



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

Make sure you speak with your advisor well in advance of spring registration, which begins Nov. 2

INSTRUCTOR	OFFICE HOURS    Fall 2021	EXT.	OFFICE
------------	---------------------------	------	--------

Note to Students:

In this Prospectus, you will see some new designations for certain courses. If you entered Skidmore in the fall of 2020 or after, you will want to pay attention to the information in all caps bold that indicates which courses count as your Early Period, Middle Period, and Late Period requirements for the English major. You'll see that the course number also has

EN 103  
4 credits

WRITING SEMINAR I

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

Section 01  
WF 8:40-10:00

A. Suresh

Section 02  
WF 1010-1130

A. Suresh

EN 105  
4 credits  
See sections below

WRITING SEMINAR II

The Department

*In this seminar, students will gain experience in writing analytical essays informed by critical reading and careful reasoning. Special attention is given to developing ideas, writing from sources, organizing material, and revising drafts. The class will also focus on grammar, style, and formal conventions of writing. Peer critique sessions and workshops give students a chance to respond to their classmates' work. Weekly informal writing complements assignments of longer finished papers. This course fulfills the all-college Foundation Requirement in expository writing. Each section of 105 is focused on a particular topic or theme.*

EN 105 01  
TTh 9:40-1100

DIGITAL IDENTITY

P. Benzon

The twenty-first-century world is a digital culture. The social transformations set in motion by our connection to the web raise fascinating questions for our identity. How is the rise of digital culture redefining how we understand ourselves as individuals and as social beings? We become who we are when we are constantly connected to family, friends, and strangers across global space and time? What roles do images, data, and devices play in the construction of our identities? What does it mean to live, work, play, love, and die online?

In this course, we will explore these and other questions of digital identity as a way of developing critical writing and reading skills. Through analysis of a range of texts including fiction, film, photographic images, critical writings, and the everyday objects of the digital world, we explore how digital technology plays a role in reshaping issues such as personality, privacy, gender, race, sexuality

invention (coming up with something to say), arrangement (organizing your thoughts), and style (writing clear,





EN 105 18  
TTh 3:40-5:00

BACKSTORIES: DISCOVERING WHY  
THINGS ARE AS THEY ARE

L. Soderlind

How do you suppose your lights come on so reliably? It starts long before the switch is flipped. Many of the simple functions and customs of our world are greatly more complicated than we realize. This course in expository writing invites students to think about major structures in our lives that we take as givens, and to unravel their webbed backstories. The same tangle of environmental, political, and social controversies that precedes power to bulb underlies many critical functions we rely on in the physical world, also precedes many "norms" in our culture. The twoday weekend workers enjoy today, for example, was not preordained; it exists because the labor movement fought for it. By examining effective causes and critical choices made along the way, we'll learn more about how the world works—and sometimes doesn't. Students will develop arguments for ways to improve these systems and, because a curious mind is essential to good writing, will foster their own interest in discovering how all kinds of things work.

EN 105 19  
MW 4:00-5:20

LAST WORDS

E. Sperry

EN 105 20  
MW 6:30-7:50

LAST WORDS

E. Sperry

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

EN 105H

WRITING SEMINAR II:

The Department

417.571(2.3) (5) 21 (4) 2015 03 10 (1) 10 04 35 (1) 14 -EMC 0870 T 8 ( )Tj 3.29EMCTh6j EMCTh6MCID 13 >>BDC -0



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 conceptions of work. We will read and write about debates over what does and does not count as work, the idea of work-life balance in a post-COVID economy, the rise and fall (and rise again) of organized labor, "gig" work, and the death of the 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.

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. William Blake's *Songs of Experience* (1794) and Christina Rossetti's *The Goblin Market* (1862) present us with poems about temptation and succumbing to forbidden fruit. Charlotte Perkins Gilman's groundbreaking feminist short story "The Yellow Wallpaper" (1892) approaches temptation differently as the nameless narrator attempts to read and decipher the patterns on the ubiquitous wallpaper.

