

SPRING 2025
ENGLISH MAJOR COURSE OFFERINGS
DRAMATIC LITERATURE / LITERATURE / WRITING CONCENTRATIONS

LITERATURE COURSES (ENL)

ENL 290	Introduction to Literary Studies W 6:30 – 9:30, IN-PERSON	Prof. S. Reader
ENL 290	Introduction to Literary Studies TTH 8:00 – 9:55, IN-PERSON	Prof. S. Greeley
ENL 300	British and American Literary Traditions MW 4:40-6:20, HYBRID-ASYNC	Prof. S. Monte
ENL 310	World Literature in Contexts TH 12:20 – 2:15, HYBRID-ASYNC	Prof. J Dudley
ENL 318	16th-century Literature MW 1010 – 12:05, IN-PERSON	Prof. K. Goodland
ENL 323	Coming of Age Narrative TTH 8:00 – 9:55, IN-PERSON	Prof. A. Bardsley
ENL 324	Readings in English Romanticism TTH 4:40 – 6:20, IN-PERSON	Prof. C. Miller
ENL 340	AUTOBIOGRAPHY AND BIOGRAPHY W 12:20 – 2:15, ONLINE MIX	Prof. D. Kandiyoti
ENL 349	Global Anglophone Literature MW 10:10 – 12:05, IN-PERSON	Prof. S. Ray
ENL/ DRA 356	American Drama Prof. MW 2:30 – 4:25, IN-PERSON	L. Papa
ENL 395	Mythology and Literature M 6:30 – 9:50, IN-PERSON	Prof. S. Monte

WRITING COURSES (EWR)

EWR 267	CRAFT OF CREATIVE WRITING TH 6:30 – 9:50, ONLINE-SYNC	Prof. C. Marvin
EWR 267	CRAFT OF CREATIVE WRITING MW 4:40-6:20, IN-PERSON	Prof. F. Kaufman

EWR 277	INTRODUCTION TO JOURNALISM M 6:30-9:50, IN-PERSON	Prof. F. Kaufman
EWR 370	Creative Nonfiction MW 2:30-4:25, IN-PERSON	Prof. A. Chin
EWR 432	POETRY WORKSHOP TTH 4:40 - 6:20	Prof. C. Marvin
EWR 435	PLAYWRITING WORKSHOP W 6:30-9:50, IN-PERSON	Prof. L. Papa
LINGUISTICS COURSES (LING)		
LING 201	INTRODUCTION TO LANGUAGE ONLINE-ASYNC	Christina Hagedorn
LING 201	INTRODUCTION TO LANGUAGE T 10:10-12:05, ONLINE MIX	Oana Popescu
LING 301	INTRODUCTION TO LINGUISTICS TTH 4:40 - 6:20, IN-PERSON	Christina Tortora
LING 301	INTRODUCTION TO LINGUISTICS ONLINE-ASYNC	Oana Popescu
LING 302	PHONETICS TTH 4:40-6:20 IN-PERSON	Lorenza Colonna
LING 304	SYNTAX 1 TTH 12:20-2:15, IN-PERSON	Christina Tortora
LING 370	LANGUAGE CHANGE M 6:30 - 9:50, IN-PERSON	Joseph Pentangelo
LING 402	SPEECH SCIENCE Tu 6:30-9:50, IN-PERSON	Lorenza Colonna
LING 405	SEMANTICS AND PRAGMATICS W 6:30 - 9:50, IN-PERSON	Joseph Pentangelo
LING 410	FIRST LANGUAGE ACQUISITION ONLINE-ASYNC	TBA
LING 430	PHONETIC AND PHONOLOGICAL DISORDERS W, 4:40 - 6:20, ONLINE MIX	Christina Haegedorn
LING 450	AUDIOLOGY ONLINE-ASYNC	Karissa Gavin

SPRING 2025
ENGLISH MAJOR COURSE DESCRIPTIONS

LITERATURE CLASSES

ENL 290 Introduction to Literary Studies Prof. S. Reader
W 6:30 – 9:30, IN-PERSON

Wherever we find poems, plays, or stories, we also find people who like to study, evaluate, and disagree about them. This course offers skills for how to practice these skills. Serving as a foundation for other courses in the English department, this section of ENL 290 includes an array of types of literature, for example ancient Greek tragedy and lyric poetry, modern crime fiction, Japanese haiku, and contemporary personal essays.

ENL 290 Introduction to Literary Studies Prof. S. Greeley
TTH 8:00 – 9:55, 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.

