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Please note: For your convenience, here is a list of the English Department faculty and their contact information for Fall '24. **Make sure you speak with your advisor well in advance of Spring '25 registration.**

INSTRUCTOR	OFFICE HOURS Fall 2024	EXT.	OFFICE
Baker, Calvin	By appt.	5165	PMH 310
Benzon, Paul	W 1:00-2:30, Th 5:00-6:30 & by appt.	5162	PMH 311
Bernard, April	T 11:30-1:00 & by appt.	8396	PMH 319
Black, Barbara	T 4:00-5:00, W 2:00-4:00 & by appt.	5154	PMH 305
Boyers, Peg	By appt.	5186	PMH 327
Boyers, Robert	By appt.	5156	PMH 325
Bozio, Andrew	Sabbatical	5158	PMH 307
Cermatori, Joseph	T 1:00-2:00, Th 10:00-11:00 & by appt.	5163	PMH 316
Diaby, Bakary	T 10:00-11:30 & by appt.	5166	PMH 322
Dunn, Olivia	W 1:45-2:45 & by appt.	8493	PMH 332
Golden, Catherine	T 10:00-11:00, Th 11:30-12:30 & by appt.	5164	PMH 321
Greaves, Margaret	M 1:00-3:00 & by appt.	5191	PMH 309
Hall, John	M 10:30-noon & by appt.	5182	PMH 318

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
MW 2:30-3:50

T. Niles

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
WF 10:10-11:30

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

clear, graceful, persuasive prose). There will be frequent formal and informal writing, peer review, revision exercises, and small-group workshopping.

EN 105 05
MWF 1:25-2:20

WORK!

R. McAdams

What do you want to be when you grow up? Do your parents want you to think harder about how you will Get A Job after graduation? What even is an internship? In this writing seminar, we will analyze theories and representations 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 full-time job. We will pay particular attention to how constructions of race, gender, class, sexuality, and ability intersect with ideas about work and workplaces. Above all, we will write and talk about writing—in essays, short assignments, and peer review sessions—and we will explore how writing can itself be a form of work and a way of understanding what work is.

EN 105 06
TTh 3:40-5:00

HAPPY?

M. Melito

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

EN 105 07
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

will attend to close reading and interpretation as you produce an argumentative paper about the meaning of freedom in a literary text. In the third unit, you will produce a research paper about a course-related topic of your choosing (to be developed in consultation with the professor). As you work on your final papers, we will survey some broad scholarship about the historical development of conceptions of freedom and slavery to provide you with contexts for your individual projects.

EN 105 10
TTh 11:10-12:30

BACKSTORIES

L. Soderlind

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it was at Vogue that I learned a kind of ease with words... a way of regarding words not as mirrors of my own inadequacy but as tools, toys, weapons to be deployed strategically on a page.” Inspired by Didion’s on-the-job apprenticeship, this course will ask you to undertake the work of a professional copywriter or ghostwriter. What might you be asked to compose? The introduction to the documentary “extras” for a television series. The “Our Story” blurb for the website of a local restaurant. A capsule biography for a mayoral candidate. A C.E.O.’s response to a request from Forbes: “Tell us about the biggest mistake you ever made as a leader.” The instructor will furnish you with material; with her guidance, you will shape it into publishable or, as the case may be, presentable prose. Expect frequent short assignments, most of them graded.

EN 110
4 credits

INTRODUCTION TO LITERARY STUDIES

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 110 01
TTh 9:40-11:00

TEXTS AND BODIES

P. Benzon

What can literature tell us about the body? What possibilities does it present for understanding the body—physically, socially, historically, and politically? How do authors working in various genres use language to represent bodies, tell their stories, and imagine them in new ways?

In this course, we’ll ask these and other questions as we study a range of literary and cultural texts across history and genre. Paying caref

This class surveys the history of Marxist approaches to literary studies, with a particular focus on the last century. Marxism has produced a varied and contested field of critical thought on literature, history, and aesthetics. In addition to these topics, we will also discuss the further divisions that arise when we consider sexual politics, race, and other identity categories. After Marx himself, we will discuss thinkers ranging from Pierre Bourdieu and Raymond Williams to Gayatri Spivak and Angela Davis. Along with these thinkers and topics, we will study literary texts that have inspired influential Marxist work.

