

CONTENTS

English Department Faculty	2
Expository Writing Seminars.....	3
200–Level Courses.....	7
Introductory Workshops.....	11
300–Level Courses.....	12
Upper-Level Workshops.....	15

EN 105 05
MWF 12:20-1:15

WRITING AS RADICAL EMPATHY

O. Dunn

EN 105 06
MWF 1:25-2:20
4 credits

“Language is far from being a closed, self-contained system, and words are deeply intertwined with our ways of engaging with the world. Language in this sense is more like an interface rather than a firewall, an array of devices that connects us to the things that matter to us,” says the scholar Rita Felski. Good writing can give the reader an emotional experience, a chance to interact with another person’s mind and heart. But how does it do this? How does language convey emotion? How do writers make us see what they see, feel what they feel? In this class, we’ll move outside of our comfort zone—away from simply reading works we might enjoy because they are “relatable.” We’ll explore what boundaries writing can cross. We’ll discuss how writing can create change in the world. We’ll look at pieces from writers and artists who actively work to make us see things their way, from poets to activists to visual artists. We’ll pay special attention to how each artist crafts the work; using various tools, you’ll create powerful writing

EN 105 16
MW 2:30-3:50

IMAGINING THE EARTH IN THE TWENTY-FIRST CENTURY

M. Emerson

EN 105 17
MW 4:00-5:20
4 credits

In this writing course, we will take an interdisciplinary look at the Anthropocene—one of the most influential concepts in contemporary environmental discourse. The term “Anthropocene” refers to a hypothesis: that when geologists of the distant future drill down through the layers of Earth’s crust, they will discover a distinctive change in its composition that corresponds to our present moment. In other words, humans have altered Earth’s systems so dramatically that we have initiated a new geologic epoch. The geological authorities have yet to reach a verdict on whether we have indeed entered the Anthropocene, but in the meantime, the term has taken on a life of its own in other spheres of d

we inhabit; as a call to explore those realms that we may otherwise see only in dreams. The delights of fantasy cinema are endless and for their followers, they may inspire the composition of lively college-level essays and stories.

In this essay-writing seminar, you will watch eleven fantasy films with the goal of interpreting them in well-structured essays. The course is divided into three units, with 3-

EN 215 01
TTh 12:40-2:00
3 credits

DRAMA

J. Cermatori

How is reading a play different from reading a poem, a novel, or an essay? What components come together to constitute dramatic structure, and how do they function? This course introduces students to the practice of reading drama as literature and as work written for performance. It aims to offer a condensed and intensive survey of the history of dramatic literature—focusing primarily on drama written in the English language and taking stock of the many ways the form has changed and developed over time —while also introducing students to a basic vocabulary of important concepts for theater history. We will read texts from a wide range of genres, including comedy, tragedy, the mystery play, metatheater, tragicomedy, and realism, drawing on such authors as Sophocles, William Shakespeare, Aphra Behn, Suzan-Lori Parks, and others. Student grades will be based on short response papers, midterm and final exams, and in-class participation, often including dramatic readings of scenes and key passages, aiming to underscore the

others may enjoy all three genres equally, but our writing always leads us toward precision and discovery. As poet, novelist, and memoirist Michael Ondaatje puts it, “the artist follows the brush.”

Requirements: 2-3 mandatory workshopped manuscripts in all genres; intensive discussion; craft exercises; assigned texts, including some instructive chapters and films. This course is a prerequisite for 300 level creative writing workshops in Poetry, Fiction, and Nonfiction and for the Advanced Project in each genre.

PREREQUISITE: EN 211, 213, OR 219

COUNTS AS A PREREQUISITE FOR THE 300-LEVEL WORKSHOPS IN POETRY, FICTION, and NONFICTION

EN 281 01
TTh 6:30-7:50

INTRODUCTION TO FICTION WRITING

A. DeWitt

EN 281 02
W 6:30-9:30
4 credits

This course, intended for students who have not yet taken a fiction workshop at Skidmore, will serve as an intensive and comprehensive introduction to the craft of short fiction. During the first weeks of the semester, we will study a diverse range of master short story writers. The classroom conversation will be about a mixture of forms and styles observed and traced, narrative patterns discussed and noted, themes analyzed and proposed with student participation in discussions essential. The rest of the semester will follow workshop format, focused on student creative work—both short imitative writing assignments and a short story of 8-12 pages. Students will write in a myriad of forms—

Our readings will be organized by 1990s topics and events such as the Culture Wars, concerns about the “death of literature,” multiculturalism, Generation X, Girl Power, Queer Nation, the 1992 Los Angeles uprising, and the dot-com bubble. We will also explore the questions of how and why so many 1990s literary texts are themselves pre-occupied with earlier texts and historical periods. Literary texts may include works by Sherman Alexie, Don DeLillo, Jeffrey Eugenides, Jonathan Franzen, Gish Jen, Charles Johnson, Toni Morrison, Anna Deavere Smith, Karen Tei Yamashita, John Yau, and Kevin Young. Television shows and films may include *The Simpsons*, *Paris is Burning*, and *The Matrix*. Additional texts may include readings in queer theory, ethnic studies scholarship, and literary criticism, as well as historical primary sources such as political speeches and news articles.

EN 376 01
3 credits

SENIOR PROJECTS

The Department

This offering allows a senior the opportunity to develop a particular facet of English study that he or she is interested in and has already explored to some extent. It could include projects such as teaching, creative writing, journalism, and film production, as