

**ENG 100 - Introduction to Academic Writing - Tingting Kang - TR 9:30-10:45 WRIT**

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 *They Say/I Say*, Harris' *Rewriting: How to do things with Texts*, and Richard Lanham's *Revising Prose*.

**ENG 105 - Introduction to Literature Paul Cefalu - TR 9:30-10:45 Paul Cefalu - TR 11:00-12:15 HAH, Humanities Outcome, WRIT**

This course offers an introduction to literature through an examination of several literary genres, including fiction, nonfiction, poetry, and drama. Through attentive reading, writing, and class discussion, students will develop and refine their ability to interpret literary texts critically. Writing assignments will ask students to respond thoughtfully to course materials, demonstrating their understanding of literary form. In reading texts across historical periods, regions, students will learn the value of situating texts within diverse cultural contexts.

**ENG 118 - Literature for Children Andrew Uzendoski - MW 1:15-2:30 Humanities Outcome, Values Outcome**

This course looks at how children's texts socialize their readers by confirming or, in

some cases, resisting and undermining cultural norms and values. Course texts include a range of classic and popular printed books for children as well as selected films and TV shows. As part of the course, students write and illustrate their own children's books.

**ENG 135 - Literature and Human Experience: Reading Animals Carrie Rohman - TR 9:30-10:45 HAH, Humanities Outcome, Values Outcome**

This environmental humanities course is interested in how we think about, understand, and interact with animals. How are various animals viewed and valued in our culture, what ideas underlie such distinctions, and how is the human/animal relation represented in literary texts? The course begins with a broad introduction to the ways animals have been theorized within our own (Western) intellectual tradition— through reading a variety of philosophical milestones around animality— and then examines representations of animals in twentieth-century and contemporary short stories, poems, essays, and films. Art making is incorporated regularly into class activities, as a way to respond to and engage with literary and critical texts.

**ENG 135 - Literature and Human Experience: Misfits, Outcasts & Loners Steven Belletto - TR 1:15-2:30 HAH, Humanities Outcome, Values Outcome**

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 also explore 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.

**ENG 135 - Literature and Human Experience: Introduction to Queer Literature**

**Catherine Kim - MW 1:15-2:30**

**HAH, Humanities Outcome, values Outcome**

An examination of a significant social or cultural problem as reflected in literary texts. Topics vary from semester to semester and will be announced during the registration period. May be taken more than once with different content

**ENG 151 - Introduction to Creative Writing**

**Megan Fernandes - TR 11:00-12:15**

**Megan Fernandes - TR 1:15-2:30**

**Catherine Kim - MW 1:15-2:30**

**WRIT**

An introduction to the fundamentals of creative writing, focusing on strategies for generating, developing, revising, and editing across genres such as poetry, fiction, and creative nonfiction. Through intensive reading, writing, and discussion, students will explore ways to enhance their own creative processes as they identify and attempt to duplicate techniques employed by imaginative writers.

**ENG 202 - Writing Seminar - Human Rights**

**Andrew Uzendoski - MWF 9:30-10:20**

**Andrew Uzendoski - MWF 10:35-11:25**

**WRIT**

Writing seminars are courses that make writing and language their explicit subject. Examples include seminars in writing genres (memoir and travel writing), in rhetoric and argument, or in the way language and discourse constitute particular cultural constructions ("the animal" or "race"). While each seminar has a specific focus (to be announced in its subtitle), all seminars emphasize the process of academic reading and writing and use student writing as a primary text.

**ENG 205 - Introduction to English Studies I**

**Steven Belletto - TR 9:30-10:45**

**Carrie Rohman - TR 11:00-12:15**

**HAH, Humanities Outcome**

English 205 is an inquiry-based course that introduces students to methodologies, concepts and questions central to the discipline of English Studies, especially the

subfields of literary criticism and theory, rhetoric and composition studies, and creative writing. Students will be asked to identify their 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.

**ENG 206 - Literary History**  
**Walter Wadiak - MW 8:00-9:15**  
**HAH, Humanities Outcome**

How is literary history constructed? What is the canon of great works and how is it formed? This course inquires into the specific cultural practices that construct literature and engages students in an exploration of canon formation, marginalization, intertextuality, and influence. Readings are chosen from British, American, and Anglophone literatures and from various genres; texts from at least three literary periods are studied in depth.

**ENG 231 - Journalistic Writing**  
**Kathleen Parrish - MW 11:40-12:55**  
**WRIT**

An introduction to the practice of writing news and feature stories for magazines and the daily press. Attention is paid to writing, revising, evaluating, and publishing work. The course also examines audience, style, and the role of the journalist in society.

**ENG 232 - The Short Story**  
**Steven Belletto - TR 11:00-12:15**  
**HAH, Humanities Outcome**

"The short story is dead," wrote critic Naomi Kanakia on Substack in April 2025, "just make sure the casket is nailed good and shut." Kanakia's

essay joined a long list of contemporary writers and critics decrying the state of the "literary short story." That's a matter of debate, but this course takes a longer view to understand the short story as one of the most interesting, flexible, and powerful literary genres. We will ask big, meta questions like what makes a short story different from other genres and forms, and we will take deep dives into some of the best short stories ever written. Lorrie Moore said that if a novel is a marriage, the short story is a love affair—in this course, students will be able to explore and respond to these intense bursts of literary creativity in depth, and even try their hands at writing a short story themselves.

