

# ENGLISH (EN)

## EN 101. Introduction to Academic Reading and Writing. 3 Credits.

This course introduces students to the ways that writing is grounded in reading and that inquiry is essential to learning. Through attentive reading of academic texts, students are given authority as learners to undertake serious intellectual projects that emphasize critical and creative thinking. Instructors guide students through sequenced reading and writing assignments and highlight the revision process of multiple-draft writing that leads to increasingly complex thinking and rhetorical presentation. As a community of learners, students begin to recognize academic writing as a site where knowledge is produced, understood and communicated. Portfolio assessment; grade of C- or better required to pass EN 101. Full-time students are expected to have completed EN 101 and EN 102 by the end of three semesters. Refer to the undergraduate Academic Good Standing Policy for details.

**Prerequisites:** None

**Offered:** Every year, All

## EN 101I. Introduction to Academic Reading and Writing Intensive. 3 Credits.

EN 101I is essentially the same course as EN 101; however it meets five hours per week. This class is intended for students who feel that they may need more support in complex reading and/or essay writing. The additional class time allows for more contact with the professor and more feedback and discussion with peers. Portfolio assessment; grade of C- or better required to pass. Full-time students are expected to have completed EN 101 and EN 102 by the end of three semesters. Refer to undergraduate Academic Good Standing Policy for details.

**Prerequisites:** None

**Offered:** Every year, All

## EN 102. Academic Writing and Research. 3 Credits.

Building on the practices of EN 101, this course introduces students to the kind of critical and creative thinking necessary to understand the relationship between academic research and argumentation. Working with a broad range of academic texts, students undertake projects that focus on a field of inquiry and that lead to increasingly proficient rhetorical presentation. Students develop a practical understanding of the ways in which critical thinking, writing and research all depend upon a shared process of inquiry that can be applied across disciplines and within their chosen majors. Portfolio assessment. Full-time students are expected to have completed EN 101 and EN 102 by the end of three semesters. Refer to the undergraduate Academic Good Standing Policy for details.

**Prerequisites:** Take EN 101 or EN 101I.

**Offered:** Every year, All

## EN 102H. Honors Academic Writing and Research. 3 Credits.

This EN 102 class is reserved for Honors Program students and exceptional students from Fall EN 101 classes. Portfolio assessment.

**Prerequisites:** Take EN 101.

**Offered:** Every year, Spring

## EN 103H. Advanced Academic Writing and Research. 3 Credits.

This course satisfies all first-year writing requirements. Through readings of a broad range of academic texts, students learn to write for academic success. EN 103H integrates the practices of academic reading and writing so that students learn to think critically and creatively as they conduct inquiry in diverse and increasingly rigorous scholarly contexts. With instructor guidance, students undertake self-directed projects and develop rich collaborations among peers, including shared commentary, research and revision, enabling students to identify and transfer best practices to their future performance as readers, writers and thinkers across disciplines, and within their chosen majors. Portfolio assessment.

**Prerequisites:** None

**Offered:** Every year, Fall

## EN 200. Special Topics in Literature. 3 Credits.

Students are introduced to readings in literature dealing with a single theme or specific problem, e.g., mystery/detective fiction, masterpieces of Jewish literature, comedy, etc. The course may be repeated for credit when topic changes. Specific titles are announced from time to time.

**Prerequisites:** None

**Offered:** As needed

## EN 201. Creative Writing. 3 Credits.

This course blends seminar and workshop approaches to the reading and writing of imaginative literature. Students compose and revise original works in multiple genres, maintain a writer's journal, and assemble a comprehensive final portfolio.

**Prerequisites:** None

**Offered:** Every year, All

## EN 202. Introduction to Creative Nonfiction. 3 Credits.

Students read a variety of short works with an eye toward understanding the stylistic techniques employed by contemporary writers of creative nonfiction. Students are then asked to employ a number of stylistic techniques in their own short works of creative nonfiction. The class emphasizes reading like a writer, writing as a process, the writing workshop, and careful revision and editing.

**Prerequisites:** None

**Offered:** Every year, Fall

## EN 203. The Art of the Sentence. 3 Credits.

To communicate, to influence, to tell stories, to add beauty to the world: we use sentences continuously for all our human purposes. However, we learn how sentences work when we are very young, promptly forget, and spend the rest of our lives groping blindly. In this class, we will re-light your understanding and explore just how much a sentence can do. We will learn to write better sentences for all our personal, professional, and creative endeavors. And we will read better, attuning ourselves to the persuasive power of words and the artfulness of fine language.

**Prerequisites:** None

**Offered:** Every year, Spring

**EN 204. Reading Literature.****3 Credits.**

Why is literature such a powerful force in human lives? Written stories and poetry have been an important cultural power and force by helping people envision themselves and their society and by asking us to consider important questions about our human bonds and relationships. Judging from contemporary debates about what we read, as well as the purpose of reading, understanding literature still seems a necessary and worthwhile practice. This class will consider the why of literature: by strengthening how we read it, we will find its still powerful purpose in our society. We will read short stories, poetry, and a short novel, argue and debate meanings and learn how to use literature to ask probing questions about humanity and its discontents.

