**FALL 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: Academic Writing**

The course prepares you for engaged participation in life in and beyond the University through practice in writing, reading, critical thinking, and research. As the course title implies, the primary focus of this class is on writing in an academic context, but we will look outside of academia in this course, considering how the skills of writing and rhetoric are used across various contexts. In learning to view the world rhetorically, we will see arguments everywhere. This section of the course will pay particular attention to how the various forms of media that influence popular culture (advertisements, the news, social media, etc.) use rhetorical appeals to influence us as consumers and citizens. Using the class texts and supplemental materials, we will critically examine the diverse ways rhetors adopt, adapt, and integrate rhetorical strategies in order to make arguments and appeal to their intended audience. Once we have mastered these analytic skills, we will think critically about how you can and do use rhetorical skills as tools of persuasion, both informally and in the classroom. We will end the semester by engaging with our own community and making an argument centered on life here in Easton.

**Professor Bruno MWF 3:10 p.m. – 4:00 p.m.**

**English 100-03: Academic Writing**

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.**

### **Professor Kelenyi TR 11:00 a.m. – 12:15 p.m.**

**English 135-01: Lit & Hum Exp: Rise of Individual**

This course offers an introduction to literature from the Middle Ages through the early Restoration period in England. While we will give attention to different forms of style and genre, including epic, romance, sonnet, tragedy, etc., we will pay particular attention to the gradual rise of subjectivity/individualism as represented in the literature of the period. Additionally, we will discuss more theoretical questions related to periodization and what goes into constructing a literary canon in such a survey course. Major authors will include Chaucer, Shakespeare, John Donne, John Milton, and other canonical and less canonical authors.

**Professor Cefalu MWF 1:10 p.m. – 3:00 p.m.**

**ENG 135-02: Misfits, Outcasts, & Loners**

What is normal, and who gets to decide? These are simple questions that are actually hard to answer. Although “normal” seems to describe what most people think or do, once you stop to ponder these questions, you might start to wonder if the very idea of normality is connected to social or political regulation—after all, to be labeled “not normal” is to be placed on the margins of some (usually imaginary) group or society that calls itself normal. In this course, we will read literature concerned with misfits, outcasts, and loners in order to understand how writers have challenged the very idea of normality as it relates to a variety of human experiences. Given that many well-known writers have been interested in the broad question of normality versus abnormality, we will have the opportunity to read literature ranging from the 19th Century up to the 2020s. Along the way, we will study some of the most significant works of literature written in the last 150 years, as well as lesser known—though no less powerful—work. Our method will be to combine close attention to the language of the text with explorations of the social, cultural, political, and intellectual contexts that help these works come alive. Throughout the course, we will explore also what is distinctive about literature and literary inquiry and ask why so many people across so many different times and places have thought literature vital to better understanding themselves and their relationship to wider culture. **[H, V]**

**Professor Belletto TR 8:00 a.m. – 9:15 a.m.**

**English 135-03: Lit&Hum Exp:Weird Lit**

**TO BE ANNOUNCED**

**Professor Stone MW 1:15 p.m. – 2:30 p.m.**

**English 151-01 & 02:  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. **Closed to juniors and seniors**.

**Professor Gilmore Sec. 01 MW 11:00 a.m. – 12:15 p.m.**

**Sec. 02 MW 1:15 p.m. – 2:30 p.m.**

**English 151-03**: **Introduction to Creative Writing   [W]**

**TO BE ANNOUNCED**

**Open only to first-year student & sophomores.**

**TBA TR 2:45 p.m. – 4:00 p.m.**

**English 174: Chicano Literature**

The focus of this course is Chicano literature, a Mexican American literary tradition that emerged as a powerful cultural force during the civil rights era. Throughout the 1960s, Mexican American writers and visual artists developed new symbols and narratives to promote political and social change. At the center of this artistic production was the Chicano cultural identity. The word “Chicano” represents a unique identity in the United States: people of Mexican descent whose cultural heritage draws from Indigenous, American, Mexican, and European traditions. Today, many Mexican Americans continue to identify themselves as Chicano/a/x. After exploring the origins of the literary tradition, students will track the development and impact of Chicano literature by reading foundational Chicana feminist texts and contemporary Chicanx fiction and poetry. Reading a variety of texts—including novels, shorts stories, plays, poetry, blog posts, and memoirs—students will explore American history from the perspective of Mexican American writers. Writers we will discuss include Gloria Anzadlúa, Oscar Casares, Ana Castillo, Luís Alberto Urrea, and Rudolfo Anaya. We will also examine how these writers portray distinct regional and cultural identities within the United States. Settings we will consider include East Los Angeles, the Rio Grande Valley in Texas, Latinx neighborhoods in Chicago, Philadelphia, and New York, and the border between the US and Mexico.