Analyzing these tempting texts across ~~same~~ reading scholarly introductions, literary criticism, and endnotes, students will write four essays and practice textual annotation through the Collaborative Organization

we will problematize the dichotomy between “literary” and “genre” categories constructed in the marketplace, to see the reading of fiction as something that both undermines and bolsters the status quo. Writers will include Miguel de Cervantes, Jane Austen, Leo Tolstoy, Jhumpa Lahiri, Emily Brontë, James Baldwin, Carme Maria Machado, Roxane Gay, Zadie Smith, Jonathan Swift, Franz Kafka, Neil Drumming, and Kristen Roupenian, as well as Skidmore fictionists Sonya Chung, Greg Hrbek, and Calvin Baker.

RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION  
COUNTS ASA “FORMS OF LANGUAGE AND LITERATURE” COURSE

EN 213 01

POETRY

A. Bernard

WF 10:10-t6(ET)1.2 (RY)]G (e)3 ( ) [11c 0 Tw 33]TJ 0 T739 0 Td (-)Tj - /P5c 0 Tw 3.739 0 Td Td ( 467j 3.261 0

EN 223 01  
TTh 12:40-2:00  
3 credits

WOMEN AND LITERATURE  
WOMEN IN CRIME

S. Mintz

Sally Munt refers to early women crime writers as "literary intruders" in a form long defined by male authors and paradigmatically masculine detectives. Since the heyday of Agatha Christie, Ngaio Marsh, and Dorothy Sayers to later writers like P.D. James, Patricia Highsmith, Anne Holt, Ruth Rendell, Tana French, Barbara Neely, Nikki Baker, Sue Grafton, Natsuo Kirino, Sara Paretsky, Jean Hager, M.F. Beal (and so many more), crime has been crafted in conversation—with opposition to—the supposed conventions of the genre. So what are the feminist maneuvers such authors have employed? How have they set the plot requirement of law and order against questions of maybe intractable social problems of gender, race and ethnicity,

EN 22901  
WF 12:20-1:40  
3 credits

DECOLONIZING THE MIND

C. Baker

The proliferation of discussions of race, in both the public and private spheres, had awareness of the centrality of racial identity, injustice, and grievance to American culture, politics, and ideas of selfhood. This course will historicize the concept of race; examine its literary and cinematic representations, and the ways these ideas interact with the world. It will consider the ways myths about race are reproduced and contested. We will ask what happens when race is narrated in literature and examine the treatment of the racialized self, as well as literary strategies for escaping or altering racial constructs. Do literary texts open up new possibilities of being, model new modes of interpretation, and provide new insights into violence, justice, individual freedom?

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE  
COUNTS TOWARD THE AMERICAN STUDIES MAJOR/MINOR  
COUNTS TOWARD THE BLACK STUDIES MINOR  
COUNTS TOWARD THE HISTORY MAJOR/MINOR

EN 229HE  
WF 12:20-1:40  
4 credits

STORIES OF ENGLISH

K. Greenspan

When the 11th-century preacher Wulfstan composed his Sermon to the English, whom did he imagine he was addressing? The key word here is *imaginē*—for in this course we will study the ways in which the English have imagined themselves, linguistically and culturally, from the Saxon period (5th-11th centuries) through the mid-18th century, when Samuel Johnson composed his great Dictionary. English has always been an *angrel tongue*, historically absorbing far more from other languages than any other Western vernacular, and because the British count among their forbears Picts, Celts, Norsemen, Saxons, Romans, and French (to name only the most prominent), neither linguistic nor racial and cultural distinctions suffice by themselves, as they may in other lands, to define the English. Moreover, although the British Isles are separated physically from the rest of the continent, they nourished some of the earliest and most prolific contributors to and consumers of European Christian culture in the Holy Roman Empire. So, how have the English defined themselves as uniquely English?

In this course we will seek for answers in both the history of the English language from its earliest development through its rise in status as a literary language and the history of English literary imaginings of the English nation, inquiring into the role literature has assumed in forming national identity.

COUNTS AS AN EARLY PERIOD



EN 229WE 01  
TTh 2:103:30  
4 credits

BEYOND SHAKESPEARE

A. Bozio

Over the course of his life, Shakespeare wrote or contributed to some 37 plays—an impressive number, to be sure, but a tiny fraction of the roughly 2,500 plays that scholars estimate were written and performed in early modern England. In this course, we look beyond Shakespeare to some of the most popular, influential, and provocative works of the early modern stage. As we do, we consider how drama registers changes in early modern society and the effect of those changes upon conceptions of race, gender, and sexuality.

