

**FALL 2024**  
**ENGLISH MAJOR COURSE OFFERINGS**  
DRAMATIC LITERATURE / LITERATURE / WRITING CONCENTRATIONS

**LITERATURE COURSES**

<b>ENL 290</b>	<b>Introduction to Literary Studies</b> <b>MW 2:30 – 4:25, IN-PERSON</b>	<b>Prof. S. Reader</b>
<b>ENL 290</b>	<b>Introduction to Literary Studies</b> <b>W 6:30 – 9:50, IN-PERSON</b>	<b>Prof. L. Papa</b>
<b>ENL 300</b>	<b>British and American Literary Traditions</b> <b>W 12:20 – 2:15, HYBRID-ASYNCH</b>	<b>Prof. S. Monte</b>
<b>ENL 310</b>	<b>World Literature in Contexts</b> <b>MW 10:10 – 12:05, IN-PERSON</b>	<b>Prof. S. Ray</b>
<b>ENL 323</b>	<b>Coming of Age Narrative</b> <b>MW 4:40 – 6:20, IN-PERSON</b>	<b>Prof. C. Miller</b>
<b>ENL 362</b>	<b>Later Shakespeare</b> <b>W 6:30 – 9:50, IN-PERSON</b>	<b>Prof. S. Monte</b>
<b>ENL 368</b>	<b>Queer Studies</b> <b>M, 6:30 – 9:50, IN-PERSON</b>	<b>Prof. M. Brim</b>
<b>ENL 392</b>	<b>Literature of the African Diaspora</b> <b>T, 10:10 – 12:05, HYBRID-ASYNCH</b>	<b>Prof. M. Bellamy</b>
<b>ENL 335</b>	<b>Modern East Asian Literature</b> <b>TH, 12:20 – 2:15, HYBRID-ASYNCH</b>	<b>Prof. J. Dudley</b>
<b>ENL 327</b>	<b>20<sup>th</sup> Century American Poetry</b> <b>TTH, 4:40 – 6:20, IN-PERSON</b>	<b>Prof. T. Gray</b>
<b>ENL 390</b>	<b>Studies in Women and Literature and Arts</b> <b>W, 12:20 – 2:15, HYBRID-SYNCH</b>	<b>Prof. D. Kandiyoti</b>

## WRITING COURSES

<b>EWR 267</b>	<b>Craft of Creative Writing M 4:40 – 6:20, HYBRID-SYNCH</b>	<b>Prof. C. Marvin</b>
<b>EWR 267</b>	<b>Craft of Creative Writing TH, 6:30 – 9:50, IN-PERSON</b>	<b>Prof. F. Kaufman</b>
<b>EWR 277</b>	<b>Introduction to Journalism TTH, 4:40 – 6:20, IN-PERSON</b>	<b>Prof. F. Kaufman</b>
<b>EWR 281</b>	<b>Writing and Peer Tutoring TTH, 10:10 – 12:05, IN-PERSON</b>	<b>Prof. M. McNulty</b>
<b>EWR 372</b>	<b>Craft of Poetry M, 6:30 – 9:50, ONLINE-SYNCH</b>	<b>Prof. C. Marvin</b>
<b>EWR 373</b>	<b>Craft of Playwriting MW, 2:30 – 4:25, IN-PERSON</b>	<b>Prof. Lee Papa</b>
<b>EWR 431</b>	<b>Fiction Workshop MW, 10:10 – 12:05, IN-PERSON</b>	<b>Prof. S. Reader</b>
<b>EWR 434</b>	<b>Creative Non-Fiction Workshop F, 10:10 – 2:15, IN-PERSON</b>	<b>Prof. A. Chin</b>

**FALL 2024**  
**ENGLISH MAJOR COURSE DESCRIPTIONS**

**LITERATURE CLASSES**

**ENL 290      Introduction to Literary Studies      Prof. S. Reader**  
**MW 2:30 – 4:25, IN-PERSON**

Wherever we find poems, plays, or stories, we also find people who like to study and judge them. This course offers skills for how to do so. Serving as a foundation for other courses in the English department, the content of this course includes an array of literary media from the ancient world to the present (multiple poems, short fiction, and a play are on deck) as well as vocabulary and techniques for writing about such literature convincingly.

different media, both popular and scholarly.

