

English Course Descriptions

All courses are 4-credit, full-semester courses, except where otherwise stated.

Winter 2023

ENG 126-OL: Diverse Voices in Literature – Native American Oral Tales. Rice. Online Asynchronous Course. 4-Week Winter Immersion (NOTE: Dec. 18 - Jan. 12, 2024).

This course will explore Native American oral tales from a variety of tribes and regions. We will read many types of stories, such as origin stories, trickster tales, and culture hero tales. Of interest will be the cultural purposes and meanings of oral tales as we examine character, structure, theme, and style in each tale. (C2)

Spring 2024

ENG 105: Expository Writing, Speaking, and Research Techniques. ALBERTUS. Multiple sections.

An introduction to college-level writing and research. Emphasis on the writing process as well as on informative and persuasive writing and speaking across a range of situations, audiences, and forms. Instruction in substantial research paper. Students must receive a grade of C or better to satisfy this Liberal Education requirement. (C1)

ENG 105L: Writing Lab. Soule. ALBERTUS 304. Multiple Sections.

Three sections; Section 1: F 9-9:50 AM. Section 2: F 10:05-10:55 AM. Section 3: F 11:10 AM - 12:00 PM

ENG 105L complements ENG 105 and is designed for students who would like in-person, directed support with their writing for ENG 105. This lab replaces the online work required in hybrid sections of ENG 105.

ENG 114-OL: Introduction to Literary Genres and Traditions. Rice. Online Asynchronous Course.

Introduction to the field-specific concerns of literary study for English /Language Arts concentrators. Focus on the historical development and technical conventions of literary genres. Exploration of methodologies of literary criticism/theory. Practice in reading, research, writing, and oral communication skills as needed for literary study. Course is intended for students in the English Language Arts concentration; should be taken as early as possible. Students may not take both ENG 112 and ENG 114.

ENG 201-OL: Language and Linguistics. Marlow. Online Asynchronous Course.

In this class we will work from the perspective of linguistics, which is the scientific inquiry into the uses and structures of human language, in order to understand the language that we use in our daily lives for both speaking and writing. Understanding language use is key to comprehending the human mind and our social interactions. As a class we will seek to answer the questions: What is a dialect? What is the difference between this and a discourse community? Questions like these will help us to understand the social aspect of language. Language is a human construct primarily composed of arbitrary symbols; however, it is also made up of physical

gestures and mental elements (ability to perceive and interpret meaning). Lastly, we will study recent developments in language studies as they pertain to the ways in which new media influences English language evolution and compositional practice. We will rethink reading, writing, and publishing, as they call for redefinition in this digital age.

ENG 206-OL1: Creative Writing. Ungar. TR 4:15 - 5:55 PM. (NOTE: Online Synchronous Course will meet at the days and times listed).

This introduction to creative writing may be the most fun class you've ever taken, with the opportunity to workshop fiction, nonfiction, poetry and drama. No writing experience required, other than ENG 105. An open mind and a willingness to learn are all that you need. With Janet Burroway's *Imaginative Writing* as our text, we will use her exercises as spring-boards into the unknown. We will learn how to give and accept constructive criticism openly, without defensiveness or hostility. We will meet once a week to workshop your writing via ZOOM, every Thursday, while the rest of the course will be asynchronous, with writing assignments due weekly, every Tuesday.

ENG 206-OL2: Creative Writing. Nester. Online Asynchronous Course.

This course is an introduction to creative writing, which for this course will include the four major genres: poetry, fiction, nonfiction, and drama. We will write our own short pieces—short stories, essays, memoir, scripts, plays, poems. We will focus on building skills through lectures and discussion, workshops, and revision. Each week, students will turn in drafts that try out a principle of effective and interesting creative writing. We will do this alongside readings and discussions that cover the core vocabulary related to the craft of creative writing. We will also have writing workshops that work from the premise that when a group of writers present and discuss their writing, the work will improve, and students will begin to see unexpected, surprising things show up along the way. By the end of this course, you will have written in at least one piece in each of the four major genres, learned to work from models, developed a critical vocabulary, and learned how to revise. Prerequisite: ENG 105 or equivalent.; asynchronous all-online.

ENG 218: Oral Interpretations of Literature. Chepaitis. MW 4:15 - 5:55PM. ALBERTUS 301.

