

ENGLISH (ENG)

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

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 205. COR: Conversations. 1 Credit Hour.

This 1-credit course is inspired by the Jesuit ideal of Eloquentia Perfecta. Beautifully described by St. Ignatius in the 1546 letter to his Jesuit brothers, it is one of the first expressions of what it means to engage "the whole person." This 1 credit course is designed to introduce students to the "art" of conversation, and to engage them in conversations about art and diversity. Using a specific art form as a focus (music, film, poetry, sculpture, drama, food, etc.), the class will cultivate complicated responses and learn how to discuss our insights with care, precision, and civility. This course will be a requirement in the new American Studies minor, and it satisfies both VPA/DIV requirements in the core. 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 musical forms and 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 palate. 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 205F. Conversations: Art & Land(scape). 1 Credit Hour.

This 1-credit course explores the meanings encoded in the practice of representing land as landscape while foregrounding the idea that artmaking is the practice of exploring how to exist, co-exist and thrive on this planet. For example, visually investigating art landscapes as diverse as an idyllic 1663 Dutch painting of a working sugar plantation and Steve McQueen's 2012 photograph, "Lynching Tree," generates conversations about which narratives become recorded and remembered history and the motivating roles of power, privilege, and representation (presence and absence) in encoding these narratives. Students will learn how to negotiate their own complicated responses to the environment, how it's represented, seen, and discussed. Fulfills Core Requirements: Visual and Performing Arts (VPA) and Diversity (DIV).

ENG 205G. Conversations: Gender & Film. 1 Credit Hour.

This 1-credit course will focus on American films that question or rethink gender conventions while exploring complexity in character and story, with special attention paid to tone (a film's attitude toward its content). In our conversations about these films, we'll examine how we navigate disagreements, questions, and differing values; and we'll develop strategies to make these conversations productive. What happens when our responses to story and judgment of character diverge from a film's aims? Films discussed in this class will examine Hollywood conventions that can empower characters (for example, through performance) or limit the messages of a film (for example, in "happy endings"). Students will have the opportunity to grapple with "difficult" texts and portrayals—for instance, the representation of race and community in *Do the Right Thing*, or characters who are hard to "like" (in, for example Charlize Theron's role in Jason Reitman's *Young Adult*), or films starring actors with a strong persona (such as the appearance of Benedict Cumberbatch in Jane Campion's *The Power of the Dog*). Fulfills Core Requirements: 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 220. Critical Reading: Poetry. 3 Credit Hours.

A foundational course in critical reading and writing about poetry. Students learn the terms and concepts used to analyze poetry and receive guided practice as they read, discuss, and write about poetry from various cultures and historical periods. Emphasis is on developing skills of textual analysis and on writing instruction and practice; students are also introduced to critical sources and learn how to incorporate them into their own writing about poetry.

ENG 221. Critical Reading: Fiction. 3 Credit Hours.

A foundational course in critical reading and writing about prose (e.g. short fiction, novel, literary essay and/or memoir). Students learn the terms and concepts used to analyze literary prose and receive guided practice as they read, discuss, and write about prose works from various cultures and historical periods. Emphasis is on developing skills of textual analysis and on writing instruction and practice; students are also introduced to critical sources and learn how to incorporate them into their own writing about literary prose. Corerequisite(s): WRT 101.

ENG 222. Critical Reading: Drama. 3 Credit Hours.

A foundational course in critical reading and writing about dramatic literature. Students learn the terms and concepts used to analyze drama and receive guided practice as they read, discuss, and write about dramatic works from various cultures and historical periods. Emphasis is on developing skills of textual analysis and on writing instruction and practice; students are also introduced to critical sources and learn how to incorporate them into their own writing about drama.

ENG 223. Critical Reading: Film. 3 Credit Hours.

A foundational course in critical reading and writing about film. Students learn the terms and concepts used to analyze film and receive guided practice as they read, discuss, and write about films from various cultures and historical periods. Emphasis is on developing skills of textual analysis and on writing instruction and practice; students are also introduced to critical sources and learn how to incorporate them into their own writing about film.

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 grammar and their specific applications to modern English, to language skills, and to teaching. Prerequisite: WRT 101.

Fulfills: Topic requirement or 300-level Elective 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 or 300-level Elective 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 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.

Cross-listed Courses: CMM 309

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 310B, ENG 310E, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310A. Literature and Culture: American Outlaws And Outcasts. 3 Credit Hours.

Using American literature and film, this course will investigate the culture's fascination with celebrities and heroes, as well as the process by which individuals are either marginalized or celebrated. How does one become an idol when many of the same attributes make one an outcast? Rock and glam stars, cowboys and outlaws, soldiers and sweethearts, painted and tainted ladies: all of these characters will be explored through the lens of classic American film and literature, as well as other philosophical underpinnings of American culture. Prerequisites: WRT 101 and ENG 210.

Fulfills Core Requirement(s): Visual and Performing Arts (VPA).

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310B. Literature and Culture: Medievalism and King Arthur. 3 Credit Hours.

