SPRING 2023
ENGLISH DEPARTMENT COURSES

English 100: Academic Writing [W]
Focuses on rhetorical awareness. In this course, students will explore the reading and writing practices of the academic community. Through primary and secondary research, and through guided writing practice, students will critically examine what these practices mean and consider how students' own reading and writing practices fit into those of "the Academy." While additional texts may be assigned, writing produced by students in the class will serve as the principal texts of the course. Additional texts may include Graff & Birkenstein's *TheySay/I Say*, Harris' *Rewriting: How to do things with Texts*, and Richard Lanham's *Revising Prose*.
Prerequisite: FYS. Enrollment is restricted to first-year and sophomore students.

English 100-01: Writing enhancement in academic settings.
Writing enhancement in academic settings. Includes reading and analysis of published essays, practice in research, and production of a research paper. Writing skills are designed to build fundamental skills step by step through exploration of rigorous academic content. Critical thinking skills move from skill building to application of the skills that require critical thinking.
Prerequisite(s): First Year Seminar and permission of the instructor.
Professor Kang TR 9:30 a.m. – 10:45 a.m.

English 100-02 & 03: Academic Writing
In this course, students will explore the reading and writing practices of the academic community. Through primary and secondary research, and through guided writing practice, students will critically examine what these practices mean and consider how students' own reading and writing practices fit into those of "the Academy." While additional texts will be assigned, writing produced by students in the class will serve as the principal texts for the course. This class will be of particular interest to students who have had limited experience with academic writing.
Professor Uzendoski Sec. 02 MWF 9:00 a.m. – 9:50 a.m.
Sec. 03 MWF 10:00 a.m. – 10:50 a.m.

English 151-01: Introduction to Creative Writing [W]
An introduction to the writing workshop and the fundamentals of creative writing, focusing on the elements of craft. Students will develop strategies for generating, developing, revising, and editing in a variety of literary genres. Through intensive reading, writing, and discussion, students will explore ways to enhance their own creative processes as they identify and seek to duplicate techniques modeled by published writers and peers. Students will discover ways to critique the work of their peers and to respond with insight to the imaginative writing of a diverse range of writers and, in so doing, find new and innovative ways to re-see their own work.
Open only to first-year students & sophomores.
Professor Gilmore MW 1:15 – 2:30 p.m.

English 151-02: Introduction to Creative Writing [W]
A French professor in college once told me: "A good poem does what it says." This means that if the poem is about grief, then it should also instill the sensation of grief in the reader. The same professor later told us about a conversation between the famous Impressionist painter, Degas, and the Symbolist poet, Mallarmé. Degas told Mallarmé that he wanted to write as well as paint. He said that he had some great ideas for poems, but he could not seem to articulate them when he sat down to write. Mallarmé responded: "This is because you don't write poems with ideas, but with words."

Studying creative writing is not just about understanding different models of storytelling, but actually exploring the detailed processes of composition, meter, and the materiality of language. Think of words as paint. What can you create aesthetically with words? Gertrude Stein said that good writing was the right words in the right order. Thinking about language in this way will help you understand why diction, syntax, stress patterns, and dialogue are so important. If you don't believe me, pick up *Beowulf* and the *Illiad*. You can hear the differences between Anglo- Saxon and Greco-Roman meter (and the translations that preserve those differences). This course hopes to sharpen both your critical and creative skills. Creative thinking is crucial to a liberal arts education and to a deeper sense of your own self-development. This class will require you to work hard, but also to reflect, to take walks, to eavesdrop, and to dig for material in strange places.

Open only to first-year student & sophomores.

Professor Fernandes TR 11:00 – 12:15 p.m.

