ENGLISH

Chair: Maura Brady

Program Director: Kathleen P. Costello-Sullivan (of Irish Studies), Julie Grossman (of Film), David T. Lloyd (of Creative Writing), Julie Olin-Ammentorp (of Gender and Women’s Studies)


Associate Professor: Maura Brady, Michael Davis, James Hannan, Erin E. Mullally, Anca V. Munteanu, Phillip Novak, Miles Taylor

Professor of Practice: Jamey Graham, Eugene B. Young

Writer-in-Residence: Patrick Lawler, Linda Pennisi

Adjunct Faculty: Timothy D. Burns

Professor Emerita: Elizabeth Hayes, Mary A. Maleski

Professor Emeritus: Gordon V. Boudreau, Patrick J. Keane, Cornelius Novelli

Pre-Doctoral Teaching Fellow: Omar Qaqish

The Department of English offers two concentrations of study: literature and creative writing. Both of these courses of study are committed to the discovery of meaning and value in language—a commitment that is grounded in contemporary academic and professional concerns within English as well as in humankind’s enduring traditions of self-expression, speculative inquiry, and social communication through literature and the rhetorical arts. In particular, the department’s two concentrations are designed to involve students in challenging and rewarding encounters with literary works representing a variety of types and time periods; to expand students’ awareness of the range, the subtlety, and the power of language; to help students develop their own expressive powers in language; to assist them toward increasingly mature syntheses of literature with other disciplines and life experiences; and to prepare students for careers, professions, and graduate study in which a command of the English language and literature are necessary.

Departmental Honors

In accord with guidelines approved by the academic dean, department chairs, and program directors (Fall 1988), the English Department offers degrees in honors for literary studies and for creative writing. These programs have been designed for:

- the student who excels primarily in the major and who deserves further challenge and recognition,
- the student who does not surface as honors material in time to join the Integral Honors Program and especially competent transfer students.

The chair will invite eligible students to apply for departmental honors by the junior year. Requirements for the degree include a 3.0 overall G.P.A. and a 3.5 G.P.A. in English Department courses.

Literary Studies

Students who choose to pursue the English honors degree in literary studies will complete and defend an honors project according to the following schedule:

Junior year: The candidate will define a topic, write a proposal, and choose a mentor who will guide him or her through the development of an honors project. While most students will choose to accomplish a lengthy research paper, some may decide to do a creative, artistic project.

The proposal should include: a topic or title, a thesis, a plan for accomplishment, and a working bibliography. This proposal needs to be approved by the mentor before the spring dates for fall registration; the student will then register for ENG 480 Honors Tutorial.

Senior year: The student works on the project with the guidance of the mentor. It is the student’s responsibility to set up and keep a weekly appointment with the mentor and to work consistently toward the completion of the project. The mentor will send a brief progress report to the chair of the department at the end of the fall semester. The student may then gain permission to register for another three credits (ENG 480 Honors Tutorial) for the spring semester if doing so is useful and necessary.

By April 1, the student will give a copy of the completed project to each of the following: the mentor, the department chair, and the members of an oral examination committee (set up by the mentor, with the approval of the department chair).

With the help of the mentor, the student will arrange a place and time for the defense. The mentor will communicate that information to all members of the department and the director of the Integral Honors Program. This date should allow time for any revisions necessary after the defense. The mentor, in consultation with the chair and the project committee, will decide whether the candidate meets both departmental and school wide standards.

Honors Degree in Creative Writing

The English department also offers an Honors Degree in Creative Writing designed for:

- the student who excels in one or more creative writing genres;
- the student who deserves further challenge and recognition and especially competent transfer students.

The program director will invite eligible students to apply for honors in creative writing by the junior year. Requirements include a 3.0 overall G.P.A. and a 3.5 G.P.A. in creative writing program courses. Those accepted will enroll in CRW 480 Honors Tutorial in Creative Writing and work towards completion of a high quality manuscript of poetry, fiction, creative nonfiction, a play at least 50 pages, or mixed genres - the length to be determined by the honors mentor.

See also the general description of departmental honors programs above.

Dual Major in English and Communications

Dual majors in literature and communications and in creative writing and communications are available. Click the programs tab to view program details.
Student Learning Outcomes in Literature

Students who graduate from this program will be able to:

Literary Knowledge
Analyze literary texts using appropriate knowledge of genres, formal properties, and literary history

Contextual Insight
Articulate how literary works shape understanding of our own and other people's cultures, perspectives, and experiences

Effective Writing
Write Effectively using appropriate academic conventions and rhetorical skill

Critical Reading
Construct meaning by reading literary texts with appropriate critical skills, including careful observation, close reading, and sustained analysis

Critical Thinking
Evaluate texts and ideas in order to reach defensible conclusions

Problem Solving
Formulate and resolve meaningful problems appropriate to the study of language and literature

Student Learning Outcomes in Creative Writing

Students who graduate from this program will be able to:

Create and revise
Revise their creative writing using appropriate techniques and strategies.

Peer review
Evaluate the creative writing of peers to formulate suggestions for problem-solving and revision.

Complete a manuscript
Create a polished manuscript of creative writing that could be submitted to a journal or press for publication.

Creative Writing (CRW)

CRW 384. Introduction to Writing Poetry. 3 Credit Hours.
This introductory creative writing workshop is devoted to the writing and revising of poems. We will explore writing techniques as well as writing samples by established authors, but most of our time will be devoted to critiquing student poems with an eye toward revision and improvement. Students will complete a final portfolio of poetry to be submitted at the end of term.

Cross-listed Courses: ENG 384

CRW 385. Creative Writing Workshop. 3 Credit Hours.
Intensive practice in the writing and criticism of poetry and fiction. Associated readings geared to the needs of the individual participant. Course can be repeated for credit. Fulfills Core requirement(s): VPA.

Prerequisite: WRT 101.

Cross-listed Courses: ENG 385

CRW 386. Introduction to Playwriting. 3 Credit Hours.
A workshop that introduces students to the techniques of dramatic writing. In our explorations of structure, dialogue and methods of characterization, students begin by writing one- to two- page exercises, advance to outlines for plot and character and finally write a ten-minute play which is performed in class. Fulfills Core requirement(s): VPA.

Prerequisite: WRT 101.

Cross-listed Courses: THR 386, ENG 386

CRW 387. Scriptwriting. 3 Credit Hours.
This course provides study and practice in the special requirements of writing fictional works for television and film. This course will focus on: basic dramatic structures and story telling, the premise, the pitch, character development, writing the treatment, story outlines, writing the master scene and completing the script. At semester end, students are expected to produce full-length tele-plays, radio dramas or film scripts. Fulfills Core requirement(s): VPA.

Prerequisite: WRT 101.