The modern world is fascinated with the Middle Ages: Medieval Times tournaments and fairs, video games, fantasy novels, film and television shows. In this interdisciplinary course, we will examine the medieval literary and historical origins of King Arthur, who was one of the most popular figures in medieval European literature and whose popularity continues down to our own day. One of the central questions in our study of the Arthurian Legends will be how this material has evolved over the centuries; how the obscure hero of the battle of Mount Badon emerged as one of the most enduring figures of medieval literature. How and why does his legend change over time? Why does his story reemerge at particular moments? How do writers represent this figure in the 12th, the 14th, the 16th and the 19th centuries? Why, in the 21st century, is he still so popular? Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310C. Literature & Culture: Contemporary Apocalypse. 3 Credit Hours.

The world is going to end. This is inevitable. But what might it mean? Going back to the apocalyptic floods featured in ancient Mesopotamian and Hebrew texts, we've been enamored with the idea that the end of the world will pull back the curtain on life's mysteries, wash away the distractions and disappointments of our daily lives, and reveal what truly matters. This class will explore the kinds of stories we have been telling about the world's end with a focus on post-1945 apocalyptic literature. From the Cold War's threat of nuclear annihilation to climate change and the Anthropocene to a renewed awareness of pandemics' destruction, the past 70 years have provided abundant fodder for imagining how the world might end. Grounding this exploration in ancient religious texts, we will analyze contemporary apocalyptic literature, films, and other cultural artifacts to understand what our attraction to apocalyptic narratives suggests about ourselves and our priorities. We will also consider how our engagement with global apocalypse reflects our uncertainties regarding purpose, life, and death. Prerequisite: ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310CA, ENG 310DA

ENG 310CA. West African Women Writers. 3 Credit Hours.

In 2019, Ghana launched its "Year of the Return" campaign encouraging members of the Black diaspora and African descendants to return to Ghana. This move pivoted Accra as a tourist destination for members of the Black diaspora while also encouraging a conceptualization of Ghana as home for African Americans. Additionally, Ghana offered citizenship for members of the diaspora. What does it mean to understand contemporary Ghana as not only home to the Ghanaian diaspora but all African descendants? With a population of 8 million, Lagos, Nigeria is the biggest city in West Africa. The Nigerian diaspora is one of the fastest. How do you understand contemporary narratives of Ghana and Nigeria as well as their relationship to the larger Black diaspora? This course is intended as an opportunity to study and discuss several works of literature, film, and other media in a global context. To do so, we will use a variety of approaches to work toward in-depth cultural and textual analysis. The understanding, making visible, and translating issues of global black identity. In particular, we will be reading works of contemporary Ghanaian and Nigerian fiction. Students will consider how these texts relate to nation, history, gender roles, race and ethnicity, various artistic genres, and relevant literary and cultural traditions. (This course will culminate with an optional post-semester trip to Accra, Ghana for roughly 9-10 days. There students will engage with cultural institutions, customs and practices as well as a visit to the Elmina slave castles. Fulfills Core requirement: Diversity (DIV). Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310DA

ENG 310DA. Lit and Culture: Disability in America. 3 Credit Hours.

This course focuses on representations of disability in U.S. literature, particularly in the 20th and 21st centuries. It is also an introduction to disability studies, a vibrant field of interdisciplinary research, scholarship, and criticism that examines the ways in which disability has been socially and culturally constructed in literature, history, and the sciences. We will explore the ways in which works of American fiction, drama, and film have informed (and been informed by) cultural constructions of disability, with particular attention to the modern project of "norming" bodies and minds that took hold in the 20th century. And we will consider how recent works of poetry and first-person nonfiction by writers identifying as disabled have complicated, resisted, and rewritten such notions by developing new literary and artistic strategies, vocabularies, and meanings of disability. Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA

ENG 310E. Literature and Culture: Contemporary Irish Literature and Politics. 3 Credit Hours.

This course considers the ways in which the political construction of Irish identity is reflected in, and also shaped by, the colonial and postcolonial history of Ireland. Drawing on predominantly novels from the late 20th and early 21st century, we examine how the role of Church, England, and nationalism appear and are represented in Irish literature. The course is interdisciplinary in its employment of history, religious studies, and literature.

Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310B, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310F. Lit & Culture: The Catholic Imagination. 3 Credit Hours.

This course explores the literary output of a group of authors who self-identify as Catholic and who explore timeless and contemporary issues of human experience in ways informed by their Catholicism. As such, we will investigate what Catholicism once meant, what it means still, how it has changed or developed since Vatican II, and how changes within the Church have been reflected in literature. We'll read Catholic authors British and American, pre- and post-conciliar, men and women, devout and lapsed. With such disparate experiences for our authors in terms of history, place, gender, and commitment to the Church, we should expect the texts themselves to be markedly different as well. At the same time, we will always foreground those questions that explore the spiritual inheritance each of these authors shares, towards developing a working definition of the Catholic imagination. Catholic writing, we will see, is not characterized by setting stories in churches or in teaching tidy moral lessons, but rather by "the nature of the eye through which the action is seen."

Prerequisites: WRT 101; ENG 200 or ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310H. Lit and Culture: Ancient Transgressions. 3 Credit Hours.