**ENL 290      Introduction to Literary Studies      Prof. L. Papa**  
**W 6:30 – 9:50, IN-PERSON**

An introduction to the study of literature and specifically to the ways that people think, talk, and write about literature. It addresses the basic questions of literary study and its vocabulary: What is literature? What are the main kinds of literature? What are the main approaches to the study of literature? The course includes reading and writing about a selection of major works that represent a variety of periods and movements. It offers the rudiments of the knowledge necessary for further study in the field. We'll also discuss what you can do with your degree in English after graduation.

**ENL 300      British and American Literary Traditions      Prof. S. Monte**  
**W, 12:20 – 2:15, HYBRID-ASYNCH**

This course is a survey of British and American literature from the Middle Ages to the early 1800s. To put it another way, the course covers four literary periods: Medieval, Renaissance, Eighteenth-century, and Romantic. We will begin with Chaucer's *Canterbury Tales* and end with fiction by Mary Shelley and Nathaniel Hawthorne. In between we will read poems by John Donne, George Herbert, Anne Bradstreet, Jonathan Swift, and many others; a play by

is to develop a sense of literary history and historical change. Assignments may include papers, exams, and short reading responses.

**ENL 310      World Literature in Contexts      Prof. S. Ray**  
**MW 10:10 – 12:05, IN-PERSON**

One of the oldest storytelling techniques in literature, frame narratives (a story within a story) have enchanted readers with improbable adventures, doomed romances, and tall tales

of comic genius. The frame sets up the pretext (a group of pilgrims entertain each other with stories, a princess spins a tale each night to escape the gallows in the morning, or a cunning genie offers fanciful parables that end with a puzzle), and every time a story begins, the readers' attention is called to the frame as well as to the string of narratives enclosed within it. How does the frame control the story? How do the enclosed stories recontextualize the frame? What can this genre teach us about the craft of storytelling and narrative strategies? We will begin the course with *The Arabian Nights*, an immensely popular classic of world literature that has been retold and translated over and over, continue with Italo Calvino's postmodern take on the genre in *If on a winter's night a traveler*, and conclude with Vikram Chandra's *Red Earth and Pouring Rain*, in which a dying monkey who was a poet in his former life begins telling stories to keep the god of death waiting. Who were you in your past life? Maybe someone destined to take this course in Fall 2024.

**ENL 323      Coming of Age Narrative**  
**MW 4:40 – 6:20, IN-PERSON**

**Prof. C. Miller**

What does it mean to be “of age”? In legal or social terms, it means reaching an age when a person assumes certain rights, privileges, and responsibilities. In religious or cultural terms, it is typically defined by ceremonies or rites of passage that mark an individual's participation in a community or tradition. The idea of “*coming of age*,” however, represents a longer evolution rather than particular milestones; and in this course, we will be studying the ways that a diverse range of authors have sought to make sense of that process through narrative fiction. The texts we will be reading have been chosen to represent a variety of genres, cultural traditions, ethnic and racial identities, and time periods (from the Victorian era to the present). While respecting the distinctiveness of each author's achievement, we will also seek to trace lines of connection between these narratives in the ways that they represent the experience of growing up and coming to a deeper self-understanding and sense of one's place in the world. Authors will include Charlotte Brontë, Toni Morrison, Gene Luen Yang, Julia Alvarez, Ocean Vuong, and Jesmyn Ward.

**ENL 362      Later Shakespeare**  
**W 6:30 – 9:50, IN-PERSON**

**Prof. S. Monte**

Shakespeare's later tragedies are the focus of this course, with an emphasis on the plays written in or around 1606: *King Lear*, *Macbeth*, and *Antony and Cleopatra*. We will begin, however, with an earlier and less famous tragedy, *Troilus and Cressida*: this play will set the stage, so to speak, for some of the dark reflections in the later tragedies. If we have time, we will also look at one other play or poetic work, such as *The Tempest* or *A Lover's Complaint*, but our aim is to take our time with the main plays, spending at least three weeks on each and examining all of them in relation to their historical context and Shakespeare's later career. To this end, we will be reading selections from James Shapiro's book *The Year of Lear*, and everyone in the class will be assigned to research a more specific aspect of the culture in which the plays were written, which will culminate in a final paper on the subject. Other assignments may include exams and short reading responses.