ENL 300 British and American Literary Traditions Prof. S. Monte
MW 4:40 – 6:20, HYBRID-ASYNCHRONOUS

This course is a survey of British and American literature, from its origins to the early 1800s. To put it another way, the course covers different literary periods, including the Renaissance, the eighteenth-century, and Romanticism. The theme of the class is representations of evil and good. Two key texts (the ones you should purchase) are John Milton's epic *Paradise Lost* and Mary Shelley's novel *Frankenstein*. Besides these long works, we will read poems by John Donne, George Herbert, Anne Bradstreet, Jonathan Swift, Phillis Wheatley, William Wordsworth, and many more; selections from plays by Marlowe and Shakespeare; and short stories by Nathaniel Hawthorne. The goal is to develop a sense of literary history and historical change. Assignments will include exams, short reading responses, and a final paper.

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

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 318 16th-century Literature
MW 1010 -12:05, HYBRID-ASYN

Prof. K. Goodland

The Hermaphrodite in 16th-Century English Literature

Geoffrey Bullough observes that Ovid's tale of Salmacis and Hermaphroditus, "caused quite a cult of the Hermaphrodite in Renaissance Literature." In this course we will explore how that cult spoke to sixteenth-century England's ideas about gender. We will begin with Arthur Golding's 1564 English translation of Ovid's Salmacis and Hermaphroditus and explore how the story is used in Shakespeare's narrative poem, *Venus and Adonis*. From there we will move to a wider exploration of the Hermaphrodite in prose, poetry and drama by Shakespeare, Christopher Marlowe, Edmund Spenser, Thomas Lodge, Queen Elizabeth and others. The Hermaphrodite was a constant on the English stage, as all the roles were played by men and boys. We will examine how Shakespeare and his contemporaries exploit this convention to engage in a profound exploration of the performative nature of gender.

ENL 323 Coming of Age Narrative
TTH 8:00 - 9:55, IN-PERSON

Prof. A. Bardsley

We will explore a variety of texts – verse, prose, and graphic – that help us interrogate the idea of coming of age. When and why is the development of an identity depicted as a linear process, culminating in being “of age”? When and why is identity instead understood as an ongoing part of other systems, including sociohistorical and ecological systems? How do different genres, including the novel, memoir, and graphic narrative, and different minoritized identities, including indigenous, queer, and disabled identities, create different affordances for each other? Assignments will include frequent informal writing, an annotated bibliography, a substantial essay, and a final essay-exam.

ENL 324 Readings in English Romanticism
TTH 4:40 - 6:20, IN-PERSON

Prof. C. Miller

A study of the literary work of the English Romantic period (1780s – 1830s), with particular focus on poetry (including Blake, Wordsworth, Coleridge, Shelley, Byron, and Keats), as well as Mary Shelley's novel *Frankenstein*. No prior knowledge of poetry is assumed; whatever your level of preparation, you will have ample opportunity to sharpen your interpretive skills and work on your writing. Most poems on the syllabus are not very long, and day-to-day reading assignments are relatively light: this means that we will have time to read slowly and carefully.

ENL 340 AUTOBIOGRAPHY AND BIOGRAPHY
MW 12:20 - 2:15, ONLINE MIX

Prof. D. Kandiyoti

How do we write about lives? In this course we will take a deep dive into the personal voice in relation to the wider world. Twentieth and twenty-first century lives experienced and imagined by U.S. and global authors will be our focus. We will read and discuss poems,

memoirs, diaries; fragments, autofiction; life-writing by ordinary people and award-winning authors; fictional biographies and “real” ones; the reliable self-narrator and the unreliable ones; and mixed genres. Visual and cinematic works will also be a part of our discussions.

ENL 349 Global Anglophone Literature Prof. S. Ray
MW 10:10 – 12:05, IN-PERSON

What’s Love Got to Do with Contemporary Literature?

What kind of love stories do we find in contemporary literature? What contours, patterns, tropes of the love plot resonate with us the most, and what stories of desire seem unwanted, sidelined, unbearable? What can the love stories that we fall in love with tell us about the moment we are living in? We will look at short stories and novels written in the last twenty-five years to explore these questions, and more.

ENL/DRA 356 American Drama Prof. L. Papa
MW 2:30 – 4:25, IN-PERSON

This course will serve as an in-depth look at how 20th- and 21st-century American drama confronts social, cultural, and political issues. We will investigate the performance and historical backgrounds that influence the texts, and we will look at how older plays still have valid things to say about the United States and the world now. We’ll read writers like Tennessee Williams, Maria Irene Fornes, David Mamet, Lynn Nottage, and more. The plays will be wild, intense, sometimes funny, sometimes tragic, and very plugged into the world around the theatre.

