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Jorgensen, Caitlin	W 10:00-12:00	8393	PMH 320W
Junkerman, Nicholas	W 12:30-2:00, Th 11:00-12:00	5161	FILENE 210
Lee, Wendy	M 1:30-3:30 & By Appt.	5153	PMH 322
Marx, Michael	M 2:30-3:30, T 2:00-3:30 & By Appt.	5173	PMH 320
McAdams, Ruth	Arriving in the fall		
Melito, Marla	F 10:00-11:00 & By Appt.	8112	Starbuck 201
Millhauser, Steven	M W 11:00-12:30	5174	PMH 307
Mintz, Susannah Chair	T 2:00-2:30 & By Appt.	5169	PMH 313
		8114	LIBR 442

**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**  
**MWF 10:10-11:05**

**T. Niles**

**Section 02**  
**MWF 11:15-12:10**

**T. Niles**

**Section 03**  
**MWF 12:20-1:15**

**O. Dunn**

**Section 04**  
**MWF 1:25-2:20**

**O. Dunn**

**Section 05**  
**TTh 3:40-5:00**

**M. Melito**

**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.*

**EN 105 03**  
**WF 8:40-10:00**

**FROM ONE ART INTO ANOTHER**

**J. Rogoff**

What happens when a memoir or a novel becomes a movie? When a fairy tale or a bible story inspires a ballet? When poems inspire painters and paintings inspire poets? When history or ancient myth provides matter for a theatrical work, or a hit play gets turned into an opera? We will explore the problems and pleasures created by adaptations and transformations of material from one art form to another. We will consider not only questions such as what gets omitted, what gets added, and what changes entirely, but, more important, how these “art transplants” reveal more fully the unique qualities of each art form, as well as some qualities that all the arts seem to share. Required reading, viewing, and listening will include several works of art, both adaptations and their sources, as well as a selection of illuminating secondary readings. One or more assignments might address an art exhibition or live performance at Skidmore. Our investigations of artistic adaptations and transformations will provide the basis for the course’s main task, creating and revising analytical essays. Regular brief writing assignments will prepare students to craft four essays and revise them.

**EN 105 04**  
**WF 10:10-11:30**

**DIGITAL IDENTITY**

**P. Benzon**

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For the class of 2021, the FYE has selected Randall Fuller's *The Book That Changed America: How Darwin's Theory of Evolution Ignited a Nation*. "Summer Reading, Fall Writing" maintains a spotlight on the 2021 summer reading by making it the centerpiece for this writing seminar. We will use writing to explore the text and use the text to develop our skills as writers. We will examine *The Book That Changed America* to understand the value of interdisciplinary learning; the intersections among individual lives, powerful ideas, and history; and the challenge of bold claims supported by thorough and captivating research. The summer reading will provide topics for ou.4(u)5(-19.1(n( f(e

identities within the increasingly complex network of the web. Our ultimate goal will be to become stronger critical readers and writers as well as sharper, more engaged participants in the digital culture around us.

**EN 105 018**







**EN 219 01**  
**MW 2:30-3:50**  
**3 credits**

**NONFICTION**

**M. Wiseman**

What do we mean when we talk about a genre that is defined by what it isn't? How are we to distinguish an essay, a memoir, an extended piece of intellectual synthesis, reflection, or reportage from fiction and poetry?

In addressing such questions, this course will explore some of the possibilities that flexible form the essay offers us as readers and writers; we will also delve into at least one book-length work. Our study will be guided thematically. We'll consider works that focus on defining the essay and nonfiction, on the ways memory summons and shapes writing, and on the interplay of the observer and the social phenomena observed. Writers whose works we will read are likely to include Michel de Montaigne, William Hazlitt, Virginia Woolf, Patricia Hampl, Joseph Brodsky, Cheryl Strayed, Oliver Sacks, John Berger, John McPhee, Michael Ondaatje, James Baldwin, and Joan Didion. We will also consider nonfiction in other media such as photography and documentary film.

Requirements include several short papers and one longer essay.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN NONFICTION;  
REQUIRED FOR INTRODUCTION TO NONFICTION WRITING  
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE**

**EN 224 01**  
**TTh 3:40-5:00**  
**3 credits**

**LITERATURE AND THE ENVIRONMENT**

**M. Marx**

In his 1951 poem "A Theme for English B," Langston Hughes wonders, "being colored doesn't make me *not* like/ the same things other folks like who are other races. / So will my page be colored that I write?" Today, we can equally ask whether race informs our writing about the environment and how gender and ethnicity shape our experiences with nature. This fall's offering of "Literature and the Environment" will examine nature and environmental writing from the perspectives of race, gender, and ethnicity, juxtaposing texts of traditional American nature writers such as Henry David Thoreau, John Muir, and Terry Tempest Williams with literature from contemporary writers of color, such as Shelton Johnson, Helena Maria Viramontes, and Louis Owens. *Course work includes three formal papers, informal writing for the class blog, and oral presentations.*



Assignments include a midterm exam, two short essays, and a longer final essay that synthesizes the concerns of the course.

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

**EN 229 03  
MWF 11:15-12:10  
3 credits**

**IRISH LITERATURE**

**M. Greaves**

“Mad Ireland hurt you into poetry,” W.H. Auden wrote of Irish poet W.B. Yeats. What does it mean to be “hurt” into creating art, and how have Irish writers handled the uneasy association between violence and beauty, conflict and creativity? In this class, we will explore Irish literature from 1890 to the present, an era that saw devastating armed struggles, optimistic political and social change, and four Nobel literature laureates. We will also read some of our major writers’ sources (including ancient Irish and Greek legends) as we critique how writers mythologize the past with complex consequences for the present. Topics will include the interplay of myth, history, and lived experience; place and landscape; the roles of gender, race, class, and sexuality in constructing Irish identity; the Irish Gothic; and the Irish Diaspora. Writers will include literary superstars such as W.B. Yeats, James Joyce, Oscar Wilde, and Samuel Beckett, but we will also read writers who are less familiar outside of Ireland, such as Marina Carr, Nuala Ní Dhomhnaill, and Kevin Barry. Assignments will include two papers, a midterm, and a final project.

