. Aided by scholarly and critical readings from fields including sociology, gender studies, critical race studies, fan studies, and more, we'll explore the complex ways in which questions of race, gender, sexuality, and class play out across key texts in recent film, music, celebrity culture, and other media. Through an intensive process of drafting, workshopping, and revising, we'll write critically and reflectively about our own complex relationships to the images and sounds we consume every day. Our ultimate goal will be to become stronger critical readers and writers as well as sharper, more engaged participants in the culture around us.

EN 105 02
MWF 1:25-2:20

WRITING GENDER

R. McAdams

Whether or not we always realize it, gender constantly, quietly shapes our experiences—from determining which bathroom we use at a gas station, to framing others' responses if we start to cry in public, to influencing the way we speak and write. But what is gender, actually? How is it constructed and maintained? In this writing seminar, we will analyze the way that biological and social definitions of gender compete with and inform each other, as well as the way that gender identities and expressions have

varied historically and culturally. We will read and write about practices like drag and cross-dressing that play with normative expectations, as well as about nonbinary and transgender identities that reject the reduction of gender to the biological sex assigned on a birth certificate. Above all, we will write and talk about writing—in essays, short assignments, and peer review sessions—and we will explore how writing reflects gender and shapes our understanding of what gender is.

EN 105 03
TTh 8:10-9:30

FANTASY AND WORLDMAKING

K. O'Dell

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

EN 105 04
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, psychologists, film-makers, and essayists as we consider the question of what it means to be happy. Students will prepare weekly responses, formal essays, and a research project, in addition to participating in peer workshops and teacher conferences.

EN 105 05
WF 10:10-11:30

LITERATURE OF WITNESS

H. Hussaini

Throughout history, writers and poets have felt the need and responsibility to document social, political, and economic crises by writing the testimonies of their time in a particular literary form. Such bodies of works are characterized as “witness literature.” By reading and writing about “literature of witness,” we will develop an understanding of literature as a lens through which one understands contemporary history. In this course, we will read a novel by Iraqi author Ahmed Saadawi, a graphic novel by Korean author Keum-Suk Gendry Kim, and poetry by American poets Claudia Rankine and Layli Long Soldier. We will also look at visual arts by the Columbian artist Doris Salcedo and French-Algerian artist Kader Attia to understand how “witness” works in other mediums. This course aims to help you engage with these works by formulating thoughtful opinions about them, synthesizing what other thinkers have said about them, and writing clear and persuasive prose through developing the habits of editing, revising, and proofreading your papers.

EN 105 06
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 Gandhi inspire this writing seminar where we will examine what it means to be a part of a community. What types of communities exist? Are there inherent responsibilities that people have as members of communities? And who truly benefits from volunteerism and community service? Participating in a volunteer experience that resonates with you will be the foundation for much of your writing in our class. Using this experience and course readings, you will create several original compositions using a formal writing process. Additionally, you will produce informal writing, criticize each other’s writings, debate controversial topics, and improve your presentation skills, all while participating in something larger than yourself: a community of writers. At the conclusion of this class, you can expect a more sophisticated sense of yourself as a writer and a more refined sense of self and community. You’ll really understand what’s in it for you.

EN 105 07
TTh 3:40-5:00

IMAGINING FUTURE CLIMATES

N. Junkerman

One of the big challenges in confronting climate change is the task of imagining how the world might be different than in it is today. Even as we begin to accept some change as inevitable, it's hard to know what that means for our lives. What would it feel like to live on a planet where the climate has changed drastically? How will our communities transform? How will we ourselves be forced to change? This course will examine how written language helps us to imagine answers to these questions. We will read fiction, journalism, and scientific writing in an effort to understand the strengths and limitations of various approaches to imagining future worlds. Above all, we will write and talk about writing. Through regular essays, short assignments, and peer review sessions, students will strengthen and refine their analytical writing.

EN 105 08
TTh 2:10-3:30

**WRITING IN THE TANG:
"JOURNEY TO NATURE'S UNDERWORLD"**

M. Marx

A lone wolf stalks a midnight blue landscape above a hidden terrain of discarded wrappers and rusted cans. Brightly colored bottles, jars, and fishing floats line the shelves of a researcher's cabinet of marine debris. A deer poses silently on a manicured golf course, its antlers scrapping the roof of the diorama in which it is trapped. These are the visions we encounter in *Mark Dion and Alexis Rockman: Journey to Nature's Underworld*, the major fall exhibit at the Tang Teaching Museum. Through their art, Dion and Rockman present their visions of our ecological crisis, challenged by pollution, climate change, and the detritus of the age of the Anthropocene. Dion and Rockman's *Journey to Nature's Underworld* will serve as both the primary text for our writing seminar and environment in which we will develop and improve our skills as writers for the demands of academic writing.

Throughout the semester, students will read environmental literature and works of contemporary cli-fi (climate change fiction), analyze images to gain insights into our complex relation with our environment, and explore how art can be a way of knowing as powerful as the written word. Along the way, we will exchange drafts and offer peer critiques, test ideas and interpretations in TANGential (our class blog), and experiment with Generative AI to see how we can use this latest technology to develop and enhance our writing. And most importantly, we will revise, revise, revise.

