DEPARTMENT OF ENGLISH

COURSE INFORMATION

FOR MAJORS

WINTER / SPRING / SUMMER 2021

Department of English
The College of Staten Island
City University of New York
2800 Victory Blvd.
Staten Island, NY 10314

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Facebook: https://www.facebook.com/EnglishDeptCSI
Twitter: @ENGDdeptCSI
Instagram: @CSI_english

*REGISTRATION FOR THE WINTER / SPRING / SUMMER 2021 TERMS BEGINS ON NOVEMBER 5, 2020*
Dear English Major:

In order to help you during the pre-registration and advisement periods, this package includes the following:

- a list of English courses to be offered for Winter / Spring 2021
- a list of English Major advisors and their email addresses
- information on Graduation with Honors in English
- information on English major requirements

We have also included worksheets for each concentration at the end of the booklet, so that you can document your progress toward graduation as an English major. Please fill in the relevant concentration worksheet before you speak with your advisor.

Please note that each English major is assigned an English major advisor. If you are an English major, you will see on your CUNYfirst account which advisor was assigned to you. You will see this on the right-hand side of your “student center” screen, as illustrated here:

Please reach out to your advisor, so that she or he can help you devise a semester schedule that will help you with progress towards your degree.

If you are nearing graduation, have a 3.0 average, and are thinking about graduate school, you should consider our M.A. in English. This thirty-credit degree offers options in Literature and Rhetoric. The English office has copies of a brochure describing the program. Professor Katharine Goodland, Graduate Coordinator, would be glad to talk with you about it.

On behalf of the Department of English,

Professor Lee Papa, Chairperson
Choosing English As Your Major

1. The English Major is great preparation for a number of careers. Teaching is only one possibility among many. If you are interested in teaching English at the high school level, you should talk with someone in the Education Department as well as with your English Department advisor.

2. If you want to pursue a non-teaching career, here are some things to do:

- Examine your personal interests and skills, and then examine careers which place the highest value on these interests and skills. The Counseling Center at CSI (https://www.csi.cuny.edu/students/counseling-center/academic-counseling) can help you with Academic Counseling, and so can an English advisor.

  1. It is best to contact the Counseling Center for academic counseling as early in your college career as possible, and to contact an English advisor as early in your college career as possible, too. You can arrange an appointment with the Center by phone (718-982-2391) or by email at counseling@csi.cuny.edu., and you can arrange an appointment with an English advisor by contacting us.

  2. The Center for Career and Professional Development (https://www.csi.cuny.edu/campus-life/student-services/center-career-and-professional-development) can also help you develop job search techniques, and they can prepare you to write your resume and get set for employment interviews. Appointments can be arranged by phone (718-982-2300) or by email at careers@csi.cuny.edu.

- Pursue the invaluable understanding and appreciation of the humanities that comes through the breadth and depth of the literature concentration, including dramatic literature. Or consider a concentration in writing or linguistics, or a minor in Speech-Language Pathology. Focus especially on analyzing, interpreting, research, reorganization, rephrasing, and on presenting arguments logically, succinctly, and clearly.

- Choose a minor or a number of electives that relate closely to the field in which you plan to seek employment. Do everything possible to gain “field experience” in this area. Participate in a non-teaching internship. Contact businesses and industries personally about management training, and be willing to start at the bottom while learning.

FURTHER READING

The following publications are available for reference in the Counseling Center or in the Library:


Other recommended reference books and reading for English majors:

- The MLA Handbook for Writers of Research Papers 7th edition
- A Short Guide to Writing about Literature. Barnet and Cain
- The Language Instinct, by Steven Pinker
- The Last Speakers, by K. David Harrison
REQUIREMENTS ENGLISH MAJORS MUST FULFILL:

Advisement:
Before registering, all majors must seek advisement. In fact, the College ensures that students will seek advisement by placing what is known as a “stop,” “service indicator,” or “hold” on their record. This “English stop” can only be removed once you have received advisement from a full-time faculty member in the English Department. Majors who have earned more than 45 credits and who have at least a 3.0 GPA will not have an English stop on their record. However, we strongly encourage such students to seek English advising as well, to ensure that they take all the right classes needed in order to graduate and to explore their career interests.

We look forward to working with you!

Courses:
For the Literature, Writing, and Dramatic Literature concentrations, THESE THREE CLASSES ARE REQUIRED:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENL 290</td>
<td>INTRODUCTION TO THE STUDY OF LITERATURE*</td>
</tr>
<tr>
<td>ENL 300</td>
<td>BRITISH AND AMERICAN LITERARY TRADITIONS</td>
</tr>
<tr>
<td>ENL 310</td>
<td>WORLD LITERATURE IN CONTEXTS</td>
</tr>
</tbody>
</table>

*It is preferable that you complete ENL 290 (Introduction to the Study of Literature) early on in your coursework.

** For the Linguistics concentration, see page 8.

Students who have passed ENH 218, ENL 376, or ENL 365, do NOT need to retake the courses.

NEW REQUIREMENTS FOR THOSE DECLARING AFTER JUNE 30, 2013:

Note on the number of courses (credits) needed to complete the major:

- The new set of general education or core requirements is called PATHWAYS.
- All English majors who opt into PATHWAYS must take at least 11 ENL or LING courses (44 credits) to complete the major.
- Students who have declared their English major prior to July 1, 2013 and who do NOT opt into PATHWAYS, are grandfathered in under the old requirements: they must take at least 10 ENL or LING courses (40 credits) to complete the major.
- Students who declare English as their major or switch their major to English after June 30, 2013 must take at least 11 ENL or LING courses (44 credits) to complete the major.
ENGLISH MAJOR REQUIREMENTS

LITERATURE CONCENTRATION

THREE REQUIRED COURSES (12 credits):

- ENL 290  Introduction to the Study of Literature  4 credits
- ENL 310  World Literature in Contexts  4 credits
- ENL 300  British and American Literary Traditions  4 credits

LITERATURE COVERAGE AREAS (20 credits):

Students must take one ENL course in each of the following literary coverage areas, and no course may satisfy more than one coverage area.

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**

Additionally, at least one of the courses from above must be pre-1800.

REMAINING COURSES (8 or 12 credits, depending upon date of declaration)*:

These eight or twelve credits may be Linguistics (LING 201 / LING 300-level or higher), Literature (ENL), Writing (ENL), or ENL 302 (Oral Interpretation of Literature).

English majors in the adolescence education sequence must take either LING 201 (Introduction to Language) or LING 301 (Introduction to Linguistics). **Additionally, they must take ENL 323 (Coming of Age Narratives), which falls under the Genre/Theme Coverage Area in (5) above.