**ENL 368      Queer Studies**  
**M, 6:30 – 9:50, IN-PERSON**

**Prof. M. Brim**

This course will introduce students to the interdisciplinary field of queer studies, paying special attention to the recent scholarly interventions made possible by queer theory. The course will emphasize contemporary issues that have reshaped the meaning and understanding of sex and desire: gay and lesbian activism, familial homophobia, lesbian feminism, the AIDS crisis, transgender liberation, queer of color critique, homonationalism and homonormativity, and transnational flows of non-normative desire. Ultimately the course will help students examine the ways sexuality and desire exist within and through broader frameworks of cultural and social power.

**ENL 392      Literature of the African Diaspora**  
**T, 10:10 – 12:05, HYBRID-ASYNCH**

**Prof. M. Bellamy**

This course will focus on two books by critically acclaimed Caribbean writers that explore slavery in the Caribbean and the legacy of the Trans-Atlantic Slave Trade. We will read Andrea Levy's *The Long Song* and Caryl Philips' *The Atlantic Sound*.

**ENL 335      Modern East Asian Literature**  
**TH, 12:20 – 2:15, HYBRID-ASYNCH**

**Prof. J. Dudley**

In this semester, we will examine the major historical and social changes of Japan and South Korea in the 20<sup>th</sup> and 21<sup>st</sup> Century and how literature and popular culture capture the individual and collective experiences. We analyze how individuals make sense of their worlds and how they survive them. We also ask how these narratives reflect our society and how they illuminate our own experiences.

**ENL 327      20<sup>th</sup> Century American Poetry**  
**TTH, 4:40 – 6:20, IN-PERSON**

**Prof. T. Gray**

This course will focus on three poets who pushed boundaries of form and content in the second half of the twentieth century. Gwendolyn Brooks (based in Chicago) emerged from a tradition of African American Realism in the 1940s to become an integral part of the Black Arts Movement in the 1960s. Sylvia Plath (based in Massachusetts and England), transitioned from Formalist verse still popular in the 1950s to the psychologically raw Confessional mode she popularized in the 1960s. Joanne Kyger (based in California, with a four-year residence in Japan) spent the early 1960s at the margins of “the New American Poetry,” an influential avant-garde movement, before coming into her own as a Buddhist writer who made Open Form poetics even more open. I will supplement poems from these writers with brief excerpts from their journals and letters. To provide further context, I will also supply a few poems by their contemporaries in Black Arts, Confessional, and Buddhist communities. Decades later, readers and writers still walk the trails these poets blazed.

**ENL 390      Studies in Women and Literature and Arts      Prof. D. Kandiyoti**  
**W, 12:20 – 2:15, HYBRID-SYNCH**

This course examines women's literature, art, and film as shaped by national culture, historical circumstances, class, and age. For English majors and minors, this is designated as a literature and Women, Minority, and Third-World Literature in translation course.

## WRITING COURSES

**EWR 267      Craft of Creative Writing**  
**M 4:40 – 6:20, HYBRID-SYNCH**

**Prof. C. Marvin**

Ever wonder when reading a piece of writing, be it a poem, an essay or story, why you find yourself powerfully moved by the language? This course is an introduction to hard and fast means by which you can make your writing vivid, visceral, and uniquely you own. These skills do not arise by magic, nor are they dependent on inspiration (who is, as Spanish poet Lorca noted, “a fickle muse”). We will think of these as “elements of craft” and we will study them and practice them. This course is also exploration of the four primary genres in creative writing: poetry, creative nonfiction, fiction, and playwriting. We will read a lot, we will write a lot, and we’ll have great conversations about the power of literature to enact change.