EN 105 09
TTh 12:40-2:00

MEMOIR FROM THE MARGINS

L. Soderlind

EN 105 10
TTh 2:10-3:30

MEMOIR FROM THE MARGINS

L. Soderlind

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

EN 105 11
WF 10:10-11:30

WRITING AS RADICAL EMPATHY

O. Dunn

EN 105 12
WF 12:20-1:40

WRITING AS RADICAL EMPATHY

O. Dunn

"Language is far from being a closed, self-contained system, and words are deeply intertwined with our ways of engaging with the world. Language in this sense is more like an interface rather than a firewall, an array of devices that connects us to the things that matter to us," says the scholar, Rita Felski. Good writing can give the reader an emotional experience, a chance to interact

with another person's mind and heart. But how does it do this? How does language convey emotion? How does a writer make us see what they see, feel what they feel? In this class, we'll move outside of our comfort zone—away from simply reading works we might enjoy because they are “relatable.” We'll explore what boundaries writing can cross. We'll discuss how writing can create change in the world. We'll look at work from writers and artists who actively work to make us see things their way, from poets to activists to visual artists. We'll pay special attention to how each artist crafts their work; using these same tools, you'll create powerful writing of your own. By the end of the semester, after drafting and revision, you'll have a portfolio of polished writing.

EN 105 13
WF 8:40-10:00

FREEDOM/UNFREEDOM

K. Romack

EN 105 14
WF 12:20-1:40

FREEDOM/UNFREEDOM

K. Romack

Almost everyone values freedom, but not everyone shares the same definition of this term. Popular ideas about what freedom means are often ill-defined and imprecise, leading to hazy and self-contradictory assertions about what it means to be free. When a political disagreement emerges over a perceived violation of freedom—whether this be Covid-19 restrictions or abortion rights—people on both sides of the conflict tend to label their opponents enemies of freedom or accuse them of lacking any understanding of what freedom really means. This class will begin by introducing you to historical conceptions of unfreedom and unfreedom to demonstrate how political, economic, and cultural contexts influence how people experienced such things as slavery, serfdom, captivity, imprisonment, apprenticeship, indenture, and marriage. We will bring this survey to bear on contemporary debates about what it means to be free or unfree. We will pay special attention to the connection between reading, writing, and freedom as we compose essays developed through a series of prewriting exercises, drafts, and peer review assignments.

EN 105H
4 credits

**WRITING SEMINAR II:
HONORS SECTIONS**

The Department

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

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

WRITING SKIDMORE

E. Sperry

The title of this course isn't meant to describe a task—“writing at Skidmore”—but an action. What does it mean to write yourself? To make your way through writing? What does writing look and feel like when we transform it from *something to do* to *a way of doing something*? In this course, we will approach writing as an act of communal making. Students will spend the semester engaged in collaborative ownership of the writing process: the class will function as its own editorial board, working together to choose a central topic and produce a printed essay collection by the close of the term. Students will work together to plan, draft, and revise their contributions to the collection; the final product will be entirely student-driven, from the included essays to features like illustrations, order, and layout. The course will culminate in the production of physical editions, using Skidmore's printmaking studio, Idea Lab, and other campus resources.

EN 105H 02
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.

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

EN 110 01
TTh 2:10-3:30

TEMPTATION

C. Golden

Our theme dates from the Bible and extends across centuries and genres of British and American literature. We will begin with Mr. Darcy's refusal to dance with Elizabeth Bennet in Jane Austen's *Pride and Prejudice* (1813) because she is "tolerable, but not handsome enough to tempt me" (emphasis added). We will move back in time to the temptation scene in the Garden of Eden and onward to Christopher Marlowe's play *Dr. Faustus* (1616) where we witness the temptation of the soul for unlimited knowledge. Christina Rossetti's *The Goblin Market* (1862) is a poetic tale about succumbing to tempting, forbidden fruit. Charlotte Perkins Gilman's groundbreaking feminist short story "The Yellow Wall-Paper" (1892) approaches temptation differently—the nameless narrator attempts to read and decipher the patterns of the ubiquitous wallpaper. Analyzing these tempting texts across genres and reading scholarly introductions, literary criticism, and endnotes, students will write four essays and practice textual annotation through COVE (the Collaborative Organization for Virtual Education). Underlying our course are foundational questions to literary studies: what constitutes textual evidence? How is a text informed by its social, political, aesthetic, psychological, and religious contexts? In what ways does literary criticism influence our reading of a literary work? Students will read critically, write analytically, revise thoughtfully, participate actively, and research deeply to develop their voices as writers.

EN 110 02
MWF 11:15-12:10

IN-BETWEEN

R. McAdams

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

EN 110 03
MWF 10:10-11:05

THE UNKNOWN

M. Greaves

This course will introduce you to the practice of literary studies through the theme of the unknown. Death, the universe, the future, what other people are thinking: unknowability drives literary works across poetry, drama, fiction, and film. What literary techniques do authors use to depict and grapple with the unknown? Why might authors deliberately make key details of their works unknowable to their readers? And what new ways of knowing—or not knowing—does literary analysis bring into the world? In exploring these questions, we will build a toolkit of terminology and methods for literary studies. We will hone our close reading skills and analytical writings skills in tandem by investigating rich, complex works through class discussion and essays.

EN 110 04
TTh 11:10-12:30

THE SELF AND OTHER FICTIONS

J. Parra

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

EN 110 05
TTh 9:40-11:00

JOURNEYS

S. Ranwalage

In this course, we will explore literature that represents journeys, both inward and outward, undertaken by individuals across various kinds of boundaries. In order to sharpen our close-reading and analytical skills we will examine how such undertakings of the journeyer can be transformative, revealing, at times precarious, and perhaps even Sisyphean. How do the racial, national, class, and gender identities complicate the journeyer's experiences, encounters, and itineraries and thereby the very frameworks with which we categorize literature on "journeys"? To seek answers, we will read across periods and genres such as fiction, drama, and poetry, and write critically and compellingly about literary depictions of thought-provoking journeys. The major analytical essays and smaller writing assignments you compose for the course will evolve over weeks of discussion, drafting, and workshopping.

