

**FALL 2025**  
**ENGLISH MAJOR COURSE OFFERINGS**  
LITERATURE / WRITING / DRAMATIC LITERATURE CONCENTRATIONS

**LITERATURE COURSES (ENL)**

<b>ENL 290</b>	<b>Introduction to Literary Studies</b> <b>MW 2:30 – 4:25, IN-PERSON</b>	<b>Prof. A. Bardsley</b>
<b>ENL 290</b>	<b>Introduction to Literary Studies</b> <b>TH, 6:30 – 9:50, IN-PERSON</b>	<b>Prof. C. Miller</b>
<b>ENL 302</b>	<b>Oral Interpretation of Literature</b> <b>TTH, 10:10 – 12:05, IN-PERSON</b>	<b>Prof. S. Reader</b>
<b>ENL 306</b>	<b>Disabilities in Literature and Culture</b> <b>MW, 10:10 – 12:05, IN-PERSON</b>	<b>Prof. A. Bardsley</b>
<b>ENL 310</b>	<b>World Literature in Contexts</b> <b>TH, 12:20 – 2:15, HYBRID-ASYNC</b>	<b>Prof. J. Dudley</b>
<b>ENL 316</b>	<b>Literature of Medieval Europe</b> <b>W, 12:20 – 2:15, HYBRID-ASYNC</b>	<b>Prof. S. Monte</b>
<b>ENL 323</b>	<b>Coming of Age Narratives</b> <b>TTH 4:40 – 6:20, IN-PERSON</b>	<b>Prof. C. Miller</b>
<b>ENL 329</b>	<b>Migration and Diasporas</b> <b>T, 6:30 – 9:50, ONLINE-SYNC</b>	<b>Prof. D. Kandiyoti</b>
<b>ENL 358</b>	<b>World Drama Since 1800</b> <b>M 6:30 – 9:50, IN-PERSON</b>	<b>Prof. S. Ray</b>
<b>ENL 369</b>	<b>Gender and the Negotiation of Difference</b> <b>W, 6:30 – 8:10, HYBRID-ASYNC</b>	<b>Prof. A. Bardsley</b>
<b>ENL 381</b>	<b>Major American Author</b> <b>MW, 4:40 – 6:20, IN-PERSON</b>	<b>Prof. L. Papa</b>

**WRITING COURSES (EWR)**

<b>EWR 267</b>	<b>Craft of Creative Writing</b> <b>TH 6:30 – 9:50, ONLINE-SYNC</b>	<b>Prof. C. Marvin</b>
<b>EWR 267</b>	<b>Craft of Creative Writing</b> <b>TTH, 4:40 – 6:20, ONLINE-SYNC</b>	<b>Prof. C. Marvin</b>
<b>EWR 274</b>	<b>Introduction to Screenwriting</b>	<b>TBA</b>

	TH, 10:10 – 2:15, IN-PERSON	
EWR 277	Introduction to Journalism TTH, 12:20 – 2:15, IN-PERSON	Prof. F. Kaufman
EWR 372	Craft of Poetry M, 6:30 – 9:50, IN-PERSON	Prof. T. Jess
EWR 373	Craft of Playwriting MW, 12:20 – 2:15, IN-PERSON	Prof. L. Papa
EWR 431	Fiction Workshop W, 6:30 – 9:50, IN-PERSON	TBA
EWR 434	Creative Nonfiction Workshop TTH, 10:10 – 12:05, IN-PERSON	Prof. A. Chin
EWR 440	Magazine Writing TU, 6:30 – 9:50, IN-PERSON	Prof. F. Kaufman
<b>LINGUISTICS COURSES (LING)</b>		
LING 101	Linguistic Diversity ONLINE-ASYNC	TBA
LING 201	Introduction to Language ONLINE-ASYNC	Prof. L. Colonna
LING 301	Introduction to Linguistics W, 12:20 – 2:15, HYBRID-ASYNC	TBA
LING 301	Introduction to Linguistics ONLINE-ASYNC	TBA
LING 302	Phonetics F, 12:20 – 4:25, IN-PERSON	Prof. J. Bishop
LING 303	Phonology 1 ONLINE-ASYNC	TBA
LING 304	Syntax 1 TTH, 12:20 – 2:15, IN-PERSON	Prof. C. Tortora
LING 350	The Structure of Words W, 6:30-9:50, IN-PERSON	Prof. J. Pentangelo
LING 390	History of English M, 6:30 – 9:50, IN-PERSON	Prof. J. Pentangelo

<b>LING 410</b>	<b>First Language Acquisition TTH, 4:40 – 6:20, IN-PERSON</b>	<b>Prof. L. Colonna</b>
<b>LING 420</b>	<b>Anatomy and Physiology for Speech Science ONLINE-ASYNC</b>	<b>Prof. L Colonna</b>

**Fall 2025  
ENGLISH MAJOR COURSE DESCRIPTIONS**

**LITERATURE CLASSES**

<b>ENL 290</b>	<b>Introduction to Literary Studies MW 2:30 – 4:25, IN-PERSON</b>	<b>Prof. A. Bardsley</b>
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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. This course is required for all English majors.

