

# ENGLISH

The English Department offers a wide range of courses in literature, creative writing, professional writing, and digital studies. The course offerings are designed to appeal to students from across the college while also meeting the general and specialized needs of English majors and minors. Students in English become careful readers and accomplished writers who possess skills of comprehension, analysis, interpretation, synthesis, and evaluation.

The study of literature fosters a widening of the mind's horizons and a deepening of the heart. It enables us to make connections between our present historical moment and the past, thereby giving our lives depth and perspective. It gives us a sense of our common human journey as well as our extraordinary possibilities. The story, the graphic novel, the essay, the poem, the play: they are the best means we have for self-understanding.

Students of all backgrounds and skill levels are invited to consider courses at the 100- and 200-level. Courses like ENG-172 Science Fiction or ENG-250 Southern Gothic Literature satisfy the Literature and Fine Arts distribution requirement. ENG-110 Intro to Creative Writing, ENG-230 Writing for Video Games, and all 200-level Creative Writing courses satisfy the Language Studies requirement. All these courses are introductory in nature; none have prerequisites.

Each year the English Department will offer at least one upper-level course in Literature and one in Creative Writing. These appear at the 300-level. The Literature courses will be structured according to various approaches to literary studies, the second digit indicating one of several approaches. Examples include historical contexts (300) and multicultural and national literatures (360). Upper-level Creative Writing courses will alternate between genres: non-fiction (311), poetry (312), and fiction (313). These classes generally require a pre-requisite, but students are encouraged to write the instructor for a waiver.

## Introductory Courses

If you're looking for an introductory course in Literature, consider taking one of our 100-level courses, which include, but are not limited to, ENG-130 To Hell and Back With Dante, ENG-131 Extraordinary Bodies, ENG-170 Comics and Graphic Novels, ENG-171 Manga and Anime, and ENG-172 Science Fiction. We also offer ENG-105 Intro to Poetry and ENG-106 Intro to Short Fiction, two half-semester courses that introduce students to the ways of reading poetry and short fiction. There's also ENG-180, which explore new subject matter not commonly offered in the department.

Introductory writing courses include, but are not limited to, ENG-110 Intro to Creative Writing, ENG-202 Writing With Power and Grace, ENG-298 Business & Technical Writing, and ENG-210 Special Topics in Creative Writing. Recent ENG-210 topics include screenwriting and playwriting.

## Core Courses

Courses designated ENG-234 Medieval & Renaissance Literature through ENG-241 African American Literature are "core" because they are central to our conception of an English major or minor. That said, many students successfully take them as electives. These courses introduce the student to basic literary and cultural history, to significant writers, works, and themes, and to useful critical modes. Students will be expected to participate in classroom discussion and write several short papers. These courses also serve as the foundation for more advanced literary study. Such courses include, but are not limited to, ENG-237 English Literature

1800-1900 and ENG-241 African American Literature. Every semester, the department offers one core course, rotating among those required for the English major.

There is one 200-level course, ENG-297 We Get Lit: Reading Like a Pro that is required of all literature majors; it should be taken during the freshman or sophomore years, if possible.

## Advanced Seminars

ENG-497 Seminar in English Lit is offered every fall. This class is designed primarily for English majors (although occasionally English minors enroll in them). The topics vary depending upon the research and teaching interests of the faculty. They demand a high level of student involvement in research and discussion. Several short papers and a long critical essay are required. Note: All English majors are required to take ENG-497 to graduate.

ENG-498 Capstone Portfolio and ENG-499 Capstone Portfolio are a pair of full-semester, half-credit courses in Creative Writing. All Senior Creative Writing majors are required to take the Capstone Portfolio to graduate. In this year-long workshop, students develop an original portfolio of creative writing. In years past, these portfolios have included memoirs, screenplays, video game scripts, poetry collections, novellas, and collections of short stories.

## Student Learning Goals

Read complex texts closely and analytically.

Write well for multiple purposes, in multiple media formats, and in various contexts.

Use literary and cultural theories while reading and writing, with an emphasis on issues of power and justice.

Write creatively.

Better understand the world and ourselves.

Write in multiple formats, including multimodal writing and digital humanities.

## Requirements for the Major

There are two tracks for those majoring in English. Students may choose either Literature<sup>1</sup> or Creative Writing.

### Literature Track

Code	Title	Credits
<b>Core Requirements</b>		<b>3</b>
One credit from the following:		
ENG-234	Medieval & Renaissance Literature	
ENG-235	Introduction to Shakespeare	
ENG-236	English Literature 1660-1800	
One credit from the following:		
ENG-237	English Literature 1800-1900	
ENG-238	Intro to English Literature After 1900	
One credit from the following:		
ENG-239	American Literature Before 1900	
ENG-240	American Literature After 1900	
ENG-241	African American Literature	

### Literature Studies

ENG-297	We Get Lit: Reading Like a Pro	
<b>Topical Studies</b>		<b>2</b>
Two credits from the following:		
ENG-300	Studies in Historical Contexts	
ENG-310	Studies in Literary Genres	
ENG-330	Studies in Special Topics	
ENG-340	Studies in Individual Authors	
ENG-350	Studies in Media	
ENG-360	Studies in Multicult/Nat'l Lit	
ENG-370	Special Topics: Lit/Fine Arts	
<b>English Electives</b> <sup>2</sup>		<b>2</b>
<b>Senior Seminar</b>		
ENG-497	Seminar in English Lit	1
<b>Total Credits</b>		<b>9</b>

<sup>1</sup> At least one of the nine required credits for the Literature track of the English major must be cross-listed with Black Studies or Hispanic Studies.