EN 110 06
TTh 11:10-12:30

DEFORMED

E. Sperry

This introduction to literary studies will focus on the way literature represents and responds to deformity. We'll investigate how different genres and periods of literature represent bodily injury or impairment, how they wrestle with ideas of beauty, normalcy, ability, and deviance. In doing so, we'll also think about how the aesthetics of deformity can shape the works themselves: what is the form of a sonnet, for instance? What might it mean for a poem to be deformed? This course will pay special attention to the skill of close-reading, focusing on the ways form and content interact to produce meaning. This skill will form the basis of the class's writing focus: students will write and revise several essays, developing the fundamentals of literary analysis at the college level.

200 – LEVEL COURSES

EN 210P 01
TTh 3:40-5:00
4 credits

LITERARY AND CULTURAL THEORY

J. Cermatori

This seminar offers an introductory survey to foundational theories and debates in literature and cultural studies. How have "literature" and "culture" been conceptualized, historically? And how can we better discern the political and cultural "stakes" of literature? We will focus primarily on 19th- and 20th-century backgrounds to contemporary theoretical discussions, ranging over questions regarding political economy, class, language, cultures and cultural production, religion and secularism, sexual desire, humanism, aesthetics, and literary form. In the second half of the term, we will explore more recent theoretical developments across gender, race, indigenous, postcolonial, and media studies. This course will appeal not only to English majors and minors, but to students in a wide array of related disciplines, including world languages, theater, art history, music, philosophy, media and film studies.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 211 01
TTh 3:40-5:00
3 credits

FICTION

R. Boyers

This course is an introduction to fiction in which students are confronted with stories and novels that take on issues and ideas central to the way we think and live our lives. Throughout we will ask questions about how stories are made, about strategies and intentions, failures and successes, legitimate and illegitimate ways to arrive at viable interpretations and conclusions. The readings will include a wide range of short stories by classic and contemporary authors: by Franz Kafka, Herman Melville, Willa Cather, Thomas Mann, Leo Tolstoy, Anton Chekov, Ralph Ellison, Bharati Mukherjee, Alice Walker, Zora Neale Hurston, Joyce Carol Oates, Chimamanda Adichie and other authors. Students will also read two recent novels of moderate length: *The Woman Upstairs* by Claire Messud and *New People* by Danzy Senna. In classroom discussions we will pay close attention to all of the relevant factors—point of view, tone, plot, characterization, diction—and debate the degree to which each work we examine does full justice to the complexity of the issues generated. Two papers 1200 words apiece, scheduled mid-term exam and a final exam.

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

EN 213 01
MW 4:00-5:20
3 credits

POETRY

H. Hussaini

Percy Bysshe Shelley called poets "the unacknowledged legislators of the world." Without intending to, he perfectly describes the position of women poets who, historically, have emerged as an alternative to their male poet peers and whose urgency joins politics and art. In this survey course, we will learn to read English and American poetry in a range of experimentation with language, whether that comes in the shape of forms (ballad, sonnet, free-verse, prose-poem, contemporary nonce) or solely through content (love-poem, elegiac, exilic, witness). Of course, the influence of male poets, international poets, and non-Western traditions will come up in our class discussions, but we will mainly examine poems by women poets from three different times: the late 19th century, the mid-twentieth century, and our current time. Assignments will include an essay, a presentation, a midterm, and a final project with an optional creative component.

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

EN 228 01
WF 10:10-11:30
3 credits

SHAKESPEARE'S POETICS

A. Bernard

Great poetry, in verse and in plays, prompts intense feelings. We will ask—and at least partially answer—the question, *how* does this work? As well as for the poetry of his plays, Shakespeare as a poet is known for his "Sonnets," and other poems. We will read all of these, as well a few plays ("Midsummer Night's Dream," "The Winter's Tale") and excerpts from his plays, with a focus on imagery, language, and forms. We will see how Shakespeare spins a metaphor in extraordinary ways; how he brought so many slang and regional words into mainstream English usage; how he solidified the sonnet form. We will learn how he made the blank verse (unrhymed iambic pentameter) of his plays so flexible, and how his management of iambic pentameter changed over time. Above all, we will explore why, and how, poetic language moves us. Students will write reading responses, imitations, and one paper.

COUNTS AS AN EARLY PERIOD HISTORY REQUIREMENT
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 228 02
TTh 12:40-2:00
3 credits

DISABILITY AND FILM

S. Mintz

An exploration of disability's important visual and narrative role in cinema. We'll consider post-WW2 and Vietnam-era films about homecoming soldiers, the burden-and-tragedy message of movies like *What's Eating Gilbert Grape* and *Million Dollar Baby*, the real-life triumph tales of *My Left Foot* and *The Theory of Everything*, and the more recent activist spirit behind *CODA*, *Crip Camp*, *F*ck the Disabled*, *The Peanut Butter Falcon*, *Dance Me to My Song*, and *The Little Girl Who Sold the Sun* (among many, many others). We'll think about how ill, injured, impaired, fat, and otherwise anomalous bodyminds figure in the unique context of film, and how these embodied locations intersect with gender, race, class, sexuality, and national identity. Students will write several short responses and a longer final paper.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

EN 229 01
MW 2:30-3:50
3 credits

SEX AND POWER IN MEDIEVAL LITERATURE

K. O'Dell

When we think of medieval literature, it's common to imagine a prudish society where knights are powerful, women are damsels, and gender is a binary. And yet, the texts that survive from the Middle Ages regularly contradict these stereotypes. What we get instead is a series of complex, gender-bending tales that allow us to question the relationship between sex, gender, narrative, and power within this early period.

