





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

Metamorphoses: The Mythic and The Modern:

This course is centered around Mary Zimmerman's play, *Metamorphoses*, which explores Ovid's Greek myths around a pool. Each week we will delve into one myth paired with short fiction, poetry, and essays to explore the mythic theme. Students will generate creative works in various genres as a response to their understanding of the myth and the mechanics by which writers of different genres approach their subjects. **Open only to first-year student & sophomores.**

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

**English 202-01: Writing, Technology, and Machine-Assisted Composition [W]**

ChatGPT is a large language model (LLM) and one of the fastest spreading technologies in the history of the world. It is also surrounded by incredible amounts of hype, some of which is warranted, and some of which is nonsense. What is it? How does it work? And how will writers/students integrate it (if at all) into their workflows? This course will focus on emerging computational tools designed to assist writers. We will write with, and do research about, generative artificial intelligence, with the following questions in mind: Are these tools inherently biased? What kinds of human decisions shape them and how do those decisions surface in their design? Are they going to get any better? Do they hinder learning? How does working with them bias writers, if at all? And what will be their effects on our writing processes? Students do not need to know anything about artificial intelligence to take this course, but they should be willing to engage technical concepts.

**Prerequisite: FYS**

**Professor Laquintano                      MWF 9:30 a.m. – 10:20 a.m.**

**English 202-02: Spiritual Writing [W]**

This course explores a range of forms and practices involved in writing that takes as its subject the spiritual dimension of human experience. Readings and techniques will incorporate several world spiritual traditions. Major emphases include contemplation and revision as ways of knowing, writing as self-discovery, and using writing to move from the self to the community. No religious or spiritual background is necessary for this course. This class requires at least one field trip. **Prerequisite: FYS**

**Professor Phillips                      MWF 10:35 a.m. – 11:25 a.m.**

**English 202-03: Memoirs and Mental Health [W]**

Obsessive-compulsive disorder, depression, eating disorders. . . . This seminar introduces students to a wide range of texts (memoirs and first-person narratives, films, paintings, and medical and philosophical treatises) that focus on the experience of living with mental illness. Particular attention will be paid to the style and form of textual representations of psychological disorders, as well as to the cultural and philosophical questions such texts raise about the very category of “mental illness.” Although we will be concerned primarily with autobiographical and biographical texts that represent personal experiences of particular mental disorders, we will also give attention to film, philosophical works, and pictorial representations of psychological trauma generally.

This course will raise and address several questions related to the ethics of diagnosing, labeling, and treating mental illness. How often are individuals incorrectly labeled mentally ill? What types of social stigma arise from proper and improper labeling? What are some of the moral questions raised by the reliance on drugs as the prevailing form of therapy? What is the proper role of counseling in treating the mentally ill? Is diagnostic psychiatry truly “toxic,” as Peter Breggin claims in his best-selling book, *Toxic Psychiatry: Why Therapy, Empathy, and Love Must Replace the Drugs, Electroshock, and Biochemical Theories of the New Psychiatry*?

We will also spend considerable time assessing the representation of mental illness in the popular media. To what extent do popular television series such as *Monk*, or films such as *As Good as it Gets*, offer highly biased accounts of mental disorders? What are the ideological ends, if any, served by such skewed media representations?

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

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

In this course we will address some fundamental questions raised by the practice of literary interpretation: What is a literary text? What critical tools and vocabularies might one use in order to analyze literature? How has the field of literary criticism changed over the last fifty years or so? How should we theorize the relationship between the author and reader of a literary text? In raising and attempting to answer these questions, we will discuss literary methodologies and forms of literary criticism, including reader-response, psychoanalytic, feminist, Marxist, and critical race theory. To this end, our primary texts — Shakespeare’s *Hamlet*, Henry James’s *The Turn of The Screw*, Charlotte Perkins Gilman’s *The Yellow Wallpaper*, Art Spiegelman’s *Maus*, Toni Morrison’s *Sula*, and others — will be supplemented with secondary essays that exemplify various schools of critical interpretation. The general aim of the course is to provide you with an appreciation of critical pluralism and the historically contingent status of any literary work of art. **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 11:00 a.m. – 12:15 p.m.