*NOTE: Students who declare English as their major or switch their major to English after June 30, 2013 must take at least 11 ENL/LING courses (44 credits) to complete the major.
ENGLISH MAJOR REQUIREMENTS

WRITING CONCENTRATION

THREE REQUIRED COURSES (12 credits):

- ENL 290 Introduction to the Study of Literature 4 credits
- ENL 310 World Literature in Contexts 4 credits
- ENL 300 British and American Literary Traditions 4 credits

WRITING COURSES: (20 credits)

- ENL 267 Workshop in Creative Writing
  (prior to registering for genre-specific writing courses at the 300 and 400 levels)
- Four additional ENL writing courses

NO MORE than TWO 200 level writing courses (8 credits) can be counted toward the major requirements.

REMAINING COURSES (8 or 12 credits, depending upon date of declaration)*:

These eight or twelve credits may be Linguistics (LING 201 / LING 300-level or higher), Literature (ENL), or Writing (ENL).

For English majors in the adolescence education sequence, ENL 323 (Coming of Age Narratives) and either LING 201 (Introduction to Language) or LING 301 (Introduction to Linguistics) are required.

*NOTE: Students who declare English as their major or switch their major to English after June 30, 2013 must take at least 11 ENL/LING courses (44 credits) to complete the major.
What is Linguistics?

Linguistics is the scientific study of human language; it is concerned with how languages are structured, how they change, and how language is represented in the mind/brain. Linguists therefore study grammar, the social and psychological aspects of how people use language, relationships among different languages and dialects, and how languages change over time. Linguists use various methods to study these topics — including formal analysis, experimental methods, and the investigation of “corpora” (large collections of written or recorded language).

While linguists study language from these different angles, language itself is usually divided into four basic components, each of which is addressed in LING courses in the CSI English Dept. These are:

**Phonetics:** The study of how speech sounds are articulated and perceived in human languages, their acoustic properties, and their measurement. Relevant Courses: LING 302 (Phonetics) and LING 402 (Speech Science)

**Phonology:** The study of how speech sounds form a system in languages, how they pattern, and the rules that can be used to describe the patterning. Relevant Courses: LING 303 (English Phonology)

**Morphology:** The study of how words are structured in languages, including how they are built from smaller units, like roots, suffixes, prefixes, and other processes, and also how words have meaning. Relevant Courses: LING 350 (Structure of Words)

**Syntax and Semantics:** These areas study sentence grammar: how sentences are structured, and the meanings that result from these structures. Relevant courses: LING 304 (Syntax I), LING 404 (Syntax II), LING 405 (Semantics & Pragmatics)

Additionally, the following areas address the different perspectives on language described above:

**Sociolinguistics:** Studies the impact of social factors, such as class, race, region, gender, and ethnicity on how people use and react to language. Relevant Courses: LING 380 (Sociology of Language)

**Psycholinguistics:** Studies the cognitive/psychological processes used by humans to store linguistic information in, and retrieve it from, the mind/brain. Relevant Courses: LING 305 (Language Acquisition & Psycholinguistics)

**Historical linguistics:** The study of how a language’s grammar (phonology, syntax, and semantics) changes over time. Relevant Courses: LING 370 (Language Change) and LING 390 (History of English)

Linguistics is highly relevant to students interested in Education, ESL/Foreign Language Teaching, Law, Publishing, Computer Technology, and careers related to Communication Disorders / Speech-Language Pathology. For more information about the Linguistics Program (including majoring in English with a concentration in Linguistics), Contact Professor Jason Bishop at jason.bishop@csi.cuny.edu (office 2S-207), or Professor Christina Hagedorn at christina.hagedorn@csi.cuny.edu (office 2S-228), or Professor Christina Tortora at christina.tortora@csi.cuny.edu (office 2S-201).
ENGLISH MAJOR REQUIREMENTS
LINGUISTICS CONCENTRATION

THREE REQUIRED LINGUISTICS COURSES (12 credits):

• LING 301 Introduction to Linguistics  4 credits  (formerly ENL 422)
• LING 302 Phonetics  4 credits  (formerly ENL 428)
• LING 304 Syntax I  4 credits  (formerly ENL 423)

ADDITIONAL LINGUISTICS COURSES (20 credits):

Choose FIVE additional Linguistics courses from the following:

• LING 201 Introduction to Language  (formerly ENH 230)
• LING 303 Phonology I  (formerly ENL 449)
• LING 305 Second Language Learning  (formerly ENL 426)
• LING 350 The Structure of Words  (formerly ENL 447)
• LING 360 Word & Sentence Prosody
• LING 370 Language Change  (formerly ENL 424)
• LING 380 Sociology of Language  (formerly ENL 427)
• LING 390 History of English  (formerly ENL 425)
• LING 402 Speech Science  (formerly ENL 448)
• LING 403 Phonology II
• LING 404 Syntax II
• LING 405 Semantics & Pragmatics
• LING 410 First Language Acquisition
• LING 411 Psycholinguistics
• LING 412 Sign Language Linguistics
• LING 420 Anatomy & Physiology for Speech Science
• LING 430 Phonetic & Phonological Disorders
• LING 450 Audiology

REMAINING COURSES (8 or 12 credits-depending upon date of declaration)*:

These eight or twelve credits may be Linguistics (LING 201 / LING 300-level or higher), Literature (ENL), or Writing (ENL).

For English majors in the adolescence education sequence, ENL 323 (Coming of Age Narratives) is required.

*NOTE: Students who declare English as their major or switch their major to English after June 30, 2013 must take at least 11 ENL/LING courses (44 credits) to complete the major.
ENGLISH MAJOR REQUIREMENTS

DRAMATIC LITERATURE CONCENTRATION

THREE REQUIRED COURSES (12 credits):

- ENL 290 Introduction to the Study of Literature 4 credits
- ENL 310 World Literature in Contexts 4 credits
- ENL 300 British and American Literary Traditions 4 credits

DRAMATIC LITERATURE COURSES (12 credits):

Dramatic Literature courses may be selected from the following:

- ENL 361 The Early Shakespeare
- ENL 362 The Later Shakespeare
- ENL 354 English Drama to 1800
- ENL 357 World Drama to 1800
- ENL 355 Modern European Drama
- ENL 356 American Drama
- ENL 358 World Drama since 1800
- ENL 359 Contemporary Drama
- FRN 426 Classical French Drama
- SPN 345 Spanish Theater
- SPN 425 The Golden Age of Spanish Drama
- ENL 272/ENL 373 Playwriting I, II

One course from the above list must be pre-1800 and one course must be post-1800.