This course introduces you to the wild world of medieval literature as we investigate how people understood themselves, their bodies, and their identities. We will encounter pious nuns who are not what they seem, faerie men who can turn into animals,

unfaithful adulterers who are boiled alive, and even knights who can instantaneously switch their gender. Throughout the semester, we will read a wide range of genres in translation, from medieval romance and medical texts to fables and poetry.

COUNTS AS AN EARLY PERIOD HISTORY REQUIREMENT

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

THE SUPERNATURAL IN AMERICAN LITERATURE

N. Junkerman

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

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 235 01
M 1:25-2:20, TTh 2:10-3:30
4 credits

WRITING BLACK/WRITING BACK

M. Stokes

A survey of African American literature from the 1700s to the present. 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 examines African American literary self-representations, we will keep in mind how these representations respond to and interact with the “majority culture’s” efforts to define race in a different set of terms. We will focus throughout on literature as a site where this struggle over definition takes place—where African American writers have re-appropriated and revised words and ideas that had been used to exclude them from both American literary history and America itself.

As a Bridge Experience course, EN 235 asks students to reflect upon their own positions in their respective communities and on campus and to connect their study of power, justice, and identity to other areas of their education, as well as to the world beyond the classroom. Toward that end, students will work in pairs to create a podcast that explores how one of the texts on the syllabus might help us think about power, justice, and identity in our current moment. These podcasts will be made available to the larger Skidmore community.

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

COUNTS AS COLLEGE BRIDGE COURSE REQUIREMENT

COUNTS TOWARD THE BLACK STUDIES MINOR

EN 237 01
TTh 11:10-12:30
3 credits

POSTCOLONIAL LITERATURE

S. Ranwalage

Centering on literature from Africa, the Caribbean, and the Indian subcontinent, this course will study how postcolonial writers represent, negotiate, and counter colonial and postcolonial conditions. We will pay particular attention to how literature from these diverse postcolonial contexts represents topics like anti-colonial nationalist movements, caste, class, ethnic and religious conflicts of the postcolony, and gender and sexuality against the backdrop of the male-authored postcolonial nation. We will also explore colonial legacies and issues of hybridity especially as they feature in postcolonial migrant narratives. In addition to the analysis of postcolonial literary work by authors such as Mahasweta Devi, Chinua Achebe, and Shani Mootoo, the interpretation and discussion of the literary and cultural theory by scholars like Frantz Fanon, Edward Said, and Gayatri Spivak will challenge you to think critically about the broader applications of postcolonial modes of study and inquiry.

COUNTS AS A LATE PERIOD HISTORY REQUIREMENT

COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

COUNTS AS A GLOBAL CULTURAL PERSPECTIVES COURSE

COUNTS TOWARD THE ASIAN STUDIES MINOR

COUNTS FOR GENDER STUDIES CREDIT

EN 239W 01
TTh 11:10-12:30
4 credits

**CHILDREN'S LITERATURE:
A HISTORY**

C. Golden

This course examines how children's literature has developed over the eighteenth to the twenty-first centuries. We will explore the socio-political contexts in which children's books were created and how these works, in turn, teach us about childhood in the past and present. We will pay special attention to the rise of gender-specific fiction in the nineteenth century and the ways children's literature in more recent decades has addressed racism, religious prejudice, and LGBTQIA+. In this writing-intensive course, students will practice different types of writing, ranging from traditional academic papers to caption writing, annotation of images and texts, and PowerPoint slides. Using the Collaborative Organization for Virtual Education (COVE), students will design an online exhibition on the history of children's literature. Readings will include *Pilgrim's Progress*, *Alice's Adventures in Wonderland*, *Treasure Island*, *The Tale of Peter Rabbit*, *Anne of Green Gables*, *Heather Has Two Mommies*, and *Melissa* (previously known as *George*). Students will contribute to the curriculum by proposing books to be added to the syllabus, voting on these selections, and planning and leading discussions for our final classes.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE

EN 241 01
TTh 12:40-2:00
4 credits

AFROFUTURISM: LITERATURE AND CULTURE

P. Benzon

What can robots, spaceships, and extraterrestrial life forms tell us about the conditions of Blackness in America? How can these and other science-fictional figures help us to confront the realities of racism and to imagine new modes of living and being? In a cultural moment in which we are increasingly attuned to histories of enslavement and inequality, what is at stake in using literature, art, and culture to imagine far-flung futures and alternate timelines?

In this course, we will explore these and other questions through the study of Afrofuturist literature and culture. Taking cultural critic Kodwo Eshun's provocation that "Black existence and science fiction are one and the same" as our jumping-off point, we will consider Afrofuturist cultural production across a range of media and genres. Paying close attention to how speculative, science-fictional, and technological motifs allow for new formulations of aesthetic and social possibility, we'll study how Afrofuturist creators reimagine questions of power, identity, embodiment, community, and futurity. Possible texts for consideration may include literature by W.E.B. DuBois, Samuel Delany, Octavia Butler, Colson Whitehead, and N.K. Jemisin; music by Sun Ra, Parliament-Funkadelic, Drexciya, Afrika Bambaataa, Outkast, and Janelle Monáe; art by Rammellzee and Wangechi Mutu; and films including *District 9* and *Black Panther*. As part of the Bridge Experience's Practice/Application component, students will work together to curate an online exhibition, in which they will present key Afrofuturist texts in a range of media and discuss them with a public audience.