This interdisciplinary course will focus on transgressions of social, religious, and cultural boundaries of the ancient Mediterranean world. Studying literary, historical, and artistic sources, we will investigate depictions of aberrant behavior, staying attuned to the forces that compel humans to violate established norms of conduct, and evaluating the societal upheavals caused by these violations. What compels a person to be lead astray from proper conduct or previously held principles? How do individuals, families, and communities respond to, and attempt to recover from, ruptures of expected behavior? We will consider the personal, political, historical, and cultural implications of these questions by examining Classical ancient texts and their continuing influence on the contemporary world, culminating in a multi-media investigation of the enigmatic figure of Cleopatra, the historical ruler of Egypt who was castigated by ancient Romans, (in)famously portrayed in Shakespeares Antony and Cleopatra, and immortalized centuries later in Mankiewicz's 1963 blockbuster film. Looking at a variety of sources from a range of time periods, we will use the thematic of transgression to examine the continual interplay between history and artistic re-presentation of history, and to explore the living legacy of the ancient Mediterranean. Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310I. Lit and Culture: Utopian and Dystopian Visions. 3 Credit Hours.

This offering of ENG 310 gives students the opportunity to discover how utopian and dystopian writings that look optimistically or pessimistically to the future do so by looking back to critique their precursors. Thus, in effect, utopian and dystopian tales have been engaging in something like a 2500-year-old debate between the present and the past over what should be our vision of a future ideal society, over what nightmarish forms of society we most want to guard ourselves against, and equally, over what dangers might attend our indulging in such imaginings, or of neglecting to do so. In class discussions, brief writing assignments, quizzes, and two formal essays, students will be invited to contribute to that same debate, firstly through study of selected texts that are at once literary, philosophical, and politically polemical, secondly by articulating responses to these texts that draw upon their own interests, experiences, and concerns including the knowledge and different disciplinary perspectives that they have gained in their other Core courses and their major and minor programs.

Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310J. Lit and Culture: Representing History: Encountering the Holocaust Through Literature, Film and Art. 3 Credit Hours.

Obviously enough, we have an ethical obligation to hold onto the Holocaust as historical event collectively to remember it and somehow comprehend it. We have an ethical obligation to understand what the Holocaust meant for those who lived through it. We owe it, that is, to those who suffered or died, who suffered and died, to try at least to see what they went through. But as many Holocaust scholars have suggested, the limit nature of the event, its extremity and singularity, may effectively put it out of reach. If, that is, as some have suggested, the Holocaust is unrepresentable, how do those on the outside, those who did not live through the experience, gain access to it? In this course we will approach an engagement with Holocaust history through the problem of representation, looking at a variety of takes at mediation: survivor accounts, like Elie Wiesel's *Night*, narrative fictions, like Martin Amis's *Time's Arrow*, fiction films like Louis Malle's *Au revoir les enfants*, documentary films, like Alain Resnais's *Night and Fog*, hybrid texts like Art Spiegelman's graphic novel *MAUS*, and Holocaust art, produced by children and adults, both during and after the Holocaust.

Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310K. Lit and Culture: Literature and Medicine. 3 Credit Hours.

This is an interdisciplinary course exploring the intersection of medicine and literature, seeking to understand our perceptions of disease as a cultural phenomenon. The course is designed to explore the cultural dynamic of our experience of disease, and the mechanisms, both metaphorical and imaginative with which human beings ascribe significance to affliction. These meanings have been set out most fully in David Morris's *The Culture of Pain*, a prize-winning essay that will serve as the central text in the course. We will begin, however, with a brisk history of medicine outlined in Roy Porter's *Blood and Guts*. Other readings include short stories that focus on the experience of illness as it has been articulated by modern writers. Although this course will have a particular relevance for students interested in a variety of health-care fields, all students are welcome. The course will focus not on the practice of medicine as a form of science, but on medicine as one of the human arts. We will pay particular attention to the experience of illness from the standpoint of those who have actually been ill. The course argues, what has been a received opinion in other circles for some time, that our experience of illness, like our experience of weight, beauty, or age, is in some measure social constructed.

Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310M. Literature and Culture: Literature and Psychology. 3 Credit Hours.

Freud famously said, Everywhere I go I find a poet has been there before me. Freud recognizes that literature dramatized human psychology long before psychologists studied it as a science; he also suggests that, because literature and psychology traverse similar ground, they can be mutually helpful in understanding human nature and culture. We will begin our course by studying the foundations of psychoanalysis (Freud, Jung, and Adler), examining how these theories have influenced both writers and literary scholars. Later in the semester, we will explore how feminism, theories of race, and other culturally-minded theories have challenged these foundations and, consequently, also affected literary studies. Specifically, we will consider how evolving understandings of human psychology, especially those that recognize cultural differences, parallel a shift in how we create and interpret literature. Through close-analyses of Willa Cather's *A Lost Lady*, Tennessee Williams's *A Streetcar Named Desire*, Toni Morrison's *The Bluest Eye*, a selection of classic fairytales, and short stories by Edgar Allan Poe and others, we will examine how different psychological theories of human behavior relate to character development, plot movement, and reader response.

Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310O. Literature and Culture: Hamlet. 3 Credit Hours.