**Professor Uzendoski MWF 2:10 p.m. – 3:00 p.m.**

**English 202-01: 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 TR 11:00 – 12:15 p.m.**

**English 202-02 & 03: Human Rights Rhetoric [W]**

Can words change the world? Can rhetoric prevent a war? Can literature teach empathy? These questions will drive our examination of the language and history of universal human rights. In this course, students will study human rights literature and analyze foundational human rights documents. We will discuss both historical and current events, including the Holocaust, the Syrian refugee crisis, the Russian invasion of Ukraine, and the Internment of Japanese Americans during WWII. To examine how writers and artists have used the language of human rights advocacy in different contexts, we will examine a variety of genres such as memoirs, short stories, films, graphic novels, and investigative reporting. We will also discuss historic human rights documents such as the Universal Declaration of Human Rights and the Declaration of the Rights of Man and of the Citizen (the latter of which was drafted by the Marquis de Lafayette). By exploring rhetorical strategies through the lens of human rights, we will analyze how writers appeal to human rights values to instigate political and social change in the world. Students will also practice advocacy writing by creating their own texts.

**Prerequisite:  FYS**

**Professor Uzendoski Sec. 02 TR 10:00 – 10:50 a.m.**

**Sec. 03 TR 11:00 – 11:50 a.m.**

**English 205-01: Introduction to English Studies I [H]**

This course will introduce you to some of the important questions that you should be asking yourself as an English major: How do we read a text? Why are certain texts “literary”? How does literature relate to culture? What is critical theory and why should we care about it? We will spend much of our time carefully reading, re-reading, and thinking about complicated but richly rewarding literary texts and examples of critical theory. You will learn not only to close read these texts, but also to view them from a number of different angles. By the end of this course, you should be prepared not only to write and speak knowledgably about different literary genres—short stories, novels, poetry, drama—but also to create compelling, well-supported arguments about such texts, and to think flexibly about the different ways one might approach literary and cultural questions. **Required of all English majors and minors**.  **Prerequisite: Any introductory English Department course (101-199) or AP credit, or permission of instructor.**   **[H]**

**Professor Belletto TR 9:30 – 10:45 a.m.**

**English 205-02: The Power of Text [H]**

For decades, English Studies has placed profound amounts of faith in the power of text written in English. Your English professors dedicate their lives to it, and you’re probably becoming an English major/minor because you enjoy engaging with it. We consider text a tool for personal development, identity formation, and liberation. It is also the vehicle for the expression of humanity’s most refined language (i.e., literature). We assume reading and writing text to be a precondition for participation in contemporary civic and economic life. We may even be tempted to make moral judgments about those who are not proficient with it.

In this class, we will study how English Studies conceptualizes text, and we will also question whether or not our exaltation of it is warranted. If we believe reading and writing to be practices of personal development and liberation, why have they also been such effective tools to oppress and dominate marginalized groups? We will consider this question as we trace the lifespan of text: How does it work as a tool of expression and identity? How is it produced and distributed? What path does text travel to become literature? How is it weaponized against populations? And, in a contemporary environment filled with competing media and even text-producing robots, what is the current status and relevance of text?

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

**English 206- 01 & 02: Literary History: How English Got Its Texts**

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.

**Professor Phillips Sec. 01 TR 11:00 – 12:15 p.m.**

**Sec. 02 TR 2:45 – 4:00 p.m.**

**ENG 220: Whose English? [H]**

What is linguistics, and what do linguists do? Why do people from Pittsburgh stereotypically say “yinz” for “you”? How did English—originally a Germanic language—become what it is today, a hodgepodge of medieval German, Latin, French, Norse, and a bunch of other languages—and how will it evolve in the next century, as we increasingly talk and live online? We will explore all of these questions and more in a course that asks you to consider the shape of the language we use everyday: what it is, how it got that way, and where it’s headed. In addition, we will ask what’s at stake in deciding who gets to use our language for which purposes, especially as these questions have become central to current debates over speech, “neo-pronouns,” English-language education, and more.