Cross-listed Courses: CMM 387, ENG 387
CRW 388. Writing Green: Poetry, Fiction, and Our Place in the World. 3 Credit Hours.
This introductory creative writing workshop encourages students majoring in any discipline to explore the physical world in which we live and the current environmental crisis through their own poetry and fiction, as well as through study of works by diverse modern and contemporary environmental writers. The course subtitle includes the phrase "our place in the world," referring to the study of "place" or the physical environments where humans live, as well as our "place" in the sense of the role humans play, or might play, in shaping the world in which we live. No previous creative writing experience necessary. This course can substitute for CRW 385 or CRW 386 as a prerequisite for upper level creative writing courses. Because of the emphasis on creative responses to physical environments, the course can include field trips and could be taught in a study abroad setting. Prerequisite(s): WRT 101 or equivalent. Fulfills Core Requirement(s): Visual and Performing Arts (VPA).

Cross-listed Courses: ENG 388

CRW 390. Independent Study. 1-3 Credit Hours.
A student who wishes to pursue an independent project for academic credit must submit, prior to registration, a proposed plan that includes a description of the project and its goals, the methods to be followed, a schedule of work and supervision, an evaluation procedure and the number of credits sought. The proposal must be approved by the supervising faculty member, the department chair and the dean of arts and sciences. It will be kept on file in the dean of arts and sciences' office. An independent study concentrating on writing may be used to fulfill part or all of the creative writing curriculum requirement for 9 hours of writing workshops. Fulfills Core requirement(s): VPA.

CRW 391. Advanced Poetry Workshop. 3 Credit Hours.
A poetry writing workshop for students who have completed the introductory creative writing workshop or who can demonstrate advanced creative writing abilities. The course requires a close study of poems by major modern and contemporary authors and may include exercises in traditional forms. Fulfills Core requirement(s): VPA. Prerequisite(s): WRT 101 and CRW/ENG 385.

Cross-listed Courses: ENG 391

CRW 392. Advanced Fiction Workshop. 3 Credit Hours.
A fiction writing workshop for students who have completed the introductory creative writing workshop or who can demonstrate advanced fiction writing ability. The course requires the reading of major modern and contemporary authors, weekly short writing assignments and the writing of an extended work of prose fiction or a linked series of short stories. Fulfills Core requirement(s): VPA. Prerequisite(s): WRT 101 and CRW/ENG 385.

Cross-listed Courses: ENG 392

CRW 395. Nonfiction Writing Workshop. 3 Credit Hours.
A workshop that will introduce students, through reading of contemporary writers and weekly short writing assignments, to the many varieties of creative nonfiction, including the personal essay, memoir, travel writing, the lyric essay, the portrait, and the political essay. We'll engage the eternal concerns and debates of nonfiction writing, including: what it means to tell the "truth," representing the "I" or first-person narrator as a character, telling other people's secrets, the (un)reliability of memory, etc. We'll learn how to use traditional fiction techniques (scene, character, setting, dialogue) in nonfiction, as well as practice techniques more typically seen in creative nonfiction, such as enacting on the page the writer's "story of thought." On occasion this writing workshop will be offered with a particular focus, such as writing about science, family, or sports. The focus will be announced in advance of registration. Prerequisite: WRT 101.

Cross-listed Courses: ENG 395

CRW 480. Honors Tutorial in Creative Writing. 3 Credit Hours.
CRW 480 Honors Tutorial in Creative Writing is the course students must register for to complete an Honors Degree in Creative Writing. The course is designed for the student who excels in one or more creative writing genres, and who deserves further challenge and recognition. By the end of their junior year at the latest, qualified CRW program concentrators and minors will be invited to pursue a CRW honors degree. Applicants will be required to have a 3.0 overall GPA and a 3.5 GPA within Creative Writing Program courses. Those accepted will work towards completion of a high quality manuscript of poetry (at least 30 pages), fiction, creative nonfiction, or a play (at least 50 pages), along with an Introduction of between 5-10 pages. Multiple genre manuscripts are acceptable, with the length to be determined by the instructor. Students may complete this honors manuscript either while taking their 4th CRW advanced or genre specific workshop during their senior year (in which case they would participate in regular workshop activities but meet additionally with the instructor regarding the honors project) or while working individually with an instructor. Students must undertake a "defense" of their creative project before a designated CRW honors program committee (the defense may include a public reading or, in the case of a play, a public performance). The student may gain permission to register for another three credits of ENG 480 if doing so is useful and necessary. Fulfills Core requirement(s): VPA.

English (ENG)

ENG 010L. Fundamentals of English Lab. 0 Credit Hour.

ENG 105. Introduction to Theatre. 3 Credit Hours.
A survey of theatre art, past and present, with a behind-the-scenes examination of the concepts and personnel involved in its creation. Class projects are intended to give students introductory experience with playwriting, acting, directing, design and theatre criticism. Fulfills Core requirement(s): VPA.
Cross-listed Courses: THR 105

ENG 201. Fundamentals of Speech. 3 Credit Hours.
Essentials of voice production, oral interpretation, speech organization and use of supporting materials; preparation and delivery of speech materials; group and panel discussion. Prerequisite or Corequisite: WRT 101.

Cross-listed Courses: CMM 201
ENG 203. Classical Mythology. 3 Credit Hours.
No knowledge of Latin or Greek is required. The common repertory of myths from Greek and Roman sources is studied. Attention is also given to the influence of these myths in both ancient and later times, especially on literature and art.
Prerequisites: WRT 101, and ENG 200, ENG 210 or ENG 218.
Fulfills: Period (Pre 1789) requirement.
Cross-listed Courses: CLS 203

ENG 204. Classical Lit in Translation. 3 Credit Hours.
Selected readings and discussions of important works from ancient literatures.
Prerequisite: WRT 101, and ENG 200, ENG 210 or ENG 218.
Fulfills: Period (Pre 1789) requirement.
Cross-listed Courses: CLS 204

ENG 205. COR: Conversations. 1 Credit Hour.
This 1-credit course invites students to reflect upon the art and power of conversation. We will explore the ingredients that distinguish a successful conversation, and we will reflect upon the consequences-personal, political, and cultural-of conversations gone awry, never had, or destructive in nature. Finally students will attend events sponsored by Student Development, as well as those hosted by the Visual and Performing Arts department, the Film Program, and the Creative Writing Program at Le Moyne. We will use these events as opportunities to engage students in conversations about issues of diversity both on the campus and in the world beyond Le Moyne. This course will offer students a vehicle for talking about art, diversity, and community, as they hone their skills as practitioners in the art of conversation. Fulfills Core Requirements: Visual and Performing Arts (VPA) and Diversity (DIV).

ENG 205A. Conversations: Art & Disability. 1 Credit Hour.
In this course, we will study and discuss art made by—and about—people with disabilities, from photography and painting to literature and films. Our discussions will consider the emotional and psychological responses these works elicit (wonder, fear, curiosity, laughter, etc.); the kinds of stories they tell; how they avoid, play into, or work around stereotypes; and the power dynamics they generate between artist, subject, and audience. In the process, we will practice and develop the skills necessary for thoughtful, productive conversations. Course will meet from August 30th-November 1st. Course fulfills Core Requirement(s): Visual and Performing Arts (VPA) and Diversity (DIV).