English 202-01 & 02: Writing Seminar; Writing for the Ear [W]

StoryCorps. The Moth. Serial. Code Switch. The Daily. Nice White Parents. S Town. The Last Archive with historian Jill Lepore. These are all examples of podcasts that are heralding a resurgence in audio storytelling, an ancient tradition that creates an intimate experience for the narrator and audience. But writing for broadcast is different from producing content for the eye. In Writing for the Ear, we'll focus on producing stories designed to be read out loud using a more concise and conversational style than writing for print, but with the same emphasis on clarity, authentic voice, and powerful word usage. You will learn to find stories, conduct interviews, write and edit scripts, and produce compelling audio stories that resonate with listeners. The final project involves producing your own podcast. Out-of-class assignments include listening and responding to a diverse variety of audio stories and podcasts to discern how sound and effective storytelling techniques can enhance your own work. **Prerequisite: FYS**

Professor Parrish Sec. 01 TR 11:00 – 12:15 p.m.
Sec. 02 TR 2:45 – 4:00 p.m.

English 205-01: Intro to English Studies I: Texts, Making, Meaning [H]

Centered around a diverse set of short-stories, poems, novels, and graphic novels, this course is designed to initiate you into the practices of literary appreciation, analysis, and interpretation-- practices vital to your success as an English Major or Minor. We will be interested in what makes texts "literary," and in how analyzing texts from a scholarly perspective opens up ways of reading. We will also use art-making in the classroom to respond to literary works, and try our hand at writing creatively. In doing so, we will experience innovation and diversity through personal creativity. **Required of all English majors and minors**. **Prerequisite: Any introductory English Department course (101-199) or AP credit, or permission of instructor.**

Professor Rohman TR 11:00 – 12:15 p.m.

English 205-02: Introduction to English Studies [H]

In this course, we'll be exploring some of the methodologies, concepts and questions central to the discipline of English Studies. What is a text? What are some of the ways in which a given text can be read (interpreted)–and what features of a text does a particular reading strategy urge us to pay attention to…or ignore? What is an author, and should we even care about who wrote a particular text? Does it matter who is doing the reading, or who a text might be written for? Is it useful or harmful to make distinctions between analytical and creative reading/writing? What are some of the core concepts and vocabulary in the discipline of English Studies? As we ponder these and related questions, you'll be asked to identify your own assumptions about reading and writing and will have many (and varied) opportunities to generate compelling readings of a diverse array of texts. Particular attention will be paid to the ways race, class, gender and sexuality can influence the interrelated processes of reading and writing. **Required of all English majors and minors**. **Prerequisite: Any introductory English Department course (101-199) or AP credit, or permission of instructor.**

Professor Belletto TR 1:15 – 2:30 p.m.

English 206-01: Literary History: Theorizing Early Modernism [H]

This semester we will focus on texts that were originally written during the Early Modern period (16th through 17th centuries) and then radically re-written or re-interpreted according to romantic, modern, or postmodern sensibilities. Our primary texts will be supplemented by critical essays on the question of periodization and the origins of terms such as "classical," "Renaissance," "Reformation," "Early Modern," "Restoration," "Romanticism" "Modernism," and "Postmodernism." One of our goals will be to determine the range of choices made by readers, publishers, critics, authors that contributes to the construction of literary history. Primary texts will include *Beowulf*, Gardner's *Grendel*, More's *Utopia*, Huxley's *Brave New World*, Milton's *Paradise Lost*, Blake's *Marriage of Heaven and Hell*, and Shakespeare's *The Tempest* and *Othello* in relation to postcolonial and contemporary re-imaginings of Shakespearean romance and tragedy. **Required of all English majors and minors**. **Prerequisite: Any introductory English Department course (101-199) or AP credit, or permission of instructor.**

Professor Cefalu TR 9:30 – 10:45 a.m.