Dramatic Arts Courses (8 credits):

May be selected from the following:

- DRA 110 Acting I (4 hours; 3 credits)
- DRA 210 Acting II (4 hours; 3 credits)
- DRA 213 Movement for the Theater (4 hours; 3 credits)
- DRA 214 Voice/Diction for Theater (4 hours; 3 credits)
- DRA 141/ DRA 142 Theater Production (3 hours; 3 credits/2 hours; 1 credit)
- DRA 230 Set Design for the Theater (4 hours; 3 credits)
- DRA 300 Topics on Productions (4 hours; 4 credits)
- DRA 320 Directing (4 hours; 4 credits)
- DRA 272 Performance Histories (4 hours; 4 credits)
- DRA/ENG, DRA/ENL, DRA/FRN, or DRA/SPN courses

REMAINING COURSES (8 or 12 credits—depending upon date of declaration)*:

These eight or twelve credits may be Linguistics (LING 201 / LING 300-level or higher), Literature (ENL), or Writing (ENL).

English majors in the adolescence education sequence are required to take ENL 323 (Coming of Age Narratives) and either LING 201 (Introduction to Language) or LING 301 (Introduction to Linguistics).

*NOTE: Students who declare English as their major or switch their major to English after June 30, 2013 must take at least 11 ENL/LING courses (44 credits) to complete the major.
THE ADOLESCENCE EDUCATION SEQUENCE (7-12):

INFORMATION FOR MAJORS WHO WISH TO TEACH HIGH SCHOOL

- You must enroll in EDS 201 in the first semester of your junior year to complete this sequence. To enter the Adolescent Education Sequence, beginning in Fall 2015, you must have a G.P.A. of 3.0. If you are declared in the sequence prior to Fall 2015, you must maintain a GPA of 2.75.
- Please consult Diane Brescia in the School of Education Department for further details.
- Below you will find an outline of this sequence. Please note that it is not as flexible as the English Major. For this reason, you should be sure to complete it according to the guidelines below in order to graduate on time.
- If you complete this sequence as an undergraduate, you have the option of pursuing an M.A. in English; if you do not complete this sequence as an undergraduate, you will not have this option—rather, you will have to pursue an M.S. in Education.

<table>
<thead>
<tr>
<th>Program Sequence</th>
<th>Courses Offered</th>
<th>Note</th>
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<tbody>
<tr>
<td><strong>Semesters</strong></td>
<td></td>
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</tr>
<tr>
<td>Fall of Junior Year</td>
<td>EDS 201 and EDS 202</td>
<td>Students are advised to take both classes, during which the application package is completed.</td>
</tr>
<tr>
<td>Spring of Junior Year</td>
<td>EDS 316</td>
<td>Students may take one of the foundation classes (EDS 201/202) this semester if they were granted permission not to take it the previous term.</td>
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<tr>
<td></td>
<td>EDS 201 or 202</td>
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</tr>
<tr>
<td>Fall of Senior Year</td>
<td>EDS 302</td>
<td>This now follows EDS 316.</td>
</tr>
<tr>
<td>Spring of Senior Year</td>
<td>EDS 400 and EDS 401</td>
<td>They will take both: student teaching and seminar.</td>
</tr>
</tbody>
</table>

EDS 201 Social Foundations of Secondary Education 4 credits
EDS 202 Psychological Foundations of Secondary Education 4 credits
EDS 316 The Secondary School Curriculum in English 4 credits
EDS 302 The Secondary School Pedagogy in English 4 credits
EDS 400 Student Teaching in Secondary Education 6 credits
EDS 401 Reflection and Analysis in Student Teaching in Secondary Education 2 credits

Note: ALL ENGLISH MAJORS ENROLLED IN THIS DEGREE PLAN ARE REQUIRED TO TAKE THE FOLLOWING TWO COURSES:

- ENL 323 Coming of Age Narratives
- **Either** LING 201 Introduction to Language OR LING 301 Introduction to Linguistics

Note: EDP 220 IS REQUIRED FOR TEACHER CERTIFICATION IN NEW YORK STATE BUT IS NOT REQUIRED FOR THE DEGREE. THIS COURSE MAY NOT BE COVERED BY FINANCIAL AID.
FALL 2020 FACULTY ADVISORS

Each English major is assigned an English major advisor from the list of faculty below. If you are an English major, you will see on your CUNYfirst account which advisor was assigned to you. See page 2 for an illustration of where you will find this information on your CUNYfirst account.

Please email your advisor, so that they can help you devise a semester schedule that will help you with progress towards your degree. Once you communicate with your advisor, they will be able to remove your English advising hold.

<table>
<thead>
<tr>
<th>PROFESSOR</th>
<th>E-MAIL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professor A. Bardsley</td>
<td><a href="mailto:alyson.bardsley@csi.cuny.edu">alyson.bardsley@csi.cuny.edu</a></td>
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<tr>
<td>Professor M. Bellamy</td>
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<td>Professor W. Bernhardt</td>
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<td>Professor M. Feola</td>
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<td>Professor G. Gianoulis</td>
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<td>Professor E. Goldner</td>
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<td>Professor T. Gray</td>
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<td>Professor S. Greeley</td>
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### FALL 2020 FACULTY ADVISORS, continued

<table>
<thead>
<tr>
<th>PROFESSOR</th>
<th>E-MAIL</th>
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</thead>
<tbody>
<tr>
<td>Professor T. Jess</td>
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</tr>
</tbody>
</table>
# WINTER / SPRING / SUMMER 2021
## ENGLISH MAJOR COURSES

Key:

- **Fully asynchronous online** means completely online, no meetings scheduled online
- **Synchronous online** means completely online, with meetings scheduled online

### WINTER 2021

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
</tr>
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<tbody>
<tr>
<td>LING 201</td>
<td>Introduction to Language</td>
<td>Prof. J. Bishop</td>
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<tr>
<td></td>
<td><strong>Fully asynchronous online</strong></td>
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<tr>
<td>LING 201</td>
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<td>Prof. C. Hagedorn</td>
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<td><strong>Fully asynchronous online</strong></td>
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### SPRING 2021