<b>ENL 290</b>	<b>Introduction to Literary Studies TH, 6:30 – 9:50, IN-PERSON</b>	<b>Prof. C. Miller</b>
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An introduction to major literary genres: lyric poetry, drama, the short story, and the novel. You will learn how to recognize and comment on the formal elements of poetry and to appreciate a poet's aesthetic choices and imaginative inventions. In reading a Shakespeare play, you will develop a deeper understanding of tragedy and the playwright's richly inventive language. In reading short stories and novels, you will be analyzing the world-building techniques of narrative fiction. The course is designed to cultivate your close reading skills and your ability to craft an observant and persuasive essay.

**ENL 302                    Oral Interpretation of Literature                    Prof. S. Reader**  
**TTH, 10:10 – 12:05, IN-PERSON**

This course will focus on the history and form of the audiobook. In the late 1800s, new technologies allowed the human voice to be recorded for the first time, a development that raised questions for the practice and appreciation of literature. Would reading go extinct? Would oral culture become dominant, as it had been in the past? Would this be a good or a bad thing? This course will explore the continuing relevance of these and other questions related to literature (and literary studies) in its oral forms.

**ENL 306                    Disabilities in Literature and Culture                    Prof. A. Bardsley**  
**MW, 10:10 – 12:05, IN-PERSON**

Through a variety of texts including literary and genre fiction, memoir, and electronic media, we will consider representations of disabilities and the work those representations perform, whether in the service of ableist culture, or of disability justice, variously defined. Frequent informal writing assignments, two short essays, and a research project are required.

**ENL 310                    World Literature in Contexts                    Prof. J. Dudley**  
**TH, 12:20 – 2:15, HYBRID-ASYNC**

This semester, we explore the idea of "being human" in different cultures and in different historical periods. We examine how different societies understand what it means to be an authentic person or a good person. We ask how these societies deal with contradictions between individual desires, aspirations, and social expectations. We also explore if there is a true self within us to which we can be completely faithful. And if so, how?

**ENL 316                    Literature of Medieval Europe                    Prof. S. Monte**  
**W, 12:20 – 2:15, HYBRID-ASYNC**

This course focuses on Italian, French, and English literature of the medieval period, with special emphasis on Dante's *Divine Comedy*, the stories of Boccaccio and Chaucer, courtly love poetry, and stories about and related to King Arthur (Arthurian Romance). We will also look at some later representations of medievalism, especially from the Victorian period. Finally, we will explore some other aspects of medieval culture, such as Gothic architecture. The emphasis of the course is on the High Middle Ages (the later medieval period). Assignments are likely to include short papers and a term paper.

**ENL 323                    Coming of Age Narratives                    Prof. C. Miller**  
**TTH 4:40 – 6:20, IN-PERSON**

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 329**                    **Migration and Diasporas**                    **Prof. D. Kandiyoti**  
**T, 6:30 – 9:50, ONLINE-SYNC**

This course examines literatures and cultures born of international and national migrations. Students explore ideas relating to immigration, exile, diasporization, globalization, multilingualism, and nationalism through literary, cinematic, and cultural creativity. Examples from world literature and culture are taught with an emphasis on cross-cultural contact and conflict within and beyond national contexts. For English majors and minors, this is designated as a literature and women, minority and world literature course.

**ENL 358**                    **World Drama Since 1800**                    **Prof. S. Ray**  
**M 6:30 – 9:50, IN-PERSON**

After political decolonization in twentieth century, postcolonial drama became a zone of exciting formal experimentation where playwrights sought to create a new theatrical language to meet the moment. In this course, we will look at examples from Africa (Athol Fugard, Wole Soyinka, Ama Ata Aidoo, Ngugi wa Thiong’o) and South Asia (Girish Karnad, Badal Sircar, Vijay Tendulkar, Usha Ganguli, Tripurari Sharma) to explore how they combine Western dramaturgical structures and influences with a range of indigenous audiovisual elements inspired by classical dance, religious ritual, and popular entertainment to forge new cultural idioms for drama in the postcolony.