English 206-02: Literary History: How English Got Its Texts [H]

This course introduces students to the discipline of "doing literary history," meaning learning how to contextualize the texts we study within time and space. It also asks students to consider the assumptions that have generally made literary history possible. What is literature? Why do we divide it into periods like the Renaissance and Modernism? Why do we usually organize texts and their traditions by national boundaries? And what alternatives to these received ways of doing things can we explore together? Through a series of case studies and way-too-fast (on purpose) surveys, we'll learn how to edit a text, where various definitions of literature have come from, and what the study of literature and other branches of English Studies has looked like over the years, at Lafayette and beyond. As a gateway course for majors and minors, this course provides valuable preparation for writers and readers of all persuasions as you continue your study of English in its many guises. Required of all English majors and minors. Prerequisite: Any introductory English Department course (101-199) or AP credit, or permission of instructor.

Professor Phillips MWF 11:00 – 11:50 a.m.

English 240: Introduction to Writing & Rhetoric [W]

What is a writer? What exactly do they do? And what counts as writing anyway? This course is an introduction to the histories, theories, and methods of writing studies and public rhetoric. We will read from a range of texts, interrogating issues pertaining to authorship, genre, non-standard literacies, digital composition, and language ideology. Beyond learning about the type of writing that happens at college, we will examine writing's role in constructing and maintaining social identities, paying close attention to how our written selves both liberate and constrain us as we engage in various forms of self-expression. While our topics and objects of study will be sweeping, they will be organized around a concern for how symbolic communication is entangled within pervasive social logics that define appropriateness, conventionality, and value. For instance, we will explore the intersecting racial, classed, and gendered forces that propelled (and, indeed, continue to propel) efforts to standardize written English. By attending to rhetorical theories of genre, we will ask how writing disciplines thought and structures our capacity to affect meaningful change. Along the way, we will study the work of influential scholars and critics who use writing to reveal and resist communication's dominating effects. **Prerequisite: FYS.**

Professor Mitchell TR 2:45 – 4:00 p.m.

English 246-01 & 02: Black Writers [GM1]

In this survey course on the African American literary tradition, we will focus on themes of family and community in texts from key Black literary movements of the 20th-21st centuries, including the Harlem Renaissance and Black Arts Movement. As we read works of literature alongside their historical contexts—the great migration, the civil rights movement, mass incarceration, etc.—we will consider how each author depicts the benefits and challenges of kinship. These readings will offer a dynamic and evolving stance on kinship, and at times, we will rely on theory to question the very categories of family and community. Course authors include Zora Neale Hurston, Gwendolyn Brooks, James Baldwin, Octavia Butler, and Jesmyn Ward. Major assignments will ask students to respond critically and creatively to course materials.

Professor Bruno **Sec. 01 MWF 10:00 – 10:50 a.m.**
Sec. 02 MWF 3:10 – 4:00 p.m.

English 247: Nature Writing [GM1, W, H]

From the rambles of Thoreau to the patient waiting of Annie Dillard to the activist fervor of Rachel Carson, nature writing has long been some of the most vital literary work in the United States in particular. Even at its most lyrical, nature writing often carries a strong political charge, although what politics looks like in the face of environmental scale and change can often be quite unexpected. Engaging the natural world through language helps us get at the tangled ways in which the social and the natural encounter each other. In recent years, nature writing has begun a redefinition as the whiteness of the "solitary in the wilderness" trope has become more apparent and voices from African-American, Asian-American, Native American, and other communities have given new life to the questions of how we live, and understand that life, on our planet. In this course, we will study a range of writings, from traditional classics to recent interventions, as models for our own written work, focusing on the great virtue of close observation while using that approach to consider small intricacies of natural life as well as the complexes of gender, race, and the human engineering of space—all of which make up our own ecosystems. Field trips required. **Prerequisite: FYS.**

Professor Phillips **MWF 9:00 – 9:50 a.m.**

English 250: Writing Genres: Professional Writing [W]

In this course, students will work with genres common to contemporary workplaces and civic contexts. We will begin with some challenging theoretical reading about the role of writing in information economies, and we will address topics such as writing and intellectual property, voice, virality, and automation. We will also think about how our traditional relationship with writing changes if we conceptualize it as "content" that is distributed and circulated through computational systems. Writing tasks will include short-form writing, collaborative writing, and experimental writing with artificial intelligence. **Prerequisite: FYS.**

Professor Laquintano TR 1:15 – 2:30 p.m.