<sup>2</sup> ENG-101 does not count toward the English major.

The core courses should give the major a broad understanding of English and American literary periods; the additional six courses should help him determine those critical approaches most appropriate to his literary interests.

At least one of the nine required credits for the Literature track of the English major must be cross-listed with Black Studies or Hispanic Studies.

## Creative Writing Track

Code	Title	Credits
ENG-110	Intro to Creative Writing (or an additional Creative Writing workshop credit)	1
Three Creative Writing workshop credits, including one credit at the 300-level and two credits at the 200-level or higher		3
ENG-497	Seminar in English Lit	1
ENG-498	Capstone Portfolio	0.5
ENG-499	Capstone Portfolio	0.5
Three credits in literature <sup>1</sup>		3
<b>Total Credits</b>		<b>9</b>

<sup>1</sup> The three literature courses must be at the 200 level or above; at least one must be a 200 level course and at least one must be at the 300 level.

Students in this track are encouraged, but not required, to take ENG-297 We Get Lit: Reading Like a Pro.

The typical sequence for a student in the creative writing track would start with ENG-110 Intro to Creative Writing, the multi-genre course (in fiction, poetry, and nonfiction). That would be followed by a 200 level intermediate course in a single genre, then a 300 level advanced course in that same genre. As a senior, the student would take ENG-497 Seminar in English Lit and ENG-498 Capstone Portfolio/ENG-499 Capstone Portfolio (two half-credit courses, in which the student develops a portfolio of work in his chosen genre).

**For Senior Comprehensive Exams**, literature majors must pass two department examinations:

1. an analysis of an unfamiliar text; and
2. a two-part essay on their development as a literary critic, including an analysis of two formative texts.

Creative Writing majors must pass two departmental examinations:

1. an analysis of an unfamiliar text; and
2. a two-part essay on their development as a literary artist followed by the exploration of a question of literary craft or technique.

Majors with specific graduate school plans should discuss these with department members. Those who wish to continue work in English should be aware of foreign language requirements for graduate degrees, as well as the significant advantage of knowing the literature of another language. Courses in Classics, Religion, and the Arts would also be good preparation for advanced study in Literature, Language, or Creative Writing.

## Requirements for the Minor

Five full-credit courses, not including ENG-101 Composition. Ordinarily students will choose to concentrate along one of the following lines, but a student may, by presenting a written proposal that receives departmental approval, construct an alternate minor that better suits his needs. These proposals need to be submitted by the end of the first semester of the student's junior year.

### Literature Track

Code	Title	Credits
Two core survey courses		2
Three additional credits in literature, one of which should be 300 level or above		3
<b>Total Credits</b>		<b>5</b>

### Creative Writing Track

Code	Title	Credits
Three credits in creative writing <sup>1</sup>		3
Two credits in writing or literature		2
<b>Total Credits</b>		<b>5</b>

<sup>1</sup> At least one of the creative writing courses should be at the advanced level.

## English (ENG)

### ENG-101 Composition

Multiple sections will be offered in the Fall and Spring semesters, each limited to 15 students. While instructors may use different approaches, all are concerned with developing every student's use of clear and appropriate English prose in course papers and on examinations. All instructors have the common goal of encouraging the student to write with accuracy of expression, as well as with logical and coherent organization. Students will be responsible for writing at least one in-class essay and a series of longer, out-of-class essays. Students are expected to develop an awareness of the strengths and weaknesses in their writing and to acquire the necessary skill to revise and rewrite what they thought were final drafts of essays. Past experience has shown the Department and the College that writing well in high school does not necessarily assure the same in college. Enrollment in this course is limited to those students required to take it based on their placement, which is determined by the English Department.

**Prerequisites:** none

**Credit:** 1

### ENG-105 Intro to Poetry

This class will introduce you to the study of poetry through intensive reading and intensive written analysis. We will focus on close reading of a wide range of poems from a variety of historical periods, genres, and cultures. Through a study of image, symbol, diction, syntax, meter, rhythm, and sound, we will analyze the ways in which a poem creates meaning. Written analyses will emphasize the marriage of formal and thematic elements in particular poems.

**Prerequisites:** none

**Credits:** 0.5

**Distribution:** Literature/Fine Arts

### ENG-106 Intro to Short Fiction

This class has two goals: to introduce the study of short fiction through intensive reading, and to familiarize students with strategies and methodologies for writing about literature. In our readings, we will explore formal issues such as tone, structure, and symbolism as well as social issues such as sexuality, race and gender. This class focuses on ways of grappling with these big questions in writing, as literary scholars do.

**Prerequisites:** none

**Credits:** 0.5

**Distribution:** Literature/Fine Arts

### ENG-107 History in Drama

First, a brief review of how the general reader can become a critical reader of dramatic literature-and still find the experience delightful and enriching. Then, using Pirandello's Henry IV as a reminder of the challenges of plays about contemporary issues and personalities, we will discuss some works from the last sixty years that have addressed concerns of science and scientists. It may be just as interesting to discover that some dramatists have intriguing insights into this kind of subject as it is to realize that sometimes both humanists and scientists can speak the same language. Texts will include Brecht's Galileo, Kipphardt's In the Matter of J. Robert Oppenheimer, as well as more recent efforts to present Heisenberg, Bohr, and Feynman.