COUNTS AS AN EARLY PERIOD HISTORY REQUIREMENT  
COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE

EN 241L 01  
TTh 11:1012:30  
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 scientific and 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 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, scientific, and technological motifs allow for new formulations of aesthetic and social possibility, we will study how Afrofuturist creators reimagine questions of power, identity, embodiment, community, and futurity. Possible texts for consideration will 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 Bamba, Outkast, and Janelle Monae; art by Rammellzee and Wangechi Mutu; and films such as *District* and *Black Panther*. As part of the Bridge Experience Practice/Application component, students will work together to curate and host a series of Afrofuturism ups, in which they will present key Afrofuturist texts in a range of media and discuss them with a public audience.

COUNTS AS THE LATE PERIOD HISTORY REQUIREMENT  
COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE  
COUNTS AS A CULTURAL DIVERSITY COURSE  
COUNTS TOWARD THE BLACK STUDIES MINOR  
COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR  
COUNTS AS THE BRIDGE COURSE REQUIREMENT

like labor relations and religion. We will examine the use of science fiction in the context of race relations, feminism, totalitarianism and a host of issues that arose out of the early twentieth century. Along the way we will trace the evolution of the genre from its earliest, "literary" days, through the pulpy, "golden era" of the mid-century, the "new wave" of the 1960s, and beyond. Texts include literary works by H. G. Wells, W. E. B. Du Bois, Olaf Stapledon, Octavia Butler, and Carmen Maria Machado, as well as some non-fiction writings about the genre's social and scientific context.



works to be studied are the following: Michael Ondaatje, *Anik's*; Michel Houellebecq, *Submission*; Zadie Smith, *On Beauty*; Nadine Gordimer, *The Pick/p*; J.M. Coetzee, *Elizabeth Costello*; Kamel Daoud, *The Meursault Investigation*; Garth Greenwell,



We will read Thomas More's *Utopia* and Shakespeare's

*So Long a Letter* — Miriama Bâ  
*When I Whistle* — Shusaku Endo  
*The Source of Self-Regard* — Toni Morrison  
*North and South* — Shiva Naipaul  
*A Hundred Years of Solitude* — Gabriel Garcia Marquez  
*Oranges Are Not the Only Fruit* — Jeanette Winterson  
*Waiting for the Barbarians* — J.M. Coetzee  
*Percival Everett* — Erasure  
*Never Let Me Go* — Kazuo Ishiguro  
*We Should All Be Feminists* — Chimamanda Adichie

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

Writing, and other courses in fiction or nonfiction are desired

## ADVANCED WORKSHOPS

***Application Process for 300-level Creative Writing Workshops*** (EN 378 Nonfiction Workshop, EN 379 Poetry Workshop, EN 380 Fiction Workshop): Five days prior to the first day of Registration, students must email the following information to the professor of the course you wish to enroll in:

1) a list of previous creative writing and/or genre courses taken at Skidmore (EN 211 Fiction, EN 213 Poetry, EN 215 Drama, EN 219 Nonfiction, EN 280 Intro to Nonfiction Writing, EN 281 Intro to Fiction Writing, EN 282 Intro to Poetry Writing, or EN 251 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 a-44 ( su)2.8 (ha)2.8 ((f)81.4 u)-0-5.71 a-44 (a(s))-3.7 io

*EN 376, 389, 390). For EN 375, students will produce 20-25 page papers on topics of their own choosing in close consultation with their professor and peers.*

EN 375 01  
T 6:30-9:30

MEPHISTOPHELES

K. Greenspan

Outstanding work may qualify the senior for departmental honors.

EN 376 01

SENIOR PROJECTS

The Department

3 credits

This offering allows seniors the opportunity to develop a particular facet of English study that they are interested in and have already explored to some extent. It could include projects such as teaching, creative writing, journalism, and film production, as well as specialized reading and writing on literary topics. Outstanding work may qualify the senior for departmental honors. All requirements for a regular Independent Study apply. To register, fill out a "Senior Thesis or Senior Project Registration" form, available in the Engli