English 255: Creative Non-fiction [H,W]

"Essay is a verb, not just a noun," the contemporary essayist John D'Agata notes, "essaying is a process." This course will focus on the literary genre of the essay, a diverse, dynamic, and ever-changing form. We will examine a wide range of classic and contemporary nonfiction pieces—lyric essays, personal essays, memoir and criticism as we look to develop our own process and work. We will balance student writing workshops with published writers such as James Baldwin, Joan Didion, Cathy Park Hong, Maggie Nelson and Jia Tolentino. **Prerequisite: English 151 or instructor permission.**

Professor Gilmore **MW 2:45 – 4:00 p.m.**

English 301: Shakespeare [GM1, W]

This course serves as an introduction to Shakespearean tragedy and romance. We will read the central tragedies – *Macbeth*, *Othello*, *King Lear*, and *Hamlet* – as well as several of the romances, including *Pericles, The Winter's Tale*, and *The Tempest*. In addition to a focus on genre, we will discuss the cultural history of the Renaissance theater, performance history/theory, and the lasting cultural impact of the Shakespeare canon. Readings of plays will be interspersed with attention to film versions of Shakespearean drama from classical Hollywood to recent film interpretations of the plays. We will approach many of these questions from the vantage point of contemporary critical theory, especially recent interventions centered on race, gender, and class. **Prerequisite: English 205 & 206 or instructor permission.**

Professor Cefalu TR 11:00 – 12:15 p.m.

English 331: American Novel from 1945 to the Present [H, W]

This course introduces students to the American novel after 1945. Since there are potentially hundreds of excellent novels that we might have read for this course, an organizing theme is necessary to tell a coherent story about the period. For this course, we look at a range of novels exploring the relationship between the United States and the rest of the world to see how and why novelists have been concerned with "globalization." Since the Second World War, it has become increasingly difficult to think about the United States without thinking about the rest of the world: political developments such as the Cold War meant that the United States felt compelled to intervene around the world in order to check the spread of global Communism. This is how we got the Korean War and the Vietnam War, and why the U.S. had interests in places like Central America or central Africa. During the post-1945 period, the Third World was likewise becoming newly independent from their former colonial masters; and yet, as many of our authors acknowledge, these newly-formed countries were not entirely independent as they relied on foreign capital to sustain their economies, a situation some observers referred to as "neocolonialism." In exploring the American novel after 1945, then, we find writers interested in many forms of global circulation, from military actions to more subtle kinds of contact or influence. For much of the postwar period, the United States was, with the Soviet Union, one of the two superpowers in the world. But after the end of the Cold War, and especially after 9/11, the United States entered a new phase in its relationship with the rest of the world, and we end the course by looking at a recent novel that depicts this new global situation. In general, we will find our authors imagine very complex relationships both among different countries and among the ordinary citizens in those countries, and we will make sense of these relationships through broad themes such as nationhood, history, personal identity, and cultural imperialism. In recent iterations of this course, we have read Gwendolyn Brooks, *Maud Martha*; Toni Morrison, *A Mercy;* Tim O'Brien, *Going After Cacciato*; Thomas Pynchon, *The Crying of Lot 49*; Joan Didion, *A Book of Common Prayer*; Teju Cole, *Open City*; Jessica Hagedorn, *Dogeaters*; and Karen Tei Yamashita, *Tropic of Orange*. Students are also required to read and present on one other novel written since 2000 that explores the relationship between the U.S. and the world.

Prerequisite: English 205 or instructor permission.

Professor Belletto TR 2:45 – 4:00 p.m.