**Prerequisites:** none

**Credit:** 1

### ENG-108 History and Literature

This introductory literature course focuses on the connections between history and literature. The instructor develops a specific topic that invites the exploration of these connections. Refer to the Course Descriptions document on the Registrar's webpage for topics and descriptions of current offerings.

**Prerequisites:** none

**Credit:** 1

### ENG-109 World Lit in Translation

This course focuses on world literature translated into English. Topics vary by semester, but themes in the course include national identity, exile, colonialism, gender inequality, political and religious conflict, and globalization. Refer to the Course Descriptions document on the Registrar's webpage for topics and descriptions of current offerings.

**Prerequisites:** none

**Credit:** 1

### ENG-110 Intro to Creative Writing

This is an introductory course in Creative Writing. ENG 110 will offer students an opportunity to read and write in several genres: fiction, poetry, and creative nonfiction. The course will focus on writing through the practice of various methods of generation used by established writers, designed to introduce students to issues of language, form, image, character, and structure. Students will also learn critical tools for assessing good writing and be introduced to the workshop model for discussing creative work. Students will acquire these tools through peer review, through close reading of contemporary texts, and through revision. The course is especially suited to students who would like to learn a variety of creative genres before committing themselves to genre-specific creative writing courses.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Language Studies

### ENG-121 Language Variation & Change

This continuation of ENG-122 (HUM-122, MLL-122) will deal with the social phenomena of language, including language acquisition, social and regional variation, and language change over time.

**Prerequisites:** ENG-122 or HUM-122 or MLL-122

**Credits:** 0.5

**Distribution:** Language Studies

**Equated Courses:** HUM-121

### ENG-122 Modern Linguistics

This course is an introduction to the basic principles of linguistics, the theory and analysis of human language. The first half of the course will focus on structural aspects of language: speech sounds and sound systems, and the formation of words and sentences.

**Prerequisites:** none

**Credits:** 0.5

**Distribution:** Language Studies

**Equated Courses:** HUM-122

**ENG-130 To Hell and Back With Dante**

Travel with Dante through hell, purgatory, and the celestial sphere—and also deep into the world of Medieval Italy. Dante Alighieri's *Divina Commedia* (in English, *The Divine Comedy*), is an epic poem written by a man in crisis. Depressed and driven from his homeland, Dante spent more than a decade writing this poem, in a last-ditch effort to find meaning in heartbreak, exile, and tragic loss. The poem was written in Italian—the language of the common people—rather than Latin, the language of the educated elite, and it exposes the corruption of popes, priests, politicians, and commoners alike. A pilgrim named "Dante" finds himself lost in the middle of his life and he begins a journey to find something, but what, exactly? Himself. His first love. Home. Salvation. God. Each of these answers is correct, yet none is sufficient. On this literary journey, we will read about the people, places, beliefs, and questions that moved the spiritual seekers of the middle ages, and line them up against the questions that plague our own communities. This course is also about translation. Many translators and literary critics insist that translation is impossible ("A translator is a traitor," the saying goes), and yet humans continue to translate and place high value on literature in translation. Even as he writes in his native tongue, Dante the poet insists that he is a translator in the *Divine Comedy*, reminding us throughout the poem that words fail him; he cannot fully capture the depth of his feeling or the beauty of paradise. We are always reading an approximation. Throughout the semester, then, our discussions will return to the power and the limitations of language, as we travel with Dante to hell and back.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Literature/Fine Arts

**ENG-131 Extraordinary Bodies**

Most people experience disability at some point in their lives, whether it's temporary sports injury, a neurological condition like depression or ADHD, a birth defect, a permanent physical impairment following an accident, or a bad case of the flu. At the same time, most people try to avoid even thinking about disability. Why ignore something so common to the human experience? The growing field of Disability Studies takes disability as a starting point for re-imagining history and culture. In this class, we will read important theoretical texts in Disability Studies as well as novels, stories, poems, and films by and about disabled people. Our topics range from carnival freak shows to cyborgs, from genocide to genetic engineering, from public activism to intimate relationships.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Literature/Fine Arts, Global Citizenship, Justice, and Diversity

**ENG-160 Multicultural Literature in America**

The richness of American culture is a result of the contributions made by individuals from a variety of groups, each expanding our definition of what it means to be American. In this course we will study the writing and cultures of a number of groups, among them Native American, Hispanic, Gay, African American, European American, and Asian American. We will try to hear individual voices through a variety of literary forms (including film), while exploring commonalities.