**COUNTS AS “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**

**EN 229 04  
WF 10:10-11:30  
3**

**AFTERLIVES**

**B. Black**

violence and religion in anti-colonial resistance, and gender and sexuality vis-à-vis colonization and decolonization. We will see how literature serves as the high-stakes battleground for the colonial/postcolonial struggle, a struggle that continues down to our own day. Students will learn relevant theory and history, and will practice how to combine these with close readings toward a rich and consequential literary interpretation. These skills will be practiced in lively class discussion, informal short written responses to occasional reading prompts, a midterm paper, and a final paper.

**FULFILLS THE CULTURAL DIVERSITY REQUIREMENT  
COUNTS AS “LANGUAGE AND LITERATURE IN CONTEXT” COURSE**

**DS 251C 01  
MW 2:30-3:50  
3 credits**

**DOCUMENTARY STORYTELLING**

**C. Aldarondo**

In many ways, documentary stories aren't so much written as discovered. Our world is already full of stories waiting to be told, but what makes a story worth telling, and how one should tell it, are two of the most crucial questions any documentarian must answer. From initial concept through to the final edit, this course will ask students to grapple with this process of documentary discovery, in order to develop a robust set of practices from which to tell the stories of the world around us. Major topics include:

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

**EN 282 01**  
**TTh 6:30-7:50**  
**4 credits**

**INTRODUCTION TO POETRY WRITING**

**A. Bernard**

Whether you've written poetry before or not, you can learn the basics of what used to be called "versification," the making of verses. We will start with the simplest form in English, the ballad, and proceed through riding rime, blank verse, sonnets, villanelles, sestinas, and many other conventional poetic forms. We will end with the 20th century's looser "forms"--free verse and prose poems, am.5uoethe14.us.ee 3-17.1 toned(.)-9h3(v)8(e )-12.3(w)131( a)-11.3(y).4(,3)-9(r





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

**SECRETS, SHAME, PRIVACY IN 19C**

**B. Black**

**EN 363R 01**  
**TTh 11:10-12:30**  
**4 credits**

**JANE AUSTEN**

**C. Golden**

It is a truth universally acknowledged that Jane Austen (1775-1817) is a keenly satiric writer whose work, deeply rooted in her time, resonates in our time. Beginning with biography, we will read Austen's six published novels in the order they were published—*Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1816), *Persuasion* (1818), and *Northanger Abbey* (1818). Together, we will enter Regency ballrooms, country estates, and domestic parlors to examine Austen's voice and pressing issues of her day that she actively critiqued—e.g. the economics of marriage, social class stratification, primogeniture, entailment, and slavery. Students will write six briefs (short papers), one for each Austen novel, and a Regency life report (accompanied by a Power Point and oral presentation) to situate Austen in her historical moment. The course will culminate in a research paper on three Austen novels. Students must be prepared to read critically, participate actively, research deeply, and write analytically.

the course (20-25 pages). We will attend closely to our essays at the forest level—overall structure and organization—but also examine trees, twigs, and leaves, evaluating our sentences, diction, grammar, and punctuation as means of expressive clarity and persuasion.

# SENIOR SEMINARS TO BE OFFERED IN THE SPRING 2018

EN 375  
4 credits

MARLOWE AND THE POLITICS OF AESTHETICS

A. Bozio

Christopher Marlowe, William Shakespeare's contemporary, was infamous in both his life and his work. Shortly before he was stabbed to death in a tavern brawl at the age of twenty-nine, Marlowe was accused of being both an atheist and a sodomite (he was reported to have said, "all they that love not tobacco and boys are fools"). Marlowe's plays were similarly subversive, as they feature charismatic figures who challenge the power structures that surround them, revealing that identity – as the intersection of race, ethnicity, sexuality, gender, and religious belief – is shaped by ideology.

In this senior seminar, we will attempt to grasp the politics of Marlowe's plays through the lens of aesthetic theory. First, by drawing upon Marxism, the Frankfurt School, and the more recent work of Jacques Rancière, we will

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out a “Senior Thesis or Senior Project Registration” form, available in the English department and on the English department’s website.

## ADVANCED COURSES IN WRITING

**EN377F 01**  
**TTh 12:40-2:00**  
**4 credits**

**READING FOR WRITERS:**  
**FICTION**

**M. Wolff**

In this reading seminar and creative writing workshop, dedicated students of fiction close-read multiple short stories and two novels, focusing as writers on elements of craft. We examine and contrast fictive voices, narrative structures, minimalist and baroque rhetorical styles, temporalities, “gendered” prose, and forms of interiority. We also consider some genre fictions such as historical fiction and stories of the Uncanny. Through written exercises of imitation—a rich method for developing your *own* work—and through the composition of short stories, you expand your range as prose writers.

**Required:** numerous short exercises and short story writing assignments; close-readings; discussion; film viewings (short story to film); and workshop.

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

**REQUIRED FOR STUDENTS PLANNING TO TAKE “ADVANCED PROJECTS IN WRITING: FICTION” IN THE SPRING OF THEIR SENIOR YEAR**

**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, Wisława 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.