ENG 205B. Conversations: The Photographic Portrait. 1 Credit Hour.
There are probably more pictures of human faces in the world than there are actual human faces. Because of their omnipresence, photographic portraits and self-portraits can seem simple and direct. Point and shoot, right? We often evaluate such pictures with one question: Do I look good? But pictures of faces are more complex than we usually imagine. In this course, in which the main goal is to practice the art of conversation, we'll talk about those complexities, as we discover them in portraits and self-portraits of all kinds: yearbook portraits, family portraits, glamorous portraits, death portraits, erotic portraits, and even mugshots. We'll dig into such questions as these: what can or does a portrait reveal about its subject? what does it hide? what are the artistic, cultural, political, and economic reasons for portrait-taking? what do we intend when we take pictures of ourselves? and what are the power relationships that might exist between photographer, subject, and viewer? Course will meet from August 29th-November 7th.
Fulfills Core Requirement(s): Visual and Performing Arts (VPA) and Diversity (DIV).

ENG 205C. Conversations: Race & Music in America. 1 Credit Hour.
This course will explore the complicated role that race plays in the history of American music. Beginning with music from the Civil War period (work songs, sorrow songs, soldier's songs etc.) we'll talk about how our history has been represented--and sometimes misrepresented--in a variety of genres. We'll also discuss how racial identity has been expressed, exploited, and sometimes created using music. Finally, we'll explore how music forms community along racial lines, and how it occasionally does so over and beyond them. Although we will spend time learning some of the history of race and music in America, we'll also be developing our ability to speak about race honestly, constructively, civilly, and intellectually. In other words, we'll be as focused on smart speech as we are on free speech. Students will be asked to bring examples of music to the class, and they will be required to attend performances on and off campus. Course will meet January 22-April 12.
Fulfills Core Requirement(s): Visual and Performing Arts (VPA) and Diversity (DIV).

ENG 205D. Conversations: Images of Indians, Moving Beyond the Stereotypes. 1 Credit Hour.
When thinking of Indians, most people believe they have a clear sense of what an Indian looks like, and it usually includes feather headdresses, face paint, buckskin, and a horse. This class will allow us to explore how non-Indian peoples came to this (mis)understanding by studying and conversing about representations of Indians in paintings, photography, film and other forms of visual media, most of which were created by non-Indian peoples. We will look at works by native artists that challenge the commonly accepted view of what a "real" Indian looks like and how a "real" Indian acts. The course will run Jan. 23-April 2.
Fulfills Core Requirement(s): Visual and Performing Arts (VPA) and Diversity (DIV).
ENG 205E. Conversations: Eating American: Food and Culture in Dialogue. 1 Credit Hour.
Food has been the source of conversation and cultural exchange across centuries and continents. Knowing about food and knowing how to talk about food helps us to challenge and transform cultural boundaries. Such active engagement with food cultures not only allows us to foster unity in diversity but also matures our mind and plate. We learn what we eat and why and how we eat. This course is primarily designed to help us learn how to engage in constructive conversation about food, eating, and cooking in America. Since the USA is often described as a melting pot or a salad bowl, such an engagement must involve learning (to talk) about the tremendous diversity of cuisines, ingredients, food cultures, and culinary histories that surround us. We will talk about ways in which we can present food with meticulous attention to beauty and detail. Keeping in mind that cooking is also performance art, the course incorporates preparing and presenting dishes designed by students. The grand finale will be a multi course meal served to selected members of the Le Moyne Community. Course will meet full semester.
Fulfills Core Requirement(s): Visual and Performing Arts (VPA) and Diversity (DIV).

ENG 210. Major Authors. 3 Credit Hours.
These courses provide students with an intensive study of the work of a major author such as Borges, Dante, Dickens, Homer, Morrison, Ovid, Rushdie, Shakespeare, Twain or Woolf, as well as the cultural and historical context from which the work emerges. Students will be expected to develop a critical vocabulary for analyzing these texts and to demonstrate their understanding of the material through class discussions, presentations and critical writing. Writing instructional.
Prerequisite: WRT 101.
Cross-listed Courses: HON 111

ENG 218. Critical Perspectives on Literature. 3 Credit Hours.
A critical introduction to the study and enjoyment of literature. Students will read, discuss and write about a variety of genres including works of fiction, poetry and drama from a range of cultures and historical eras, many of them by women and minority authors. In addition to instruction in the critical terms and conventions of literary study at the college level, the course emphasizes intensive critical writing based on the close readings of texts and an understanding of the variety of interpretive questions and critical perspectives that these texts invite.
Prerequisite: WRT 101.

ENG 301. Advanced Grammar and Usage. 3 Credit Hours.
A study of the nature and structure of language through a review of the traditional, structural, and transformational grammars and their specific applications to modern English, to language skills, and to teaching.
Prerequisite: WRT 101.
Fulfills: Topic requirement.

ENG 302. The Western Drama Tradition. 3 Credit Hours.
A study of major periods of theatrical development from the Greeks and Romans through the eighteenth century, with emphasis on dramatic literature in relation to performance conditions and cultural backgrounds.
Prerequisite: WRT 101 and ENG 210, ENG 218 or HON 111.
Fulfills: Genre requirement.
Cross-listed Courses: THR 302

ENG 304. The History of Criticism. 3 Credit Hours.
An introduction to modern literary theory and the major movements in literary criticism. Readings include selections from Aristotle, Horace, Sidney, Coleridge, Arnold, Eliot, DeMan, Barthes, Fish and Eagleton.
Prerequisites: WRT 101, ENG 218.
Fulfills: Topic requirement.

ENG 305. Eng Lit Survey I:thru Milton. 3 Credit Hours.
A survey of English literature of the Old English period, the Middle Ages, and the Renaissance, including the major work of Milton. Required for English majors.
Prerequisites: WRT 101, ENG 218.

ENG 306. Eng Lit Survey II:Rest-Present. 3 Credit Hours.
A survey of English literature from the Restoration, through the 18th and 19th centuries, to the present. Required for English majors.
Prerequisites: WRT 101, ENG 218.

ENG 307. The Epic. 3 Credit Hours.
A study of selected epics and works in the epic tradition, e.g., "Iliad," "Odyssey," "Aeneid," "Divine Comedy," mock epics, with attention not only to literary forms but also to theories of epic and to cultural contexts.
Prerequisites: WRT 101, ENG 218.
Fulfills: Genre requirement.

ENG 309. American Culture & Art of Johnny Cash. 3 Credit Hours.
Students will be asked to engage in an interdisciplinary investigation of the varied contexts--media, religious, political, historical, economic and geographic--that helped define the creative world of Johnny Cash, a major songwriter and musician. Fulfills Core: Visual and Performing Arts (VPA) requirement.
Prerequisites: WRT 101 and ENG 200, ENG 210 or ENG 218.
Fulfills: Topic requirement.