**Prerequisites:** none

**Credit:** 1

**ENG-170 Comics and Graphic Novels**

Dismissed once as kids' fare or shrugged off as sub-literate—"in the hierarchy of applied arts, Art Spiegelman once wrote, comic books surpass only "tattoo art and sign painting"—comics today are enjoying their Renaissance. In 2015, Comics and graphic novel sales topped \$1 billion, 20-year high. Award-winning writers now moonlight for Marvel (Roxanne Gay, Ta-Nehisi Coates) or pen essays on Peanuts (Jonathan Franzen). Superheroes dominate the big screen. In this class, We'll explore this deceptively simple medium as it develops a whole host of special abilities. We'll use Scott McCloud's *Understanding Comics*, a critical text that is itself a comic, to become smart readers of sequential art. Hillary Chute's new book *Why Comics?* will help us to frame comic's enduring subject matters: sex, the suburbs, disasters, and superheroes. Reading may include Alison Bechdel's *Fun Home*, Spiegelman's *Maus*, Lynda Barry's one! and works by Ebony flower, Los Bros Hernandez, Daniel Clowes, Harvey Pekar, R. Crumb, Aline Kominsky-Crumb, Julie Doucet, and many others. The course is open to all students; undergrads are encouraged to enroll. There will be capes and tights.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Literature/Fine Arts

**ENG-171 Manga and Anime**

From Akira Toriyama's *Dragon Ball* to Sui Ishida's *Tokyo Ghoul*, manga and anime have earned a reputation for being globally influential mediums of literature and entertainment. Manga storytellers often use their works to interrogate complex themes, issues, and queries of humanity, technology, gender, race, existential beliefs, and culture. Likewise, anime adaptations make use of cinematic visual storytelling to expand on the source material of manga stories with voice acting and music to increase the thematic depth and audience immersion. This course will feature a wide selection of manga and anime and consider what can be learned from understanding their narrative dimensions. Texts will range from *Dragon Ball* and *Sailor Moon* to *Haikyuu*, *Fullmetal Alchemist*, and *Tokyo Ghoul*. The material for the course will be read/viewed in translation, so it is not necessary to know Japanese to take this course.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Literature/Fine Arts

**ENG-172 Science Fiction**

In "Science and Speculative Fiction," we analyze the social, historical, and political contexts for such themes as time travel, artificial intelligence, genetic engineering, alien invasion, and biological interdependence. We read fiction by H.G. Wells, Ray Bradbury, Octavia Butler, Margaret Atwood, N.K. Jemisin, and others, as well as graphic novels and film.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Literature/Fine Arts

**ENG-180 Special Topics**

Since the content of this course varies from semester to semester, it may be repeated for credit upon the instructor's approval. Topics vary with each scheduled offering. Refer to Student Planning's section information for descriptions of individual offerings, and applicability to distribution requirements.

**Prerequisites:** none

**Credit:** 1

**ENG-187 Independent Study**

Individual research projects. The manner of study will be determined by the student in consultation with the instructor. Students must receive written approval of their project proposal from a department Chair before registering for the course.

**Prerequisites:** none

**Credits:** 0.5-1

**ENG-188 Independent Study**

Individual research projects. The manner of study will be determined by the student in consultation with the instructor. Students must receive written approval of their project proposal from a department Chair before registering for the course.

**Prerequisites:** none

**Credits:** 0.5-1

**ENG-190 Topics in Writing Studies**

This is an introductory course in Creative Writing. English 190 will offer students an opportunity to read and write in several genres: fiction, poetry, and creative nonfiction. The course will focus on writing through the practice of various methods of generation used by established writers, designed to introduce students to issues of language, form, image, character, and structure. Students will also learn critical tools for assessing good writing and be introduced to the workshop model for discussing creative work. Students will acquire these tools through peer review, through close reading of contemporary texts, and through revision. The course is especially suited to students who would like to learn a variety of creative genres before committing themselves to genre-specific creative writing courses. Topics vary with each scheduled offering. Refer to Student Planning's section information for descriptions of individual offerings, and applicability to distribution requirements.

**Prerequisites:** none

**Credits:** 0.5-1

**ENG-196 Religion and Literature**

A study of religious themes and theological issues in literary works.

**Prerequisites:** none

**Credits:** 0.5-1

**ENG-202 Writing With Power and Grace**

This class addresses one of the most important questions of higher education, and, indeed, of life: how to express yourself clearly and gracefully. The premise of this class is that writing well is a potent form of power and beauty. To achieve that goal, we'll study the major principles of grammar, style, and clarity. Although all are welcome, this class will be of particular interest to freshmen and sophomores who either did not take the Composition or would like further practice in writing. This course does not count toward the creative writing track of the English major. This course is offered in the fall and spring semesters.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Language Studies

**ENG-210 Special Topics in Creative Writing**

Special Topics may cover a variety of genres such as screenwriting, novel writing, audio rhetoric, etc. The course will have a strong workshoping component. Course readings will help students gain an understanding of the contemporary aesthetic of the genre as well as provide direction about craft. Besides generating assignments, producing original work, and reading a variety of genre-specific texts, students will also be responsible for peer evaluation and critique. Because the course may be different every time it is taught, students may re-take the course for credit. Topics vary with each scheduled offering. Refer to Student Planning's section information for descriptions of individual offerings, and applicability to distribution requirements.