Through its 400+ years in existence, *Hamlet* has been one of the most widely read, frequently performed, and scrupulously analyzed of all literary texts. This course begins with an attempt to put the play into its original cultural context by considering some key issues raised by the play, the political and religious backgrounds of these issues, and the conceptions of human psychology and physiology that inform Shakespeare's treatment of them. In considering the sources and context of *Hamlet*, we will locate Shakespeare's work in the Renaissance revenge tragedy tradition by exploring classical precursors and Shakespearean contemporaries in that genre. There follows an intensive six week study of the text itself, with our discussions enriched by considering the perspective of various disciplines - theology, psychology, ethics, feminism - on particular pieces of the play. Finally, we will move on to examining the "afterlife" of *Hamlet* in the creative arts of subsequent centuries.

Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310Q. Literature and Culture: Modernism. 3 Credit Hours.

The 19th century, often described as a period of rapid industrial change and urbanization, and famously characterized as a century of becoming, so altered the experience of being in the western world that it eventually led to the major shift in western intellectual and cultural history known as Modernism, that extraordinary period from the late-19th century to the beginning of World War II that produced radical new conceptions of human subjectivity and radical new ways of representing humans and their experience of the world, as well as new ways of making meaning in such a world. This course will consider the cultural forces and the set of ideas that led to Modernism and will examine the major features of Modernist production itself. With a focus on the literature and the art of the period and with steadfast attention to wider intellectual and cultural contexts this course will address the modernist themes of subjectivism, perception, impressionism, self-consciousness, stream-of-consciousness, the unconscious, representation, experimentation, alterity, myth, alienation, colonization, globalization, mass culture, materiality, social life, gender and sexuality, movement, being in time, as well as the new role of art itself in the constitution of meaning. The course will examine the works of Marx, Nietzsche, Freud, Lacan, Conrad, Kafka, Joyce, Woolf, Yeats, Ford, Eliot, Hemingway, Stein, Picasso, Braque, Duchamp, Saussure, Bergson, and/or others. Fulfills Core Requirements: Visual and Performing Arts (VPA).

Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310R. Literature & Culture: Toni Morrison and American Culture. 3 Credit Hours.

As a Nobel-laureate novelist, a professor of English and creative writing, an editor at Random House, a literary critic, a social critic, and a public intellectual, Toni Morrison has had, and continues to have, an extraordinary influence on U.S. culture. While much of her fiction focuses on African American women, her male characters are as insightfully drawn and almost as prominent in her works as her female characters. In this course, we will explore Morrisons influence on American culture through multiple lenses. We will read and discuss three novels: *A Mercy*, Morrisons exploration of the genesis of racism in U.S. slavery; *Song of Solomon*, a self-centered young mans search for his black masculine identity, aided by an unorthodox female ancestor-figure; and *God Help the Child* [due to be published in April], an examination of the traumatic effects of internalized racism on contemporary African American women. A video of Morrison and Danielpours opera *Margaret Garner*, a reworking of *Beloved*, will be part of our coursework. Selections from *Playing in the Dark: Whiteness and the Literary Imagination* will show Morrisons huge iconoclastic influence on white literary criticism. Well also study Morrisons Nobel Prize acceptance speech, with its gorgeous prose and provocative discussion of racial narratives. Finally, well read one or two of Morrisons didactic childrens books, particularly *Please, Louise!*, set in where else? a library. Throughout the semester we will study African American history, in part through *The Black Book*, which Morrison edited, and its *Foreword*, which Morrison wrote, and we will read and discuss articles from the disciplines of gender and womens studies, cultural studies, and psychology. Students will have the opportunity to use all these disciplines and texts in the critical writing they do for the course. Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310S. Literature and Culture: Crimes and Misdemeanors. 3 Credit Hours.

This interdisciplinary course examines the idea of criminality in American literature and film. Using a number of text that explore the ambiguities of criminality and legality, we will encounter characters who take pleasure in other's pain, some who are heroic in their law breaking, and others whose lawlessness disrupts the judgments of a serious world. In particular, we will explore the ways in which race, gender, class and ethnicity shade and shadow our understanding of what's right, what's just, and/or what's legal. The course will address the centrality of radical individualism as represented on a spectrum of bad behavior: from serial murders to playful mayhem. We will draw on a range of genres as well, from the gangster picture and the western, to short fiction and comic sketches. Our texts will include the foundational philosophy of Henry David Thoreau and Elizabeth Cady Stanton's Declaration of Sentiments, the psychological horror and crime fiction of Henry James, Washington Irving, Edgar Allan Poe, Susan Glaspell, and Herman Melville; and the films of Alfred Hitchcock, Billy Wilder, and Roman Polanski.

Prerequisites: WRT 101 and ENG 210.

Fulfills Core Requirement(s): Visual and Performing Arts (VPA).

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310T. Literature and Culture: the Celtic World. 3 Credit Hours.

Literature and Culture: The Celtic World explores the transformation of the ancient Celtic cultures of Ireland and Wales (circa 400 BC 400 AD) into the modern cultures of Ireland and Wales, as revealed through literature, art, history, material culture, political developments, and related areas. The class would investigate the dynamic nature of culture the ways in which it evolves and reinvents itself over time. For example, early in the course students would study *The Tain*, a text written in the early Medieval period but preserving ancient stories from an Irish oral tradition dealing with the mythological hero Cuchullain. They would explore the historical and cultural background for the creation of this text. Later in the course students would read plays by W. B. Yeats that retell the Cuchullain stories for an Irish audience of the 20th century, and study the modern history and cultural background relevant to this text. Class discussions and formal written assignments (quizzes, papers, exams) will draw upon student interests and experiences - including knowledge gained through previous Core courses and through major and minor programs.

Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310U. Literature and Culture: The Private Detective Fiction and Film. 3 Credit Hours.

This course will bring history, cultural studies, and literary and film studies to bear on a reading of the image of the private detective as that image has evolved over time in fiction and film. Starting with texts that present the detective as ratiocinative genius (most famously in the figure of Sherlock Holmes), we will work through the shift to a grittier, more working class version of the detective in hard boiled fiction and its filmic adaptations, through novels and movies that later turn the detective figure to political use by inserting the image of the detective into histories of race, or by revising the gender politics of the genre of detective fiction, to works that represent the detective as exemplary postmodern subject, awash in information. Through all these shifts we will be examining the relations between texts and contexts (in history and culture), situating the rise of the detective figure in fiction, for example, within the crisis of modernity (rapid industrialization, urbanization, collapsing social structures, and so on).

Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310V. Literature & Culture: American Gothic. 3 Credit Hours.

This course will explore American culture and history as a fundamentally haunted space. Beginning with Puritan anxieties about a new world, and their occasionally savage response to it, we will analyze the way in which American artists embody, expose and sometimes attempt to exorcise the fears of a nation. We will also experience the work of authors who use the Gothic strategically to express all sorts of repressed or impending revolutions and acts of revenge. Finally, the class will read narratives and autobiographies written by Americans whose lives were in themselves stories of horror and monstrosity.

Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310W. Literature and Culture: The Renaissance. 3 Credit Hours.

'Renaissance' evokes rebirth, specifically a recovery of pieces of pagan antiquity once lost. Yet while the Renaissance (1300-1700) was invested in classical Greece and Rome, it also was a period of enormous changes (the discovery and exploration of the Americas, a new print culture, the Copernican revolution, the replacement of feudalism and chivalry with mercantilism and gunpowder warfare, to name a few) which the classical past could not explain. Indeed, scholars often prefer the term Early Modern for the era so as to emphasize the ways the Renaissance produces modernity. This course will introduce students to the Renaissance, looking first at what factors produced and shaped it. It will consider what the Renaissance has meant across the disciplines: its refinement of historiography, its contributions to political science and philosophy, its theologies, its contributions to science and the fine arts, its landmark literary works. Finally, it will consider the ways the Renaissance produced modernity, and how we ourselves are indebted to the events and ideas of the period.

Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310X. Literature and Culture: the Medieval World. 3 Credit Hours.

Why is the millennium between 500 AD and 1500 AD commonly understood as the Middle Ages" in the West? If what comes before is the Classical World and after is the European Renaissance, what makes the middle so middle-ish? This interdisciplinary course looks at what constitutes that middle period, those many medieval centuries divided into Early, Middle and Late Medieval. It will examine how this historical epoch, so often left out of our narratives about who we are, is indeed a cornerstone of the West. Through an exploration of foundational texts in disciplines such as literature, history, the arts, politics, religion, economics and science, we'll look at the ways in which the middle ages becomes the era that later periods react against or build upon. We will explore how the culture and institutions that still shape the world we live in today emerge out of this middle millennium.

Prerequisites: WRT 101 and ENG 210.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310Y, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

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 or HON 111.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, HON 225, ENG 310A, ENG 310Z, ENG 310C, ENG 310CA, ENG 310DA

ENG 310Z. Lit & Culture: Enlightenment. 3 Credit Hours.

This course explores that moment in the eighteenth century when the new emphasis on experimental science and philosophical empiricism coincided with elements of baroque style in music, art, and architecture to create those of human freedom and the social order that have come to be associated with the European Enlightenment. This course considers many of these ideas as they appear in works of literature, philosophy and science from Newton's Optics and History of the Royal Society, Rousseau's Savoyard Vicar, Voltaire's Candide and Paine's Age of reason to Gulliver's travels and the Essay on Man.

Prerequisites: WRT 101 and ENG 210 or HON 111.

Cross-listed Courses: ENG 310B, ENG 310E, ENG 310, ENG 310F, ENG 310H, ENG 310I, ENG 310K, ENG 310J, ENG 310M, ENG 310O, ENG 310Q, ENG 310R, ENG 310S, ENG 310T, ENG 310U, ENG 310V, ENG 310W, ENG 310X, ENG 310Y, HON 225, ENG 310A, ENG 310C, ENG 310CA, ENG 310DA

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.

Prerequisite: ENG 301.

Fulfills: Topic requirement.

ENG 315. Oscar Wilde. 3 Credit Hours.