**Prerequisites:** None**Offered:** Every other year, Spring**UC:** Humanities**EN 205. Introduction to Fiction Writing.****3 Credits.**

This course introduces students to the process of fiction writing. Writing prompts derive mainly from our reading and discussion of published short stories. Participants also read and discuss a handful of pieces "on writing" by established writers to help guide the process. The course is designed to help students hone their craft by writing habitually, composing numerous beginnings, and then working through a selective process to find and complete those pieces with the greatest potential to succeed. Throughout the semester, students draft, revise, edit and polish a total of four short stories. This a foundational course in fiction writing, which means that we focus mainly on the basics of character development and prose style.

**Prerequisites:** None**Offered:** Every year, Fall**EN 206. Introduction to Writing Poetry.****3 Credits.**

This course gives students a strong foundation in the formal traditions of poetry in English from blank verse to free verse. Students work closely with Robert Pinsky's "The Sounds of Poetry" to get a grasp of the basic, formal principles of the art, the better to hear poems and understand the ways in which they work. Students explore a variety of poetic forms, reading and discussing poems that exemplify these forms and practicing their own poems based on these models. For the final project of the semester, students assemble a portfolio of all their work, introduced by a reflective essay.

**Prerequisites:** None**Offered:** Every year, Fall**EN 207. Interactive Storytelling and Narrative.****3 Credits.**

This course explores the craft and purpose of interactive storytelling. Course content will cover both the creation and analysis of various interactive texts. Students in this class will combine basic coding language with creative writing principles to produce a complex interactive narrative. The interactive narrative will serve as a semester-long project that emphasizes autonomous characters, a responsive setting, and meaningful story branches navigated by a user. Students will also develop a theoretical understanding of interactive media.

**Prerequisites:** None**Offered:** As needed**EN 208. Greek Tragedy.****3 Credits.**

This comprehensive survey of Greek tragedy pays special attention to tragic theory and to the evolution of classical drama from its birth in the cult of Dionysus to its culmination in fifth-century B.C. Athens. The extant plays of Aeschylus and Sophocles and selected plays by Euripides are examined with special emphasis on form.

**Prerequisites:** None**Offered:** As needed**UC:** Humanities**EN 209. Love Stories.****3 Credits.**

Everyone likes a good love story, right? And everyone hopes, and expects, to have his/her/their own "love story" someday. These stories are everywhere: on TV, in movies and in books we read. This course will explore the idea of love in literature throughout the modern era: how it is part of many of our great narratives, contextualized by its culture and history. In literary history, there are some iconic love stories that we still value, that we still see as universal. If we take love seriously, can we question it? Is it a universal human emotion apart from history or politics? Is love contextualized within an historical moment, by heterosexual normativity, by our notions of family and marriage, by race and class? What are we taught by literature about love?

**Prerequisites:** None**Offered:** Every other year, Spring**UC:** Humanities**EN 210. The Art of Poetry.****3 Credits.**

Students undertake close reading and discussion of the genre of poetry not limited by historical period. Attention is paid to technique, formal and stylistic qualities, and repeated themes in an attempt to experience and understand poetry.

**Prerequisites:** None**Offered:** Every other year, Spring**UC:** Humanities**EN 211. Introduction to Editing.****3 Credits.**

Students are given editing tools to workshop their writing projects from outside the course. Focus is on the formal elements of writing but also their relationship to meaning, purpose, and authority. Seven-week, hybrid.

**Prerequisites:** None**Offered:** Every other year, Fall**UC:** Breadth Elective**EN 212. The Personal Essay.****3 Credits.**

This course features a historical analysis of the genre's origins across 30 centuries of writing—from the earliest records of writing, to contemporary American writers of the form. Theoretical analysis of the genre draws on Greek conceptions of "persona" to modern psychological ideas of "personhood" and "impersonation," to linguistic considerations of the first-person singular and plural pronouns. The five-paragraph format also is drawn into theoretical discussion and practical critique. Students write several "personal" and "academic" essays.

**Prerequisites:** None**Offered:** Every other year, Fall**UC:** Humanities

**EN 213. Nature Writing. 3 Credits.**

In a world that has become all too human, we have looked to nature to fill a void. Modern nature writing documents a search for comfort, peace, and a better way of living. At the same time, this romantic search offers a very limited understanding of nature. Mass extinctions, evolution, changing climate, biophilia, the world perceived by other animals: nature writing has also tackled these varied topics, these other ways of thinking about "nature." Thus, this class will examine a breadth of approaches to nature and nature writing. In addition to analytical writing, students may also complete creative nature writing of their own.

**Prerequisites:** None

**Offered:** Every other year, Spring

**UC:** Humanities

**EN 214. The History Essay. 3 Credits.**

This genre-based course in writing the historical essay is not a history course. It is a writing course that concentrates on the technique of the essay and introduces the principles of writing historical literature. Students explore history as a problem-solving tool, wherein the lessons from studying the past can be useful in understanding the present. The course examines newer (and more controversial) areas of cultural and social history.

**Prerequisites:** None

**Offered:** As needed

**EN 215. The Travel Essay. 3 Credits.**

This genre-based advanced writing course provides a historical overview of nonfiction, travel writing and its emergence as an area of scholarly interest. It explores the ways in which travel writers create narrative personae, construct essays to persuade readers to their perspective, and help to compose the identities of the peoples and cultures about whom they write. Emphasis is on the sustained examination and practice of student writing.