**Prerequisites:** none

**Credit:** 1

**ENG-211 Creative Nonfiction Workshop**

This course will have a strong workshoping component and focus heavily on generating creative nonfiction and learning to read as writers. Usually a combination of an anthology and a book on the craft of creative nonfiction will comprise the required texts. Besides generating assignments, producing original essays, and reading a variety of texts, students will also be responsible for peer evaluation and critique.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Language Studies

**ENG-212 Poetry Workshop**

This course will have a strong workshoping component, starting early in the second week of instruction. The course will focus heavily on generating poetry and learning to read as writers. Usually a combination of an anthology and a book on the craft of writing poetry will comprise the required texts. Besides generating assignments, producing original workshoped poems, and reading a variety of texts, students will also be responsible for peer evaluation and critique.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Language Studies

**ENG-213 Fiction Workshop**

This course will have a strong workshoping component, starting early in the second week of instruction. The course will focus heavily on generating fiction and learning to read as writers. Usually a combination of an anthology and a book on the craft of writing fiction will comprise the required texts. Besides generating assignments, producing original workshoped stories or chapters, and reading a variety of texts, students will also be responsible for peer evaluation and critique.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Language Studies

**ENG-230 Writing for Video Games**

Video games have become nuanced vehicles for storytelling. They push traditional boundaries and can be powerful and memorable narratives that help develop empathy. This course will look at narrative elements such as characterization, plot, character, story, place, dialogue and point of view in an effort to develop your own narrative-based video games. The course will have a strong workshoping component, starting early in the second week of instruction. The course will focus heavily on generation and learning to read as writers/creators. Besides generating assignments, producing original workshoped games or branching narratives, and reading or playing games, students will also be responsible for peer evaluation and critique.

**Prerequisites:** none

**Credit:** 1

**ENG-231 Web Writing & Digital Design**

Design your own website. Create an interactive environment. Analyze literature with algorithms. This course unfolds at the intersections of creative writing and technology. We will explore a range of digital humanities, including open-access research design, digital mapping, and multimodal writing. This class consists of a series of workshops, during which students will craft texts in multiple genres, such as personal narratives, free-verse poetry, and drama. Then, we will practice using a series of digital platforms that will enhance students' storytelling through multimodal writing. By the end of the semester, students will have experience with computer coding, digital mapping, crafting original work in Google Sites, and video production. There are no prerequisites or tech requirements for this course. No previous knowledge of coding is necessary. Computers, cameras, and apps will be made available, so it is not necessary to own a personal laptop to complete this course successfully. Most of the resources featured here are freely available so students develop multimodal writing skills that are applicable to multiple, open-access media in diverse contexts beyond our class together.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Language Studies

**ENG-234 Medieval & Renaissance Literature**

The study of English literature from its beginnings to the end of the Renaissance. Readings will include Beowulf; selections from Chaucer's *Canterbury Tales*; Elizabethan Poetry (including Book I of Spenser's *The Faerie Queen*); drama and prose; and Milton's *Paradise Lost*.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Literature/Fine Arts

**Equated Courses:** ENG-215

**ENG-235 Introduction to Shakespeare**

A study of the plays and sonnets of Shakespeare. Analyzing Shakespeare's dramatic and poetic techniques, we will examine some of the comedies, histories, and tragedies of the greatest dramatist in English. We will also look at the plays' major themes, styles, and sources. This course also includes as a final assignment, work as a member of a team on the presentation of a scene from one of Shakespeare's plays.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Literature/Fine Arts

**Equated Courses:** ENG-216

**ENG-236 English Literature 1660-1800**

This course examines works by some of the best-known poets, essayists, and novelists from the Restoration and 18th Century in Great Britain, including Dryden, Swift, Pope, Fielding, and Johnson. The responses of different authors to ongoing cultural conflicts will help structure our survey. Rhetorical techniques and the development of genres will be ongoing concerns. There will be special emphasis on the comedies of the time by Wycherly, Etherege, Behn, Congreve, Gay, Steele, and Sheridan, not only as texts for performance and reading, but also as objects the authors' contemporaries reviewed with vigor and used to construct theories about comedy and satire.

**Prerequisites:** none

**Credit:** 1

**Equated Courses:** ENG-217

**ENG-237 English Literature 1800-1900**

A study of the life and literature of the early and middle 19th century as reflected in the poetry, fiction, and essays of this period. Texts will vary from year to year but will be drawn from the works of major poets (Wordsworth, Keats, Tennyson, Browning, Arnold, and Hardy), novelists (Austen, Scott, Dickens, Thackeray, Eliot, and Hardy) and essayists (Wordsworth, Carlyle, Macaulay, Ruskin, Arnold, Huxley, and Pater).

**Prerequisites:** none

**Credit:** 1

**Distribution:** Literature/Fine Arts

**Equated Courses:** ENG-218

**ENG-238 Intro to English Literature After 1900**

This course will introduce students to the major writers and literary trends of the British Isles after 1900. We will begin with the dawn of Modernism, after which we will trace important political, cultural, and aesthetic changes reflected in 20th and 21st century texts. How did the disintegration of the British Empire and two world wars affect British cultural identity? How was the clash between the rural and the urban reflected in the past century? We will focus on a variety of genres—fiction, non-fiction, poetry, and drama—and examine the experimentations with language and form in Modernism and Postmodernism, as well as representations of gender roles and race in selected texts by Joseph Conrad, Wilfred Owen, T.S. Eliot, W.B. Yeats, James Joyce, Virginia Woolf, Katherine Mansfield, George Orwell, Samuel Beckett, Doris Lessing, Eavan Boland, Muriel Spark, Angela Carter, and others.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Literature/Fine Arts

**Equated Courses:** ENG-214

**ENG-239 American Literature Before 1900**

A survey of major writers and literary trends from the period of exploration to the Naturalists. We will study the forging of the American literary and social consciousness in the writings of the early explorers, through the Native American oral tradition, and in works by Bradstreet, Edwards, Franklin, Emerson, Thoreau, Hawthorne, Jacobs, Melville, Douglass, Whitman, Dickinson, Twain, James, Crane, and Chopin. Guiding our study will be questions like "What is 'American' about American literature?" and "In what ways do myths generated by our formative literature continue to shape our personal and national identities?"