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>ENL 267</td>
<td>Craft of Creative Writing</td>
<td>Prof. C. Marvin</td>
</tr>
<tr>
<td></td>
<td><strong>Synchronous online, T/TH 4:40-6:20</strong></td>
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</tr>
<tr>
<td>ENL 267</td>
<td>Craft of Creative Writing</td>
<td>Prof. C. Marvin</td>
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<td><strong>Synchronous online, Fridays 6:30-9:50</strong></td>
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<tr>
<td>ENL 277</td>
<td>Introduction to Journalism</td>
<td>Prof. F. Kaufman</td>
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<td>ENL 281</td>
<td>Writing and Peer Tutoring</td>
<td>Prof. H. Thorne</td>
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<td>ENL 290</td>
<td>Introduction to Literary Studies</td>
<td>Prof. S. Monte</td>
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<td>British and American Literary Traditions</td>
<td>Prof. C. Miller</td>
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<td>British and American Literary Traditions</td>
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<td>ENL 310</td>
<td>World Literature in Contexts</td>
<td>Prof. D. Kandiyoti</td>
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<td>Prof. S. Ray</td>
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<td>Migration and Diasporas in Lit. &amp; Culture</td>
<td>Prof. F. Soto</td>
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<td>ENL 330</td>
<td>The American Renaissance</td>
<td>Prof. E. Goldner</td>
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<td>ENL 338</td>
<td>Epic and Romance</td>
<td>Prof. S. Monte</td>
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<td>ENL 346</td>
<td>Modern English Fiction through World War II</td>
<td>Prof. S. Greeley</td>
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<td>Contemporary Drama</td>
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<td>Prof. M. Feola</td>
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<td>Craft of Creative Nonfiction</td>
<td>Prof. A. Chin</td>
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<td>ENL 371</td>
<td>Craft of Fiction</td>
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<td>ENL 377</td>
<td>The African-American Literary Tradition</td>
<td>Prof. M. Bellamy</td>
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<td>ENL 379</td>
<td>Major English Author II</td>
<td>Prof. A. Bardsley</td>
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<td>ENL 390</td>
<td>Studies in Women in Literature and the Arts</td>
<td>Prof. M. Feola</td>
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<td>Poetry Workshop</td>
<td>Prof. P. Smith</td>
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<td>ENL 435</td>
<td>Playwrighting Workshop</td>
<td>Prof. L. Papa</td>
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<td>ENL 436</td>
<td>Screen Writing</td>
<td>Prof. J. Couchman</td>
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LING 201  Introduction to Language
   Fully asynchronous online
   Prof. J. Bishop

LING 201  Introduction to Language
   Fully asynchronous online

LING 301  Introduction to Linguistics
   Synchronous online, W 2:30-6:10
   Prof. J. Pentangelo

LING 302  Phonetics
   Fully asynchronous online
   Prof. C. Zhou

LING 304  Syntax I
   Fully asynchronous online
   Prof. C. Tortora

LING 380  Sociology of Language
   Synchronous online, F 2:30-6:10
   Prof. J. Pentangelo

LING 402  Speech Science
   Fully asynchronous online
   Prof. J. Colon

LING 403  Phonology II
   Fully asynchronous online
   Prof. K. Hughes

LING 410  First Language Acquisition
   Fully asynchronous online
   Prof. C. Fraga

LING 430  Phonetic and Phonological Disorders
   Fully asynchronous online
   Prof. C. Hagedorn

LING 450  Audiology
   Fully asynchronous online
   Prof. K. Gavin

SUMMER 2021

SESSION 1:

ENL 387  Major World Author
   Synchronous online, M/T/W/TH 9:00am-12:30pm
   Prof. L. Papa

LING 201  Introduction to Language
   Fully asynchronous online
   Prof. C. Hagedorn

SESSION 2:

LING 201  Introduction to Language
   Fully asynchronous online
   Prof. J. Bishop
LING 201 INTRODUCTION TO LANGUAGE BISHOP
This FULLY ONLINE 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. *This is a Linguistics course.*

LING 201 INTRODUCTION TO LANGUAGE HAGEDORN
This FULLY ONLINE 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. *This is a Linguistics course.*
SPRING 2021

ENL COURSES

ENL 267  CRAFT OF CREATIVE WRITING  MARVIN
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. The purpose of this course is to provide students with a forum in which to present their own creative work and discuss the creative work of both classmates and published authors. This semester, our primary concerns as writers will be:

• To acquire the terminology with which one discusses aspects of craft in creative writing.
• To explore the distinctions that set apart genres.
• To produce a substantial body of work in all four genres.
• To locate where the boundaries that distinguish genres are blurred

*This is a Writing course.

ENL 277  INTRODUCTION TO JOURNALISM  KAUFMAN
Introduction to Journalism will present students with the concept of newsworthiness while emphasizing the basic elements of journalistic writing and media analysis, including hard news, soft news, objective reporting, working with sources, profiles, spot event coverage, opinion writing, and photojournalism. Special emphasis will be placed on the language, vocabulary, and structural requirements of successful heds, deks, and ledes. Throughout the semester we will focus on newsroom issues such as the manifold legal and ethical issues that surround reportage. *This is a Writing course.

ENL 281  WRITING AND PEER TUTORING  THORNE
ENL 281 will introduce you to the theory and practice of peer writing tutoring. We will discuss recent research in writing pedagogy and educational psychology, and we will use this research to help us think about how to encourage deep revision in the work of others. We will then put what we learn into practice by participating in role-play activities, providing feedback on sample student papers, and contributing to group writing projects. ENL 281 will be an interactive and partially student-led class; it is recommended for anyone interested in collaborative teaching and learning practices, as well as for students interested in working as peer tutors on campus. *This is a Writing course.
ENL 290 INTRODUCTION TO THE STUDY OF LITERATURE BARDSLEY
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 will have zero textbook cost; all reading materials will be provided by the instructor. *This is a Literature course.

ENL 290 INTRODUCTION TO THE STUDY OF LITERATURE MONTE
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 is a Literature course.

ENL 300 BRITISH AND AMERICAN LITERARY TRADITIONS MILLER
A one-semester survey of British and American literature from the Medieval through the Romantic periods. It will include important works from many genres and modes, placing those works in their aesthetic and cultural contexts. *This is a Literature course.

ENL 300 BRITISH AND AMERICAN LITERARY TRADITIONS READER
This course offers a survey of (mainly) British literature from the medieval period to the early nineteenth century, with some American departures. Covering a thousand years of literary history is no easy task, but strong recurrent themes sustain our reading from week to week: obedience and rebellion, the role of men and women in society, romantic love, magic, the supernatural, and evil. We will keep the energetic artistic play of these texts in view at all times, exploring how literary form shapes human realities, struggles, and desires. *This is a Literature course.

ENL 310 WORLD LITERATURE IN CONTEXTS KANDIYOTI
An exploration of the literatures of several cultures amid specific historical contexts, as well as a study of cultural differences and similarities and cross-cultural influences. This course examines the literature of polities in at least three disparate geographical regions, during at least two historical periods. It engages students in a practice of literary criticism that sets the texts within particular historical formations, even as students pursue cross-cultural study. *This is a Literature course.