### **English 205-02: 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 knowledgeably 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.**

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

### **206-01: Medieval-ish: The Idea of the Middle Ages**

The problem with defining the Middle Ages, as one scholar notes, is that everyone sees what they want: “The Renaissance invented the Middle Ages in order to define itself; the Enlightenment perpetuated them in order to admire itself; and the Romantics revived them in order to escape themselves.” The upside is that one can learn a lot about how a given period saw itself by looking at its idea of the Middle Ages. This course takes some foundational medieval and early-modern texts—*Beowulf*, *Hamlet*, and tales of King Arthur—and asks how later periods made these stories their own. We’ll find that *Hamlet*, for instance, draws on much earlier medieval ghost stories even as Shakespeare’s play itself continues to haunt the Gothic imagination centuries later. As we read these texts in relation to one another, we’ll consider how the idea of the Middle Ages helped give rise to the very notion of a literary tradition in English. We’ll also explore the ways in which this tradition depends critically upon the imagined colonization of a variety of marginalized borderlands, from the Welsh marches to the past itself as a “different country” that’s always threatening to encroach upon our own modernity. **Prerequisite: Any introductory English Department course (101-199) or AP credit, or permission of instructor.**

Professor Wadiak      TR 8:00 a.m. – 9:15 a.m.

### **English 206- 02: Decolonizing Romanticism**

This section of the course will focus its inquiry on the production and circulation of British Romanticism as an area of study within English studies. Looking at a range of “literary” and other kinds of writing from the long 19th century, we will consider the following questions: What was British Romanticism, and how did its authors, texts, and values come to be so influential for English Studies? What did the study of British Romanticism look like at earlier moments? What texts and authors were included and excluded, and how has that changed over time? What does it mean to study Romanticism in 2023? What would a decolonized Romanticism look like? **Prerequisite: Any introductory English Department course (101-199) or AP credit, or permission of instructor.**

Professor Falbo      TR 2:45 p.m. – 4:00 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 deadline. 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; open only to first- and second-years.**

**Professor Parrish** MW 11:40 a.m. – 12:55 p.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 writing and literacy are entangled within various social and political ideologies that define appropriateness, conventionality, and value. For instance, we will explore the intersecting racial, classed, and gendered forces that inform efforts to standardize written English. Along the way, we will study the work of influential Writing Studies scholars who use writing to reveal and resist communication's dominating effects. **Prerequisite: FYS.**

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

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

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** MW 8:00 a.m. – 9:15 a.m.

**English 250-01: Writing Genres: On Narrative: Our Stories, Our Selves** [W]

What is creative non-fiction? While we often think of this literary genre as being made of personal essays and memoir, our course will stand to expand on that definition with sensory ethnography and new media. From personal essays, to graphic novels, to speechwriting, to podcasts, to narrative documentary, there are many ways artists use different forms to capture the stories of themselves and our culture. Students will study these different practices and techniques in writing and new media. Students will be able to respond to prompts with various media as well. **Prerequisite: FYS.**

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

**English 250-02: Writing Genres: Little Daggers** [W]

Of all the tools available to poets to achieve suspension of disbelief in the reader, none is more conniving than that of disguise. When disguise motivates utterance, a reader must relearn who is trustworthy. Instead of writing poems that seek to restore balance, we will meet and invent speakers who may be incognito—to pass, to hide, to seek revenge, to seduce, to keep their secrets hidden.

From persona, to portraiture, to ars poetica, this course will delve into the ways putting masks on or taking them off can take us into the darkest corners of our minds. How can we use the techniques of poetry—lineation, form, meter, image, description, metaphor, etc.—as a means of disguise? As a means of seeking revenge? Of exposing desire? Of making a reader complicit in feeling pain, repression, or rage? Together, we will look at poems that model such gravitas, danger, and spectacle to inspire our own ways of pummeling the reader with the candor and veracity that can come only from presenting artifice before we strip it away. Everyone will leave with a set of little daggers, with a means of cutting the line precisely. **Prerequisite: FYS.**