**Prerequisites:** none

**Credit:** 1

**Equated Courses:** ENG-219

**ENG-240 American Literature After 1900**

This survey introduces the writers and trends of our century, from realism and naturalism through modernism to the rich, fragmented energy of postmodernism and multiculturalism. Writers covered vary from year to year but may include Henry James, James Weldon Johnson, Edith Wharton, Robert Frost, Edna St. Vincent Millay, William Carlos Williams, E. E. Cummings, Ernest Hemingway, Margery Latimer, William Faulkner, Langston Hughes, Willa Cather, F. Scott Fitzgerald, J. D. Salinger, Allen Ginsberg, Gary Snyder, Amiri Baraka, John Barth, Raymond Carver, Galway Kinnell, Sharon Olds, Louise Erdrich, Sandra Cisneros, Toni Morrison, and Don DeLillo. This course is offered in the spring semester.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Literature/Fine Arts

**Equated Courses:** ENG-220

**ENG-241 African American Literature**

This course will introduce students to the critical study of African American literature as a means of racial identity formation and political and philosophical articulation. Among other things, African American art, literature, music, and cinema reflect an attempt to grapple with issues of human psychology, justice, love, race, and democracy. The readings, videos, and recordings are meant to provide a source of material for examining what, if anything, African American literary producers have to say about what it means to be human, why and how race matters, the nature of justice, the efficacy of love, gender and class identities, and the possibility of creating a society of equals. Lastly, in-class discussions and out-of-class projects are meant to assist in skill development for (in the words of bell hooks) transgressive engagement with all texts and media.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Literature/Fine Arts, Global Citizenship, Justice, and Diversity

**Equated Courses:** BLS-271

**ENG-250 Southern Gothic Literature**

This class is about the ghosts that haunt the literature of the American South. After the Civil War, when the ideal of the pastoral plantation crumbled, Southern writers sought to contend with the brutal historic realities that had always lurked behind the white-pillared façade: poverty, violence, slavery, racism, patriarchy. Southern Gothic literature which emerged in the early 19th century and continues strong today is marked by dark humor, transgressive desires, grotesque violence, folk spiritualism, hereditary sins, emotional and environmental isolation, supernatural forces, and punishing madness. In this class, we will listen to the stories that the ghosts of the American South have told, and still tell today.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Literature/Fine Arts

**Equated Courses:** BLS-272

**ENG-260 Multicultural Literatures**

The course will introduce students to the history, methodology and major problems in black studies. This survey will explore the interdisciplinary nature of black studies scholarship and the challenges it presents to traditional academic models. The issue of the politicization of the academy and the relationship between black scholarship production and service to the black community will also be covered. The course will draw from a number of literary sources (Toni Morrison, Houston Baker, Henry Louis Gates), cultural theorists (bell hooks, Mark Anthony Neal, Cornel West) and historical works (Nell Painter, John H. Franklin, Alberto Raboteau.) This course will serve students interested in the study of the black experience. All majors are welcomed. Meets the Diversity Requirement for the PPE major.

**Prerequisites:** none

**Credit:** 1

**ENG-270 Special Topics: Lit/Fine Arts**

Since the content of this course varies from semester to semester, it may be repeated for credit upon the instructor's approval. Topics vary with each scheduled offering. Refer to Student Planning's section information for descriptions of individual offerings, and applicability to distribution requirements.

**Prerequisites:** none

**Credit:** 1

**ENG-287 Independent Study/Lang.**

Individual research projects. The manner of study will be determined by the student in consultation with the instructor. Students must receive written approval of their project proposal from a department Chair before registering for the course.

**Prerequisites:** none

**Credits:** 0.5-1

**ENG-288 Independent Study**

Individual research projects. The manner of study will be determined by the student in consultation with the instructor. Students must receive written approval of their project proposal from a department Chair before registering for the course.

**Prerequisites:** none

**Credits:** 0.5-1

**ENG-290 Topics in Writing Studies**

This is an introduction to the study of language and psychological behavior. We will consider current issues in language and the mind, including the structure and processing of language, language acquisition in children, and how humans store and retrieve linguistic information. No previous experience in linguistics is necessary, although it would be helpful if the student has taken Introduction to Psychology. There will be weekly quizzes, a short paper, and a comprehensive final examination. Topics vary with each scheduled offering. Refer to Student Planning's section information for descriptions of individual offerings, and applicability to distribution requirements.

**Prerequisites:** none

**Credits:** 0.5-1

**ENG-296 Religion and Literature**

A study of religious themes and theological issues in literary works.