**EWR 267      Craft of Creative Writing**  
**TH, 6:30 – 9:50, IN-PERSON**

**Prof. F. Kaufman**

Craft of Creative Writing introduces students to the literary conventions of creative nonfiction, fiction, poetry, and playwriting. The course will explore the elements that set the genres apart, the elements they share, and the relationship between reading and writing. Texts will be taken from the four major genres and used as models for students' creative writing. For English majors and minors, this is designated as a writing course.

**EWR 277      Introduction to Journalism**  
**TTH, 4:40 – 6:20, IN-PERSON**

**Prof. F. Kaufman**

Students will learn the concept of newsworthiness, along with the basic elements of journalistic writing, hard news, soft news, objective reporting, working with sources, profiles, spot event coverage, opinion writing, and photojournalism. Emphasis on skills necessary to conduct successful journalistic interviews; to present articles to an editorial staff; on visual skills necessary to create news photographs; and on the language and structural requirements of successful ledes, nut graphs, “to-be-sures,” captions, headlines, deks, source quotes, paragraphs, and kickers. Throughout the semester we will focus on newsroom issues including the legal and ethical issues that surround research, reportage, and “verifiable truth.” Journalism students will be expected to keep up with the news.

**EWR 281      Writing and Peer Tutoring**  
**TTH, 10:10 – 12:05, IN-PERSON**

**Prof. M. McNulty**

This course offers a dynamic exploration of writing center scholarship, catering to individuals interested in teaching, tutoring, editing, or writing. Through a blend of theoretical study and real-life scenarios in tutoring centers across campus, students merge theoretical knowledge with practical experience. This approach enhances meta-awareness, fostering writerly ability and agility to enact compositional choices and articulate

how and why those choices are effective (or not) within a rhetorical context. Students will engage in coursework that emphasizes hands-on learning, including observations and work with peers in need of writing assistance. Successful completion of the course prepares students for employment in campus tutoring centers. For English majors and minors, this is designated as a writing course.

**EWR 372      Craft of Poetry      Prof. C. Marvin**  
**M, 6:30 – 9:50, ONLINE-SYNCH**

This intermediate level poetry workshop has as its focus specific elements of craft: we will make a brief foray into traditional forms, try our hands at varying modes of lineation, and invent dynamic ways to enter into our poems. If this sounds daunting to you, please be assured it's all perfectly do-able and quite a bit of fun. We'll have as our thematic focus what is referred to as Poetry of Witness—that is, works that speaks to civil and human rights. It is the domain of poetry to speak for those who cannot. It is poetry that gives utterance to the unspeakable. And we are living in an age when poetry is utterly necessarily for our sanity and survival. Be warned: we do lots of reading in this class and will write a poem every week.

**EWR 373      Craft of Playwriting      Prof. Lee Papa**  
**MW, 2:30 – 4:25, IN-PERSON**

In Craft of Playwriting, you will explore the basics of writing for the stage. We'll dive into ideas of character, plot, and action, and we'll pay close attention to creating realistic dialogue for your characters. We'll do this through reading and writing short plays and scenes and sharing those with the class. Even if you don't think you want to write plays, what you learn in EWR 373 can enhance what you write in prose and poetry since we will foreground voice and story development. The skills from this class can also easily transfer to screenwriting, podcasts, and video game dialogue.

**EWR 431      Fiction Workshop      Prof. S. Reader**  
**MW, 10:10 – 12:05, IN-PERSON**

An advanced workshop, ENL 431 concerns aspects of formal technique in the writing of fiction. Students' work may be directed toward narrative sequencing, pacing, character

and minors, this is designated as a writing course.

**EWR 434      Creative Non-Fiction Workshop      Prof. A. Chin**  
**F, 10:10 – 2:15, IN-PERSON**

In this creative writing workshop, we will focus on different aspects of creative nonfiction, especially memoir writing. We will discuss: fracture; self-portraits and family portraits; the role of memory and perception; the relation of the individual to society; the structure and ethics of "truth" in nonfiction. We will study how writers use literary devices such as point of



view, “scenes” vs. “summarizing,” and attention to character, setting, and detail to craft their stories. There will be in-class and take home writing assignments. Be prepared to write!