

EN 103
4 credits

WRITING SEMINAR I

The Department

Designed to be accessible to a wide range of students, this course will discuss and explore a variety of topics and texts. T Q8 0 Tw 28.652 Sec-rl

assigned on a birth certificate. Above all, we will write and talk about ~~blogs~~ ~~writes~~ 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 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? Can we be coached into happiness? What does it mean to be truly happy? And what happens when you are not? In this writing series we will examine these ques

provoking, and elegant. Coursework includes three short papers and three polished essays developed through multiple drafts, peer critique, and individual conferences.

EN 105 08
TTh 2:10-3:30

THE COLOR OF JUSTICE

A. Bozio

Why is racism such a durable force in the United States? Can it be overcome by simply refusing to see differences between people? In this course, we consider the limits of "colorblindness" by studying some of the structures that shape race in America, as well as their effects upon the lived experience of people of color. Reading works by James Baldwin, Ta-Nehi Coates, and Claudia Rankine alongside critical race theory, we study the ways in which race is constructed and how it shapes our lives.

perhaps a necessary part of our growth processes? Can we, by accepting and understanding rupture, enhance our connection? Tasks include weekly readings and written responses, as well as essays that have developed through multiple drafts and peer critique.

EN 105 15
MWF 8:00-8:55

FOOD FIGHTS

C. Jorgensen

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

Our writing projects will range from nonfiction narrative to researched argument; our readings will range from memoir to persuasive text. You will develop your ability to analyze food writing, and you will learn how to enter into the debate using tools of rhetoric. These tools include various types of appeals as well as strategies for invention (coming up with something

we'll first explore what it means to be mortal. How have others theorized what it means to die? What do you think of mortality? Second, how does writing respond to our mortality? Is it a gateway to immortality, or does it eventually fade away? Finally, we'll think about the future of other immortality technologies: media, bionics, and other augmentations that call into question what death might look like in the future. And throughout all this, we'll think carefully about the work of writing; we'll strengthen our analytical skills, work on writing practices like planning, drafting, and revising, and develop our own individual voices in conversation with the works we encounter.

EN 105H
4 credits

**WRITING SEMINAR II:
HONORS SECTIONS**

The Department

The honors sections of EN 105 offer highly motivated students with strong verbal skills the opportunity to refine their ideas, to hone their rhetorical strategies, and to develop cogent arguments. Toward these ends, students write a variety of challenging readings and critique work to the depth and complexity of their supporting evidence, and submit pieces of style must have a Directed Placement of EN105H to enroll in the class.

EN 105H 01
MWF 1:25-2:20

WRITING GENDER

R. McAdams

Whether or not we always realize it, gender constantly, quietly shapes our experiences. 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. What is gender, actually? How is it created 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 dress that play with normative expectations, as well as about binary and transgender identities that reject the reduction of gender to the biological sex assigned on a birth certificate. All, we will write and talk about writing: essays, short assignments, and peer review sessions, and we will explore how writing reflects gender and shapes our understanding of what gender is.

EN 105H 02
TTh 9:40-1100

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 thing, [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 my own inadequacy but as tools, toys, weapons to be deployed strategically on a page." Inspired by Didion's 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 bio-

200– LEVEL COURSES

EN 211 01
TTh 11:10-12:30
3 credits

FICTION

R. Boyers

EN 211 is an introduction to the art of fiction, with discussions focused on the broadest possible range of pertinent issues. What is the difference between a relatively straightforward “realist” novel and a novel clearly intended to deviate from the conventions of realism? What makes a book a feminist novel? Why would a writer begin a story by telling us immediately what is going to happen in the narrative and then gradually work “backwards” through the story line in patient, vivid detail? What prompts a writer to compose a fiction in the first person, from the point of view of a single character, rather than telling it from an omniscient point of view, where it is possible to delve into the thoughts and feelings of the characters? Do we have a special interest in fiction with political intentions? Can we be attracted by stories that challenge rather than confirm our view of things?

The course will introduce students to many different kinds of stories by writers recent and not so recent, writers as diverse as Kafka, Melville, Tolstoy, Ralph Ellison, Bharati Mukherjee, Jamaica Kincaid, Alice Munro, James Baldwin, and others. It will also devote some weeks to novels by Danzy Senna (People), Claire Messud (The Woman Upstairs), and JM Coetzee (Disgrace).

Students will write two 1500-word papers and take both a mid-term and final exam.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE
POSSIBLE PREREQ FOR UPPER

EN 313 01
TTh 2:10-3:30
3 credits

MODERN POETRY

M. Greaves

A treasonous fascist who spent twelve years in a psychiatric hospital following a breakdown in a cage in Italy or An Irish
who studied magic. An ash Semite who took a vow of celibacy and wrote sicilian poems that became the music of the
three giants of modernist poetry: Ezra Pound, W. eok at 2k, 6 at 2k 7l ais ir E 2 0 T d ([. 9 (o) -3. 9 6 () 11. 9 (r) -2. 3 (n) h. 9 (a). 9

EN 341 01
WF 1220-1:40
3 credits

CHAUCER MARATHON PART I:
CANTERBURY TALES

K. Greenspan

In this course you will embark on one of the most delightful adventures in reading you will ever have: Chaucer's Canterbury Tales (c. 1380s-1390s). From their composition to this very day, Canterbury Tales have given readers delight in reading and in being alive. The pageant of Canterbury pilgrims competing for the prize of a free dinner, telling stories, and reveling in their own foibles opens an ever-fresh window onto the workings of the medieval English imagination. We will read Chaucer in Middle English only, a language that is not only easy to learn, but full of thrilling linguistic surprises. You will wish we still spoke a language so rich in nuance and humor.

COUNTS TOWARD THE EARLY PERIOD REQUIREMENT

EN 348 01

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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 professors of the workshops 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 228W Intro to Creative Writing, EN 251 Special Studies in Creative Writing, EN 280 Intro to Nonfiction Writing, EN 281 Intro to Fiction)

German actor during the Nazi era; and, of course, a sterling production of *Hitler* featuring the great Samuel Ramey in the title role.

You will be guided through the process of developing production questions, finding appropriate primary and secondary resources, and producing a staged and revised research paper. Along the way you will present short seminar papers on topics that contribute both to your own research and inform our class.

eligible students for departmental honors. To register, fill out a “Senior Thesis or Senior Project Registration” form, available at the English department and on the English department’s website.

PREREQUISITES: EN 389 AND APPROVAL IN ADVANCE BY THE DEPARTMENT