ENL 310 WORLD LITERATURE IN CONTEXTS RAY
The Uses of Narrative: The desire for stories and storytelling is deeply ingrained in us. We all love a good story. From a literary perspective, this is another way of saying that the art of building stories or making a narrative matters. How do writers make stories? What are the building blocks? What is the purpose of storytelling beyond mere pleasure? Once made, how do narratives circulate, and who do they serve? We will read a collection of texts from various genres, time periods, and regions to explore these questions. Possible texts: Once The Buddha Was a Monkey: Arya Sura's “Jatakamala”; Arun Kolatkar's Jejuri; Vijay Tendulkar’s Silence! The Court is in Session!; Shailja Patel’s Migritude; Ngũgĩ wa Thiong'o’s Birth of a Dream Weaver. *This is a Literature course.
Coming of Age / Coming Out: Young Adult or YA literature focuses on the typically adolescent experience of becoming an adult, or “coming of age.” For LGTBQ children, this experience often coincides with “coming out,” a significant process and rite of passage that signals their entry into the world of adults. How have LGBTQ authors represented the difficult intersections of coming out/coming of age in their works? What patterns do we notice when LGBTQ children come out/come of age in literature, sometimes simultaneously and sometimes not? We will read a selection of literary and filmic texts from all over the world that explore these questions, using relevant poetry and queer theory as context. Possible texts: Shyam Selvadurai’s *Funny Boy*; Amruta Patil's *Kari*; Édouard Louis’s *The End of Eddy*. *This is a Literature course, and counts as Genre / Theme.*

In his essay “Diasporas in Modern Society: Myths of Homeland and Return” (1991) William Safran articulates how diasporic writers and artists integrate into their artistic expressions a constant consciousness of their place of origin. This course will examine the literature of the Cuban diaspora as well as Cuban-American culture that constantly negotiates between its traditions and adjustments to life in the United States. Readings from such celebrated writers as José Martí, Reinaldo Arenas, Achy Obejas and Cristina Garcia will provide insights into such concepts as immigration, exile, multilingualism, and nationalism. *This is a Literature course, and counts as Literature in Translation; as Literature written by women, American minorities, or writers in Asia (including the Middle East), Africa, Latin America and the Caribbean; and as Genre / Theme.*

The course examines the literature of the United States in its postcolonial period from 1830 to approximately 1870, as the nation begins to pursue a path towards empire and reaches a crisis over slavery. Exploring the discourse of US nationalism, we will probe constructions of nation, race, gender, and empire, as well as resistances to them. We will discuss the meanings of efforts to produce a national literature that aspires towards democracy, even as those efforts are set amid contesting claims over what styles and whose voices such a literature should include. We will read essays, slave narratives, recollections of oral performances, fiction, and poetry in texts by Emerson, Douglass, Thoreau, Jacobs, Whitman, S. Truth, Melville, and Dickinson. *This is a Literature course, and counts as American Literature.*

This course traces the development of two of the most popular genres of the Middle Ages and the Renaissance that derive from Greek and Latin literature. The epics and romances studied include two ancient epics (Homer’s *Odyssey* and Vergil’s *Aeneid*), one medieval poem (Dante’s *Inferno*), and selections from French, Italian, and English works whose stories are in some way associated with King Arthur and/or Charlemagne (such as *The Song of Roland*, *Orlando Furioso*, *Jersualem Delivered*, and *The Faerie Queene*). The main theme of the course is how competing values—especially those relating to war and love—are put in play in these works, and how such values help determine which stories get told and how they are told. The course also takes up questions relating to the conventions of the two genres, such as why so much emphasis on crusades, journeys, knights, ladies, magic, and stories within stories. One particular emphasis this semester is on female characters (the sorceress, the wife, the woman warrior, and others), whose appearances call into question some of the epic virtues of the male characters. *This is a Literature course, and counts as Pre-1800 and as Literature in Translation and as Genre / Theme.*
ENL 346 MODERN ENGLISH FICTION THROUGH WORLD WAR II GREELEY

In this course, we will consider different strains of English fiction in relation to the tumultuous events of the 20th century, namely the two World Wars and their aftermaths. Drawing upon a diverse selection of genres, including poetry, short fiction, and the novella, we will consider how the works of several major authors, including Joseph Conrad, William Butler Yeats, Aldous Huxley, Virginia Woolf, and W.H. Auden, reflected changes in both literary trends and society at large. *This is a Literature course, and counts as English / British Literature and as Genre / Theme.

ENL 359 CONTEMPORARY DRAMA PAPA

We will be focusing on contemporary works by American women of color, including Danai Gurira, Kristina Wong, Quiara Alegria Hudes, and Katori Hall. We will discuss the historical, social, political, and cultural backgrounds of the plays, as well as their literary and theatrical aspects. In addition, we will look at works by writers like Tracey Letts and Branden Jacob-Jenkins. *This is a Literature course and a Dramatic Literature course, and counts as American Literature (THIS SEMESTER ONLY) and as Genre / Theme.

ENL 361 THE EARLY SHAKESPEARE FEOLA

In this course we will focus mostly on Shakespeare’s history plays. We will read them alongside the source material that informed them. We will also discuss how some of these plays have been adapted for the screen. Shakespeare’s history plays are rich in passion, politics, intrigue, and betrayal. Battles are plentiful and provocative. However, no experience with sword play is required. *This is a Literature course and a Dramatic Literature course, and counts as Pre-1800 and as English / British Literature.

ENL 368 QUEER STUDIES READER

This class will introduce important works in queer literature, theoretical writing, and film from the 20th and 21st centuries. Central to our discussion will be the relationship between personal sexual life and broader group identifications, and the conflicts that arise between these spheres. The course will also explore how queer sexuality forces a reckoning with broader ethical questions, related to the family, childhood, progression, regression, and time. *This is a Literature course, and counts as Literature written by women, American minorities, or writers in Asia (including the Middle East), Africa, Latin America and the Caribbean and as Genre/Theme.

ENL 370 CRAFT OF CREATIVE NONFICTION CHIN

In this creative writing workshop, we will focus on different aspects of the genre, especially memoir writing and experimental essays. We will discuss: fracture; self-portraits and family portraits; profiles of important subjects; the role of memory and perception; the relation of the individual to society; the structure and ethics of “truth” in nonfiction. We will be looking at how writers use literary devices such as point of view, “scenes” vs. “summarizing,” and attention to character, setting, and detail to craft their stories. Your assignments will be reflective of the forms we look at in class. Be prepared to write! *This is a Writing course.
ENL 371  CRAFT OF FICTION  SCHULMAN
Introduction to fiction writing with a focus on creating characters and imagining experiences that relate to our contemporary lives. Science Fiction, Fantasy, and Speculative Fiction not encouraged. Students will learn the basics of storytelling: narrative drive, action, dialogue, subtext, voice, getting the story out of your mind and onto the page. Students will create and share new work. In-class discussions of each story will teach students how to help each other re-think and re-approach in order to learn how to re-write. In this way, through multiple drafts, student writers will learn how to communicate on the page with more power. The class is designed to help student writers grapple with subjects that matter in a way that can be meaningful to their readers. *This is a Writing course.

ENL 377  THE AFRICAN AMERICAN LITERARY TRADITION  BELLAMY
This course will focus on two contemporary, award-winning texts about slavery and its aftermath that offer unconventional approaches to the history they represent. Edward P. Jones’ Pulitzer Prize-winning novel The Known World features an African American slave owner as the central character and represents a multiplicity of characters from the larger community to show how people, free and enslaved, slave-holding and non-slave-holding, interact with the institution of slavery. The second text we will read is Olio, Prof Tyehimba Jess’s Pulitzer-Prize winning work of poetry focused on African American musicians in the decades after the abolition of slavery. This multi-faceted and textured work offers many views into African American life in the aftermath of slavery. In this course, students will complete two formal essays, one group presentation, reading quizzes and other informal writing and group activities. *This is a Literature course, and counts as Literature written by women, American minorities, or writers in Asia (including the Middle East), Africa, Latin America and the Caribbean.