**Prerequisites:** None

**Offered:** Every other year, Spring

**UC:** Humanities

**EN 216. Advanced Editing. 3 Credits.**

Continuation of Introduction to Editing. Students workshop their writing projects from outside the course, with attention given to revising, copyediting, and proofreading as overlapping and situated practices. Seven-week, hybrid.

**Prerequisites:** Take EN 211.

**Offered:** As needed

**EN 217. Manuals of Style. 3 Credits.**

Students translate texts across a sampling of prominent style manuals and house styles, and they experiment with their own writing to invent a manual of style as the culminating project for the course. Students are exposed to practical and theoretical knowledge of how style is connected to the logic of a particular publication, organization, field, discipline, or division of knowledge, enabling students to produce and innovate in varied and changing editorial contexts. Seven-week, hybrid.

**Prerequisites:** Take EN 211

**Offered:** As needed

**EN 218. Editing With Artificial Intelligence. 3 Credits.**

Students are introduced to prompt engineering and automatic writing evaluation as editorial practices while they reflect on the changing nature of authorship, editorship, attribution, documentation, and plagiarism. Student work undergoes formative assessment, and to reflect the learning curve of the course, only the Final Report is factored into the final grade for the course. Seven week, online. Hybrid

**Prerequisites:** None

**Offered:** As needed

**EN 220. The Short Story As a Genre. 3 Credits.**

This course asks students to explore several remarkable stories across more than two centuries and from a variety of cultures and perspectives. It also helps students to read as literary, writerly critics. The history of how the short story form itself - the genre - has developed is a corner stone of the course's structure. Authors discussed may include the following internationally recognized masters, among others: Poe, Melville, Chopin, Hurston, Kawabata, Hemingway, Baldwin, Bambara, Erdrich, Alexie, Zadie Smith, and Diaz.

**Prerequisites:** None

**Offered:** Every year, Spring

**UC:** Humanities

**EN 221. Listening to Hippies, Punks, and Rude Boys. 1 Credit.**

As elite as they can seem today, Shakespeare's plays were part of popular culture in his time. Hordes of regular Londoners went to see them, eagerly anticipating new plays and reliably re-watching old ones. Even now, Shakespeare's work continues to take on new meaning in modern contexts, whether it's being used to explore racial dynamics in an updated movie of West Side Story or challenged in a video game that encourages players to avoid Ophelia's tragic fate in Hamlet. Adaptations of Shakespeare's work adopt various approaches. Some simply update the plays to make them more relatable to modern audiences; others talk back to them, reimagining them with new political priorities or from a minor character's perspective; still others translate them to cultures and times radically different from their own.

**Prerequisites:** None

**Offered:** Every other year, Fall

**EN 222. Comics and Graphic Novels. 3 Credits.**

This course explores comics and graphic novels emphasizing contemporary works. Students consider the (often unnoticed) complexity of the comics form, as well as its historical development and representative genres. Readings are drawn from many different genres; and survey a wide variety of national origins, the better to represent the inevitable human diversity embodied in comics creation and reading. Students have the chance to develop an original portfolio that focuses on any creator, genre or theme of their choosing.

**Prerequisites:** None

**Offered:** As needed

**UC:** Humanities

**EN 223. Hippies, Punks and Rude Boys. 3 Credits.**

In the years after World War II, youth culture became a significant part of British life. Year by year, decade by decade, new cultural types emerged: angry young men, mods, hippies, rude boys, punks, skinheads. In this class, students consider how these social types are represented by the literature of the period. Doing so provides us with a vantage point for considering the intersection of social identities (race, class, gender, sexuality) and the relationship between literary culture and wider cultural and historical trends.

**Prerequisites:** None

**Offered:** Every year, Fall

**UC:** Humanities, Intercultural Understand

**EN 230. Carbon Tales.****3 Credits.**

We live at an unprecedented juncture in human and natural history: the burning of greenhouse gases for energy has transformed the world, initiating a period of human abundance and environmental destruction. In this class, students read texts that address the environment, seeking to understand the rhetorical and generic gestures through which we engage our carbon-based realities.

**Prerequisites:** None**Offered:** As needed**UC:** Humanities**EN 235. Lit by Women.****3 Credits.**

With questions of gender at its center, we will consider how women writers define problems of gender faced by "women" and how those writers imagine/reimagine and define/redefine the potential of their gender and sexuality. By paying close attention to the social and historical context of women's literature, from Margaret Cavendish's *Blazing World* (1666) to Margaret Atwood's 1985 novel, *Handmaid's Tale*, and to women writers' critiques of how and why gender is positioned in social and political structures, we will analyze how important women writers have embraced utopian and dystopian literature as a means of envisioning alternative societies.

**Prerequisites:** None**Offered:** Every other year, Fall**UC:** Humanities, Intercultural Understand**EN 240. Survey of English Literature I.****3 Credits.**

Students gain an understanding and appreciation of literature through the study of the cultural background, the literary work itself, and the life of the author. This course explores the literary history of English literature from Anglo-Saxon times through the 18th century.

**Prerequisites:** None**Offered:** Every year, Fall**UC:** Humanities**EN 241. Medieval Romances.****3 Credits.**

This course addresses initially the discrepancy between the contemporary notion of "romance" as a love story and as a literary genre encompassing a hero's quest with knights, sword fights, magic, and often courtly love. Texts include Middle English verse romances (in translation) popular in 13th-14th C England, with particular attention to the Arthurian legend as well as social, cultural and historical factors that gave rise to this popular literary genre. Some attention will be given to the attraction of 20th-21st C audiences to elements in medieval romance as a means to express beliefs, ideas, and values of a particular time and place.