ENG 310. Literature and Culture. 3 Credit Hours.
This interdisciplinary course explores a period or movement in intellectual and/or cultural history. It may also focus upon transformative texts, events, or characters as they engage these movements and moments. This course will invite students to engage in a dialogue between disciplines and ideas using literary texts both as the primary source for inquiry and the medium through which ideas are imagined, articulated, and contested. Students will explore the ideas, events, and literary genres that frame the particular intellectual issue or historical moment, while also engaging the varied contexts that inform a work of literature.
Prerequisites: WRT 101, ENG 210.
Cross-listed Courses: ENG 310Y, HON 225
ENG 310Y. Literature & Culture: Epiphany. 3 Credit Hours.
This course brings the study of literature together with religious studies and the history of science to explore the concept of the "epiphany", a sudden insight so powerful that the experience can reorganize time (e.g., a lifetime, an historical period) into "before" and "after." We will trace the history of the term itself, from its origins in ancient Greece and applications in Christian theology and practice, to its appearance in literature as a concept, structural element, and term of literary analysis, to its most recent applications in the fields of science and innovation. Although our investigations will encompass various types of insights from different disciplines that have loosely been called "epiphanies" (including spiritual revelations, dramatic recognition scenes, and scientific discoveries), we will concentrate in particular on how epiphany functions in literature, the ways in which literature has been shaped by notions of epiphany from other disciplines, and how literature has shaped epiphanies in other fields, and in culture at large.
Prerequisites: WRT 101 and ENG 210.
Cross-listed Courses: ENG 310, HON 225

ENG 311. English Literature: An Overview. 3 Credit Hours.
This course provides an overview of the history of English literature. The course will address most literary periods, covering a variety of genres (drama, poetry, fiction and non-fiction prose). The main text for the course will be The Norton Anthology of English Literature: The Major Authors. Required for Theatre Arts majors.
Prerequisites: WRT 101, ENG 218.

ENG 312. Chaucer. 3 Credit Hours.
The study of the major works of Chaucer. No prior knowledge of Middle English needed.
Prerequisites: WRT 101, ENG 218.
Fulfills: Period (Pre 1789) requirement.

ENG 313. Medieval Quests and Romances. 3 Credit Hours.
A selection of outstanding literature of medieval times, including works by Dante, Marie de France and Chaucer along with many writers who remain unknown; emphasis on the way that medieval themes and materials crossed geographical and linguistic borders.
Prerequisites: WRT 101 and ENG 200, ENG 210 or ENG 218.
Fulfills: Genre requirement.

ENG 314. Advanced Grammar II. 3 Credit Hours.
This course is a continuation of Advanced Grammar to be offered as an elective during the summer sessions. Picking up where Advanced Grammar concludes, Advanced Grammar Part Two will assess syntactic structures beyond the level of the single clause, continue reviewing the parts of speech, and focus more intensively on the uses of punctuation. We will diagram increasingly complex sentences and use this skill to identify and correct errors in sentences from student writing and published work.
Fulfills: Topic requirement.

ENG 316. Medieval Literature. 3 Credit Hours.
A study of selected major prose, poetry and/or drama of the English medieval period, with attention to classical, continental and religious influences, as well as relevant historical contexts. This course will variously focus on Old English literature, including Beowulf, Old English shorter poems and saint's lives, the works of Bede, Aelfric, Wulfstan and/or Asser, as well as Middle English literature, including the works of Chaucer, Gower, the Gawian-poet, Langland, Julian of Norwich, Margaret Kempe, Layamon, anonymous romances, lyrics, sermons and plays. Any one of the following themes might be focused on, in any given semester: dreamers and dream visions, love and war, faith and pilgrimage, gender and chivalry monsters and heroes.
Prerequisites: WRT 101 and ENG 200, ENG 210 or ENG 218.
Fulfills: Period (Pre 1789) requirement.

ENG 317. Renaissance Literature. 3 Credit Hours.
A study of selected major prose and poetry of the English Renaissance, with attention to continental influences and relevant contexts. This course will variously focus on the works of Sidney, Spenser, Shakespeare (the sonnets), More, Erasmus, Marlowe, Jonson, Donne, Herbert and/or Marvell.
Prerequisites: WRT 101, ENG 218.
Fulfills: Period (Pre 1789) requirement.

ENG 318. Shakespeare. 3 Credit Hours.
A study of selected works by Shakespeare toward developing a critical appreciation of his plays in particular. The course emphasizes close readings of Shakespeare's texts and analyses of the relationship between playscript and performance, in addition to providing instruction in conducting library research on literary topics.
Prerequisites: WRT 101, ENG 218.

ENG 319. Elizabethan and Jacobean Drama. 3 Credit Hours.
The course will focus on popular non-Shakepearan plays written and performed in England during the late 16th and early 17th centuries. Special attention will be given to comedic and tragic traditions and to issues of class, politics and gender.
Prerequisites: WRT 101 and ENG 200 ENG 210 or ENG 218.
Fulfills: Period (Pre 1789) requirement.
Cross-listed Courses: THR 319

ENG 320. Documentary Film. 3 Credit Hours.
Emphasis on the study of important documentary filmmakers, influential documentaries, and major schools of documentary film, as well as issues such as the role of the documentary filmmaker, the notion of objectivity in documentary, ethics in filmmaking, and the influence of the camera.
Fulfills: Genre requirement.
Prerequisites: WRT 101 and ENG 200, ENG 210 or ENG 218.
Fulfills Core Requirement(s): VPA.
ENG 322. Journalism and American Literature. 3 Credit Hours.
This course will survey the rich history of American journalists who have either produced creative works or who have relied upon literary techniques in their journalistic endeavors. Beginning with Thomas Paine and Benjamin Franklin, the course will move through the revolutionary period of essayists and pamphleteers, proceed to the nineteenth century and the romantic writings of political activists like Margaret Fuller and Henry David Thoreau, and the realist and naturalist fictions of writers like Mark Twain, Stephen Crane, and Charlotte Perkins Gilman. The course will end by surveying the works of black and white writers of the early twentieth century—W.E.B. DuBois, Zora Neale Hurston, Ernest Hemingway, and H.L. Menken—who negotiate their critiques of modern American culture and political life both as journalists and creative writers. Throughout the course, we will be exploring the relationship between the world of the American journalist and his or her subsequent influences upon American literature.
Prerequisites: WRT 101 and ENG 210, or ENG 218.
Fulfills: Topic requirement.
Cross-listed Courses: CMM 314

ENG 325. Post-Colonial Literature & Theory. 3 Credit Hours.
This course will introduce students to theories of colonialism through the study of world literatures. What is the impact of colonization on a culture? How do questions of language, race, class, and gender impact the experience of colonialism? Students will read novels and short works from a variety of formerly subject nations, including India, Nigeria, Egypt, and Ireland. Short segments of theory will guide and accompany these readings. Fulfills: Topic requirement.
Prerequisites: WRT 101 and ENG 210, or ENG 218.
Fulfills Core Requirement(s): Diversity (DIV).
Cross-listed Courses: PGS 314, GWS 314

ENG 326. 19th C English and Irish Women Writers. 3 Credit Hours.
This course will examine literature produced by English and Irish women, respectively, during the 19th C. In particular, we will attend to the ways in which issues of particular concern to women from these respective yet interconnected nations are engaged in similar but also divergent ways. The course will not seek to apply some universal standard applicable to women from both nations, nor is its intent to substantiate any false binaries. Rather, the interest is to consider how aesthetic and narrative differences reflect differing social contexts; how the close interactions between these nations inflect the respective literary canons; how women from these nations represent one another; and how gendered issues may or may not affect, and be affected by, wider national views.
Prerequisites: WRT 101 and ENG 200, ENG 210 or ENG 218.
Fulfills: Period (Post 1789) requirements.
Cross-listed Courses: GWS 326

