



Please note: For your convenience, here is a list of the English Department faculty, their office locations, phone extensions, and office hours for spring '18. If office hours are not convenient, please make an appointment. **Make sure you speak with your advisor well in advance of fall '19 Registration (which begins April 2)**

INSTRUCTOR	OFFICE HOURS Spring 19	EXT.	OFFICE
Benzon, Paul	T 4:00-5:30 & By Appt.	5162	TLC 327
Bernard, April	W 4:00-5:00 & By Appt.	8396	PMH 319
Black, Barbara	T 2:30-4:30, F 1:00-2:00	5154	PMH 316
Bonneville, Francois	T, W 1:00-3:00 & By Appt.	5181	PMH 320E



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

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, sadnd21.7 (i)-6 (t)-6 (i)-6 (o)2.7 (tiipinin wsos and(t)-6 ea(ch)-10.7 earcoknesm



of narration and characterization, and ways of organizing time and space) and the social transformations of different historical periods.

Readings might include short stories, novellas, novels, and graphic narratives. Authors might include Edgar Allan Poe, Herman Melville, Arthur Conan Doyle, Henry James, Edith Wharton, Jamaica Kincaid, Kazuo Ishiguro, Paul Auster, Jhumpa Lahiri, Carmen Maria Machado, Rebecca Roanhorse, and (Skidmore graduate) Kathleen Collins.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION  
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE**

**EN 211 02**  
**MW 2:30-3:50**  
**3 credits**

**FICTION**

**R. McAdams**

This course will give students an introduction to the study of prose fiction in its many forms and formats. Students will learn to analyze the structural elements of fiction, including plot, character, setting, tone, and focalization. We will consider the rhetorical consequences of techniques like free indirect discourse and styles of narration ranging from omniscient, to first-person, to epistolary.

The class will study texts that originate in a variety of times and places, by writers of diverse backgrounds—from before the novel’s so-called “rise” in the eighteenth century, through its many phases of evolution and development, to its flourishing today. In addition to the fiction itself, students will wrestle with important theoretical texts that offer competing theories of what constitutes “realism” and will study some of realism’s others—gothic, sensation, and science fiction, as well as surrealism. Looking critically at the institutions, networks, and technologies that shape the reading experience, we will problematize the dichotomy between “literary” and “genre” fiction, categories constructed in the marketplace, to see the reading of fiction as something that can either undermine or bolster the status quo. Readings may include writers such as Miguel de Cervantes, Aphra Behn, Jonathan Swift, Jane Austen, Emily Brontë, Edgar Allan Poe, Arthur Conan Doyle, Franz Kafka, Jorge Luis Borges, Muriel Spark, Virginia Woolf, Zadie Smith, Roxane Gay, and Elif Batuman, among others.

**RECOMMENDED PREPARATION FOR ADVANCED COURSES IN FICTION  
COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE**

**EN 213 01**  
**TTh 3:40-5:00**  
**3 credits**

**POETRY**

**M. Greaves**

Ghosts tend to be associated with fiction and film, but is there such a thing as a “ghost poem”? In this class, we will pose that question across centuries and locations. Poems, say





In this course, we'll take up these and other questions as we consider how contemporary authors represent, respond to, and employ digital technology in their writing. We'll read stories and novels by authors attempting to capture how recent technological changes have redefined our culture. We'll engage with experimental works that p





Students enrolled in EN 337 will read the following:

Flaubert, *Madame Bovary*, Tolstoy, *Anna Karenina*, Gogol, *The Overcoat* (novella), Dostoyevski,

and Northanger Abbey



