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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 the debate using the tools of rhetoric. These tools include various types of appeals (in Greek terminology, *logos*, *pathos*, and *ethos*) as well as strategies for invention (coming up with something to say), arrangement (organizing your thoughts), and style (writing clear, graceful, persuasive prose). There will be frequent formal and informal writing, peer review, revision exercises, and group workshopping. And at some point in the semester, there will probably be food.

EN 105 04  
MWF 125-2:20

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 and why doesn't it come with a paycheck? In this writing seminar, we will analyze theories and representations of Work. We will read and write about: different ways that labor has been conceptualized, recent thinkpieces on the idea of work, debates about what does and does not count as work, the rise and fall of organized labor, the changing of work in the new "gig" economy, and the death of the fulltime 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 talk about writing.

psychological thriller section of any bookstore, you will notice an extensive number of books with the word “girl” in the title: *Gone Girl*, *The Girl on the Train*, *The Good Girl*, *The Wicked Girls*, *Pretty Girls*... What all these books have in common are young female characters who ~~break~~ ~~the~~ ~~rule~~. In these stories, women are both predator and prey, the observer and the observed, the innocent, and the indecent, and yet traditionally the word “girl” connotes naiveté, innocence, and powerlessness. In this writing seminar, we will examine ~~fiction~~ ~~and~~ ~~non~~ ~~fiction~~ graphic novels, plays, and a range of short texts from feminist theory, pop culture, and gender studies to identify that “female ferocity” that Flynn writes about and to think about the role it plays in the stories we read. What is ~~the~~ ~~definition~~ of “girl” that these authors are pushing against? Where did it originate? While the majority of the course content focuses on these questions, we will briefly look at expectations for young male characters, and ask how these characters are different when they are not white or straight ~~and~~ ~~considered~~.

The focus of this course is on writing; more specifically, on developing a rigorous process for writing that is clear, concise, and elegant. Coursework includes three polished essays, eight short written responses to our readings, and peer critique.

EN 105 08

UNDER THE INFLUENCE

From global schoolchildren striking for the climate, to American teenagers advocating for gun control, to the students at the heart of the 2019 protests in Hong Kong, young people are the most vocal and visible figures of dissent in the world today. In this writing class, we will explore the topic of youth in revolt. What makes children such powerful spokespeople for justice and human rights? What is the relationship between youth activism and garden-variety teenage rebellion? Where, and how, do stories of youth and development intersect with stories of societal change? And what are the particular limitations of youth rebellion? We will draw on a variety of texts, including images, novels, essays, and films, to help us consider these questions and develop critical and critical thinking. Course requirements include regular writing, and revision assignments.

EN 105 04  
TTh 9:40-1100

UTOPIA/DYSTOPIA

N. Junkerman

When we look ahead, our imaginations often seem to run in two directions toward the hope of future happiness, or the fear of future despair. In this course, we'll look at how these two impulses have produced visions of utopia and dystopia in literature, film, political speech and journalism. We will examine hopeful and fearful visions of human society across several centuries, and challenge ourselves to ask big questions about the relationship between imagination and social reality. Above all, we write and talk about writing essays, short assignments, peer review sessions and we will explore how writing both reflects and shapes our dreams and nightmares. Possible texts include the sermons of Jonathan Winthrop, the speeches of Ronald Reagan by Ursula Le Guin, Octavia Butler and Edward Bellamy, and films *Sick Piercer* and *Children of Men*

EN 105 15  
MWF 11:15-12:10

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 and why doesn't it come with a paycheck? In this writing seminar, we will analyze theories and representations of Work. We will read and write about: different ways that labor has been conceptualized, recent thinkpieces on the idea of work, debates about what does and does not count as work, the rise and fall of organized labor, the changing of work in the new "gig" economy, and the death of the fulltime 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 about writing-in essays, short assignments, and peer review sessions we will explore how writing can itself be a form of work and a way of understanding what work is.

EN 105 16  
TTh 12:40-2:00

WRITING IN THE TANG

M. Marx

Writing in a museum seems like a subversive act. Museums, after all, are filled with spaces with signs that warn "do not touch." But as critic Stephen Greenblatt argues, museums are also places of "resonance and wonder," fostering creativity, thought, and vision. Skidmore's Frances Young Tang Teaching Museum and Art Gallery invites "curiosity and collaborative learning through active engagement with ideas, artworks, and exhibitions." In this writing seminar, the Tang will serve as our primary space as well as our classroom space. We will debate the purposes of museums in contemporary culture, examine the impact of architectural space on exhibitions and visitors alike, and analyze individual works from the Tang's spring exhibitions ("Nicole's Striking the Trees," "Mary Weatherford: Canyon Daisy Eden," and "Flex"). Throughout the semester, the Tang will be the subject and inspiration through which we develop our skills in analytical writing. We will write formal papers, use social media programs to share and develop ideas, and revise, revise, revise.