ENG 327. Harlem Renaissance. 3 Credit Hours.
This course will explore the fiction, music, art, and the political and philosophical writing that emerged during the period known as The Harlem Renaissance. We will begin by tracing the historical developments that made possible the formation of Harlem as both a place and an idea. Beginning with the writing of Frederick Douglass and Sojourner Truth, we will listen to nineteenth century Black voices as they set the stage for even more complex expressions of Black identity, citizenship, and culture. We will debate W.E.B. Dubois’ claim that race is a product of “blood and culture” and we will explore the ways in which various Black artists interpret that complicated idea. We will also trace the ways in which Black culture—both the high art of salons and galleries and the popular culture of speakeasys and clubs—participated in trying to solve the ‘problem’ of being-as Louis Armstrong sang it—both “Black and Blue.” Finally, we will listen carefully to the powerful voices of artists such as Zora Neale Hurston who celebrate their racial identity and who invite us—Black, White, Brown, and Yellow—to join in that celebration.
Prerequisites: WRT 101 and ENG 200, ENG 210 or ENG 218.
Fulfills: Topic requirements.

ENG 329. Literary Paris. 3 Credit Hours.
Students will read a range of texts (both fiction and non-fiction) set in Paris, focusing on the experience of Americans in Paris. Texts include memoirs by Ernest Hemingway, Adam Gopnick, and a range of African-American writers, and fiction by Edith Wharton, Tracy Chevalier, and others. The course will also include an introduction to the culture, history, art, and landmarks of the city. The course concludes with an eleven-to-twelve day visit to Paris. Additional fees will be required. Fulfills: Period Post 1789 requirement.
Prerequisite: WRT 101.
Fulfills Core Requirement: Visual and Performing Arts (VPA).

ENG 331. Literary New England. 3 Credit Hours.
Explore literary New England by reading and traveling! In this course we'll read works by several New England authors primarily from the 19th century, chosen from among the following: Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne, Louisa May Alcott, Emily Dickinson, Harriet Beecher Stowe, Sarah Orne Jewett, Linda Brent, Edith Wharton, and Mark Twain. In addition, we'll travel to the homes of most of these authors during a weekend trip to Concord, Massachusetts and possibly other sites. Many of the texts we'll be reading focus on the idea of home and the domestic sphere, reinforcing the connection between our readings and our travels. (EXTRA COURSE FEE FOR WEEKEND TRIP WILL APPLY; APPROX. $400.)
Prerequisites: ENG 210/ENG 218.
Fulfills: Topic requirement.

ENG 333. Restoration & 18th Century Lit. 3 Credit Hours.
Selected works of Restoration and eighteenth century literature, including works by Congreve, Dryden, Pope, Swift, Johnson, Gray, Collins, Burke and Burns.
Prerequisites: WRT 101, ENG 218.
Fulfills: Period (Pre 1789) requirement.
ENG 336. The 18th Century Novel. 3 Credit Hours.
An examination of themes and styles in significant novels by major authors (e.g., Defoe, Richardson, Fielding, Sterne and Austen) with selected critical readings.
Prerequisites: WRT 101, ENG 218.
Fulfills: Genre requirement.

ENG 338. Writing in the Real World. 3 Credit Hours.
This course calls on the practices of professional and business communication to offer students practice with writing in "real world" contexts. In this class, students will develop strategies for responding to professional and community-based writing scenarios, reaching internal and external audiences, designing both print and digital/online texts, and composing application materials. Students will engage writing and revision processes, provide feedback to peers, compose collaboratively as part of a team, and learn the standards and conventions of non-academic communication. The genres students encounter may include memo, letter, e-mail, resume, cover letter, flier, pamphlet, and website. The course will also address digital-visual communication tools including Twitter, PowerPoint, and other emerging platforms.
Prerequisites: WRT 101, and ENG 200, ENG 210 or ENG 218.
Cross-listed Courses: CMM 338

ENG 344. Comedy. 3 Credit Hours.
This course will explore theories of comedy and humor and examine some representative comedic works in drama, film, and fiction. We will begin with early theories of humor and laughter in essays by Henri Bergson, George Meredith, and Sigmund Freud and contrast their ideas with those of later writers, with special attention to Mikhail Bakhtin's analysis of the carnivalesque. We also will read into formalist theories of comedy as dramatic genre, focusing primarily on Northrop Frye. Concurrently, in our literary readings, we will trace the development of comedy from its Greek and Roman stage origins, through the early modern era, and into the modern age, where we will expand our view from theatre to include cinema and the comic novel. Along the way, I expect that beyond understanding comedy as what makes us laugh and developing a sense of comedy as a distinctly recursive genre, we will also explore the comedic worldview as a modus vivendi—a way of being in the world. Our objectives, then, are to know the comic as a spirit and comedy as a genre, and to investigate what makes us laugh.
Fulfills: Genre requirement.

ENG 346. Victorian Poetry and Prose. 3 Credit Hours.
This course examines the poetry and non-fiction prose of the Victorian period, which begins with the passage of the First Reform Bill in 1832 and runs concurrently with the reign of Queen Victoria from 1837 to 1901, a period that saw a general shift away from the Romantic emphasis on individualism and subjectivism to a new emphasis on social life and social concerns, including the role of women in both private and public life; that witnessed a comparable shift away from the sanctity of nature to a new emphasis on the discoveries of natural science, including those of Charles Lyell and Charles Darwin; and that marked the unprecedented expansion of British industry and the utmost extension of the British Empire. The course will explore these developments as well as other developments in religion, art, culture and the Victorian imagination in the poetry of Tennyson, Arnold, the Brownings, the Rossettis, Swinburne, Meredith, and Hardy, as well as the non-fiction prose of Carlyle, Hazlitt, Darwin, Marx, Mill, Arnold, Ruskin, Pater, and Wilde, and/or others representative of the period.
Prerequisites: WRT 101 and ENG 200, ENG 210 or ENG 218.
Fulfills: Period (Post 1789) requirement.
Cross-listed Courses: GWS 346

ENG 347. The Victorian Novel. 3 Credit Hours.
An examination of the Victorian novel, addressing the following issues: the ways in which Victorian novels recall and revise romanticism and look forward to modernity; the influences of science, evolution, and industry on the content and form of the novel; representations of domesticity and the attempts of women novelists to rewrite or redefine heroism and tragedy; and Victorian preoccupation with the past, as it affects narrative notions of character and conceptions of literary history. Authors treated include Charlotte Bronte, Emily Bronte, Charles Dickens, Thomas Hardy and George Eliot.
Prerequisites: WRT 101 and ENG 200, ENG 210 or ENG 218.
Fulfills: Genre requirement.
Cross-listed Courses: GWS 347

ENG 350. Amer Lit Survey I: to Civil War. 3 Credit Hours.
Significant works of the major figures in American literature from the Colonial period to the Civil War. Authors treated include Franklin, Irving, Emerson, Hawthorne, Poe, Thoreau, Melville and Whitman.
Prerequisites: WRT 101, ENG 218.