This English Major Elective is a course of study in the works of Anglo-Irish writer Oscar Wilde (1856-1900), one of the most interesting authors of the late-nineteenth century. Writing between 1880 and 1900, Wilde was a major figure in the last two decades of that century, what we call the fin-de-siècle; in the twin movements of Aestheticism and Decadence; and in the transition from the Victorian to the Modern period. Working and writing a masterpiece in all four major genres-poetry, drama, fiction, and criticism-as well as in a fifth genre, the memoir, Wilde had an extraordinary capacity to synthesize the major issues of his day, to criticize them, and more often than not, to turn them on their heads. He was a great contrarian-in part because he had a very strong mind and was a steadfast individualist and in part because he was concerned to throw off the oppressive structures and values that criminalized and otherwise prohibited same-sex desire. In his work, he produces a great deal of knowledge about the culture he inhabited, including both its reigning ideologies and social practices-usually with arch irony and biting wit-as well as nuanced knowledge about art, psychology, religion, and desire. Prerequisite/Corequisite: WRT 101.

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 Gawain-poet, Langland, Julian of Norwich, Margery 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 Fulfills: Period (Pre 1789) requirement.

ENG 318. Shakespeare. 3 Credit Hours.

A study of selected works by Shakespeare toward developing proficiency in reading Shakespeare's literary language and a critical appreciation of his playscripts as literature written for performance. The course emphasizes close reading and analytical writing, with different texts and topics taught in different semesters.

Prerequisite: WRT 101.

ENG 319. Renaissance Drama in Context. 3 Credit Hours.

This course will investigate the popular, commercial theater of the English Renaissance by looking at its literary productions-the plays themselves-and by looking at the cultural and historical forces that give rise to and are in turn shaped by the early modern stage. To develop an understanding of the material conditions of theater in the period, we'll read about the careers of player and playwright and the economy that sustains them; the phenomena of acting troupes, companies, sharers, and patronage; and the architecture of theatre buildings and their place in the urban landscape, among other sets of conditions. We'll also consider historical currents such as the secularization of culture, the rise of empire, venture capitalism, and the scientific revolution. Plays will range from comedy to tragedy, history to satire, suggesting the vigorous diversity of drama and dramatists in the "Age of Shakespeare."

Prerequisite: WRT 101.

Fulfills: Texts in Context requirement in the English Major.

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: ENG 300 level elective requirement.

Prerequisites: WRT 101 and ENG 210 or HON 111.

Fulfills Core Requirement(s): VPA.

Cross-listed Courses: CMM 320

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 Hemmingway, and H.L. Mencken-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 200, ENG 210 or ENG 218.

Fulfills: Topic requirement.

Cross-listed Courses: CMM 314

ENG 324. Milton in Context. 3 Credit Hours.

Celebrated today for his epic poem *Paradise Lost* and for an astonishing body of lyric and dramatic poetry, John Milton was known during his own time as a writer of controversial prose. As a cabinet member in the Commonwealth government (1649-1660), he wrote about such topics as tyranny, censorship, and religious freedom before composing most of the poems that made him famous. This course will consider Milton's poetry and prose, and the contexts that influenced its production, reception, and interpretation. Its focus will shift from one semester to another, as different works and contexts are emphasized. This fulfills the pre-1789 period elective category.

Prerequisites: WRT 101 and ENG 210.

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: GLA 314, PGS 314, GWS 314

ENG 326. Nineteenth-Century English and Irish Women Writers in Context. 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 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 328. The Invention of Print and Reinvention English Literature. 3 Credit Hours.

At the end of the Middle Ages in England, writers often lamented that their native tongue was "rustical," "rude," "barbarous" and "vile" compared to the Classical and Romance languages in which the world's literary masterpieces were written. Less than a hundred years later, Shakespeare and other English authors were being extolled as equals to the best Greek, Latin, Italian, French and Spanish authors. What happened? This course invites students to discover potential answers to this question by taking a "book history approach" to the study of literature from this era. It offers an introduction to the rise and regulation of the London book trade; examination of the different physical features of early printed books, such as paper stocks and bindings, font types, ornamental title-page borders and woodcut illustrations; consideration of some recent influential essays on the relation between book history and literary history; and above all, scrutiny of a range of different literary works printed in a range of different forms-from bawdy penny ballads, railing rhymes and "bad quartos" to sonnet sequences, "first folios," and other "printed monuments" that ultimately helped to invest English literature with new meaning and new value. Fulfills English requirement: Texts in Context.

Prerequisite: WRT 101.

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, chose 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 332. The American Citizen. 3 Credit Hours.

This interdisciplinary, intertextual course draws on a wide variety of foundational documents and cultural artifacts to tell the story of American ideas, spaces, histories, and peoples. While special attention will be paid to the early sources of the American experiment, we will also engage those legacies as they are narrated and contested in contemporary America. For example, in Frederick Douglass's speech, "What to the Slave is the Fourth of July?" we will find traces of the Black Lives Matter movement. We will place The Constitution in conversation with Ava DuVernay's documentary "13th," and we will test the claims of the Declaration of Independence against Elizabeth Cady Stanton's paraphrase in the Declaration of Sentiments. Beyond a careful reading of the foundational documents of the United States, we will more broadly consider what we mean by the term "American." The course will consider the histories of Native peoples, and how their history has been erased, marginalized, or mythologized in the wider culture. We'll also explore the natural environment and the ways it's been treated in American politics and philosophy, and we'll look at the ways in which various human structures—from railroads to bridges to cities—have intruded on those spaces. Finally, in each of the units of this course, we'll draw on the work of artists in a number of different genres and mediums as they attempt to tell the American story.

Prerequisites: WRT 101 and ENG 210.