**Prerequisites:** None**Offered:** Every other year, Fall**UC:** Humanities**EN 250. Survey of English Literature II.****3 Credits.**

This course explores the literary history of English literature from Romanticism to Modernism. Students gain an understanding and appreciation of this literature through the study of the cultural milieu, the literary work itself, and the life of the author.

**Prerequisites:** None**Offered:** Every year, Spring**UC:** Humanities**EN 255. The Supernatural in 19th Century British Literature.****3 Credits.**

Monsters, Vampires, Ghosts, and Zombies. Need I say more? All these supernatural phenomena have their origins in nineteenth-century British literature, and the stories we tell about them, whether in film or on TV or in contemporary fiction, still use the same motifs as the original texts. They may "update" them, but they are largely indebted to the originals for their reason to exist. In this course, we'll study the originals and find out what's so interesting about them and why this ill-begotten progeny is born in the nineteenth century. Among some poetry and shorter stories we'll read those novels that endure the most: *Frankenstein*, *Dracula* and *Jekyll and Hyde*.

**Prerequisites:** None**Offered:** Every other year, Spring**UC:** Humanities**EN 256. Fantastic & Magic Latin American Stories.****3 Credits.**

This course explores iconic Latin American short stories in fantastic and magic realism. We examine how the fantastic and the magic emerge in narratives as internal factors otherwise overlooked. They appear from within conventional realities through a playful irruption of possibilities that the imagination invokes, and through the interaction of different cultural perspectives. The course is taught in English. Original Spanish texts will be available.

**Prerequisites:** None**Offered:** As needed, All**EN 260. Survey of American Literature I.****3 Credits.**

This course explores the development of American literature as reflected in the works of major authors and works from the Colonial era through the Civil War. Students gain an understanding and appreciation of this literature through study of the cultural background, the literary work itself, and the life of the author. Major authors may include Bradstreet, Emerson, Thoreau, Whitman, Hawthorne, Melville and Davis.

**Prerequisites:** None**Offered:** Every year, Fall**UC:** Humanities**EN 265. Black Writers in and Beyond the US.****3 Credits.**

This survey course explores African-American literature from Colonial times to the present, concentrating on 20th-century literature. Emphasis is placed upon close reading of selected texts in light of the changing sociocultural conditions faced by African Americans.

**Prerequisites:** None**Offered:** Every year, Spring**UC:** Humanities, Intercultural Understand**EN 266. Shakespeare At the Movies and Beyond.****3 Credits.**

As elite as they can seem today, Shakespeare's plays were part of popular culture in his time. Hordes of regular Londoners went to see them, eagerly anticipating new plays and reliably re-watching old ones. Even now, Shakespeare's work continues to take on new meaning in modern contexts, whether it's being used to explore racial dynamics in an updated movie of *West Side Story* or challenged in a video game that encourages players to avoid Ophelia's tragic fate in *Hamlet*. Adaptations of Shakespeare's work adopt various approaches. Some simply update the plays to make them more relatable to modern audiences; others talk back to them, reimagining them with new political priorities or from a minor character's perspective; still others translate them to cultures and times radically different from their own.

**Prerequisites:** None**Offered:** Every other year, Fall**UC:** Humanities

**EN 270. Survey of American Literature II. 3 Credits.**

This course explores the development of American literature as reflected in the works of major authors from the Civil War to the present. Students gain an understanding and appreciation of literature through study of the cultural background, the literary work itself, and the life of the author. Major authors include Emily Dickinson, Fitzgerald, Hemingway, Faulkner, T.S. Eliot, Philip Roth and Marilyn Robinson.

**Prerequisites:** None

**Offered:** Every year, Spring

**UC:** Humanities

**EN 277. Literature of the Americas. 3 Credits.**

Focusing on the 20th to 21st centuries, this course examines writers from Canada, Latin America, the Caribbean and the United States, who typically emerge from historically underrepresented groups. These literary works engage the lived experiences of indigeneity, enslavement, imperialism, migration and globalization, to explore the ties that bind the many peoples of the Western hemisphere.

**Prerequisites:** None

**Offered:** Every year, Spring

**UC:** Humanities, Intercultural Understand

**EN 280. The European Tradition in Literature I. 3 Credits.**

This survey course presents selected European masterpieces, both written in English and in translation, including representative selections from Homer to 1700. Emphasis is on literary and philosophic values with attention to methods of literary analysis as applicable to works by Virgil, Dante, Cervantes and others. The course presents historical backgrounds and study in the generic traditions of literature.

**Prerequisites:** None

**Offered:** Every year, Fall

**UC:** Humanities

**EN 281. The European Tradition in Literature II. 3 Credits.**

This survey course presents selected European masterpieces, both written in English and in translation, including representative works from 1700 to the present. Emphasis is on literary and philosophic values with attention to methods of literary analysis as applicable to the works of Moliere, Voltaire, Rousseau, Goethe, Pushkin, Flaubert, Dostoyevsky, Chekhov, Mann and Kafka. The course combines historical backgrounds and study in the generic traditions of literature.