English 342: Modern British Literature [W]

In her 1924 essay, "Mr. Bennett and Mrs. Brown," Virginia Woolf famously wrote that "about December 1910, human character changed." "All human relations have shifted," she continued, and "when human relations change there is at the same time a change in religion, conduct, politics, and literature." Woolf's passage describes the profound upheavals and experimentation with all things artistic in the period between 1890 and 1940. What came to be known as modernism was—in literature and elsewhere—an approach that was obsessed with innovation, avant-garde thinking, radical change and rejection of tradition. "Make it new" became the battle cry for revising almost everything in aesthetics—and what we call literature has never been the same. This course immerses us in the intense literary innovations of the British modernist period. Among our considerations will be

how science and technology, race and colonialism, evolutionary theory, and the New Woman, upend traditional notions of what it means to be human at the turn of the twentieth century. We investigate these changes in texts by writers such as Joseph Conrad, Djuna Barnes, James Joyce, D. H. Lawrence, and, of course, Virginia Woolf. **Prerequisite: English 205 or instructor permission.**

Professor Rohman TR 9:30 – 10:45 a.m.

English 350: Studies in Writing & Rhetoric: Conflict in the Public Sphere [W]

Voting rights; abortion; migration; education reform; free speech; post-truth; fascism; Black Lives Matter… These are just a few of the conflicts defining our contemporary political landscape. To some, they are the symptoms of a more significant crisis—a loss of faith in democratic institutions. Pundits on both sides of the political aisle cite these national controversies as signs of an eroding public sphere, as evidence that the founding principles of liberal democracy—rationality, civility, and, most importantly, deliberation—have given way to insurmountable social conflict marred by identity politics, unruly emotions, and stubborn polarization. For others, however, the current moment is one of tremendous possibility, where a necessary struggle is underway to distribute citizenship rights to groups traditionally barred from full and equal social inclusion.

In this course, we will explore the troubled frontier between collapse and liberation through the lens of conflict. Rather than understanding the current moment as one defined by the failure of democratic institutions, we will use theories from rhetoric to study the role that conflict plays in expanding public discourse by interrogating how it guides deliberation, constructs social identities, and facilitates decision- and policy-making. This course aims to add breadth to our understanding of public conflict. By reading broadly from rhetorical, political, and cultural theories, we will interrogate the following questions: *What is conflict's relationship to democracy? When is conflict necessary for public deliberation and when does it derail it? How do cultural, racial, and gender differences influence the way we argue?* and *How does conflict constitute and contest truth?* Along with developing a deeper understanding of key concepts from rhetoric, argument, and public sphere theory, you will develop a critical vocabulary for investigating frameworks that matter to your scholarly and political interests. At the end of the semester, you will put this newfound savvy to work by researching a topic of your choosing. May be repeated with different topics. **Prerequisite: English 205 or instructor permission.**

Professor Mitchell R 7:00 p.m. – 9:50 p.m.

English 352: Special Topics in Black Literature: Queer of Color Literature and Theory [GM1, W]

This course navigates the literary and social history of queer life in the US via a focus on queer writers/artists of color. The course begins in the 1950s and runs through key historical junctures including the gay liberation movement, the HIV/AIDS crisis, and the era of LGBTQIA+ legislative victories in the early 21st century. In addition to creative works from James Baldwin, Audre Lorde, Arturo Islas, Randall Kenan, and over a dozen poets, we will also focus on the central role of Black feminism in queer of color critique and read theoretical works from José Esteban Muñoz, E. Patrick Johnson, Roderick A. Ferguson, and others. At times, we'll look outside of literature to discuss queer artistic expression via mediums including film—as in the New Queer Cinema movement—and fine art. Major assignments will ask students to respond critically and creatively to course materials. May be repeated with different topics. **Prerequisite: English 205 or instructor permission.**

Professor Bruno MW 11:00 – 12:15 p.m.

English 353: Advanced Journalism [W]

Is an advanced journalism course that takes the fundamental principles of news reporting and writing acquired in ENG 231: Journalistic Writing to the next level. The goal of the course is to improve your writing skills and sharpen your reporting skills while producing and publishing stories that matter.