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 335. Publishing Today. 3 Credit Hours.

Publishing Today, generously funded by the National Endowment of the Humanities, will offer students a chance to study contemporary literature while also better understanding the process of making and distributing contemporary literature out in the world. We will be engaging with some of the key players in producing cutting edge literature, scholarship and journalism that centers underserved communities. The course is grounded by a handful of longer works: Black Women Taught Us, the new edition of On Strike Against God, Lifting as We Climb, House of Cotton and Big Fiction by Dan Sinykin. The rest of the secondary readings will be provided on Canvas and connected to guest speakers from: LA Review of Books, The Asian American Writers Workshops literary magazine The Margins, Publisher of the Kokila Imprint at Penguin Random House, The Paris Review, Lampblack Literary and others. In this course we will read a broad mix of genres: fiction in the form of short stories as well as two novels, nonfiction essays, reporting and book chapters, as well as memoir. When reading Black Women Taught Us students will answer probing questions like: How are writers shifting cultural conversations around anti-Blackness, politics and the expected norms of the memoir genre? What are the ways in which writers from multiple, intersecting marginalized communities are subverting readers' expectations of a memoir? When talking with an editor, students will be able to ask about both the editorial vision for a book, the acquisition process, as well as how that press sees the text as part of its larger collection and mission. Prerequisite: WRT 101.

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.

Cross-listed Courses: CMM 338

ENG 339. Vocations in Writing. 3 Credit Hours.

Students explore vocational calling and writing careers by analyzing their interest in writing as a process and advancing their understanding of how writing functions across such fields as technical writing, publishing, organizational communications, and academia. Students engage with a range of writing genres, purposes, audiences, and rhetorical strategies by examining, reading, and writing about career-based writing; interacting with writing professionals through guest lecture and shadowing experiences; and reflecting on their motivations and values surrounding work and writing.

Prerequisite: WRT 101.

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 348. Classical Mythology. 3 Credit Hours.

In this course students will read select literary texts from the ancient Greco-Roman world that are foundational to the Western cultural tradition. Studying the heroes, heroines, gods, and goddesses of Ancient Greece and Rome, students will consider such enduring questions as: How does the past shape the present? What is the relationship of the human to the divine? What makes a human being human? Through in-depth consideration of ancient Greco-Roman literary texts and artistic images and a variety of modern adaptations, students will identify thematic and formal connections between a wide range of literary and artistic sources, and will deepen their understanding of the relevance of historical, social, and religious contexts to the creation of cultural and literary artifacts.

Prerequisite: WRT 101 Cross-listed Courses: ENG 348.

Cross-listed Courses: CLS 348

ENG 349. Classical Literature in Translation Ancient Greek Warriors: Warfare & Homcoming. 3 Credit Hours.

Classical Literature in Translation: Ancient Greek Warriors: Warfare & Homecoming In this course students will read Homer's *Odyssey*, an ancient Greek epic filled with fantasy and adventures that is foundational to Western literature. This marvelously wrought tale of Odysseus' travels to Ithaca from the Trojan War is the genesis for the modern concept of the "odyssey," a monumental journey, often requiring the courage, cleverness, and patience depicted during Odysseus' return homeward, to his land, his home, and his family. Timeless issues raised by Homer's epic, such as honor and duty, the (in)visible wounds of war, and the challenges of readjustment to domestic life will be explored by reading supplementary materials from ancient Greece and from our contemporary world.

Prerequisite: WRT 101 Cross-listed Courses: ENG 349.

Cross-listed Courses: CLS 349

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. Fulfills: Texts in Context or 300-level elective requirement.

Prerequisites: WRT 101.

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 360. New Directions in Black Science Fiction. 3 Credit Hours.

The last two decades have seen a resurgence in Black arts and cultural production across, film, television, and literature. In this class, we will examine contemporary Black art that ranges across the genre categories of Science Fiction, Afro-futurism and the Afro-Gothic. We will read authors such as Nnendi Okorafor, Megan Giddings, N.K. Jemisin and others. We will explore popular television and films such as *Lovecraft Country*, *Get Out*, and *Homecoming*. While engaging with these various texts, students will grapple with and try to answer questions about contemporary Black life and art. How do these texts portray issues of race, class, gender, sexuality and Black history in the United States and abroad? How do these texts engage with important themes such as medical racism, labor, and racial capitalism, race and psychological terror and sexual politics? Students will leave the course with a better understanding of the genre categories Science Fiction, Afro-Futurism and Afro-Gothic as well as a deeper comprehension of key social issues and movements, like prisoner rights movements of the 1970s. Prerequisite: WRT 101.

Fulfills Core Requirement: Diversity (DIV).

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.

Fulfills: Period (Post 1789) requirement.

ENG 362. Global Women Writers- Misogyny Across Borders. 3 Credit Hours.