ENL 395 Mythology and Literature Prof. S. Monte
M 6:30 – 9:50, IN-PERSON

This is a class on mythology in literature, and on how myths persist and change across time. After initial readings on myth and culture (historical and anthropological perspectives), we will focus on specific traditions, especially on Greek and Latin myths, and on how later writers adapt those myths. One major theme is that there is no such thing as a definitive version of a myth: that even the most ancient stories are re-writings of earlier stories. With this idea in mind, we will look at how and why mythic stories have changed, comparing ancient, medieval, and modern texts—including recent poetry and young-adult literature. The myths explored will include, but won’t be limited to, Orpheus, Medea, Circe, and Odysseus. Another likely focus is on legends of King Arthur, and on Tristan and Isolde. Depending on class interest, Scandinavian and Asian traditions will also be considered. Assignments will include exams, short reading responses, and a final paper.

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. F. Kaufman
MW 4:40 – 6:20, IN-PERSON

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.

EWR 277 INTRODUCTION TO JOURNALISM Prof. F. Kaufman
M 6:30 – 9:50, 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 370 Creative Nonfiction Prof. A. Chin
MW 2:30 – 4:25, IN-PERSON

In this creative nonfiction writing workshop, we will focus almost exclusively on memoir writing. We will discuss: the role of memory and perception; weaving the past and present; and the relation of the individual to society. We will study how writers use literary devices such as point of view, craft “scenes” vs. shorthand “summarizing,” and pay attention to

character, setting, and detail to bring their stories to life. Your assignments will be reflective of the forms we look at in class—one or more of which will be “workshopped” or critiqued by the class. There will be in-class and take-home writing assignments. Be prepared to write!

EWR 432

**POETRY WORKSHOP
TTH 4:40 – 6:20, ONLINE-SYNC**

Prof. C. Marvin

Forms & Occasions

This advanced poetry workshop will introduce students to a variety of traditional forms, innovative (experimental) forms, as well as several poetic modes: the ode, the elegy, the ekphrastic, the epistle, etc. We will read several classic, canonized poets as well as a good number of contemporary American poets. If you love writing and reading poems, do not be intimidated by the focus of this course! Working in forms will introduce you to a whole new way of thinking about poetry, resulting in the production of new poems that are certain to surprise you.

EWR 435

**Playwriting Workshop
Wed. 6:30 – 9:50, IN-PERSON**

Prof. L. Papa

Express yourself on the stage. This class will be a place to develop short plays and monologues as we try out different ways we can write for the theatre. We will approach plays as a performed medium, and we will build our skills with various exercises and readings. The class will be writing intensive, both in class and out. Playwriting, like other genres, has its own demands, and we will explore how writers can use the space of the stage and the word on the page to create compelling drama.

**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 Spring 2025 Literature Courses Will Satisfy These Coverage Areas:

English/British Literature: ENL 318, 324

American Literature: ENL 323, 377, ENL/DRA 356

Literature in Translation: ENL 340, ENL 395

**Lit by women, American Minorities, or writers in Asia (including the Middle East),
Africa, Latin America and the Caribbean: ENL 340, ENL 349**

Genre and Theme: ENL 323, ENL 340, ENL/DRA 356, ENL 395

Pre-1800 Courses: ENL 318

Linguistics Course Offerings, Spring 2025

LING 201 INTRODUCTION TO LANGUAGE Christina Hagedorn
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 201 INTRODUCTION TO LANGUAGE Oana Popescu
T 10:10 – 12:05, ONLINE MIX

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 Christina Tortora
TTH 10:10-12:05, IN-PERSON

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 Oana Popescu
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** **Lorenza Colonna**
TTH 4:40-6:20 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 304 **SYNTAX 1** **Christina 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 370 **LANGUAGE CHANGE** **Joseph Pentangelo**
M 6:30 – 9:50, IN-PERSON

This course examines how languages change and why. English and the Indo-European languages are used as examples.

LING 402 **SPEECH SCIENCE** **Lorenza Colonna**
Tu 6:30-9:50, IN-PERSON

An introduction to the experimental methods used to study speech production and perception. Using the facilities of the CSI Speech Laboratory, students will learn to analyze speech acoustically and physiologically. This course will also involve research design and the writing of research papers.

LING 405 **SEMANTICS AND PRAGMATICS** **Joseph Pentangelo**
W 6:30 – 9:50, IN-PERSON

This course is an introduction to linguistic meaning, exploring how sentences obtain their meanings from both structure and from context. Other topics addressed include lexical (word) meaning, discourse meaning, and intonational meaning.

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
ONLINE-ASYNC**

Lorenza Colonna

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