ENL 379  MODERN ENGLISH AUTHOR II  BARDSLEY
William Blake. Blake (1757-1827) was what we call a “wild talent” — meaning he was largely self-educated, creating and distributing his art outside existing artistic and publishing institutions. He self-published his poetry, engraving illuminated plates and printing them himself.

Blake worked in a prophetic mode, calling out the hypocrisy and inequality in his world. He was a radical egalitarian, a believer in free love, a champion of the rights of children and people of color. Reading him is a challenge: he was a mystic, insisting on spiritual realities and building a hybrid mythology to reflect his unique views on the issues and events of his day. Further, because he self-published illuminated manuscripts, visual texts and multiple versions become and issue.

Lucky for us, early-internet utopians included some Blake scholars, and most of his oeuvre is available online at blakearchive.org. So there won’t be any books to buy this semester. However, new ways of reading and seeing, and the absorption of a world view very alien not only to us but also to Blake’s own, will be part of your task.

Weekly reading journals, in-person and online discussion, two short papers and a research bibliography will be assigned. *This is a Literature course, and counts as Pre-1800 (THIS SEMESTER ONLY) and as English / British Literature.
Focus: Aphra Behn and the Tradition of the Scandalous Woman. In *A Room of One’s Own*, while examining women’s troubled history and the anguish of the female literary artist, Virginia Woolf declares, “All women together ought to let flowers fall upon the tomb of Aphra Behn… for it was she who earned them the right to speak their minds” (66). Identifying Behn as a “shady and amorous figure,” Woolf cites her as the first woman who wrote for money, and I would add, a woman who openly defied the limits of what historically the British male dominated literary establishment had deemed “respectable” for a woman to express. Some recent critics have argued that Behn wrote the first British novel. Today, Behn’s poetry, drama, fiction, and travel writing are valued, not only for providing us with the imagination of an early modern working class woman, but also because of her texts’ relevance and readability, as well as their focus on gender, queer, race, and class issues. *This is a Literature course, and counts as Pre-1800 (This Semester Only); as English / British Literature; and as Literature written by women, American minorities, or writers in Asia (including the Middle East), Africa, Latin America and the Caribbean.*

**ENL 390 STUDIES IN WOMEN IN LITERATURE & THE ARTS FEOLA**

**ENL 399 THEMES IN LITERATURE GRAY**

“What’s Going On”: Some American Prophecies. This course in American literature confronts the fix we are in right now, but it addresses two eras, half a century apart, to determine whether prophets can speak to each other across time.

In “Liberal-ish,” we will read James Baldwin’s 1962 novel *Another Country*, tracing the idealistic possibilities and empathic limitations of cold war liberalism across various divides: Black/White, Northern/Southern, Gay/Straight, Aesthetic/Commercial. Reviewers got confused in 1962, but we’ve learned some things since then, and Baldwin helped point the way.

In “Blowout,” we will read Oscar Zeta Acosta’s 1973 novel *Revolt of the Cockroach People* to engage the Chicana/o Movement of the late 1960s, including issues of educational equity and street militancy, in the barrios of East Los Angeles. Try to set the night on fire.

In “For All We Know,” we will consider two albums from 1971 that took American popular music in radically separate directions. Marvin Gaye’s *What’s Going On*, straight out of Detroit, launched a revolution in soul music as it drifted away from Motown formula to emphasize Black consciousness, pride, and salvation. The album’s polyrhythmic beats, call-and-response lyrics, and inner-city funk keep it relevant today. *Carpenters* featured a brother-sister act from lily-white Downey, California. Karen and Richard Carpenter were clean-cut paragons of the new “soft rock,” pejoratively dubbed at the time as “Nixon music.” But behind Karen’s velvety and precociously mature contralto was a psychologically wounded soul. She was not only a victim of body-shaming in a sexist industry, but an unlikely LGBTQ martyr, some revisionists have argued.

In “Pandemic Players,” we shift ahead to 2014 to read Emily St. John Mandel’s dystopian novel, *Station 11*. Cast adrift after the outbreak of a deadly viral plague, characters scatter around the Great Lakes region, trying to make do, rethinking what humanity meant, and grasping at what humanity means now. A ragtag troupe of survivors dramatizes human plight in Shakespearean stage productions, in front of equally ragtag audiences. In paranoid times, truth’s a dog must to kennel. Mandel’s book was scary when I read it in 2014, and when I taught it in 2016. And now?

In “Orange Seeing Red,” we will read the best Native Nation literary debut in many decades. *There There* (2018), by Tommy Orange (Cheyenne/Arapaho), is a story-cycle featuring Native characters in Oakland, California, about which Gertrude Stein once complained, “There is no there there.” But there is. And members of Native Nations still live there, and in other cities, not just “on the rez.” Orange’s scrappy novel is a shapeshifter, perfect for our times.

In “Tell About the South,” we read Natasha Trethewey’s *Monument: Poems New and Selected* (2018). In 2020, as Confederate statues have been taken down, it is more important than ever to reckon with the history of the South. Trethewey, a mixed-race writer born in Mississippi in 1966 (on Confederate
Memorial Day), confronts her region’s troubled legacy: lyrically, angrily, lovingly, penetratingly. Taken together, her poems form a monument worthy of our respect. *This is a Literature course, and counts as American Literature (THIS SEMESTER ONLY); as Literature written by women, American minorities, or writers in Asia (including the Middle East), Africa, Latin America and the Caribbean (THIS SEMESTER ONLY); and as Genre/Theme.

ENL 412 BROADCAST JOURNALISM COGAN
An introduction to the theory, history, and practice of modern newscasting. The class will also focus on the way that traditional broadcast is converging with digital video production and distribution in the creation of news. Special emphasis will be placed on preparing material for broadcast on radio, television, and online. Readings will explore the economic realities of broadcasting, legal sanctions, and social impact. Students will monitor newscasts, analyze them, and write copy suitable for broadcast. For students wishing to register for the course COM 100 is recommended. *This is a Writing course.

ENL 432 POETRY WORKSHOP SMITH
This advanced workshop will concentrate on the mechanics of poetry (prosody and meter) as well as focus on several traditional poetic forms such as the sonnet, ghazal, sestina and villanelle, and more contemporary forms such as the Golden Shovel, the Bop and the contrapuntal sonnet. There will also be a visiting poet each week. Students will use assigned texts as models for the creation of original poems, and the course will involve classroom critique of those poems. *This is a Writing course.