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

**English 251: Screenwriting** [H, W]

This course introduces students to the basic elements of screenwriting: developing characters, writing dialogue, plotting scenes, and structuring narrative. Writing assignments build from initial treatments to individual scenes and story outlines with emphasis on drafting and revision. By viewing films, reading screenplays, and critiquing the work of peers, students learn about the role of the screenwriter in the collaborative process of film making, and work towards a final portfolio that will include a polished script of their own. **Prerequisite Eng. 151, any 200 level writing course above ENG 202, or permission of instructor.**

**Professor Gilmore**      **MW 11:40 a.m. – 12:55 p.m.**

**English 254: Humor Writing** [W]

Unleash your inner funny and learn how to write with a side of wit and a dollop of snark by studying and dissecting the work of exceptional humor writers and stand-up comedians. You will learn techniques to invigorate and enliven your writing while generating new perspectives through humor. You may even produce some LOL belly-busting or inside-where-it-counts material to employ on dates, job interviews, and family gatherings. Assignments include listicles, essays, advice columns, a campus guide as well as a 5-minute stand up routine, which you will perform as your finale assignment. We will also delve into the history of standup comedy, learn what makes something funny, and cheer each other on in a supportive and respectful environment.

**Prerequisite: FYS.**

**Professor Parrish**      **F 8:00 a.m. – 10:45 a.m.**

**English 256: Fiction Writing Workshop** [W]

An intensive workshop course in fiction writing at the intermediate level. Students will compose short stories, study the art and craft of accomplished fiction writers, and participate in revision and editing workshops. Increasingly complex short story structures will be analyzed and practiced as the semester develops. A final portfolio of fiction will be required. **Prerequisite: Eng. 151, any 200 level writing course above ENG 202, or permission of instructor.**

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

**English 301: Shakespeare** [H, W]

This course serves as an introduction to Shakespearean tragedy, romance, comedy, and history. We will read the central tragedies – *Macbeth*, *Othello*, *King Lear*, and *Hamlet* – two romances, *The Winter's Tale* and *The Tempest* – as well as representative history, comedy, and Roman plays: *Henry IV*, *Twelfth Night*, and *Coriolanus*. 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. 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: ENG 205 or permission of the instructor.**

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

**English 327: The Victorians [H, W]**

A study of literature from the British Victorian period (1830-1900) that includes poetry, nonfiction, and novels. The course examines how writers of the era responded to the industrial revolution, British colonialism, theories of human evolution, debates about gender and sexuality, and aesthetic movements like those of the Pre-Raphaelites and the Decadents. **Prerequisites: ENG 205 and ENG 206, or permission of the instructor.**

**Professor Armstrong                      TR 2:45 p.m. – 4:00 p.m.**

**English 334: Emotion and Genre in Medieval Literature [H]**

What if genre, rather than being just a set of conventions, could be viewed in terms of its real effects on us? And what if we could describe those effects in terms of their direct bodily and emotional consequences? We do this with some genres automatically (think of horror movies, for instance, or of the difference between comedy and tragedy as the difference between laughing and crying). Medieval people thought a great deal about the “affective” dimensions of the stories they told, which they said evoked pity (*compassio*), wonder (*admiratio*), “lust, ”drede,” and a host of other emotions. This course introduces you to medieval literature, mostly in English, by asking you to think about the emotional stakes of reading different kinds of medieval narratives, including passion plays, humorous tales, saints’ lives, romances, and mystical writing. As we’re exploring the diversity of this literature, we’ll also ask some basic questions about the nature of emotions, what they are exactly, and whether they are “anthropological constants” or to some degree conditioned by historical experience. To that end, we’ll engage with recent arguments for the view that people of different cultures don’t just think and believe but potentially even feel differently. **Prerequisite: ENG 205 or permission of the instructor.**

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

**English 350: Writing & Community Engagement [W]**

What are writing and rhetoric’s roles in enacting social change with/in communities? How do academy and community members collaborate to identify and achieve mutual goals? What role can writing play in community partnerships? In this class, we will explore how community-engaged writing, research, teaching, and activism within sub-fields of Composition and Rhetoric (such as cultural rhetorics, professional and technical writing, writing center studies, and rhetorical studies) have used writing and rhetoric to build and maintain cultural communities as well as enact social change in a variety of contexts. In addition to reading about community-engagement and class discussions, you will be invited to listen to the stories of everyday writers from various communities and think critically about how they use writing to achieve their personal, professional, collective, and activist goals. In collaboration with the Landis Center, students will learn about and contribute to the writing that community partners engage in to achieve their goals. Through this community engagement, we will arrive at a deeper understanding of how writing and rhetoric work for diverse communities, thereby recognizing the social dimensions and public consequences of community-engaged writing and research. **Prerequisite: ENG 205 or permission of the instructor.**