**Professor Wadiak MWF 10 p.m.-10:50 p.m.**

**English 231: Journalistic Writing [W]**

This course introduces the fundamentals of journalism through its most basic form: news reporting. Students  
will learn how to write clearly and succinctly, conduct interviews, locate and use accurate and relevant  
information, think analytically, recognize a good story, and work on deadlines. The course also examines the  
changing media landscape as it pertains to digital media and the role of the journalist in a democratic  
society.  **Prerequisite: FYS.**   
 **Professor Parrish F 1:10 - 4:00 p.m.**

**English 240: Introduction to Writing & Rhetoric**

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 Kelenyi TR 9:30 – 10:45 a.m.**

**English 246-01 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, Nella Larsen, August Wilson, Octavia Butler, and Jesmyn Ward. Major assignments will ask students to respond critically and creatively to course materials.

**Professor Bruno MWF 2:10 – 3:00 p.m.**

**English 255: Creative Nonfiction**

**TO BE ANNOUNCED**

**TBA TR 11:00 – 12:15 p.m.**

**English 257: Intermediate Poetry Workshop**

**TO BE ANNOUNCED**

**TBA TR 1:15 – 2:30 p.m.**

**English 300: Chaucer     [H, W]**

Chaucer’s *Canterbury Tales* (c. 1386-1400) dramatizes the story-telling competition among a group of travelers thrown together by chance. As the contest evolves from a way of passing the time into a wide-ranging and sometimes heated debate, the question of how we should engage with fictional narratives—whether to laugh, shudder, get mad, get even, or break down in tears—takes center stage in a poem that asks us to think about the ultimate value of the stories we tell each other. We will read (almost) all the tales—from romances and animal fables to tales of seduction and trickery—along with Chaucer’s great love poem, *Troilus and Criseyde*, and a selection of his other verse. We’ll explore these stories both for themselves and for what they might tell us about Chaucer’s evolving sense of himself as a writer doing something unprecedented. Readings are in the Middle English of Chaucer’s day, but no prior experience is assumed. This course satisfies the pre-1800 requirement for the English major. **Prerequisite: ENG 205 or permission of the instructor.**

**Professor Wadiak MWF 1:10 p.m. – 2:00 p.m.**

**English 329: The American 1950s**

Believe it or not, the 1950s were some of the most exciting years in American literature. Think back to the books you might have seen on the “Summer Reading” table at Barnes & Noble: J.D. Salinger’s The Catcher in the Rye, Ray Bradbury’s Fahrenheit 451, Jack Kerouac’s On the Road, Harper Lee’s To Kill a Mockingbird, John Knowles’s A Separate Peace, Ernest Hemingway’s The Old Man and the Sea, Truman Capote’s Breakfast at Tiffany’s—these are all works written during the 1950s that are for many readers still relevant in 2023. In addition to these works, some of the best and most important novels of the twentieth century were published during the 1950s, including Vladimir Nabokov’s Lolita, Ralph Ellison’s Invisible Man, James Baldwin’s Giovanni’s Room, William Gaddis’s The Recognitions, Ann Petry’s The Narrows, and William S. Burroughs’s Naked Lunch—and this is not the mention the great poetry by Sylvia Plath, Anne Sexton, Frank O’Hara, Charles Olson, and many others who were writing in the 1950s. These authors and works have been enormously influential since their publication. In fact, once one begins to look, one sees the influence of a 1950s sensibility not only in literature, but also in popular culture, from the television series Mad Men to the 2015 Oscar-nominated film Carol, based on Patricia Highsmith’s 1952 novel The Price of Salt, to the more recent film *Don’t Worry Darling* (2022), which holds a distorted mirror onto 1950s assumptions about gender and sexuality. In this course, we will explore the 1950s as a fascinating, dynamic decade for American literature and culture. Far from the cartoon, Leave It to Beaver-version of the 1950s in which everyone is a straight, white, Protestant suburbanite, we will use literature as a way to understand the diversity of mid-century America: the 1950s were not only years of Cold War and conformity, but also of a second renaissance in Black writing, of an early flowering of the counterculture, and of the cohesion of literatures that could be identified as queer and Asian-American. In order to understand the range and complexity of 1950s literature, we will likely read Salinger’s Raise High the Roof Beam, Carpenters, John Okada’s No-No Boy, Ellison’s Invisible Man, Lorraine Hansberry’s *A Raisin in the Sun*, Alice Childress’s Trouble in Mind and *Like One of the Family*, Tennessee Williams’s Suddenly, Last Summer, Highsmith’s The Price of Salt, Allen Ginsberg’s Howl and Other Poems, Philip Roth’s Goodbye, Columbus, either Nabokov’s *Lolita* or *Pale Fire*, as well as poetry of the New York and Confessional schools, and short stories by Flannery O’Connor and others. **[W]**