Students will post to a bi-weekly forum and present on a topic of their choosing.

Akerman, Stan Brakhage, Sofia Coppola, Julie Dash, Jean-Luc Godard, Wong Kar-wai, Spike Lee, David Lynch, Chris Marker, Ousmane Sembène, Jordan Peele, Dziga Vertov, Andy Warhol, and others.

**COUNTS AS A LATE PERIOD HISTORY REQUIREMENT
COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE
COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR**

**EN 219W 01
TTh 2:10-3:30
4 credits**

NONFICTION

L. Soderlind

An introduction to the reading of nonfiction in a rich variety of styles and types, from memoir and lyric essays to reportage, science writing, and cultural critique. Students will explore the form's expressive range, including the relation to and distinction from other genres, its narrative strategies, its means of achieving a distinctive voice, and its reflection of social contexts. Though this is not a writing workshop, it is a writing intensive course in which analytical essays, reading reflections, and some creative work will be assigned weekly and student writing will be discussed.

COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE

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An origin story for an ancient people? Laws to live an upright life? Songs of consolation, celebration, and praise? Erotic poetry? A book of prophecy? Apocalyptic visions? The greatest story ever told? All these descriptions apply to parts

Requirements: Written reading responses; drafts and revisions of 3 major stories; daily attendance; manuscript presentations; discussion.

**COUNTS AS A "FORMS OF LANGUAGE AND LITERATURE" COURSE
FULFILLS COLLEGE ARTS REQUIREMENT**

**EN 251 03
TTh 9:40-11:00
4**

**SPECIAL TOPICS IN CREATIVE WRITING
CURIOUS ESSAYS**

S. Mintz

primary object of this course is twofold: to show how the rhythm of a poem relies as much on visual cues and parallel imagery as it does on sonic resonance and to help you pose questions about other invisible forms of repetition. For instance, is style a form of repetition? Throughout the course, we will also read several statements on poetic craft and theory, and there will be a link to take a short quiz on each of them. These readings give you an understanding of how poets think about composition and how writing modern and postmodern poetry differs from traditional poetry. You must write one poem weekly, read your peers' work, and comment on it. What's working? What's not? That sort of thing. We will workshop them as a class and talk about revision. You will gather your best works for the final project to make a chapbook. You'll print and bind them together for display.

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

300 – LEVEL COURSES

EN 327 01 **20TH CENTURY AFRICAN AMERICAN NOVELS** **M. Stokes**
TTh 2:10-3:30
3 credits

In his autobiography, African American writer Richard Wright describes his first real encounter with books: "I had once tried to write, had once reveled in feeling, had let my crude imagination roam, but the impulse to dream had been slowly beaten out of me by experience. Now it surged up again and I hungered for books, new ways of looking and seeing. It was not a matter of believing or disbelieving what I read, but of feeling something new, of being affected by something that made the look of the world different." In this class, we'll read a handful of major African American novels from the twentieth century—novels that emerged from some of the most difficult moments of American history. Following Wright's example, we'll approach these works as "news ways of looking and seeing," novels that will make, for us, "the look of the world different."

Possible texts include: Nella Larsen, *Passing*; Zora Neale Hurston, *Their Eyes Were Watching God*; Richard Wright, *Native Son*; Ann Petry, *The Street*; Ralph Ellison, *Invisible Man*; James Baldwin, *Go Tell It On the Mountain*; Toni Morrison, *Song of Solomon*.

Assignments will include four 2-page essays and one longer research paper.