**ENL 369**                    **Gender and the Negotiation of Difference**                    **Prof. A. Bardsley**  
**W, 6:30 – 8:10, HYBRID-ASYNC**

In a spirit of inquiry rather than mastery, we’ll explore texts, from the late 20th and 21st centuries only, by women and queer (variously defined) writers of different Native American/Indian identities working to resist and reverse US-ian attempts upon and habits of erasing them. We will especially consider the role of gender ideology in these processes. Frequent informal writing, two short essays, and a research project are required.

**ENL 381**                    **Major American Author**                    **Prof. L. Papa**  
**MW, 4:40 – 6:20, IN-PERSON**

This semester, we’ll be reading works by Tony Kushner, the Pulitzer Prize-winning playwright of *Angels in America*. In addition to his best-known play, we’ll read *Homebody/Kabul*, *Slavs*, and more, including

looking at his screenplays for recent Steven Spielberg movies. We'll look at the historic, cultural, and political backgrounds for Kushner's work, as well as his own activism.

## **WRITING COURSES**

**EWR 267      Craft of Creative Writing      Prof. C. Marvin**  
**TH 6:30 – 9:50, ONLINE-SYNC**

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.

**\*This is a PREREQUISITE for all 300/400 Writing Courses.**

**EWR 267      Craft of Creative Writing      Prof. C. Marvin**  
**TTH, 4:40 – 6:20, ONLINE-SYNC**

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.

**\*This is a PREREQUISITE for all 300/400 Writing Courses.**

**EWR 274      Introduction to Screenwriting      TBA**  
**TH, 10:10 – 2:15, IN-PERSON**

An introduction to the craft of screenwriting, concentrating on classic narrative form. Students write multiple drafts of a script for a short film, read and discuss their work in progress, and analyze professional screenplays to gain an understanding of formatting, structure, characterization, and plot development. For English majors and minors, this is designated as a writing course.

**EWR 277      Introduction to Journalism      Prof. F. Kaufman**  
**TTH, 12:20 – 2:15, IN-PERSON**

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 372      Craft of Poetry      Prof. T. Jess**  
**M, 6:30 – 9:50, IN-PERSON**

Students will explore the use of fundamental poetic devices through their own creative writing. The particular undertaking of employing concrete language to create image will be addressed throughout the course. Students will use assigned texts as models for the creation of original poems. Classroom critique of students' poetry. For English majors and minors, this is designated as a writing course.

**EWR 373      Craft of Playwriting      Prof. L. Papa**  
**MW, 12:20 – 2:15, 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      TBA**  
**W, 6:30 – 9:50, 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 development, dialogue, shifts in point-of view and tense, metafiction, and the many structures to which short and long works of fiction adhere and reinvent. For English majors and minors, this is designated as a writing course.

**EWR 434      Creative Nonfiction Workshop      Prof. A. Chin**  
**TTH, 10:10 – 12:05, 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!

**EWR 440      Magazine Writing      Prof. F. Kaufman**  
**TU, 6:30 – 9:50, IN-PERSON**

A writing and discussion course for students who want to break into the magazine publishing world. Writing for popular, specialized, little, and broad-circulation magazines will be covered, as well as the broader aspects of the publishing market.

**COVERAGE AREAS FOR ENGLISH MAJORS WITH  
A LITERATURE CONCENTRATION:**

In order to complete the Literature Concentration in English, you need to complete classes in the following five coverage areas:

1. British Literature
2. American literature
3. Literature in Translation
4. Literature Written by Women, American Minorities, or Writers in Asia (including the Middle East), Africa, Latin America and the Caribbean
5. Genre / Theme

\*Please note that one of above courses must cover pre-1800 literature. The courses that more typically do so are British Literature, Literature in Translation, and Genre/Theme.

**Our Fall 2025 Literature Courses Will Satisfy These Coverage Areas:**

English/British Literature: ENL 316

American Literature: ENL 323, 368, 381

Literature in Translation: ENL 316, 329, 358

Lit by women, American Minorities, or writers in Asia (including the Middle East), Africa, Latin America and the Caribbean: ENL 306, 329, 358, 369, 381

Genre and Theme: All

Pre-1800 Courses: ENL 316, 358



## LINGUISTICS COURSES

**LING 101      Linguistic Diversity      TBA**  
**ONLINE-ASYNC**

An overview of linguistic diversity in the world today, and the factors that influence it. Questions asked include: How do languages originate? How are different languages related? How do social, cultural, and biological factors both contribute to and limit linguistic diversity? Major themes in this course will be language endangerment (the likely disappearance of 90% of human languages in the next 100 years) and the parallels between linguistic diversity and biodiversity.