ENG 351. Am Lit Survey II:Civil War-Present. 3 Credit Hours.
Significant works of major American writers from 1860 to the present. Authors treated include Dickinson, James, Wharton, Faulkner, Hughes, Rich, Morrison and many others.
Prerequisites: WRT 101, ENG 218.

ENG 352. Introduction to Children's Literature. 3 Credit Hours.
An introduction to literary works written for children, with special emphasis on developing skills for the critical analysis of children's literature and for incorporating it effectively into the school curriculum at different grade levels.
Prerequisites: WRT 101, ENG 218.
Fulfills: Topic requirement.
ENG 355. Transcendental Literature. 3 Credit Hours.
A study of the key writers and texts of the 19th-century American transcendental movement. Authors treated include Margaret Fuller, W. H. Charming, Emerson, Thoreau, Hawthorne, Melville, Whitman and Dickinson. Transcendentalism is seen as a partial reaction against 18th-century rationalism, the skeptical philosophy of Locke and the confining religious orthodoxy of New England Calvinism.
Prerequisites: WRT 101, ENG 218.
Fulfills: Period (Post 1789) requirement.

ENG 356. Nature: An Introduction to Wonder. 3 Credit Hours.
In a world obsessed with "connectivity," many people are, paradoxically, becoming less connected with nature, that is, with the entire natural world in which they live. This course endeavors to raise students' awareness and appreciation of the natural world of which we are all a part, using experiential, scientific, and humanistic approaches. Students will be challenged to assess and improve their own familiarity with nature and to discover or re-discover wonder, both in their own experiences of nature and in the writings and scientific studies of others. While lecture will be used to present some of the material, discussion based on material read or observations of nature will be a major component of the course, as will field experiences in nature. Junior standing required.
Prerequisite: COR 100.
Fulfills Core Requirement(s): Interdisciplinary Studies (IDS).
Cross-listed Courses: BSC 356

ENG 358. Representations of the Media in Film. 3 Credit Hours.
This course is designed to explore ways in which films present myriad images of the mass media when they take as their subject matter the news, documentaries, radio, television, and the film industry itself. The course will develop students' understanding of the nature and function of mass media in American culture and the relationship between power structures and representations of gender in media industries.
Prerequisites: WRT 101 and ENG 200, ENG 210 or ENG 218.
Fulfills: Topic requirement.

ENG 361. Modern British Fiction. 3 Credit Hours.
A study of the fiction of Conrad, Lawrence, Woolf, Forster, Joyce and other major British authors from about 1900-1940.
Prerequisites: WRT 101, ENG 218.
Fulfills: Period (Post 1789) requirement.

ENG 364. Modern American Fiction. 3 Credit Hours.
A study of American fiction of the modernist period (roughly 1915-1950), including representative works by many of the major fiction writers, e.g. Wharton, Faulkner, Glasgow, Hemingway, Hurston, Fitzgerald, Wright.
Prerequisites: WRT 101 and ENG 200, ENG 210 or ENG 218.
Fulfills: Period (Post 1789) requirement.
Cross-listed Courses: GWS 354

ENG 365. Modern British and American Poetry. 3 Credit Hours.
A study of modern poetry from its earliest practitioners (Whitman, Dickinson, Hardy and Hopkins) through to contemporary poets. Emphasis is on the continuities and discontinuities between traditionalist and modernist values and techniques in the major British and American poetry of the 20th century.
Prerequisites: WRT 101, ENG 218.
Fulfills: Genre requirement.

ENG 367. Yeats. 3 Credit Hours.
This study of the work of William Butler Yeats places paramount emphasis on the poetry. Some knowledge of the historical and literary context will be required.
Prerequisites: WRT 101, ENG 218.
Fulfills: Topic requirement.

ENG 368. Modern American Drama. 3 Credit Hours.
A survey of the major playwrights beginning with O'Neill and normally including Maxwell Anderson, Rice, Odets, Miller, Albee, Wilder, Saroyan and Williams.
Prerequisites: WRT 101 and ENG 210 or ENG 218.
Fulfills: Genre requirement.
Cross-listed Courses: THR 368

ENG 369. Modern European Drama. 3 Credit Hours.
A study of representative plays of European dramatists from the mid-19th century to the mid-20th centuries.
Prerequisites: WRT 101 and ENG 200 ENG 210 or ENG 218.
Fulfills: Genre requirement.
Cross-listed Courses: GWS 357, THR 369

ENG 370. American Film Abroad: Il Cinema Ritrovato (Bologna Film Festival). 3 Credit Hours.
This course focuses on a 9-10 day trip to Bologna in June/July of each year to attend the Cinema Ritrovato, an international film festival focused on American silent and sound film and music. The Festival specializes in screening classic films that have restored in Bologna at the Cineteca di Bologna, a major site for the film restoration in the world. Students will attend many screenings each day and evening of the Festival, as well as participate in group meetings with the instructor to analyze film and discuss and write about the events, such as the silent film/live music events taking place throughout the week at night in the central square of Piazza Maggiore. The students will have the unique opportunity to watch celluloid films as part of events introduced by film scholars, filmmakers, and/or restoration technicians. In the spring semester at Le Moyne, students will attend meetings with the instructor every two weeks and attend and write about two required film events. Enrollment by permission of instructor. Course may be repeated once.
Prerequisite: Sophomore standing.
ENG 371. Critical Approaches to Film. 3 Credit Hours.
An introduction to film genre, genre theory and film criticism, the course will examine the generic conventions that govern production and reception of film texts. Film genres may include the screwball comedy, the melodrama, the western, the musical, the gangster picture, film noir and others. Fulfills: Genre requirement.
Prerequisites: WRT 101 and ENG 200, ENG 210 or ENG 218.
Fulfills Core Requirement(s): VPA.
Cross-listed Courses: CMM 380, THR 371, GWS 351

ENG 372. History of Film: Beginnings to 1940. 3 Credit Hours.
This course will survey major developments in cinema from the advent of the medium near the end of the nineteenth century, through the emergence of a syntax for narrative film during the silent era, to the arrival and entrenchment of the sound film in the late 1920s and early 1930s. The nature of the course is such that our concerns will be manifold, but they will surely include attention to the following: the work of several pioneers of the medium—the Lumière brothers, Thomas Edison (and his major collaborator William Kennedy Laurie Dickinson), George Melies, and Edwin S. Porter; D. W. Griffith’s central role in the creation of a “language” for moving images and his equally significant role in turning film into a popular medium; some of the formal experiments that took place in Germany in the 20s-German expressionism, in particular, as well as the Kammerspieelfilm; Soviet montage; French impressionism and surrealism; the great Hollywood comics of the 20s; the development of sound technology and its impact on film form; the importance of genre in the development of the film industry; and French poetic realism. Without scanting attention to such historical matters, we will also, however, want to engage particular film texts: thus much of our time in class will be spent discussing individual films. Fulfills Core requirement(s): Visual and Performing Arts (VPA).
Prerequisites: WRT 101 and ENG 200, ENG 210, ENG 218 or HON 111.
Cross-listed Courses: CMM 381, THR 372