There will be a progressive emphasis on research, interviewing, writing, and editing as well as the strategic use of data as a reporting tool. We will also carefully question entrenched biases in power structures while considering how our own positionality as a racial, social, political, cultural, and economic being could affect our journalism. The course may result in professional clips and journalism experience that will enhance your resume**. PREREQUISITE: ENG 231: Journalistic Writing or receive permission from the professor to take this course.**

Professor Parrish M 7:00 p.m. – 9:50 p.m.

English 362: Advanced Fiction [W]

Writing the Past What is the past? Is it last year? Centuries ago? Yesterday? We are constantly ordering and narrativizing the past and we will examine in our own work what constitutes the past and how to approach it in fiction. How do we fictionalize truth? What happens in the transformation from the "real" to the fictional? How do historical events inform plot, setting, and characters? What is dramatic distance? This course considers the role of research and historical material as well as our personal and familial pasts to examine how what has occurred outside the world of the story has profound effects on the world within it. This course deepens student understanding of narrative technique and process, with an emphasis on revision, through constructive workshop critique of student work, as well as the stories and novels of published fiction writers, such as Susan Choi, Manuel Munoz, Art Spiegelman, and Brandon Taylor. **Prerequisite: English 250, 251, or 255 or instructor permission.**

Professor Gilmore T 7:00 p.m. – 9:50 p.m.

English 365: Seminar in Literary Criticism [W]

Aims to introduce students to influential models of theory and criticism as applied to the analysis and interpretation of literature. Throughout roughly the past century, scholars and critics have developed unique intellectual frameworks that consider literature and literary interpretation from a variety of angles. In this course, we will be studying theoretical schools such as poststructuralism, psychoanalytic theory, feminist and race theory, disability studies, etc. We will also examine more recently emergent trends in queer theory, posthumanism, trans studies, and science and technology studies. Our explorations will be additionally engaged with literary (and film) texts.

"Theory," like philosophy, is notoriously challenging. At the same time, its intellectual lessons can be incredibly energizing. Please note that a certain level of frustration is part and parcel of learning to engage with complex theoretical texts and paradigms. In this course especially, we must value difficulty, disruption, and a certain amount of cognitive struggle. The rewards will result in eye-opening ways to think, read, and write. **Prerequisite: English 205 & 206 or instructor permission.**

Professor Fernandes TR 1:15 – 2:30

English 374: 19th Century Science Fiction:

What is science fiction? How do we define the genre? When did science fiction first become popular? And how has the genre changed over time? To answer these questions, students will study examples of early science fiction written in the 19th century. Beginning with Mary Shelly's *Frankenstein*, a text often celebrated as the genre's first masterpiece, this transatlantic survey will examine the dominant trends and figures that shaped early Anglophone science fiction. Science fiction first became a recognizable genre in an era defined by political and scientific revolutions. Students will discuss how both Enlightenment and Counter-Enlightenment ideas informed the writing

of *Frankenstein*. We will also consider the legacy of the Enlightenment on utopian fiction by reading texts by writers such as Edward Bellamy, William Morris, W.H. Hudson, Mary E. Bradley Lane, and Samuel Butler. In addition, the course will examine connections between science fiction and colonialism. Students will study how the popularization of science fiction in the late 19th century became intertwined with histories of colonial expansion. For example, we will analyze how the "Scientific Romance"—a subgenre made famous by writers such as Jules Verne, H. G. Wells and Arthur Conan Doyle—reflected colonial discourse at the end of the century. Throughout the semester, we will discuss how scientific concepts and technological innovations helped shape science fiction throughout the long 19th century. By studying the many ways that science fiction authors responded to technological, political, and social transformations in the 19TH century, students will build an understanding of how science fiction first became a popular literary genre. **Prerequisite: English 205 or instructor permission.**

Professor Uzendoski MWF 1:10 – 2:00