**Prerequisites:** none

**Credit:** 1

**ENG-297 We Get Lit: Reading Like a Pro**

Scientists have beakers and microscopes; social scientists have surveys and interviews, but what are the research tools for studying literature? How can you become a better, more confident reader of poems, plays, or short stories? In this course, you will learn how to "get" literature. Your professor will introduce you to the tools you can use to understand a writer's craft, identify a range of allusions and metaphors, and ask better questions of texts. You will read a variety of genres of literature (novels, plays, poems) while developing a vocabulary that is essential to literary analysis. You will also learn some of the major "schools of thought" in literary studies, that is, the theories scholars have used better understand why writers write, why readers read, and why teachers across the globe assign certain texts to students. All English majors taking the literature track are required to take this course, preferably during their freshman or sophomore years. English majors taking the creative writing track are encouraged but not required to take this course.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Literature/Fine Arts

**ENG-298 Business & Technical Writing**

Business and technical writing get work done. People who can communicate effectively have an advantage in the workplace. In this class, students will develop writing skills for a range of professional circumstances. Students will craft documents to address specific audiences and purposes, especially in increasingly diverse workplaces; design templates and visually appealing documents; create professional digital portfolios; and identify skills and qualities that make each individual an asset to professional organizations.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Language Studies

**Equated Courses:** ENG-411

**ENG-299 Academic & Professional Writing**

From email to presentation slides, from memos to policy briefs, today's professionals need to shift among a variety of genres and to write clearly in all of them. This course prepares you for writing in the workplace and/or in the next phase of your academic career - whether that be a professional job or graduate school. We will study the principles of skilled writing, focusing on topics such as audience, brevity, punctuation, composing for multimedia, and collaborating with colleagues on writing and presentations. This course satisfies the business minor writing requirement.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Language Studies

**ENG-300 Studies in Historical Contexts**

Refer to the Course Descriptions document on the Registrar's webpage for topics and descriptions of current offerings.

**Prerequisites:** One previous course in English at Wabash

**Credit:** 1

**ENG-302 Writing in the Community:Grants/NonProf**

In this course, students will partner with local nonprofit organizations to write grants and promotional materials (such as newspaper articles, website text, short video, pamphlets, etc.). Students will learn the fundamentals of grant writing, including how to tailor tone and content to specific audiences, the arts of brevity, concision, narrative persuasion, and grammatical/syntactical precision. This course includes a significant community engagement/service learning component, as students will work directly with Crawfordsville and Montgomery County nonprofit organizations.

**Prerequisites:** none

**Credit:** 1

**Distribution:** Language Studies

**ENG-310 Studies in Literary Genres**

Topics vary from semester to semester. Refer to the Course Descriptions document on the Registrar's webpage for Topics and Descriptions of current offerings. Students taking this course for credit toward the English major or minor must have taken at least one previous course in English or American literature. No more than one course taken outside the English Department will be counted toward the major or minor in English.

**Prerequisites:** none

**Credits:** 0.5-1

**ENG-311 Creative Nonfiction Spec Topics Workshop**

This course is primarily a workshopping course, which will focus on generation and revision of original creative nonfiction, with an emphasis on producing polished, publishable work. Texts will include craft/theory books, anthologies and literary journals. The course will have a critical essay component, a close study of the craft of a particular writer or some formal question. Students will also be responsible for detailed peer critique. Each version of the course will focus on a different subgenre of creative nonfiction, such as memoir, personal essay, or travel writing.

**Prerequisites:** At least one other creative writing course, or permission of the instructor.

**Credit:** 1

**Distribution:** Language Studies

**ENG-312 Poetry Special Topics Workshop**

This course is primarily a work-shopping course, with a critical essay component-close study of the craft of a particular writer or some formal question. Students will continue to read and study published work, such as the annual The Best American Poetry anthologies. Each version of the course will vary some in focus. For instance, one course might focus on postmodern poetics, while another might focus on narrative poetry and prose poetry.

**Prerequisites:** At least one other creative writing course, or permission of the instructor.

**Credit:** 1

**Distribution:** Language Studies

**ENG-313 Fiction Special Topics Workshop**

This course is primarily a workshopping course, which will focus on generation and revision of original fiction, with an emphasis on producing polished, publishable work. Texts will include craft/theory books, anthologies and literary journals. The course will have a critical essay component, a close study of the craft of a particular writer or some formal question. Students will also be responsible for detailed peer critique. Each version of the course will focus on a different subgenre of fiction, such as the novel, fabulist short fiction, or interactive fiction.

**Prerequisites:** At least one other creative writing course, or permission of the instructor.

**Credit:** 1

**Distribution:** Language Studies

**ENG-314 Theory and Practice of Peer Tutoring**

This course introduces students to composition and rhetoric theories, to theories behind peer tutoring, to the confluences and conflicts between the different theories, and to the, at times, obscured foundations of the different theories. After critically reviewing multiple theoretic approaches, the course shifts to the practice of peer tutoring and reconciling reality with theory when they start observing or conducting sessions in the Writing Center. As the course progresses, the focus shifts to mentoring writing, describing and teaching composition methods, and using grammar options as rhetorical tools. The course is required for all Writing Center Consultants, but it is open to English Majors and Minors and students in Education Studies. Students taking the course to work in the Writing Center will start conducting sessions towards the middle of the semester.