ENG 373. History of Film: 1940 to Present. 3 Credit Hours.
A study of the development of film since 1940. The course will examine the emergence of a syntax for narrative film during the silent era, to the arrival and entrenchment of the sound film in the late 1920s and early 1930s. The nature of the course is such that our concerns will be manifold, but they will surely include attention to the following: the work of several pioneers of the medium—the Lumière brothers, Thomas Edison (and his major collaborator William Kennedy Laurie Dickinson), George Melies, and Edwin S. Porter; D. W. Griffith’s central role in the creation of a “language” for moving images and his equally significant role in turning film into a popular medium; some of the formal experiments that took place in Germany in the 20s-German expressionism, in particular, as well as the Kammerspieelfilm; Soviet montage; French impressionism and surrealism; the great Hollywood comics of the 20s; the development of sound technology and its impact on film form; the importance of genre in the development of the film industry; and French poetic realism. Without scanting attention to such historical matters, we will also, however, want to engage particular film texts: thus much of our time in class will be spent discussing individual films. Fulfills Core requirement(s): Visual and Performing Arts (VPA).
Prerequisites: WRT 101 and ENG 200, ENG 210 or ENG 218.
Fulfills Core Requirement(s): VPA.
Cross-listed Courses: CMM 382, THR 373

ENG 378. The Films of Alfred Hitchcock. 3 Credit Hours.
In this course, we will examine whether Hitchcock’s films can be said to constitute a coherent “body” of work - identifying in the process potential stylistic idiosyncracies and thematic preoccupations. And we will try to come to some understanding of what is gained and what lost by thinking in these terms. We will use Hitchcock’s desire to develop a rigorously cinematic mode of presentation as a means of opening a discussion about the ways films “speak”. And we will wonder, along with a handful of contemporary critics, what kind of viewer the films seek to construct. We will take the films’ explicit interest in watching as a point of departure for an analysis of voyeurism and its centrality in contemporary western culture. Finally, and not incidentally, we will use the occasion the course provides to spend time watching a number of engaging films. Fulfills core Visual and Performing Arts requirement. (VPA)
Prerequisites: WRT 101 and ENG 200 or ENG 218.
Fulfills: Topic requirement.
Cross-listed Courses: CMM 383, GWS 359

ENG 379. Practicum in English. 3 Credit Hours.
This course will provide the student who intends to pursue graduate study in English with an intensive review of some of the basic content areas in English literature while also advancing the student’s research skills. The student will work closely with an instructor analyzing the pedagogical issues surrounding particular texts, discussing techniques for eliciting the most effective papers, and determining ways to make literary works both affecting and relevant. Not only will the student provide tutorial assistance to other students, he or she will also pursue a research project related to the content area of the class under the guidance of the instructor. This course is available only to English literature concentrators. Students will be assigned to professors teaching in the departments
Prerequisite: WRT 101 and ENG 218.
Cross-listed Courses: GWS 380

ENG 380. Literature by Women: 17th-19th Century. 3 Credit Hours.
The works of English and American women writers from the 17th through the 19th century. Covers a wide survey of authors, including complete novels by Fanny Burney, Jane Austen, Charlotte Bronte and George Eliot.
Prerequisites: WRT 101 and ENG 200 or ENG 218.
Fulfills: Topic requirement.
Cross-listed Courses: GWS 380

ENG 381. Women As Art/Women As Artists. 3 Credit Hours.
Working with the subject/object distinction made in the visual arts by thinkers like John Berger and Laura Mulvey, this class begins by examining texts in which women are portrayed as beautiful objects, then moves to texts in which women create their own artworks. In all of these works, questions of power, agency, and creativity are central. We will read novels such as Edith Wharton’s The House of Mirth, Tracy Chevalier’s Girl with a Pearl Earring, and Mary Gordon’s Spending, along with A.S. Byatt’s The Matisse Stories and a number of other short works. The course also includes art history relevant to the works being studied, and when possible, visits by artists and a trip to museums in New York City. English majors: this counts as a Topics course.
Prerequisites: WRT 101 and either ENG 200, ENG 210 or ENG 218.
Fulfills: Topic requirement.
Cross-listed Courses: GWS 381
ENG 382. African-American Literature. 3 Credit Hours.
An introduction to the wide range of African-American literature from slave narratives to present-day authors. Issues include the relation of African-American culture to dominant Anglo culture; the influence of slavery on the lives of African-Americans; African-American self-perception; the roles of gender and economic status. Authors may include Douglass, Jacobs, Chesnutt, Hurston, Hughes, Brooks, Wright, Morrison, Naylor and others. English majors earning certification in Adolescent and Dual Adolescent/Special Education will also study and practice curriculum design and instructional strategies that connect the course’s content to today’s multi-cultural classrooms. Only English may satisfy the EDU 303 teacher certification requirement by completing this course. Prerequisites: WRT 101 and ENG 200 or ENG 218.
Fulfills: Topic requirement.
Cross-listed Courses: GWS 382

ENG 383. American Ethnic Literature. 3 Credit Hours.
Introduces students to native and immigrant voices in American literature, including Native American writers such as James Welch and Louise Erdrich; Asian-American writers such as Maxine Hong Kingston and Amy Tan; and writers from Latino/a, Arab-American, Jewish and other backgrounds. English majors earning state teacher certification in Adolescent and Dual Adolescent/Special Education will also study and practice curriculum design and instructional strategies that connect the course’s content to today’s multi-cultural classrooms. Only English majors may satisfy the EDU 303 teacher certification requirement by completing this course. Prerequisites: WRT 101 and ENG 200 or ENG 218.
Fulfills: Topic requirement.
Cross-listed Courses: GWS 383

ENG 384. Introduction to Writing Poetry. 3 Credit Hours.
This introductory creative writing workshop is devoted to the writing and revising of poems. We will explore writing techniques as well as writing samples by established authors, but most of our time will be devoted to critiquing student poems with an eye toward revision and improvement. Students will complete a final portfolio of poetry to be submitted at the end of term.
Cross-listed Courses: CRW 384

ENG 385. Creative Writing Workshop. 3 Credit Hours.
Intensive practice in the writing and criticism of poetry and fiction. Associated readings geared to the needs of the individual participant. Fulfills Core requirement(s): VPA.
Prerequisite: WRT 101 and ENG 210.
Cross-listed Courses: CRW 385

ENG 386. Introduction to Playwriting. 3 Credit Hours.
A workshop that introduces students to the techniques of dramatic writing. In our explorations of structure, dialogue and methods of characterization, students begin by writing one- to two- page exercises, advance to outlines for plot and character and finally write a ten-minute play which is performed in class. Fulfills Core requirement(s): VPA.
Prerequisite: WRT 101.
Cross-listed Courses: THR 386, CRW 386

ENG 387. Scriptwriting. 3 Credit Hours.
This course provides study and practice in the special requirements of writing fictional works for television and film. This course will focus on: basic dramatic structures and story telling, the premise, the pitch, character development, writing the treatment, story outlines, writing the master scene and completing the script. At semester end, students are expected to produce full-length tele-plays, radio dramas or film scripts. Fulfills Core requirement(s): VPA.
Prerequisite: WRT 101.
Cross-listed Courses: CMM 387, CRW 387