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

**English 353: Advanced Journalism [W]**

Advanced Journalism 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.**

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

**English 361: Advanced Creative Writing: Poetry [W]**

The course expands upon the writing skills in poetry that students developed in introductory courses in imaginative writing. Students engage in regular intensive workshops in which their poetry is critiqued. The course requires completion of advanced exercises in structure and style and the composition of a final portfolio of poetry.

**Prerequisite: English 250, 251, or 255 or instructor permission.**

**Professor Campbell                      MW 11:40 a.m. – 12:55 p.m.**

**English 369: Writers in Focus: The Beats [W]**

The Beat literary movement began with a small group of friends in New York and San Francisco in the 1940s and 1950s, but eventually radiated out to achieve worldwide significance. The Beats produced some of the most interesting and enduring literature of the twentieth century, even as they were dismissed by academic critics as lazy, “know-nothing bohemians.” Works like Jack Kerouac’s *On the Road*, Allen Ginsberg’s *Howl*, and William S. Burroughs’ *Naked Lunch* are now recognized as classics of American literature, and for decades generations of young people embraced these and other Beat works as their guides to the authentic life. Indeed, Beat literature has influenced everyone from The Beatles (who borrowed the term when they named their band) to Thomas Pynchon to Maxine Hong Kingston to the recent Nobel Prize in Literature winner, Bob Dylan. This course examines the Beat Generation as it was constructed by the Beats themselves and by the culture in and against which they wrote and lived. We will look at how Beat texts initiate a conversation about the values and self-image of America from the 1940s well into the 1970s and beyond, leveling trenchant critiques of race and class in America, and introducing frank discussions of previously taboo topics such as “free love,” homosexuality, and drug use. We will therefore examine Beat writing both in terms of its political critique and its considerable aesthetic innovations. We will read not only the “major” Beat writers mentioned above, but also many others who were crucial to the movement, including Gregory Corso, Gary Snyder, Diane di Prima, and Lawrence Ferlinghetti. We will also focus attention on African American Beats, including Ted Joans, Bob Kaufman, and LeRoi Jones; Beat women writers, including Bonnie Bremser, Hettie Jones, Joyce Johnson, Joanne Kyger, and Lenore Kandel; and other groundbreaking poets such as Philip Whalen, John Wieners, Philip Lamantia, Lew Welch, Ray Bremser, Tuli Kupferberg, and Ed Sanders. **Prerequisites: English 205 & 206 or instructor permission.**

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

**English 376: Special Topics: Sex and the City [H, GM1]**

This course navigates the complex relationships between urban spaces and queer subcultures. Relying on texts including novels, essays, theory, film, and other secondary sources, we will not simply read stories set in cities, but think deeply about the reciprocal relationship whereby the features of the metropolis can shape sexual subcultures, which in turn can alter the dynamics of the city. We will begin by establishing a foundation for our course topics via 19th century texts that grappled with the rise of cities across the US, including early concerns that city spaces would lead to the deterioration of normative familial and sexual configurations. As we move into the 20th century, we’ll see how these fears were well-founded, exploring how cities often served as spaces of sexual possibility for queer subcultures. Our materials will cover various topics within this broader focus, including sex work, cruising culture, community-based sexual education, and drag and ballroom cultures. At times, we will problematize the false paradigm that reads the city as a constant source of queer sexual liberation, engaging with the concept of queer antiurbanism and tracking how forces such as capitalist redevelopment and law enforcement attempt to limit sexual expression. At the same time, we’ll think critically about how city dwellers have found ways to combat and circumvent these limitations, enacting politics of resistance that reflect the creativity and resilience with which queer people have fashioned spaces of belonging. **Prerequisites: English 205 & 206 or instructor permission.**

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