COUNTS AS A LATE PERIOD HISTORY REQUIREMENT
COUNTS TOWARD THE BLACK STUDIES MINOR

EN 339R 01 **QUEER THEORIES (AND PRACTICES)** **J. Cermatori**
TTh 9:40-11:00
4 credits

An overview of foundational texts and significant ideas in the field of gender and sexuality studies, focusing on the interplay between theory and praxis in the struggle for queer liberation. Our readings will be focused key on U.S.-American writings from the past half century and will examine queerness as a field in which forms of identity, power, and claims to justice intersect. Students will gain familiarity with major thinkers and important concepts for LGBTQ+ life and politics today, including: gender and sexual nonconformity; queer intersections with race, ethnicity, and nationhood; LGBTQ+ aesthetics, sociality, and world-making; dissident forms of desire and identification; solidarities and protest. As an advanced English Department seminar, we will also devote special attention to queer literary critique and contemporary LGBTQ+ fiction, poetry, and drama. The course will culminate in students designing and executing a mid-length independent research

we will examine stories about medieval Europe, Babylon, Persia, India, Mongolia, and more to investigate how people understood themselves and others. Our texts will show the complexity of medieval thinking on race, where differences of appearance, religion, social class, and geography all combine to create what we might call intersectionality today. As a discussion class, we will read and digest a wide range of genres in translation, from medieval romance and medical texts to fables and poetry. Our primary questions in this class will be: how are things like race, geography, religion, and class represented? How do medieval texts create a vocabulary for identity and difference? And also, how does thinking about race in the medieval world shed light on race and racism today?

COUNTS AS A

EN 364R 02
Th 6:30-9:30
4 credits

TRANSNATIONAL LITERATURE AND CULTURE

S. Ranwalage

This course introduces students to literature and cultural production that offer transnationalism as a paradigmatic framework to understand the increasingly globalized world we live in today. With a focus on twenty-first century Asian and Asian diasporic literary and cultural texts paired with literary criticism and cultural theory, students will be encouraged to think critically about national subjecthood, historical events, US-Asia relations, and East-West binaries via a transnational lens to recognize the historical and indisputably significant impact of thoroughly non-national processes. In particular, the fiction, drama, poetry, films, and othR.M c/.7 cAa3 (l)-6.su

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Readings will be drawn from a wide breadth of contemporary discourse, including: novels, essays, journalism, advertisements, politics, video games, and graphic novels. Students may work in any of the above forms.

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 378 01
TTh 12:40-2:00
4 credits

NONFICTION WORKSHOP

S. Mintz

A workshop for committed and experienced writers of nonfiction prepared to venture out of comfortable patterns of writing and to engage seriously and generously with each other's work as well as with published writing. The writer Robert Root has described creative nonfiction as the pursuit of an idea to its fullest expression; in this class, we'll explore the spark of interest that takes hold to become prose, how to write with authority but also humble unknowingness, how to bring vivacity and momentum to the page, and when to engage with other writers, thinkers, or art forms. Requirements will include writing exercises, drafts for workshop submission, two longer essays, and at least one revision. Students will also be expected to write thorough critiques of each other's work in addition to critical responses to published readings.

PREREQ: EN 251 or 280 PLUS PERMISSION OF INSTRUCTOR. (SEE ABOVE)

EN 379 01
TTh 3:40-5:00
4 credits

POETRY WORKSHOP

A. Bernard

Intensive practice in the writing of poetry, with assignments aimed at increasing the poet's range and technical sophistication, including work in forms. Class will be devoted to reading widely in poetry and to discussion of student work, in an atmosphere of good humor and good will.

This course is a prerequisite for the Coda in Poetry Writing (EN 381)

PREREQ: EN 251, 280, 281, OR 282—PLUS PERMISSION OF INSTRUCTOR. (SEE ABOVE)

EN 380 01
Th 3:40-6:40
4 credits

FICTION WORKSHOP

J. Livings

Intensive practice in the writing of fiction. Workshop format with most class time devoted to discussion of student writing. Readings and weekly writing assignments aimed at increasing the fiction writer's range and technical sophistication.

PREREQ: EN 281 PLUS PERMISSION OF INSTRUCTOR. (SEE ABOVE)

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
M 6:30-9:30
4 credits

DISABILITY AND AMERICAN LITERATURE

N. Junkerman

This capstone 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