**Prerequisites:** None

**Offered:** Every year, Spring

**UC:** Humanities

**EN 299. Independent Study. 1-3 Credits.**

In-depth focus on a specific author, topic or area. Topic must be specified in advance.

**Prerequisites:** None

**Offered:** As needed

**EN 300. Special Topics in Literature. 3 Credits.**

This course explores readings in literature dealing with a single author, theme, or specific problem. The course may be repeated for credit when topic changes. Specific titles are announced from time to time.

**Prerequisites:** Take one 200-level English course.

**Offered:** As needed

**EN 301. Advanced Fiction-Writing Workshop. 3 Credits.**

This advanced fiction-writing course uses a workshop approach to help students understand and experience the process of drafting, revising and editing short stories, as well as the importance of reading and critiquing the work of their peers. Students read contemporary short fiction and give formal presentations on print and web-based literary journals and magazines. Each student chooses a public venue (e.g., public reading, website, blog, etc.) and presents selections from his/her work. The final portfolio represents the breadth of the students' work, including multiple drafts of stories, workshop comments, reading responses and a writer's journal.

**Prerequisites:** Take EN 201, EN 202 or EN 205.

**Offered:** Every year, Fall

**EN 302. Advanced Creative Nonfiction. 3 Credits.**

This advanced writing course focuses on the reading, analyzing and writing of creative nonfiction. Students read essay and book-length works of creative nonfiction with an emphasis on understanding authorial presence, issues of audience, questions of truth and memory and artistic techniques. Students are asked to employ what they learn from studying masterworks of creative nonfiction to their own longer works of creative nonfiction.

**Prerequisites:** Take EN 201, EN 202 or EN 205.

**Offered:** Every other year, Spring

**EN 303. The Art of Audio Narrative. 3 Credits.**

This course is about storytelling. Students learn the basics of multitrack audio recording and mixing. They write and produce fiction and nonfiction audio narratives. Each project is shared in a stimulating and mutually supportive workshop environment. Students read and listen widely to gain a sense of the history and theory of radio art. Participants also spend time identifying target audiences and looking at ways to distribute student work to the larger world of public and independent radio.

**Prerequisites:** Take EN 201, EN 202 or EN 205.

**Offered:** Every other year, Fall

**EN 304. Junior Seminar in Critical Theory. 3 Credits.**

Junior Seminar introduces students to principles and textual questions that permeate and animate contemporary literary studies. Students gain knowledge of current theoretical terminology, and some of its implications for the ways we read and analyze texts in the discipline of English. A major focus of the class is on how these principles and terms are put into practice in scholarship on literature. The Junior Seminar is a preparation course for advanced work in the English major, particularly the Senior Seminar. This course must be taken in the junior year.

**Prerequisites:** Take one 200-level English course.

**Offered:** Every year, Fall

**EN 306. Advanced Poetry Writing Workshop. 3 Credits.**

This course assumes a prior foundation in the reading of poetry and the practice of writing in traditional forms and seeks to push students to write original poems in a contemporary idiom. Students write a poem on assignment each week, drawing from readings of contemporary poetry collections as well as additional model poems. Students perform their own work publicly and attend literary events to observe and respond to how other writers perform their work. This practice culminates in a public reading given by the whole class. The final project is to assemble a chapbook of poems.

**Prerequisites:** Take EN 201 or EN 206.

**Offered:** Every year, Spring



**EN 308. Composing America.****3 Credits.**

This research-based, advanced composition and period course is a hybrid that crosses the divide between the study of literature and the study of rhetoric. Students investigate the intersection between literature and literacy/composition practices in the U.S. from World War II through the Vietnam War (1939-72). Participants consider how the U.S. has been composed through the acts of reading and writing by studying a variety of texts (poetry, drama, novels, travel, anthropology, folktales, music, theory, film and art).

**Prerequisites:** Take one 200-level English course.**Offered:** Every other year, Spring**EN 320. Studies in the Novel.****3 Credits.**

Students explore the development of the novel from its beginning to the present through discussion of the theories of prose narration. Special attention is given to characteristics of the genre. The course may be repeated for credit when topic changes (e.g., American novel, English novel, Continental novel).

**Prerequisites:** Take one 200-level English course.**Offered:** Every other year, Spring**EN 321. Twentieth-Century British Literature.****3 Credits.**

In this course, we will be reading British fiction, but doing so in a somewhat different manner. Scholars have long emphasized the experiments of modernism in the early Twentieth Century and, indeed, we will begin there in the works of Joseph Conrad and Virginia Woolf. But we're going to take a broader view: we will cover the whole century, not just its early years, and we'll read genre literature often excluded from serious consideration. So our itinerary includes not only the modernists, but also writers as diverse as Agatha Christie, Graham Greene and the world's latest Nobel Laureate in literature, Kazuo Ishiguro. In doing so, we will examine how the provincial English at last began to acknowledge the world-how they began to see their own empire and its aftermath-and how this more globally minded writing ties together a century of literary and popular narratives.

**Prerequisites:** Take one 200-level English course.**Offered:** Every Third Year, Spring**EN 322. Modern British Literature (1900-1945).****3 Credits.**

This course focuses on readings in British literature of the early 20th century. Students study writers such as Conrad, Lawrence, Joyce, Yeats and Eliot against a background of social and political crises from 1900 to 1950.