COUNTS AS A LATE PERIOD HISTORY REQUIREMENT
COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE
COUNTS AS COLLEGE BRIDGE COURSE REQUIREMENT
COUNTS TOWARD THE BLACK STUDIES MINOR
COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR

EN 254 01
MW 2:30-3:50
4 credits

PROSE BOOTCAMP

L. Hall

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

If you are sincerely interested in improving your writing at the level of the sentence, Prose Boot Camp offers straight talk about problems and how to fix them. You will undertake the work and be held to the standards of a professional ghostwriter or copywriter. The instructor will furnish you with material; with her guidance, you will shape it into publishable or, as the case may be, presentable prose.

Note: “Prose Boot Camp” is similar to Professor Hall’s “Writing on Demand” course; the assignments themselves, however, are different.

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

INTRODUCTORY WORKSHOPS

EN 280 01
WF 12:20-1:40
4 credits

INTRODUCTION TO NONFICTION

M. Wolff

In this writing workshop, we focus on foundations and forms of the literary essay. Students learn elements of personal essays, portraits, analytic meditations, lyric essays, and cultural criticisms. We study structure, voice, syntax, and style. How do essayists balance clarity of facts and clarity of feelings? How much should an essay *know*, and how much should an essay inquire and discover? What is a “persona” and how does a persona shape an essay’s meaning? How many narrating “I”s can you develop, to suit your different subjects and ideas?

Requirements: workshop discussion of manuscripts; close-readings of assigned essays and of chapters on form; peer reviews; one analysis; short written exercises; 2-3 longer essays.

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

EN 281 01
T 4:00-7:00
4 credits

INTRODUCTION TO FICTION WRITING

C. Baker

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

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

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

EN 281 02
WF 10:10-11:30
4 credits

INTRODUCTION TO FICTION WRITING

M. Wolff

An introduction to the close-reading and writing of short stories. In this workshop, we study contemporary and classic short stories, international in scope and idea, as essential models and as inspiration. Students explore and develop control of foundational story techniques by writing short “flash” fiction exercises through term, and all students write two longer, carefully

made stories in the second half of the semester. This workshop has a significant emphasis on close-reading of stories, and on *characterization* in short story craft.

Requirements: workshop discussion of manuscripts; close-reading and analysis of assigned fiction; peer reviews; flash fictions and exercises; 2 longer stories.

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

EN 282 01 **INTRODUCTION TO POETRY WRITING** **A. Bernard**
TTh 9:40-11:00
4 credits

Weekly reading and writing exercises will focus on many poetry basics, such as mode, voice, and structure. Discussion and workshop format will proceed in an atmosphere of good humor and good will.

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

300 – LEVEL COURSES

EN 303H 01 **PEER TUTORING PROJECT** **C. Jorgensen**
MWF 9:05-10:00
4 credits

“...it is not the English language that hurts me,” bell hooks says “but what the oppressors do with it, how they shape it to become a territory that limits and defines, how they make it a weapon that can shame, humiliate, colonize” (“Teaching New Worlds / New Words”). hooks then quotes Adrienne Rich: “This is the oppressor’s language yet I need it to talk to you.” Justice-focused teaching and tutoring of English require thoughtfulness. In EN 303H, Peer Tutoring Project, we learn a toolbox of strategies for tutoring, including ways to structure sessions and respond to tutees’ expressed concerns. We learn Standard Academic English, even as we acknowledge its racist and ableist foundations, and consider ways to negotiate the meanings and demands of “academic writing.”

Much of the course is devoted to experiential learning, first through shadowing experienced tutors and then through independently tutoring in the Writing Center. In our class meetings, we will consider the roles of writing centers; strategies for effective tutoring sessions, including techniques for supporting student writers whose first language is not English; the problematic position of Standard Written English; approaches to papers from various disciplines; and methods for explaining grammatical and punctuation guidelines. Some class sessions will be small-group meetings to assess progress, to debrief, and to plan. Coursework involves reading and discussion in Writing Center theory and practice, short reflective papers, a research paper, and four hours a week in the Writing Center. Once students begin independently tutoring (around Week 7 of the course), they will receive work-study pay for those hours.

NOTE: This course is the required preparation for tutoring in the Writing Center.

PREREQUISITE: PERMISSION OF INSTRUCTOR
FULFILLS HONORS FORUM REQUIREMENT
COUNTS AS COLLEGE BRIDGE COURSE REQUIREMENT

EN 316 01 **THE NINETEENTH CENTURY BRITISH NOVEL** **B. Black**
TTh 2:10-3:30
3 credits

This course offers some fantastic reading in order to capture the range of formal and thematic experimentation that characterizes the nineteenth-century novel. To begin, we’ll read Jane Austen’s final novel, *Persuasion*. Then we’ll move from Emily

Brontë's *Wuthering Heights*, a vexing but delicious text written by a true teenager, to George Eliot's *Middlemarch*, which Virginia Woolf called a novel for genuine grown-ups. The magnificent *Middlemarch* and Charles Dickens's *David Copperfield*—the novel he considered his favorite child—will be the course's central readings. The remaining texts represent an exhilarating variousness: the tragedy of Thomas Hardy's *Jude the Obscure*, the terror of Bram Stoker's *Dracula*, and the unsettling realism of Arthur Morrison's fierce novel of London's slums, *A Child of the Jago*.