**LING 201      Introduction to Language      Prof. L. Colonna**  
**ONLINE-ASYNC**

This course is intended for a general undergraduate audience, and will provide an overview of various aspects of human language. We will consider the many ways in which human language is unique, and what makes languages of the world similar in many respects, though diverse in others. Additionally, we will discuss common misconceptions about human language, issues in language acquisition, and groundbreaking scientific developments related to language and the brain. Though this course does not provide in-depth training in formal linguistic analysis, it will provide a basic understanding of how language is systematically studied by linguists.

**LING 301      Introduction to Linguistics      TBA**  
**W, 12:20 – 2:15, HYBRID-ASYNC**

This course is an introduction to the scientific study of human language, a prerequisite for further study in linguistics/speech-language pathology. We will cover the basic areas of linguistic grammar: phonetics, phonology, morphology and syntax. Students may also have the opportunity to explore applications of linguistic theory to questions about language change (historical linguistics), first language acquisition (how children learn language), second language learning (how adults learn a second language), sign languages, language and the brain (psycholinguistics and neurolinguistics), and computational linguistics.

**LING 301      Introduction to Linguistics      TBA**  
**ONLINE-ASYNC**

This course is an introduction to the scientific study of human language, a prerequisite for further study in linguistics/speech-language pathology. We will cover the basic areas of linguistic grammar: phonetics, phonology, morphology and syntax. Students may also have the opportunity to explore applications of linguistic theory to questions about language change (historical linguistics), first language acquisition (how children learn language), second language learning (how adults learn a second language), sign languages, language and the brain (psycholinguistics and neurolinguistics), and computational linguistics.

**LING 302      Phonetics      Prof. J. Bishop**  
**F, 12:20 – 4:25, IN-PERSON**

This course is an introduction to the linguistic subfield of phonetics—the study of how speech sounds are articulated, transcribed, and represented in the mind/brain. Students will learn how to use the International Phonetic Alphabet and how to produce nearly all of the basic sounds used in all of the world's languages. This course is a prerequisite for all upper-level courses related to speech sounds, including courses related to speech-language pathology.

**LING 303      Phonology 1      TBA**  
**ONLINE-ASYNC**

An introduction to phonology, the analysis of linguistic sound systems, applied primarily to varieties of English and closely related languages. Emphasis is on learning how to examine sound patterns in terms of rules, features, and underlying forms. For English majors and minors, this is designated as a linguistics course: NOTE: It is recommended that students complete LING 302 prior to enrolling for this course.

**LING 304      Syntax 1      Prof. C. Tortora**  
**TTH, 12:20 – 2:15, IN-PERSON**

This course is an introduction to syntax, the study of phrase structure in human language. Through examination primarily of English varieties, students will develop various skills in scientific analysis, such as: the identification of evidence to support hypotheses; the ability to deduce the nature of lexical and syntactic categories (such as noun, verb, noun phrase, subject, object); and the ability to recognize the abstract properties, elements, and operations which give rise to e.g. syntactic ambiguity, recursion, and the variety of surface forms we recognize as distinct "constructions," such as active vs. passive, interrogatives, and relative clauses.

**LING 350      The Structure of Words      Prof. J. Pentangelo**  
**W, 6:30-9:50, IN-PERSON**

An introduction to linguistic morphology, the study of word structure and word formation in languages of the world. This course will explore how words can be analyzed into smaller units of meaning and sound, the semantic properties of words, the origin of English words, and how word structure interacts with sound and sentence structure.

**LING 390      History of English      Prof. J. Pentangelo**  
**M, 6:30 – 9:50, IN-PERSON**

How the sounds, grammar, spelling, and words of English came to be the way they are. For English majors and minors, this is designated as a linguistics course.

**LING 410      First Language Acquisition      Prof. L. Colonna**  
**TTH, 4:40 – 6:20, IN-PERSON**

An examination of how typically-developing children naturally acquire their first language, surveying what is known about grammatical development at the levels of phonetics, phonology, morphology, and syntax. Both theory and data on child language acquisition are discussed, with special emphasis on developmental universals.

**LING 420**

**Anatomy and Physiology for Speech Science  
ONLINE-ASYNC**

**Prof. L Colonna**

An introduction to the typically-developed anatomy and physiology of the structures involved in the production of human speech and in hearing. Topics include the mechanisms of respiration, phonation, articulation, and audition.