This class provides practice in taking the word off the page and learning how that changes the word itself. We'll be specifically looking at storytelling in a variety of forms, parody, and playful presentation. Our class time will work with the physical aspects of presentation (breathing, stance, voice, eye contact, etcetera) and will have you present work to the class in the various aspects we study. (L05). Development in theory and practice of the skills of reading aloud to present informed sharing of literary selections, increase understanding of literary works, and provide enjoyment to the reader and audience. Presentations include prose, poetry, and drama. (C2)

ENG 219-OL: Poetry in Performance. Nester. Online Asynchronous Course.

Poetry began as a spoken, often competitive art form, and the idea of poets performing in the public square has never completely gone away. In this class, students will consider and revisit the traditions and techniques used in performed poetry, from African griots and sound poetry to slam and hip hop, as well as storytelling and group pieces. Students perform and record cover versions of published poems, produce new work with performance in mind, and build up a recorded and performance repertoire. The class will culminate in several public readings. Prerequisite: ENG 105 or equivalent; asynchronous all-online.

ENG 244-OL: Satan in Early World Literature. Ungar. TR 11:15 - 12:55 PM.

(NOTE: Online Synchronous Course will meet at the days and times listed).

Why is there evil in the world, and where does it come from? This course will consider some early answers to these questions, examining the literary history of the figure of Satan through key works of poetry, prose, and drama. Texts will include Gilgamesh, Genesis, Job, The Gospels, Dante's Inferno, The Tragical History of Dr. Faustus, and Paradise Lost. You will write a final research paper and give a presentation on a topic of your choice, related to these texts. We will meet once a week on ZOOM, every Thursday, while the rest of the course will be asynchronous, with writing assignments due weekly, every Tuesday. (C2)

ENG 246-E: Imaginative Writing - Practice and Pedagogy. Webster. MW 2:40 - 4:22 PM. ALBERTUS 402. (NOTE: First half of the semester: Jan. 16 - March 13, 2024).

This course introduces students to the writing of poetry, short plays, and flash fiction, as well as to effective methods for teaching creative writing and fostering imagination in the classroom. Students read diverse literary texts in three genres, compose their own imaginative works, and practice participating in a generous creative community through peer review workshops. Recommended for students with any level of creative writing experience. Prerequisite: ENG 105 or equivalent.

ENG 247-E: Nonfiction Writing Workshop - Practice and Pedagogy. Webster. MW 2:40 - 4:22 PM. ALBERTUS 402. (NOTE: Second half of the semester: March 14 - May 9, 2024).

This course will introduce students to the writing of creative literary prose, including lyric essays, personal essays, and other experiments in creative first-person composition. Students will read literary prose from diverse authors, discuss methods for teaching creative nonfiction, compose their own essays, and practice participating in a generous creative community through peer review workshops. Recommended for students with any level of creative writing experience. Prerequisite: ENG 105 or equivalent.

ENG 251-OL: Flash Nonfiction. Nester. Online Asynchronous Course.

Flash nonfiction, prose poetry, lyric essay: no matter what we call it, writing that combines the lyric qualities of poetry and impact of short prose has gained prominence in recent years, winning prizes and even landing on bestseller lists. In this course, we will discuss the traditions

and impulses that inform flash nonfiction—from prose poetry and other lyric forms as well as aphorism, braided essay, and collage memoir. We will read and write pieces that experiment with form, embrace fragments and sections, avoid easy narrative, and even imitate other kinds of writing. We will read recent examples of published work and address critical concepts related to nonfiction. We will also have workshop discussions on our work and various issues pertaining to creative nonfiction.

ENG 261: Later Shakespeare. Morrow. TR 1:05 - 2:20 PM. ALBERTUS 303. (NOTE: Hybrid - One credit online).

An introduction to works assigned to William Shakespeare written between 1600 and 1613, with attention to genre, structure, language, and some of the contexts of their creation and performance. These contexts include the dramatic practices of Shakespeare's day and concepts including gender, race, and class relations. We will use the work of literary scholars to deepen our understanding of the works and study film versions of one or more of the plays. (C2)

ENG 271: Crime and Punishment in Poe's America. Sweeney. ALBERTUS 301. (NOTE: Hybrid - One credit online).