**Professor Belletto TR 1:15 – 2:30**

**English 337: Milton Seminar**

“I cannot praise a fugitive and cloistered virtue unexercised and unbreathed, that never sallies out and sees her adversary.” These famous lines from *Areopagitica* (1644) were written by John Milton, not only one of England’s greatest national poets but also a profoundly influential theologian, philosopher, and revolutionary apologist for the execution of England’s King Charles I, in 1649. In this course we will read *Paradise Lost* in its entirety and selections from Milton’s prose and other poetry, focusing not only on literary themes, style and genre but also on the place of Milton’s writings in the history of religious, ethical, and political thought.

We will devote considerable attention to Milton’s handling of some time-worn theological/philosophical questions, including his conception of the nature of God, the problem of evil (why does an omnipotent and unqualifiedly good God allow for the presence of evil in the world?), the free will defense, and the causes and ethical consequences of the Fall of Adam and Even from innocence.

 We will also discuss in detail Milton’s radicalism, including both his theological “heresies” and left-leaning political sympathies in the middle decades of the seventeenth century. With regard to the specific literary narrative of *Paradise Lost*, we will consider Milton’s unique conception of the creation narrative and the “characters” of Adam and Eve, Christ, God, and arguably Milton’s most magnificent creation, Satan. Was Milton, as William Blake provocatively asserted, “of the devil’s party without knowing it?” Why does Milton depict Adam and Eve as hard laborers in so-called Paradise? To what extent do Adam and Eve show vice before the Fall proper? In raising and attempting to answer these questions, we will spend considerable time reading secondary criticism on Milton’s theological and philosophical viewpoints. **Prerequisite: English 205 or instructor permission.**

**Professor Cefalu MWF 10:00 - 10:50 a.m.**

**English 343:  American Fiction to Gilded Age**

**TO BE ANNOUNCED**

**Professor Brett T 7:00 – 10:45 a.m.**

**English 350: Studies in Writing and Rhetoric: Writing in a World of Generative AI**

Generative artificial intelligence refers to a suite of applications capable of producing synthetic media like text, images, and videos (e.g. ChatGPT). These applications have the potential to make things weird. Champions of these technologies claim they are the first step to a general artificial intelligence that will solve the world's problems. Detractors worry about their bias and their potential to be weaponized in disinformation campaigns. The course will help students understand some of the core issues that emerge in the language arts in an age of generative AI. We will begin with some literature and film that will help students probe the nature of human-machine relationships. We will then research recent developments in large language models in an effort to understand what effects such technologies might have on the process of writers and readers in higher education and beyond. No technical understanding of artificial intelligence is required to take the course, but students should be willing to engage with technical concepts.

**Professor Laquintano TR 9:30 – 10:45 a.m.**

**English 352: (Post) Plantation Literatures Reckoning with and Resisting the Legacy of the Plantation [GM1, W]**Relying on the writing that emerged from the antebellum plantation as a departure point, this course mines the African American literary tradition to understand why the Plantation remains a focal point of American economic, political, and social history today. After examining writing produced in the antebellum period, we will turn to texts written in the postplantation period. That is, while the Thirteenth Amendment may have ended the specific form of plantation slavery that ruled the American South for over a century, attitudes and patterns of behavior on the Plantation left a legacy that extends far beyond 1863. By examining texts from the late 19th century through the 21st century, we will identify how the collapse of plantation slavery created shockwaves in the way Americans conceive of race and belonging that reverberate today, in our political and legal structures, our conceptions of distinct U.S. geographies, and our broader cultural narratives of national identity. We will not focus solely on the harmful legacies of the Plantation, but also consider how Black life and art have thrived despite the nation’s investment in antiblackness, focusing at times on fugitivity, survivance, and an ethics of care.

**Prerequisite: English 205 or instructor permission.**

**Professor Bruno MW 11:00 – 12:15 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 W 7:00 p.m. – 9:50 p.m.**