ENG 388. Writing Green: Poetry, Fiction, and Our Place in the World. 3 Credit Hours.
This introductory creative writing workshop encourages students majoring in any discipline to explore the physical world in which we live and the current environmental crisis through their own poetry and fiction, as well as through study of works by diverse modern and contemporary environmental writers. The course subtitle includes the phrase “our place in the world,” referring to the study of “place” or the physical environments where humans live, as well as our “place” in the sense of the role humans play, or might play, in shaping the world in which we live. No previous creative writing experience necessary. This course can substitute for CRW 385 or CRW 386 as a prerequisite for upper level creative writing courses. Because of the emphasis on creative responses to physical environments, the course can include field trips and could be taught in a study abroad setting. Prerequisite(s): WRT 101 or equivalent.
Fulfills Core Requirement(s): Visual and Performing Arts (VPA).
Cross-listed Courses: CRW 388

ENG 389. Writing the One Act Play. 3 Credit Hours.
The goal of this writing workshop is to write a one-act play. The course is designed for students who have some experience with writing plays or a strong creative writing background. Students will first explore the techniques of dramatic writing through examples, exercises, and class discussion, advance to plot outlines and character sketches, and finally write a one-act play, which will be performed in class. Fulfills Core requirement(s): VPA.
Prerequisite: WRT 101.
Cross-listed Courses: THR 389

ENG 390. Independent Study. 1-3 Credit Hours.
A student who wishes to pursue an independent project for academic credit must submit, prior to registration, a proposed plan that includes a description of the project and its goals, the methods to be followed, a schedule of work and supervision, an evaluation procedure and the number of credits sought. The proposal must be approved by the supervising faculty member, the department chair and the academic dean. It will be kept on file in the academic dean's office.

ENG 391. Advanced Poetry Workshop. 3 Credit Hours.
A poetry writing workshop for students who have completed the introductory creative writing workshop or who can demonstrate advanced creative writing abilities. The course requires a close study of poems by major modern and contemporary authors and may include exercises in traditional forms. Fulfills Core requirement(s): VPA.
Prerequisites: WRT 101 and CRW/ENG 385.
Cross-listed Courses: CRW 391
ENG 392. Advanced Fiction Workshop. 3 Credit Hours.
A fiction writing workshop for students who have completed the introductory creative writing workshop or who can demonstrate advanced writing ability. The course requires the reading of major modern and contemporary authors, weekly short writing assignments and the writing of an extended work of prose fiction or a linked series of short stories. Fulfills core Visual and Performing Arts requirement. (VPA)
Prerequisites: WRT 101 and CRW/ENG 385.
Cross-listed Courses: CRW 392

ENG 393. Teaching and Tutoring Writing. 3 Credit Hours.
This course introduces students to methods for teaching and tutoring writing. The course examines different pedagogical approaches within the context of one-on-one tutoring. Topics discussed include assisting students in all parts of the writing process, providing grammatical help, tutoring in unfamiliar disciplines, and working with ESL writers. Students apply the concepts and practices discussed in the class as writing tutors in the "Tutoring @ Le Moyne" program. Students who successfully complete the course can apply to continue as writing tutors. This seminar course is discussion and writing intensive.
Prerequisite: WRT 101.

ENG 395. Nonfiction Writing Workshop. 3 Credit Hours.
A workshop that will introduce students, through writing assignments, to the many varieties of creative nonfiction, including the personal essay, memoir, travel writing, the lyric essay, the portrait, and the political essay. We'll engage the eternal concerns and debates of nonfiction writing, including: what it means to tell the "truth", representing the "I" or first-person narrator as a character, telling other people's secrets, the (un)reliability of memory, etc. We'll learn how to use traditional fiction techniques (scene, character, setting, dialogue) in nonfiction, as well as practice techniques more typically seen in creative nonfiction, such as enacting on the page the writer's "story of thought." On occasion this writing workshop will be offered with a particular focus, such as writing about science, family, or sports. The focus will be announced in advance of registration.
Prerequisite: WRT 101.
Cross-listed Courses: CRW 395

ENG 397. Writing Nonfiction: the Art of Writing Short. 3 Credit Hours.
In this class, we will learn the art of brevity. How to craft great sentences. How to write a powerful tweet and a stunning short essay. How to use sentence fragments effectively. Our writing will be nonfiction true stuff, some of it narrative, some expository, some experimental. Topics will range widely. Our goal will be to be good at writing that is zippy yet fulfilling. This class is appropriate for all students who want to use the English language more dynamically.
Prerequisite: WRT 101.
Cross-listed Courses: CMM 397

ENG 403. Writing and Speaking in the Professions. 3 Credit Hours.
A course designed to train students to write efficient business documents and to present effective oral briefings in an organizational setting. Students will consider ethical issues faced in careers, methods of persuasion, audience analysis and writing issues of clarity, conciseness and courtesy, among others. Literature about business will be a basis for presentations. Prerequisites or corequisites: WRT 101, ENG 210 or ENG 218 and ENG 310.

ENG 455. Medicine in Literature and Film. 3 Credit Hours.
The relationship between literature and medicine will be explored through the study of novels, short stories, essays and films about medical situations, characters and themes. Thematic areas to be examined include medical ethics in literature; the hospital as environment; relationships between health care workers and patients; illness as metaphor and as reality. Discussion on what writers are communicating and how they do so will emphasize characterization, setting, tone and point of view.
Cross-listed Courses: CCM 422, CCM 522

ENG 480. Honors Tutorial. 3 Credit Hours.

ENG 490. Internship. 1-3 Credit Hours.
In this course, a student will participate in an internship closely related to one of the areas of the Department of English (such as publishing, library sciences, law, advertising, etc.). The student intern will meet regularly with his or her supervisor in the agency and will report as required to the faculty member assigned to supervise the internship. Students are expected to apply what they have learned in the academic program to the internship. An evaluation of the field internship will also be required. The internship and placement must be approved by the faculty supervisor. Three hours of field work per week are required to generate one credit hour. Therefore, a three-credit internship will require at least nine hours per week on site. The number of credit hours to be awarded must be determined and contracted prior to registration.
Prerequisite: ENG 218.

WRT (WRT)

WRT 100. Introduction to Critical Writing. 3 Credit Hours.
This 3-credit course will for some students be a prerequisite for WRT 101. Admission to WRT 101 will be based on a prior selection process. This course develops basic writing skills such as paper organization, paragraphing, thesis-building, and argumentation. It also focuses on fundamental issues of syntax and grammar. Students will be expected to revise several papers and to participate in writing workshops. One of the primary functions of this class will be to prepare students for successful completion of WRT 101.

WRT 101. Critical Writing. 3 Credit Hours.
Practice in the skills of critical thinking, critical reading, and especially critical writing. Students will analyze selected essays and articles in conjunction with frequent writing assignments. Students will be expected to gain and demonstrate college-level proficiency in critical reading, critical writing, and standard English grammar and usage.