**Prerequisites:** Take one 200-level English course.**Offered:** Every other year, Spring**EN 323. Contemporary British Literature (1945-Present).****3 Credits.**

Devastated by Hitler's Blitz, Britain watched its empire crumble and its global power recede. In a nation of social troubles, British writers began again to write for the public. From the Beatles to the Rushdie affair, British culture has thrived in the face of rapid change by producing a literature of social engagement and aesthetic vibrancy. This course includes texts that speak to these wider historical currents and the aesthetic and intellectual life of Britain since 1945.

**Prerequisites:** Take one 200-level English course.**Offered:** Every other year, Spring**EN 324. The Gothic Novel.****3 Credits.**

This course offers a historical survey of the Gothic genre, from Horace Walpole's 1764 "The Castle of Otranto" leading to its many variations in subsequent centuries: terror narratives, the political gothic, the female gothic, science and crime and the postmodern gothic. The course considers the Gothic genre's deployment in historical, social and cultural contexts, as well as the structural and epistemological changes that have emerged since the late 18th century.

**Prerequisites:** Take one 200-level English course.**Offered:** Every Third Year, Fall**EN 325. History of the English Language.****3 Credits.**

This course introduces students to the origins and development of the English language and to its social, cultural and historical contexts. It is required of all English majors in the MAT program.

**Prerequisites:** Take one 200-level English course.**Offered:** Every year, Spring**EN 326. Modern Irish Drama.****3 Credits.**

This course surveys the development of modern Irish dramas, from W.B. Yeats and the writers of the Gaelic Revival (1884-1916) to more current dramatists such as Tom Murphy and Brian Friel. The material not only covers the powerful body of work produced by Yeats, Synge and Lady Gregory (along with its influence on European and American drama) but also ranges over the work of G.B. Shaw, Brendan Behan, Sean O'Casey and Martin McDonagh. Students also consider modern works of the Irish stage, especially by women (e.g., Elizabeth Kuti) and other voices.

**Prerequisites:** Take one 200-level English course.**Offered:** As needed**EN 330. World Literature.****3 Credits.**

This course addresses literary topics by reading texts drawn from various national, regional or transnational literatures.

**Prerequisites:** Take one 200-level English course.**Offered:** Every other year, Fall**EN 331. Classical & Contemporary Literature Adolescent Lit.****3 Credits.**

For centuries, an educated person was expected to read the literature of ancient Greece and Rome. Now, we expect an educated person to have read in a variety of social identities and experiences. This class brings these two literatures and attitudes together. We will read Classical Greek and Roman literature in translation and consider the intriguing trend of Twenty-First Century writers, mostly women, who are retelling these myths today. Why does a Muslim woman want to re-write Sophocles? Or a working-class writer want to think about the Greek elites? How can we learn to read both these literatures differently by putting them together?

**Prerequisites:** Take one 200-level English course.**Offered:** Every other year, Fall**EN 332. Myth in Children's & Adolescent Lit..****1 Credit.**

Students enrolled in EN 331 have the option to take this add-on course. The class will be offered online, asynchronously. We will begin by reading some secondary texts to orient ourselves to children's and adolescent literature as traditions. From there, we will proceed to a study of a variety of recent works that deal with classical mythology.

**Corequisites:** Take EN 331.**Offered:** As needed, All

**EN 338. American Literature by Women Of Color.****3 Credits.**

When Audre Lorde writes, "I remember how being young and Black and gay and lonely felt. A lot of it was fine, feeling I had the truth and the light and the key, but a lot of it was purely hell," she alludes to the complexities and contradictions of intersectional experience. Women of color in and beyond the U.S. have used a variety of written expressions (poetry, essays, fiction, and more) to explore intersectional identity and to create opportunities for understanding and coalition across boundaries of race, gender, sexuality, class, and even nation. This course offers a comparative approach to the study of BIPOC women writers to analyze their specific points of view and to locate their common concerns. We also interrogate the categories themselves: U.S., "literature," "woman," and "color," as principles of inclusion/exclusion.

**Prerequisites:** Take 1 group; Take WGS 101, WGS 101H, WGS 102 or WGS 102H; Take 1 course; From Subject EN; at level 200, 300 or 400;

**Offered:** As needed

**EN 340. Immigrant Fictions.****3 Credits.**

This course explores fiction by/about immigrants, examining U.S. history and culture through their stories. Participants focus primarily on 20th- and 21st-century texts by Jewish, Latin American, Caribbean, Asian and African migrants to understand how they represent the race, class and gender barriers (and opportunities) that underlie the American Dream. We also use critical scholarship on racial formation, immigration, citizenship, human rights and diaspora to produce presentations and essays. Students use these concepts to help theorize how the most marginalized "aliens" have made America the complex and contradictory nation it is today.

**Prerequisites:** Take one 200-level English course.

**Offered:** Every other year, Spring

**EN 341. Chaucer and the Medieval Period.****3 Credits.**

This course presents a critical interpretation, in its historical setting, of the chief imaginative work in England of the period, "The Canterbury Tales." Additional works of Chaucer and other representative dramatic and lyric poetry also are included. Attention is given to the cultural and artistic setting.