ENL 435 PLAYWRIGHTING WORKSHOP PAPA
This class will serve as both a further exploration of the writing of dramatic scripts, as well as a place to develop short plays. We will approach plays as a performed medium, and we will build our skills with various exercises and readings. Focuses will include monologues and more experimental work. *This is a Writing course.

ENL 436 SCREEN WRITING COUCHMAN
This course is a follow-up to CIN/ENL 274, Introduction to Screenwriting. You will delve more deeply into such matters as structure, characterization, and subtext. Each student will write, in addition to a few screenwriting exercises, a film treatment and a 30-page script for either a short film or the first act (more or less) of a feature. We will hear scripts read aloud during class workshops throughout the semester. The course still concentrates on classical narrative form, though we will study screenplays that manipulate that form in provocative ways. If you have an urge to write a piece in a less classical vein, this is the semester to do it! *This is a Writing course.

LING COURSES

LING 201 INTRODUCTION TO LANGUAGE BISHOP
This course, intended for a general undergraduate audience, 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. *This is a Linguistics course.
LING 201  INTRODUCTION TO LANGUAGE  BISHOP
This course, intended for a general undergraduate audience, 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. *This is a Linguistics course.

LING 301  INTRODUCTION TO LINGUISTICS  PENTANGELO
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. *This is a Linguistics course.

LING 302  PHONETICS  ZHOU
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. *This is a Linguistics course and an SLP course.

LING 304  SYNTAX I  TORTORA
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. *This is a Linguistics course.

LING 380  SOCIOLOGY OF LANGUAGE  PENTANGELO
This course explores the intersection of society and language. When a person speaks, a large amount of information about their gender, ethnicity, class, location, and even political affiliation is often expressed. Students will learn about key topics in sociolinguistics, including language variation, language change, attitudes towards language, register, and code switching. Particular attention will be paid to sociolinguistic issues in New York City. The sorts of questions that will be explored include: What is conveyed by the stereotypical New York accent, and why do so many people actively try to lose theirs? (And why does it seem to come back when around family?) Why do some New Yorkers pronounce “mozzarella,” “ricotta,” and “capicola” in a noteworthy way, and why are they often made fun of for it? Where did “ain’t,” “finna,” and “brang” come from, and why do some people wrongly insist that they’re “not real words”? *This is a Linguistics course.
LING 402 SPEECH SCIENCE COLON
An introduction to the experimental methods used to study speech production and perception. Students will learn to analyze speech acoustically and physiologically. This course will also involve research design and the writing of research papers. *This is a Linguistics course and an SLP course.

LING 403 PHONOLOGY II HUGHES
A second course in phonological theory and analysis, including introductions to autosegmental theory, metrical theory, and constraint-based approaches to grammar. Sound patterns in a wide variety of languages and language families are examined. *This is a Linguistics course.

LING 410 FIRST LANGUAGE ACQUISITION FRAGA
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. *This is a Linguistics course.

LING 430 PHONETIC AND PHONOLOGICAL DISORDERS HAGEDORN
An introduction to major disorders of linguistic speech sounds, both phonetic (articulatory) and phonological (cognitive) in nature. The course highlights theories of description and assessment, and linguistic approaches to intervention. *This is a Linguistics course and an SLP course.

LING 450 AUDIOLOGY GAVIN
An introduction to the field of audiology. Topics covered include the anatomy and physiology of the auditory system, auditory disorders and their etiologies, types of hearing loss, and hearing loss management. Students will gain familiarity with standard audiological assessment tools, assessment procedures, interpretation of audiometric and tympanometric data, and post-evaluation patient referral. *This is a Linguistics course and an SLP course.
ENL COURSES

ENL 387 MAJOR WORLD AUTHOR PAPA
This summer, we will read some of the most acclaimed and performed comedies by Nobel Prize-winning Italian playwright and activist Dario Fo. Fo’s plays incorporate slapstick and wild humor to satirize the powerful. We’ll examine Fo within theatre and Italian political history, as well as his general attacks on religion, morality, and fascism. *This is a Literature course, and counts as Literature in Translation."

LING COURSES

LING 201 INTRODUCTION TO LANGUAGE BISHOP
This FULLY ONLINE 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. *This is a Linguistics course."

LING 201 INTRODUCTION TO LANGUAGE HAGEDORN
This FULLY ONLINE 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. *This is a Linguistics course."

LING 201 INTRODUCTION TO LANGUAGE HAGEDORN
This FULLY ONLINE 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. *This is a Linguistics course.
UNDERGRADUATE COURSE INDEX: VALID FOR WINTER / SPRING / SUMMER 2021

LITERATURE CONCENTRATION COURSES:

• English/British Literature: ENL 346; ENL 361; ENL 379; ENL 390
• American Literature: ENL 330; ENL 359 (THIS SEMESTER ONLY); ENL 399 (THIS SEMESTER ONLY)
• Literature in Translation: ENL 329; ENL 338; ENL 387
• Lit by women, American Minorities, or writers in Asia (including the Middle East), Africa, Latin America and the Caribbean: ENL 329; ENL 368; ENL 377; ENL 390; ENL 399 (THIS SEMESTER ONLY)
• Genre and Theme: ENL 323; ENL 329; ENL 338; ENL 346; ENL 359; ENL 368; ENL 399

Pre-1800 Courses: ENL 338; ENL 361; ENL 379 (THIS SEMESTER ONLY); ENL 390 (THIS SEMESTER ONLY)

WRITING CONCENTRATION COURSES:

ENL 267 (Required as a Prerequisite TO ALL 300/400 WRITING COURSES)

ENL 277, ENL 281, ENL 370, ENL 371, ENL 412, ENL 432, ENL 435, ENL 436

LINGUISTICS CONCENTRATION COURSES:

LING 201, LING 301, LING 302, LING 304, LING 380, LING 402, LING 403, LING 410, LING 430, LING 450

DRAMATIC LITERATURE CONCENTRATION COURSES:

ENL 359; ENL 361
Spring 2021 Schedule

Undergraduate Courses:

ENGLISH MAJOR REQUIREMENTS FOR LITERATURE, WRITING, AND DRAMATIC LITERATURE CONCENTRATORS

- ENL 290 Introduction to the Study of Literature
- ENL 290 Introduction to the Study of Literature
- ENL 300 British and American Literary Traditions
- ENL 300 British and American Literary Traditions
- ENL 310 World Literature in Contexts
- ENL 310 World Literature in Contexts

LINGUISTICS CONCENTRATION COURSES

1. LING 201 Intro to Language
2. LING 201 Intro to Language
3. LING 301 Intro to Linguistics
4. LING 302 Phonetics
5. LING 304 Syntax I
6. LING 380 Sociology of Language
7. LING 402 Speech Science
8. LING 403 Phonology II
9. LING 410 First Language Acquisition
10. LING 430 Phonetic and Phonological Disorders
11. LING 450 Audiology