Queen Victoria once confided in her diary, "I never feel quite at ease or at home when reading a Novel." Why did she say this? How do we make sense of her attraction to the uncanny wonders of the novel? Together we will examine the vertiginous amplitude of the novel in the century that ensured the genre's astonishing popularity and witnessed its remarkable development.

COUNTS AS A MIDDLE PERIOD HISTORY REQUIREMENT

EN 326W 01
TTh 2:10-3:30
4 credits

POST INTERNET FICTION

P. Benzon

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

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

COUNTS AS THE LATE PERIOD HISTORY REQUIREMENT

EN 328R 01
TTh 11:10-12:30
4 credits

JAMES JOYCE'S ULYSSES

T. Wientzen

Warning: this class is for the hardcore literary nerd.

James Joyce's 1922 novel, *Ulysses*, is one of the most celebrated and despised novels in the English language. A major part of this novel's legacy has to do with how goddamn hard it is to read. Many "serious" readers often find that they simply cannot get beyond the opening chapters. And yet, *Ulysses* is often classed as being one of the most important novels ever written—the great work of Ireland and perhaps of the modern English-speaking world. Loosely built on the model of Homer's *Odyssey*, Joyce's novel turns the mundane events of a single day in colonial Dublin (16 June 1904) into a modern epic about empire, love, gender, urban life, the transcendent beauty of everyday life, and the "nightmare" of history.

Because *Ulysses* is an unusually challenging book, there is only way to read it for the first time: with a dedicated community of peers and the guidance of an experienced hand. We will begin this epic journey by reading a few of Joyce's early stories, in which he introduced readers to many of the dominant questions that preoccupy *Ulysses*. Moving on to *Ulysses*, we will attempt to disentangle the political, aesthetic, and philosophical strands Joyce laboriously weaved into his novel. We will undertake this task by analyzing Joyce's distinctive understanding of his young century, one that could appear as both a moment of liberation and a waking nightmare. In so doing, we will attempt to understand how *Ulysses* became, in the eyes of many, the paradigmatic expression of a modernist sensibility.

COUNTS AS THE LATE PERIOD HISTORY REQUIREMENT

EN 348R 01
MW 4:00-5:20
4 credits

MILTON'S BANNED BOOK

S. Mintz

In 2023, a law prohibiting explicit content in books in public schools led officials in Florida's Orange County to ban John Milton's 1674 epic poem *Paradise Lost*. The offending passages include mention of Adam and Eve's innocent pre-apple "connubial love" and a description of their rather more complicated postlapsarian activities. Unnamed in this decision were Milton's radical political and religious ideas, and our goal in this class will be to discover what made Milton controversial in his own moment: his arguments for freedom of the press and divorce, his resistance to ideological tyranny, his protofeminism, his queer angels, his rendering of disability as a mode of contact across boundaries of gender, ethnicity, and religious belief. We'll read the major work—the early masque *Comus*, several sonnets, political tracts on divorce and censorship, and the epics *Paradise Lost* and *Samson Agonistes*—and discover how engaging with Milton today might help us navigate issues of choice, community, conversation, even love in a world in which his eclectic thinking can once again be deemed problematic. Course requirements will include shorter analyses of Milton's work and a final project. Please note that this is an R-designated course; students will be responsible for substantial independent research.

COUNTS AS AN EARLY PERIOD HISTORY REQUIREMENT

EN 363 01
TTh 12:40-2:00
3 credits

THE POLITICAL NOVEL

B. Boyers

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

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

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

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

COUNTS AS THE LATE PERIOD HISTORY REQUIREMENT

EN 364 01
TTh 12:40-2:00
3 credits

ART AND AESTHETIC THEORY

B. Diaby

Aesthetics can refer to the philosophy of art, the discourse of criticism, ideas of beauty, questions of taste, problems of perception, and the nature of category. At its purest, though, it is the realm of value and meaning. This class looks at the long history and the contested senses of this complicated concept. After a short foray into pre-modern aesthetic theory, we will spend much of our time discussing the origin of the "Aesthetic Ideology" from the Enlightenment to the twentieth century, with a literary text selected to represent each stage of its progression. Our central questions are: what is the aesthetic and its value? What can aesthetic inquiry do in literary criticism? Can (and should) aesthetic concerns relate to matters of politics and culture?

We will end by turning to contemporary aesthetic concepts like cuteness and affect to consider how salient the concept is in the present. Students will present on a topic of their choice (or in pairs) and contribute weekly to a class forum.

EN 377 01
TTh 3:40-5:00
4 credits

**SPECIAL STUDIES IN WRITING:
THE ART OF FIRST-PERSON NARRATIVE**

M. Wolff

In this seminar and workshop, students read forms of autobiography significant both to the genre of nonfiction, and to the breadth and depth of first-person point of view. We consider personal and lyric essay, memoir, epistolary text, and fictive autobiography. We'll study direct and indirect interior monologue, private, public, and unreliable voice, embodiment and fragmentation, as well as critical theories of memory in first person prose. This is a course of close-reading and discussion, and creative writing workshop, with an emphasis on reading *as* a creative writer. Students practice challenges of 1st person narrative with creative assignments presented in workshop format. The assigned literature helps to prepare students for Advanced Projects English 381, by expanding their knowledge of the genre's scope, and offers a focused literary study of autobiography. Multiple creative writing assignments; 2 essays of critical response; final portfolio.