**ENG 250 - Writing Genres: Tech Writing**  
**Jessie Cortez - MW 8:00-9:15**  
**WRIT**

To be successful in their fields, STEM and STEM-adjacent professionals (such as technical editors and communication specialists) must communicate complex information to a variety of audiences. Students in Writing Genres: Technical Writing will hone their ability to communicate technical content for both expert and lay audiences. The course will cover genres such as memos, reports, and technical descriptions. While working with these genres, students will practice writing accurately, concisely, clearly, and professionally.

**ENG 250 - Writing Genres: Literary Journalism**

**Kathleen Parrish - TR 2:45-4:00**

**WRIT**

This course focuses on narrative or longform journalism through the exploration and practice of telling true stories using creative writing techniques such as scene, character and dialogue in a way that transforms reported material into compelling storytelling. Through close reading of works such as *Five Days at Memorial*, *Behind the Beautiful Forevers*, *The Warmth of Other Suns*, *Killers of the Moon Flower* and other contemporary and classic texts, students will examine how writers balance factual accuracy with literary technique. Students will analyze the ethical considerations of literary journalism, including questions of truth, memory, representation and narrative authority. Emphasis will be placed on reporting deeply, observing closely, and writing with verve and voice. Over the course of the semester, students will produce a series of narrative pieces culminating in a deeply reported long-form article.

**ENG 252 - Writing For Television**

**Mikael Awake - MW 1:15-2:30**

**WRIT**

In this course, students will learn how to write for both comedic and dramatic series. An intensive workshop process will guide students through the process of developing a TV pilot, including concept, act structure, character development, scene breakdowns, and dialogue. By the end of the semester, students will know how to properly format and pitch a series idea.

**ENG 272 - Internship**

**Christopher Phillips**

Practical experience in fields such as journalism, broadcasting, publishing, public relations, and advertising, in which writing is a central activity. Written reports are required of the student, as is an evaluation of the student by the supervising agency. Advance approval of the departmental internships coordinator required.

**ENG 276 - Literature of the Sea**

**Christopher Phillips - MWF 10:35-11:25**

**Global & Multicultural 1, Humanities**

**Outcome, WRIT**

This course focuses on literary works (fiction, poetry, journalism, etc.) that take the marine environment as a focus, written on a range of land masses from 1800 to the present. Examples include *Moby-Dick* and Rachel Carson's *Under the Sea-Wind*. Major themes include cultural contact, science, and literature, the environment as concept, and the social worlds of seagoing.

**ENG 301 - Shakespeare**

**Paul Cefalu - T 7:00PM-9:45PM**

**Global & Multicultural 1, WRIT**

This course will provide an introduction to Shakespeare's plays and non-dramatic works in the context of early modern history and culture. Of pivotal concern are the emergent questions of identity and difference, including race, gender, and sexuality, whose historical trajectories continue to inform some of the most urgent social and political questions of today.

**ENG 352 - Topics in Black Literature: Slave Testimony Across the Americas**

**Lindsay Brown - TR 2:45-4:00**

**Global & Multicultural 1, WRIT**

What is a slave narrative? From the outset, this course tackles this question and

pursues an answer that invites students to think across place, genre, and time. As we engage with 18th- and 19th-century testimonies from formerly enslaved people of African descent across the US and the Caribbean, our varied course readings will disrupt the misconception that slave narratives are solely the purview of the US. The sources we engage with will also move across a range of forms: self-written autobiographical narratives, dictated written testimony, audio recordings, visual art, fiction. Finally, a sampling of more recent literature and scholarship will help guide us to think beyond the modern concept of writing as the primary evidence of thinking and being. Through this formal and conceptual diversity, we ask, what even counts as slave testimony? What methods were available to the enslaved for expressing their experiences, identities, and ideas? And how do we see the afterlives of slavery reverberating across our contemporary moment? Authors include Octavia Butler, Henry “Box” Brown, Harriet Jacobs, and M. NourbeSe Philip.

**ENG 357 - Writing & Community Engagement**  
**Gabrielle Kelenyi - MW 1:15-2:30**  
**Community Based Learning&RSCH, CECS, WRIT**

This course explores how community-engaged writing, research, teaching, and activism are used to build and maintain cultural communities and enact social change in various contexts. In collaboration with the Landis Center, we will contribute to writing that community partners engage in to achieve their goals, arriving at a deeper understanding of the social dimensions and public consequences of community-engaged writing and research.

**ENG 363 - Advanced Nonfiction Studio**  
**Mikael Awake - MW 2:45-4:00**  
**Humanities Outcome, WRIT**

This is an advanced writing course designed for juniors and seniors who have taken at least one intermediate or advanced creative writing, rhetoric/composition, or journalism course. Through seminar-style discussion and analysis of two book-length works of nonfiction as well as shorter pieces, students will sharpen and contribute to our collective understanding of the various styles, traditions, unspoken rules, and audiences for nonfiction writing. The seminar component of the course, which focuses on outside texts, will serve the studio portions of the course, which are based on analyzing student work through peer-review. In addition to an intimate and active engagement with shared texts, students will shape, draft, and revise publication-ready works of their own that incorporate – in ways unique to each student – elements of autobiography, reporting, research, and arts criticism.

**ENG 365 - Seminar in Literary Criticism**  
**Carrie Rohman - TR 1:15-2:30**  
**WRIT**

An advanced introduction to the history of literary criticism and its dominant theoretical practices. Students read representative texts from various schools of criticism-formalism, structuralism, deconstruction, Marxism, psychoanalysis, gender studies, cultural studies-and apply them to several literary works. Recommended for students seeking honors in English or considering graduate study in literature.