**Prerequisites:** Take one 200-level English course.

**Offered:** Every year, Fall

**EN 343. Shakespeare: History & Comedies Comedies.****3 Credits.**

Shakespeare spent the first decade of his writing career honing both his comic craft and his political observation. In reading his comedies, this class explores how Shakespeare invented and revised his culture's ideas about marriage, love, and gender. In reading his histories, we ask, along with Shakespeare, what characteristics we want in our rulers; when armed resistance is justified; and how war impacts a nation's sense of self.

**Prerequisites:** Take one 200-level English course.

**Offered:** Every other year, Fall

**EN 344. Shakespeare: Tragedies and Romances.****3 Credits.**

This course considers the second half of Shakespeare's career alongside contemporary primary sources and modern critical sources that address themes of the plays (such as witchcraft, tyranny, race, desire, and festivity, among others). We will focus on the tragedies and romances of the 1600s, including some of the following plays: Twelfth Night, Troilus and Cressida, Measure for Measure, Othello, King Lear, Macbeth, Antony and Cleopatra, All's Well That Ends Well, Pericles, Coriolanus, The Winter's Tale, Cymbeline, The Tempest.

**Prerequisites:** Take one 200-level English course.

**Offered:** Every other year, Fall

**EN 345. English Literature of the Renaissance.****3 Credits.**

This intensive study of the principal genres of 16th-century English literature, including lyric poetry (Sidney) and Romance such as "The Faerie Queen" (Spenser), places special emphasis on the major works of the Elizabethan period. Some attention is given to the medieval background, Renaissance art and music, and Continental literature.

**Prerequisites:** Take one 200-level English course.

**Offered:** Every other year, Spring

**EN 348. Milton and the 17th Century.****3 Credits.**

This intensive study of literature within this revolutionary period emphasizes the cultural context for poetry, prose and drama in England from 1603 to about 1665. The course focuses on Milton's "Paradise Lost" and on works of other major writers, such as the metaphysical poets (Donne, Marvell, Herbert), and Ben Jonson, Francis Bacon and Thomas Middleton (drama).

**Prerequisites:** Take one 200-level English course.

**Offered:** Every other year, Spring

**EN 350. 18th Century British Literature.****3 Credits.**

Scholars claim that literature, as we recognize it today, is an eighteenth-century "invention" by a new commercial print culture for a growing literate public. Debates over the value of reading quickly arose with the emergence of new forms of writing—was reading literature a cultural good or would new ideas lead to contention and power among the less privileged classes? To understand how and why literature is a necessary invention at this historical moment, we will read about the "rise" of print culture and the many other historical changes of the period, such as the rise of the colonial empire, slavery and the change from a poetics of the elite to the aesthetics of feeling. This course will explore cultural changes wrought by the emergence of new forms of writing which may seem, by contemporary standards, rather strange: Defoe's Robinson Crusoe, Swift's Gulliver's Travels, Pope's "Essay on Criticism," and Haywood's Fantomina, among others.

**Prerequisites:** Take 1 EN course at the 200 level or higher.

**Offered:** Every other year, Spring

**EN 351. Studies in Rhetoric and Writing.****3 Credits.**

This is an advanced course in the theory and practice of argumentation. Students learn the foundations of Aristotelian rhetoric and then apply an understanding of Logos, Pathos, Ethos and Telos to various topics of historical and contemporary concern—most prominently on the cognitive, social and political changes effected by the 500-year-old Gutenberg Revolution (The Age of the Book) and their rapid disruption and undoing via the Digital Revolution (The Age of the Screen). Weekly papers and some heavy reading requirements.

**Prerequisites:** Take one 200-level English course.

**Offered:** Every other year, Spring

**EN 352. British Romanticism (1785-1832).****3 Credits.**

This period of time is revolutionary: the Industrial Revolution, the agricultural revolution, the political revolutions in France and America, a literary revolution that constructs a broader reading public, and a print revolution that expands the publishing industry. In this course, students question what these revolutions have to do with novels, poetry and essays of the period, and explore how literature of this period help "revolutionize" the individual, nature and society at the same time that it seems to "romanticize" them.

**Prerequisites:** Take one 200-level English course.

**Offered:** Every other year, Spring

**EN 355. Victorian Literature (1832-1901).****3 Credits.**

During the Victorian period, the industrial age in England reached its height as the nation expanded its cultural and economic borders to become the world power that was the British Empire. It was a time when immense wealth was coupled with immense poverty, and "propriety, duty and family" was the slogan of Victorian morality but hidden in the open was the growth of brothels and the drug trade. It was the first age where literacy was widespread, and reading was the primary entertainment for the elite and the masses. Students explore the variety of literature in which the Victorians imagined themselves and the world they lived in.

**Prerequisites:** Take one 200-level English course.**Offered:** Every other year, Fall**EN 358. English Elective.****3 Credits.****Prerequisites:** None**EN 361. Origins of U.S. Literature (1492-1865).****3 Credits.**

At the heart of our national literature lies a complex early narrative. It contains darker issues with an unresolved past, conflicting histories, encounters with the "other," our Calvinist relationship with nature and nurture, a mixed psychology as colonials and revolutionaries, and the tension between our aspiration to be the city on the hill and the realities of life on the edge of wilderness. It also contains the exuberance of the "new Adam" (and Eve), where we can start the story over again and again. This course invites students to test and interrogate these ideas by reading authors in the founding traditions of U.S. literature, such as Bradstreet, Edwards, Rowlandson, Equiano, Wheatley, Brockden Brown, Emerson, and Hawthorne.