Two sections; Section 1: MW 9-10:15 AM. Section 2: MW 10:25-11:40 AM

In the 1840s—when he wrote such famous works as “The Murders in the Rue Morgue,” “The Tell-Tale Heart,” and “The Black Cat”—Edgar Allan Poe was living just a short walk from a state-of-the-art Philadelphia prison. Founded on humanitarian ideals of reform rather than punishment, the Eastern State Penitentiary emphasized work, routine, prayer, and solitude instead of bodily correction. Some praised the ESP as a prison for a more enlightened and benevolent age; but English novelist Charles Dickens, on visiting the prison in 1842, witnessed a “ghastly...tampering with the mysteries of the brain...worse than any torture of the body.” Critics tend to see Poe as the “odd man out” of the American literary tradition, sharing few of the defining concerns of contemporaries like Emerson, Whitman, Stowe, and Hawthorne. Indeed, many see him as a man before his time, offering in his work insights into the human mind that anticipate twentieth-century psychoanalysis. But in this course, we'll make Poe speak to our world by making better sense of him in his world. We'll come to see Poe as a writer active in the cultural debates—such as those over prison reform—that shaped modern America. We'll see Poe's poems, essays, and tales as casting light on the mysteries and horrors of his America—and our own. (C2)

ENG 274-1: Presentation & Performance. Chepaitis. MW 2:40 - 3:55 PM. ALBERTUS 301. (NOTE: First half of the semester: Jan. 16 - March 13, 2024).

Practice in specific aspects of performance and professional presentation in relation to pedagogical and other professional situations. Intended for education majors and students needing to fulfill the oral communications segment of their L01 requirement. Students who transfer in a course equivalent to ENG 104 may take this course to complete their C1 requirement. (2 credits)

ENG 274-2: Presentation & Performance. Chepaitis. MW 2:40 - 3:55 PM.

ALBERTUS 301. (NOTE: Second half of the semester: March 14 - May 9, 2024).

Practice in specific aspects of performance and professional presentation in relation to pedagogical and other professional situations. Intended for education majors and students needing to fulfill the oral communications segment of their L01 requirement. Students who transfer in a course equivalent to ENG 104 may take this course to complete their C1 requirement. (2 credits)

ENG 279: Film and Ecology. Morrow. TR 9:25 – 11:05 AM. ALBERTUS 303.

This course will give you the opportunity to learn the basics (or more) of film analysis; to reflect on ecological issues; and to develop your argumentative, analytical writing. The course is broken up into three units: 1) Documentaries; 2) Horror films; and 3) Independent film. The documentaries cover a range of environmental topics including climate change, food and farming, human/animal relationships, and indigenous land relations. In the second and third units we shift from studying films that are avowedly environmentalist to studying feature films from environmentalist perspectives. Students complete regular informal assignments, two papers, and a formal presentation. This course may be taken more than once, provided it addresses a different topic when taken again. (C2)

ENG 292-OL: Literature Short Course for Teachers: Fairy Tales and Folktales. Chan. Online Asynchronous Course – (NOTE: March 11-18, 2024).

Fairy tales and folktales frequently offer inspiration for today's works of children's literature. We will examine some folktales and fairy tales that have been rewritten by different authors in the nineteenth century, with attention to how their more adult, didactic nature turns into what would be considered acceptable reading for children. Possible readings include works by Charles Perrault, the Grimm Brothers, Hans Christian Andersen, and Andrew Lang. (1 credit)

ENG 317: Advanced Prose Writing - The Essay. Marlow. TR 9:25 - 10:40 AM. ALBERTUS 304. (NOTE: Hybrid - One credit online).

The word essay comes from Michel De Montaigne's "Essais" and the French verb *essayer*, which means "to try." Montaigne described essays as "attempts," and Aldous Huxley described the essay as "free association artistically controlled" and "one damn thing after another." The essay is a difficult genre to narrowly define, however its forms can be loosely described in three broad categories: personal, critical, and informational. Whatever the type of essay, it is most likely an attempt at making sense of the world – a representation of the writer trying to explain the inexplicable or make the familiar strange. In this class we will compose our own attempts at realization through the act of writing, as we work our way through the writing process. This class will require multiple drafts and significant involvement in a workshop environment.