PREREQUISITES: EN 110; ONE COURSE FROM "LANGUAGE AND LITERATURE IN CONTEXT"; AND ONE OF THE FOLLOWING: EN 211, EN 213, EN 215, EN 219, EN 280, EN 281, EN 282, EN 251. EN 377 MAY BE TAKEN TWICE WITH A DIFFERENT TOPIC.

EN 371
3 credits

INDEPENDENT STUDY

The Department

Research on literature and special projects in creative writing. Independent study provides an opportunity for any student already well grounded in a special area to pursue a literary or creative writing interest that falls outside the domain of courses regularly offered by the department. The student should carefully define a term's work which complements their background, initiate the proposal with a study-sponsor, and obtain formal approval from the student's advisor and the department chair. Application to do such work in any semester should be made and approved prior to registration for that semester or, at the very latest, before the first day of classes for the term.

EN 399 A-D
1-4 credits

PROFESSIONAL INTERNSHIP IN ENGLISH

The Department

Professional experience at an advanced level for juniors and seniors with substantial academic and cocurricular experience in the major field. With faculty sponsorship and department approval, students may extend their educational experience into such areas as journalism, publishing, editing, and broadcasting. Work will be supplemented by appropriate academic assignments and jointly supervised by a representative of the employer and a faculty member of the Department.

ADVANCED CREATIVE WRITING WORKSHOPS

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

EN 379 01
W 6:30-9:30
4 credits

POETRY WORKSHOP

P. Boyers

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

PREREQ: EN 251, 280, 281, OR 282- PLUS PERMISSION OF INSTRUCTOR

EN 380 01
M 4:00-7:00
4 credits

FICTION WORKSHOP

C. Baker

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 to three short stories of approximately 10-20 pages each, both of which will be revised after being workshopped.

PREREQUISITES: EN 251, 280, 281, OR 282 - PLUS PERMISSION OF INSTRUCTOR

SENIOR CODAS

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

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

WALDEN'S DEPTHS

J. Parra

While living near the edge of Walden Pond from 1845 to 1847, Henry David Thoreau enacted one of the most famous events in US literary history, an episode that would culminate in the writing of *Walden; or, Life in the Woods*. A work of philosophy, the record of a performance art masterpiece, a critique of political economy, an aesthetic treatise, an attempt to awaken the dormant radical energies of middle-class nineteenth-century Americans, a manual for uprooting the authoritarianism that infects the mind, a manifesto for resisting the slave state and US imperialism, a landmark of environmental literature—*Walden* is all these things. In this course, we will read Thoreau's book closely and through multiple lenses. We will also explore a wide variety of scholarship, consider Thoreau's artistic legacy, and critically examine the book's popular reputation, wondering why this classic text has often been misunderstood and recruited for political purposes its author explicitly rejects. Thoreau described himself as a "mystic," and we will ask what it might look like to read and write about this book as a mystical text—and what it means to do so in a college literary studies course. Over the course of the semester, students will perform their own in-depth research and produce a capstone paper, an original work of scholarship about *Walden*.

Qualifying work will earn honors.

SENIOR SEMINAR TO BE OFFERED SPRING 2025

EN 375
4 credits

DISABILITY AND AMERICAN LITERATURE

N. Junkerman

This course will consider the presence of disability in American literature. We will study how disability has been represented in fiction, paying particular attention to how it has served as a narrative device, a metaphorical resource, and a stand-in for unrelated concepts. We will also study literary nonfiction and the long history of disability representation in American life writing. Our aim in this course is not to create a catalogue of instances of disability representation, nor to frame disability as one of many "themes" in American literature. Rather, we will explore how American literature has depended on and been shaped by the idea and the ideology of "disability," and how writers have enforced and resisted ableist understandings of human intellectual and physical difference.

Each student will identify a topic for a research project that relates to the theme of the course and also builds on their own interests and talents as advanced English majors. Much of the work in the course will be dedicated to planning these projects, conducting research, and writing a culminating 25-page paper.

Qualifying work will earn honors.

EN 376 01
3 credits

SENIOR PROJECTS

The Department

Senior Projects offer students an opportunity to work independently, with the guidance of a faculty supervisor, on a project that does not fall under the parameters of Senior Seminar (EN 375), Senior Thesis (EN 389, 390), or Advanced Projects in Writing

(EN 381). Such projects might include a “hybrid” work, “hybrid” in its mixing of genres (e.g., a project that combines memoir with a research-based analytical piece or poetry and short fiction) or media (e.g., a project that involves text as well as music, film, or art); a translation project; an interdisciplinary or applied learning project, and so on. Students must find a project supervisor in advance of registering for EN 376 in the fall or the spring of their senior year. May be repeated once for credit. 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.

PREREQUISITES: COMPLETION OF THE INTRODUCTORY REQUIREMENT, PERMISSION OF THE DEPARTMENT, AND SENIOR CLASS STANDING.

Qualifying work will earn honors.

EN 389 01
3 credits

PREPARATION FOR THE SENIOR THESIS

The Department

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

PREREQUISITES: APPROVAL IN ADVANCE BY THE DEPARTMENT

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. 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

Qualifying work will earn honors.

Spring 2025 English Courses

Please note: While the English department will make every effort to maintain this list of courses, these offerings are subject to change, and availability of a particular spring class cannot be guaranteed at this point.