EN 105 17  
TTh 3:40-5:00

THE SPACE AGE

M. Greaves

Is the Space Age over? Space exploration feels at once futuristic and nostalgic: looking at the night sky means looking into the past, and the term "Space Age" conjures retro images of Apollo modules and alien invasion cartoons. Yet the afterlife of the Space Age lingers in contemporary America, most obviously in Trump's proposed Space Force an outgrowth of the nostalgic rhetoric of "Make America Great Again." Taking the cultural history of the ongoing Space Age as our material, this intensive class will introduce you to conventions of college writing. Discussion and writing topics will range from animals in space to astronauts to the civic function of planetariums. In short weekly writing assignments, a sequence of longer papers, and a presentation, you will practice responding to a range of texts that may include fiction, poetry, historiography, journalism, film, and visual arts.

“The best way to find yourself is to lose yourself in the service of others.” These words from Ghandi 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 pson

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EN 110  
4 credits

## INTRODUCTION TO LITERARY STUDIES





the field of Asian American literary studies but also include works that suggest new directions in the field. Readings

EN 229 02  
TTh 11:10-12:30  
3 credits

TERRIBLE BEAUTY: IRISH LITERATURE

M. Greaves

From Bram Stoker's *Dracula* to the popular TV series *Berry Girls*, terror and beauty have preoccupied modern Ireland. "A terrible beauty is born," poet and magician W.B. Yeats wrote of Ireland on the brink of the multiple wars that would define its modern landscape. On an island of four Nobel literature laureates and five Nobel peace laureates, conflict and creativity have often been jarring companions. Yet a lot of Irish literature is funny. In this class, we will follow the tangled routes of humor, violence, and literary production in Ireland. We will pay particular attention to how laughter works as an aesthetic and political device as Irish literature has sometimes enthusiastically, and sometimes reluctantly, responded to political and social upheaval. Other topics will include postcolonialism; gender and sexuality in modern Ireland (the first nation to legalize gay marriage by popular vote); the relationship between art and violence; and place, space, and landscape. Writers will include Oscar Wilde, W.B. Yeats, James Joyce, Samuel Beckett, Elizabeth Bowen, Seamus Heaney, and Anna Burns; we will also consider several films.

COUNTS AS A "LANGUAGE AND LITERATURE IN CONTEXT" COURSE

EN 229 03  
TTh 2:10-3:30  
3 credits

INTRO. TO DISABILITY STUDIES

N. Junkerman

Drawing on methods and documents from the humanities and the social sciences, this course offers an introduction to the academic study of disability. We will begin by examining the political and theoretical origins of the disability rights movement, tracing the history of exclusion and resistance that gave birth to the discipline of disability studies. In thinking about the interventions of disability activists, we'll explore questions of accessibility, design, law, and bioethics. From there, we will explore how the critical tools of disability studies can reorient our understanding of

hybrids, and long distance nationalists affect the field of culture? These are among the questions we will raise over the cou



include Black girlhood studies, intersectionality, racism and emotions, violence and history, and other

consider how the new economics of the “welfare state” influenced gender relations and class dynamics. Looking at historical and literary documents from British feminism to punk rock we will consider how the influx of new, largely nonwhite immigrants into England configured the political movements of the postwar moment. This

## CAPSTONE COURSES

*NOTE: The Capstone Experience 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 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. This course provides an opportunity for English Majors to develop sophisticated research and writing skills, read extensively on the topic of special interest, and write 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. Distinguished work will qualify eligible students for departmental honors. 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

EN381F 01  
W 6:30-9:30  
4 credits

ADVANCED PROJECTS IN WRITING: FICTION

S. Chung

Capstone course for English majors who are focused on fiction. Students will produce a novella or collection of linked stories. Class format will be a combination of intensive workshop and generous commitment from every member and periodic one-on-one work with instructor. Students will also create their own reading lists (3 works) to accompany their project and write a short essay that analyzes and articulates the ways in which the reading is informing, instructing, and inspiring the writing.

PREREQUISITES: ONE SECTION OF EN 380 AND ONE SECTION OF EN 377F

EN 381N 01

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