Global Women Writers will take an intersectional approach to understanding how misogyny and internalized misogyny impact the lives of women across the globe. Misogyny is defined as an extreme prejudice and contempt against women. What misogyny looks like can drastically shape shift as we cross borders and boundaries. In this course we will read three novels, two of them recently published, by and about women. Our authors will include: Roxane Gay, Marita Golden, Alice Walker, Ay? 'bmi Adby?' and Julia Alvarez. We will probe the diverse experience of the characters in these novels to understand what commonalities exist for a woman in the United States versus the United Kingdom. We will consider how various factors of identity and geographic location effect the experience of women. Further, how do barriers that impede women's growth economically, spiritually, emotionally, personally or otherwise translate in different locales? For each novel we will discuss historical and culturally relevant context. Students will read theoretical texts from bell hooks, Kimberl Crenshaw, Crystal Feimster, and other scholars. We will engage in discussions around key terms such as misogynoir, misogyny, feminism, domestic abuse and others. Student will read extensively, participate in class discussion, complete a significant writing project, research, and complete a range of other assignments, including presentations, homework, and quizzes. Students are expected to grapple with interesting and challenging questions and debates. Prerequisite: WRT 101.

Cross-listed Courses: GLA 362

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 Fulfills: Texas in Context or 300-level elective 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, Italy 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 the instructor. Course may be repeated once. Prerequisite: Sophomore standing.

Cross-listed Courses: CMM 370

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 Lumiere 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 Kammerspielfilm; 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 social, technical, and artistic aspects of important films by influential directors, addressing in particular the well-made Hollywood film, Italian neo-realism, French new wave, and the rise of auteurism.

Prerequisites: WRT 101 and ENG 200, ENG 210 or ENG 218.

Fulfills Core Requirement(s): VPA.

Cross-listed Courses: CMM 382, THR 373

ENG 375. Native American Literatures. 3 Credit Hours.

This course will focus on prose, poetry, and oral storytelling by a small sample of Native American writers and storytellers from different tribal nations. It's important to understand that we are barely getting a glimpse of a vast world of Native American studies and literature. As it would be impossible to cover the entire field in one semester, this course will instead orient students to this very rich field so they can knowledgeably continue exploring on their own. A significant part of the course's work will be to situate these readings in their social, historical, and cultural contexts, while also considering how story telling itself helps to both create and reflect the cultural worldviews of the creators. Themes we will explore in the texts include (but are not limited to): The long-term effects of colonialism and ongoing colonization; Indigenous conceptions of and relations to land, other beings, and the cosmos; U.S. policy and government relations with tribal nations throughout history; Gender relations and complementarity in Native societies; Native sovereignty and political rights; and Appropriation of Native cultures.

ENG 377. Creative Writing and Healing: the Power Of Words. 3 Credit Hours.

This introductory creative writing workshop encourages students majoring in any discipline to explore health and healing through their own poetry and fiction, as well as through study of works by modern contemporary writers who focus on the body, illness, health, and healing. No previous creative writing experience necessary.

Prerequisite: WRT 101.

Fulfills Core Requirement(s): Visual and Performing Arts (VPA).

Cross-listed Courses: CRW 377

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.

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. Fulfills: 300-level elective requirement.

Prerequisites: WRT 101 and ENG 210 or HON 111.

Fulfills Core Requirement: VPA (Visual and Performing Arts).

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 (Visual and Performing Arts). Prerequisite: WRT 101.

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: ENG 210 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 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 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 explores writing tutoring practice, theory, and research. Drawing upon the history of composition instruction and the scholarship surrounding writing center pedagogy, students will learn, apply, and investigate valued practices of writing tutoring. After developing a foundational understanding of writing center teaching in the first half of the semester, students will apply this knowledge by working as paid writing center tutors and by undertaking original research projects that examine compelling aspects of writing center tutoring or composition instruction. Students who complete this course are eligible to continue as paid writing center tutors in future semesters. Prerequisite: WRT 101.

Fulfills Core Requirement: Diversity (DIV).

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: Pop Culture. 3 Credit Hours.

This is a writing class in which the subjects can range from Lord of the Rings to Stranger Things, from hip hop to TikTok, from ESPN to DKNY, from Disney World to the multiverse-in other words, anything associated with commercial culture and all its trappings (movies, TV, radio, cyberspace, advertising, toys, games, etc.). Students will be able to pursue their own particular areas of interest. Some of the writing will be journalistic, some essayistic, some critical, and some personal-but all of it will have the goal of being vivid, entertaining, and thought-provoking. Classes will be primarily devoted to workshoping of students' works-in-progress. Additional readings will come primarily from magazines and websites that cover the pop culture world: Rolling Stone, Paste, Vogue, Bitch, Entertainment Weekly, Oxford American, Spin, O: The Oprah Magazine, Vanity Fair, Marie Claire, and so on. Each student will be expected to produce a total of about 20 pages of revised, polished writing.

Prerequisite: WRT 101.

Cross-listed Courses: CMM 397

ENG 400. Seminar in Literary Studies. 3 Credit Hours.

A capstone course that deepens students' knowledge of the field through readings and discussions of critical and/or theoretical sources as well as literary ones, and through guided practice in how to use critical/theoretical sources in their own writing. The focus, content, and critical approaches of each offering will vary with expertise of the faculty. Topics may include "Adapting Literature," "American Gothic Traditions," "Literary Theory," and "Writers and Critics: Making, Breaking, and Revising Reputations." One 300-level ENG elective.

Prerequisites: 2 courses from ENG- 220, ENG-221, ENG-222, and ENG-223.

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.