**Prerequisites:** Take one 200-level English course.**Offered:** Every other year, Spring**EN 365. The American Renaissance (1830-1865).****3 Credits.**

This course presents a study of the dichotomy in the literature of the American Renaissance as reflected in such works as "Self-Reliance," "The American Scholar," "Civil Disobedience," "Walden," "Song of Myself," "The Scarlet Letter" and "Moby Dick."

**Prerequisites:** Take one 200-level English course.**Offered:** Every year, Fall**EN 366. Modern U.S. Literature (1900-1945).****3 Credits.**

The early 20th-century movement known as Modernism was an exhilarating time when the Western world's artists and thinkers were exploring how to represent human experience authentically. In the context of U.S. contributions to this era, students investigate questions of aesthetic innovation (especially in poetry), literary subgenres, popular vs. high culture, and national and ethnic identity (including the Harlem Renaissance). Representative authors might include Cather, Frost, Hammett, Hemingway, Hurston, Larsen, Stein, Stevens, Toomer and Yeziarska.

**Prerequisites:** Take one 200-level English course.**Offered:** Every other year, Fall**EN 367. Contemporary U.S. Literature (1945-Present).****3 Credits.**

After World II, the U.S. experienced profound change, including the Atomic Age and the Cold War (and later wars on drugs and terrorism), unprecedented global travel and migration, Civil and Human Rights movements, and astonishing technological revolution. Engaging these seismic shifts, cultural expressions have changed as well. This course focuses on the late 20th- to 21st-century writers who reimagined our world, among them Postmodernists such as Nabokov, political writers such as Kerouac, writers of color such as Morrison, and poets and innovators of form such as Plath or Anzaldua.

**Prerequisites:** Take one 200-level English course.**Offered:** Every other year, Spring**EN 373. Modernist American Poetry.****3 Credits.**

Introduces "Modernism" and "Modernist" poetry to enable close readings of modernist forerunners Walt Whitman and Emily Dickinson and onward through the 1960s. Major poets include Pound, Eliot, Crane, Williams, Hughes, Stevens, Moore, Bishop, Ginsberg, Knight, Sexton and Kinnell. Emphasis is on applying a deepened historical sense of what Modernism was and what it now means through individual poems and across poets and poetic schools. Students write final long essays analyzing American modernist themes, poetic forms and cultural frames.

**Prerequisites:** Take one 200-level English course.**Offered:** Every other year, Fall**EN 380. Realism and Naturalism in U.S. Literature (1865-1930). 3 Credits.**

U.S. Realism and Naturalism were late 19th-/early 20th-century aesthetic movements that emerged after Romanticism. The nation's post-Civil War mood produced a literature that reflected forces from industrialism and social migration to Darwinism and the "New Woman." In this course, students examine literature written in relation to those forces and specifically study how the novel matures in the U.S. tradition. Authors may include Twain, James, Chopin, Chesnutt, Howells, Wharton, and Crane.

**Prerequisites:** Take one 200-level English course.**Offered:** Every other year, Fall**EN 390. Environmental Writing.****3 Credits.**

This course considers the rhetoric of environmental communication. How can we write to reach audiences both professional and public? Explaining scientific knowledge is tricky at the best of times, but environmental communication is now burdened by extraordinary political, social, and cultural complexities. You will develop your rhetorical sensitivity and linguistic facility by analyzing historical examples and practicing genres (both technical genres like the proposal and public facing ones like articles and essays).

**Prerequisites:** Take EN 101 and EN 102; or EN 103H.**Offered:** As needed**EN 399. Independent Study.****1-6 Credits.**

In-depth focus on a specific author, topic, or area. Topic must be specified in advance.

**Prerequisites:** Take EN 101.**Offered:** As needed**EN 414. Editorial Internship.****3 Credits.**

Students collaborate as an editorial team on a volume of Double Helix: A Journal of Critical Thinking and Writing. Under the guidance of the Associate Editor, with oversight from the Editor, students work with professional manuscripts, from submission through publication, acquiring experience with all phases of the editorial process. Students who complete the internship receive three course credits, are permanently listed on the journal site as Assistant Editors for that volume, and gain hands-on experience applicable to editorial positions in all fields.

**Corequisites:** Take EN 216 or by permission of the instructor.**Offered:** As needed, Fall



**EN 460. Senior Seminar Capstone. 3 Credits.**

Senior Seminar focuses on sustained intellectual inquiry about literature, highlighting your own literary interests. It offers students the opportunity to develop expertise on a text/field/question of their choice, while providing them with a process and a community to rely on for support and feedback. In this course, students conduct independent research on a literary text. Building and contributing to an intellectual community, students write, revise and present a major argumentative essay. This course counts as the university's Integrative Capstone requirement for English majors and is open to senior English majors only.

**Prerequisites:** Take EN 304.

**Offered:** Every year, All

**EN 470. Senior Thesis. 3 Credits.**

Senior thesis is open to English majors who are candidates for honors in English. Candidates must be recommended by a member of the English faculty, who consents to serve as adviser for the thesis. This adviser and the student select two additional faculty to serve as a reading committee for the student's final thesis presentation.

**Prerequisites:** Take EN 204 or EN 304 and one 300-level English course.

**Offered:** Every year, All

**EN 499. Independent Study. 3 Credits.**

**Prerequisites:** None