**Prerequisites:** FRT-101 and FRC-101

**Credit:** 1

**Distribution:** Language Studies

**Equated Courses:** EDU-314

**ENG-330 Studies in Special Topics**

In this course, we will focus on major Anglophone and Francophone authors writing in and about formerly colonized territories such as parts of the Caribbean, Senegal, Zimbabwe, South Africa, India, and Ireland. We will focus on gender roles and race in connection to the literary canon, and we will discuss a dialogue between the center of the empire (London) and the "margins" (British colonies). How did the authors describe conflicts between assimilation and resistance in the colonial and postcolonial milieu? How were the national, cultural, and individual identities affected by decades of foreign imperial presence? Can we trace any intersections between postmodern and postcolonial themes? To understand and enjoy the texts, we will also study the political context of European imperialism and the anti-imperial resistance, as well as the major premises of Neocolonialism, Postcolonialism, and Postmodernism. Refer to the Course Descriptions document on the Registrar's webpage for topics and descriptions of current offerings.

**Prerequisites:** none

**Credit:** 1

**ENG-340 Studies in Individual Authors**

Topics vary from semester to semester. Refer to the Course Descriptions document on the Registrar's webpage for topics and descriptions of current offerings.

**Prerequisites:** One previous course in English Literature at Wabash

**Credit:** 1

**ENG-350 Studies in Media**

Topics vary with each scheduled offering. Refer to Student Planning's section information for descriptions of individual offerings, and applicability to distribution requirements.

**Prerequisites:** One previous course in English at Wabash

**Credits:** 0.5-1

**ENG-360 Studies in Multicult/Nat'l Lit**

Topics vary from semester to semester. Refer to the Course Descriptions document on the Registrar's webpage for topics and descriptions of current offerings.

**Prerequisites:** One credit from English at Wabash.

**Credits:** 0.5-1

**ENG-370 Special Topics: Lit/Fine Arts**

Topics vary with each scheduled offering. Refer to Student Planning's section information for descriptions of individual offerings, and applicability to distribution requirements.

**Prerequisites:** One course credit in English Literature at Wabash, or permission of the instructor.

**Credits:** 0.5-1

**ENG-387 Independent Study/Lang Studies**

Individual research projects. The manner of study will be determined by the student in consultation with the instructor. Students must receive written approval of their project proposal from a department Chair before registering for the course.

**Prerequisites:** none

**Credits:** 0.5-1

**ENG-388 Independent Study/Lit Fine Arts**

Individual research projects. The manner of study will be determined by the student in consultation with the instructor. Students must receive written approval of their project proposal from a department Chair before registering for the course.

**Prerequisites:** none

**Credits:** 0.5-1

**ENG-390 Topics in Writing Studies**

Topics vary with each scheduled offering. Refer to Student Planning's section information for descriptions of individual offerings, and applicability to distribution requirements.

**Prerequisites:** none

**Credits:** 0.5-1

**ENG-487 Independent Study**

Individual research projects. The manner of study will be determined by the student in consultation with the instructor. Students must receive written approval of their project proposal from a department Chair before registering for the course.

**Prerequisites:** none

**Credits:** 0.5-1

**ENG-488 Independent Study**

Individual research projects. The manner of study will be determined by the student in consultation with the instructor. Students must receive written approval of their project proposal from a department Chair before registering for the course.

**Prerequisites:** none

**Credits:** 0.5-1

**ENG-497 Seminar in English Lit**

These are seminars designed primarily for English majors (although occasionally English minors enroll in them). The topics vary depending upon the research and teaching interests of the faculty. They demand a high level of student involvement in research and discussion. Several short papers and a long critical essay are required. Note: the two seminars are offered only in the fall semester.

**Prerequisites:** none

**Credit:** 1

**ENG-498 Capstone Portfolio**

In these two half-credit courses, the student writes and revises a portfolio of his work in a single genre. The portfolio should include the writer's best work, accompanied by an introductory aesthetic statement. During the first semester in 498, the student will meet in workshop with other senior writers in their chosen genre. In the second semester in 499, the writing concentrator will further develop and revise his portfolio, and give a reading of his work. The portfolio courses will provide workshops to help students in publication and in application to graduate programs. Readings in the courses will be varied; some will be guides for practical instruction, others will be theoretical or craft texts to help the student find formal coherence in his portfolio.

**Prerequisites:** none

**Credits:** 0.5

**Distribution:** Language Studies

**ENG-499 Capstone Portfolio**

In these two half-credit courses, the student writes and revises a portfolio of his work in a single genre. The portfolio should include the writer's best work, accompanied by an introductory aesthetic statement. During the first semester in 498, the student will meet in workshop with other senior writers in their chosen genre. In the second semester in 499, the writing concentrator will further develop and revise his portfolio, and give a reading of his work. The portfolio courses will provide workshops to help students in publication and in application to graduate programs. Readings in the courses will be varied; some will be guides for practical instruction, others will be theoretical or craft texts to help the student find formal coherence in his portfolio.

**Prerequisites:** ENG-311, ENG-312, or ENG-313

**Credits:** 0.5

**Distribution:** Language Studies

## English Faculty

Crystal Benedicks (chair)

Eric Freeze

Zachery W Koppelman

Timothy Lake

L. Jill Lamberton

Derek C Mong (chair)

Agata Szczeszak-Brewer, *Sabbatical*

Julian S Whitney