Course	Instructor	Credits	Notes
EN 103—Writing Seminar 1	Suresh	4	
EN 103—Writing Seminar 1	Niles	4	
EN 105—Writing as Radical Empathy	Dunn	4	
EN 105—Gossip	Greaves	4	
EN 105—Literature of Witness	Hussaini	4	
EN 105—Literature of Witness	Hussaini	4	
EN 105—Food Fights	Jorgensen	4	
EN 105—Work!	McAdams	4	
EN 105—Happy?	Melito	4	
EN 105—Fantasy and Worldmaking	O'Dell	4	
EN 105—What's in it for Me?	Pashley	4	
EN 105—Nostalgia	Ranwalage	4	
EN 105—Freedom/Unfreedom	Romack	4	
EN 105—Backstories	Soderlind	4	
EN 105—The Cost of College	Sperry	4	
EN 105—The Cost of College	Sperry	4	
EN 105—Writing Fascism	Wientzen	4	
EN 105—Together	Black	4	
EN 105—Under the Influence	Niles	4	
EN 105H—Writing as Radical Empathy	Dunn	4	

Course	Instructor	Credits	Notes
EN 105H—Writing on Demand	Hall	4	
EN 105H—Writing as Relationship	Wolff	4	
EN 110—Intro to Literary Studies: Texts and Bodies	Benzon	4	
EN 110—Intro to Literary Studies	Bozio	4	
EN 110—Intro to Literary Studies	Stokes	4	
EN 210P—Marxisms and Literature	Diaby	4	Counts as “Forms Of Language And Literature”
EN 211—Fiction	McAdams	3	Counts as “Forms Of Language And Literature”
EN 213—Poetry	Sperry	3	Counts as “Forms Of Language And Literature”
EN 217—Film	Benzon	3	Counts as “Forms Of Language And Literature”
EN 219W—Nonfiction	Soderlind	4	Counts as “Forms Of Language And Literature”
EN 223—Women and Literature	Black	3	Counts as “Language And Literature In Context” Counts for Gender Studies Credit
EN 229—Frankenstein Then and Now	Diaby	3	Counts as “Language And Literature In Context”
EN 229—Intro to Disability Studies	Mintz	3	Counts as “Language And Literature In Context”
EN 229—Medieval Heroes and Anti-Heroes	O’Dell	3	Counts as “Language And Literature In Context” Counts as an Early Period History Requirement
EN 229—Intro to Am. Lit. to 1865	Parra	3	Counts as “Language And Literature In Context” Counts as a Middle Period History Requirement Counts for American Studies Credit
EN 229—Queer Fictions	Stokes	3	Counts as “Language And Literature In Context” Counts as a Late Period History Requirement Counts for Gender Studies Credit
EN 229W—Anti-Racist Shakespeare	Bozio	4	Counts as “Language And Literature In Context” Counts as an Early Period History Requirement
EN 238—World and Anglophone Literature	Ranwalage	3	Counts as “Language And Literature In Context” Counts as a Late Period History Requirement Counts for Gender Studies Credit Counts for Asian Studies Credit Fulfills Global Cultural Perspectives Requirement
EN 239—The Bible as Literature	Marx	3	Counts as “Language And Literature In Context” Counts as an Early Period History Requirement Counts for Religious Studies Credit

Course	Instructor	Credits	Notes
EN 251—Special Topics in Creative Writing: Poetry and Community	Greaves	4	Counts as “Forms Of Language And Literature” Fulfills College Arts Requirement
EN 251—Special Topics in Creative Writing: Haunted Fictions	Wolff	4	Counts as “Forms Of Language And Literature” Fulfills College Arts Requirement
EN 254—Prose Boot Camp	Hall	4	Counts as “Forms Of Language And Literature”
EN 281—Intro to Fiction Writing	Livings	4	Counts as a Prereq For Upper-Level Workshops Counts as “Forms Of Language And Literature” Fulfills College Arts Requirement Counts Toward Creative Writing Minor
EN 282—Intro to Poetry Writing	Hussaini	4	Counts as a Prereq For Upper-Level Workshops Counts as “Forms Of Language And Literature” Fulfills College Arts Requirement Counts Toward Creative Writing Minor
EN 322P—American Transcendentalism	Parra	4	Counts as a Middle Period History Requirement Counts for American Studies Credit
EN 327—20th-Century African American Novels	Stokes	3	Counts as a Late Period History Requirement Counts for Black Studies Credit
EN 339R—Queer Theories (and Practices)	Cermatori	4	Fulfills Bridge Course Requirement
EN 341—Race and Identity in the Medieval World	O’Dell	3	Counts as an Early Period History Requirement
EN 352—Victorian Literature and Culture	Golden	3	Counts as a Middle Period History Requirement
EN 360P—Black Feminism and Contemporary Poetry	Diaby	4	Counts as a Late Period History Requirement Counts for Black Studies Credit Counts for Gender Studies Credit
EN 364—Transnational Literature	Ranwalage	4	Counts as a Late Period History Requirement Counts for Asian Studies Credit Fulfills Global Cultural Perspectives Requirement
EN 364R—Racial Capitalism and Its Discontents	Bozio	4	
EN 375—Disability and American Literature	Junkerman	4	Fulfills Coda Requirement
EN 377—Special Topics in Storytelling	Baker	4	
EN 378—Nonfiction Workshop	Mintz	4	
EN 379—Poetry Workshop	Bernard	4	
EN 380—Fiction Workshop	Livings	4	

Course	Instructor	Credits	Notes
EN 381F—Advanced Projects in Writing: Fiction	Baker	4	Fulfills Coda Requirement
EN 381P—Advanced Projects in Writing: Poetry	Bernard	4	Fulfills Coda Requirement
GN 371—The English Major and Beyond	McAdams	1	
ID 351—What Babies Know	Parra	3	Co-taught with Prof. Erica Wojcik in Psychology