ENG 322-OL: Studies in Modernism - Modern Poetry. Ungar. TR 2:30 - 4:12 PM. (NOTE: Online Synchronous course will meet at the days and time listed).

"On or about December 1910, human nature changed," Virginia Woolf declared, and this course will explore the nature of that change as expressed in the modernist writing of the first half of the twentieth century. The focus of this course will be on major Modernist poets such as Frost, Stein,

Eliot, Williams, Stevens, Hughes, Moore, H.D., and Pound, whose goal was to "make it new." We will also read two novels, *The Great Gatsby* and *Their Eyes Were Watching God*. Exploration of relevant historical and critical materials will contextualize reading. We will meet once a week on ZOOM, every Thursday, while the rest of the course will be asynchronous, with writing assignments due weekly, every Tuesday. This course may be taken more than once, provided it addresses a different topic when taken again. Fulfills writing-intensive requirement. Prerequisites: [ENG 112](#) or 114 and two literature courses at the 200-level.

ENG 330: Critical Theory. Sweeney. MW 1:15 - 2:30 PM. ALBERTUS 301. Hybrid - One credit online.

Study of twentieth and twenty-first century critical theory with attention to current trends. Students develop facility with theoretical concepts and acquire critical tools with which to read, write, and theorize about literature, film, and other texts. Prerequisites: ENG 112 or ENG 114 and two literature courses at the 200-level, or one 200-level and one 300-level.

ENG 346: Shakespeare on Film. Morrow. TR 11:15 - 12:55 PM. ALBERTUS 303.

This course combines in-depth study of four Shakespeare plays (Hamlet, Macbeth, A Midsummer Night's Dream, and The Tempest) with analysis of several films based on each. Studying the plays will include consideration of their genre, Shakespearean stagecraft, and some of the specific decisions actors and directors must make in interpreting playscripts. Our approaches to the films will include attention to film form, categories such as narrative, mise-en-scène, cinematography, editing, and sound. The kinds of films we will study include filmed stage productions, period pieces, the Western, teen comedy, romantic comedy, horror, and documentary—produced in the U.S., the U.K., France, Japan, China, Argentina, and the USSR. Fulfills writing-intensive requirement. Prerequisites: ENG 112 or 114 and two literature courses at the 200-level.

ENG 410: Senior Writing Project.

An opportunity to write a major piece or a series of shorter pieces that represent advanced-level work in poetry, fiction, or creative non-fiction. Open only to students who have completed 12 credits with grades of B or better in English writing courses, including one 300-level writing course. Prerequisites: 90 credits toward degree, ENG 105, 200-level English writing course, and at least one 300-level ENG writing course. Permission of the instructor by Advisement Day of the prior semester is required before registering.

ENG 494-1: English Internship. Chan. (NOTE: Must be pre-arranged with the internship supervisor).

This course provides students with the practical experience of applying the knowledge and skills learned in their coursework in actual work environments. Students engage in fieldwork opportunities at such sites as newspapers, schools, non-profit organizations, government agencies, theaters, libraries, and other professional contexts. Application required. In the semester preceding the internship, students work with the internship coordinator to find

placement and begin the application process. No late-registration will be accepted, as critical assignments and documents must be completed before the semester begins. Open to English majors who have completed 90 credits toward the degree. Prerequisites: ENG 112 or 114, ENG 330, one 300-level writing course, and at least one 300-level literature course. Students who have completed at least 12 credits toward the writing minor may also apply to take this course.

ENG 498-1: Senior Seminar. Rice. TR 9:25 - 11:05 AM. ALBERTUS 402.

In-depth study of a major writer, genre, or literary movement, involving comprehensive readings of primary texts, extensive critical research, oral presentation of research and analysis, and a major paper. Open to English and English-Adolescence Education majors who have completed 90 credits toward their degree. Prerequisites: ENG 112 or 114, ENG 330, one 300-level writing course, and at least one 300-level literature course.

ENG 499: Independent Study. (NOTE: Independent Study form required).

Individual reading and research under direction of a full-time English faculty member. Independent study must be on a topic not regularly offered in the English curriculum and may not substitute for a required course. Students must obtain permission from faculty director by Advisement Day of the prior semester and demonstrate readiness for independent study by completing the independent study form before registering (form available online and in the Registrar's Office). Not open to first-year students.