LITERATURE CONCENTRATION COURSES

1. ENL 323 Coming of Age Literature
2. ENL 329 Migration and Diaspora Literature
3. ENL 330 American Renaissance
4. ENL 338 Epic and Romance
5. ENL 346 Modern English Fiction since WWII
6. ENL 359 Contemporary Drama
7. ENL 361 Early Shakespeare
8. ENL 368 Queer Studies
9. ENL 377 African American Literary Traditions
10. ENL 379 Modern English Author II
11. ENL 390 Women in Literature and Arts
12. ENL 399 Themes in Literature

WRITING CONCENTRATION COURSES

1. ENL 267 Craft of Creative Writing
2. ENL 267 Craft of Creative Writing
3. ENL 277 Journalism
4. ENL 281 Writing and Peer Tutoring
5. ENL 370 Craft of Creative Nonfiction
6. ENL 371 Craft of Fiction
7. ENL 432 Poetry workshop
8. ENL 435 Playwriting Workshop
9. ENL 436 Screen Writing

Graduate Courses:

1. ENG 689 Studies in Composition and Rhetoric
2. ENG 722 Studies in the Literature of the English Renaissance
3. ENG 724 Studies in 19th Century English Literature
4. ENG 736 Studies in African American Literature
Fall 2021 Schedule

Undergraduate Courses:

ENGLISH MAJOR REQUIREMENTS FOR LITERATURE, WRITING, AND DRAMATIC LITERATURE CONCENTRATORS

- ENL 290 Introduction to the Study of Literature
- ENL 290 Introduction to the Study of Literature
- ENL 300 British and American Literary Traditions
- ENL 300 British and American Literary Traditions
- ENL 310 World Literature in Contexts
- ENL 310 World Literature in Contexts

LINGUISTICS CONCENTRATION COURSES

1. LING 201 Introduction to Language
2. LING 201 Introduction to Language
3. LING 301 Introduction to Linguistics
4. LING 302 Phonetics
5. LING 303 Phonology I
6. LING 304 Syntax I
7. LING 350 Structure of Words
8. LING 360 Word and Sentence Prosody
9. LING 404 Syntax II
10. LING 420 Anatomy and Physiology for Speech Science

LITERATURE CONCENTRATION COURSES

1. ENL 307 African Literature
2. ENL 309 US Literature in Comparative Contexts
3. ENL 323 Coming of Age narratives
4. ENL 337 The Comic Vision
5. ENL 343 Studies in 19th Cent European Fiction
6. ENL 345 American Fiction Since World War II
7. ENL 348 Women Novelists
8. ENL 351 20th-Century British and Irish Poetry
9. ENL 362 (eve) Later Shakespeare
10. ENL 369 Gender and Negotiation of Difference
11. ENL 358 World Drama Since 1800
12. ENL 460 Theories of Literature

WRITING CONCENTRATION COURSES

1. ENL 267 Craft of Creative Writing
2. ENL 267 Craft of Creative Writing
3. ENL 277 Journalism
4. ENL 372 Craft of Poetry
5. ENL 373 Craft of Playwriting
6. ENL 431 Fiction Workshop
7. ENL 434 Creative Nonfiction Workshop
8. ENL 440 Magazine Writing

Graduate Courses:

1. ENG 686 The Teaching of Writing
2. ENG 710 Studies in Lit Theory
3. ENG 726: Studies in Shakespeare
English Department FAQ for Undergraduates

How do I declare a major in English?

You declare a major through the Registrar. In order to declare a major you must satisfy one of the following:

1. Complete 60 credits and have passed all three CUNY Assessment Tests
2. Students who have completed fewer than 60 credits may also declare a bachelor's degree major provided they meet the following criteria:
   a. have passed or are exempt from the three CUNY Assessment Tests
   b. have successfully completed 12 credits at or above the 100 level
   c. have a GPA of 2.00 or above.

What areas of concentration are available for English majors?

The English Department offers concentrations in Literature, Writing, Linguistics, and Dramatic Literature.

What classes will I be required to take?

All majors (except Linguistics concentrators) are required to take the following courses:

- ENL 290: Introduction to the Study of Literature
- ENL 300: British and American Literary Traditions
- ENL 310: World Literature in Contexts

Each concentration has course requirements and distributions that must be fulfilled.

For more information, check the English Department website or the CSI catalog: http://www.csi.cuny.edu/catalog/undergraduate

How do I find out what courses fulfill which requirements?

Every semester, the English Department puts out a sheet for majors that documents which of the offered courses fulfill various majors’ requirements.

Can a single course fulfill more than one requirement?
For the most part, no, but there are exceptions. For example, a single course in the Literature concentration can fulfill the pre-1800 requirement, as well as one of the coverage areas. Likewise, certain LING courses can also count for the SLP minor. Please see your advisor to resolve questions about this.

**I took English courses at another college. Can they count towards my major at CSI?**

Yes. You may transfer up to half the credits required by the major. Consult with the department chair or deputy chairs in order to see what credits can be transferred. Be sure to bring your transcript from your previous college, as well as any course descriptions and syllabi.

**I have a registration hold. What do I do?**

All students must see an English Department Faculty Advisor in order to have holds removed.

**Who takes care of advising?**

Every English major is assigned a faculty advisor. If you are an English major, please log onto CUNYfirst to see who your advisor is. This information will appear on the right-hand side of your “student center” screen (see page 2 above). You can find a schedule of faculty office hours outside the English Department office in 2S-218, or you can call 718-982-3640.

**The class I want to take is full. Can I get an overtally?**

Overtallies are allowed only in extremely rare circumstances, such as a course needed in order to graduate that semester. Otherwise, it is the policy of the department not to allow an overtally.

**Where can I get help with my writing?**

The Writing Center is available to all students on campus. It is located at 2S-216. For more information, call 718-982-3635 or go to the Writing Center web page: http://www.english.csi.cuny.edu/writing-center.html
ENGLISH MAJORS WISHING TO GRADUATE WITH HONORS

Graduating English majors may apply for graduation with honors in English.

Candidates must:

• Have a grade point average of 3.5 or higher in the major.
• Submit a paper for consideration to the English Department Honors Committee, who will make a recommendation about the candidate’s honors status.

Please note:

• You do not need to submit new work; you may submit a revision or extension of a course paper.
• Research papers, critical papers, and original creative works are acceptable. Candidates must contact an English Department faculty member to supervise the preparation of the paper.
• Because the Honors Committee is rigorous in its selection, you should choose work of the highest quality before meeting with a faculty member.
• Papers submitted to the Honors Committee must have the signature of this faculty member on the title page.

Since a paper may need substantial revision before being submitted to the Honors Committee, you are strongly urged to begin preparing your honors project the semester of graduation.

Successful honors projects are characterized by originality, depth, and critical thinking, and can involve research. Papers must be carefully proofread, and those including research must have accurate MLA (if Literature or Writing) or LSA (if Linguistics) citations. Submissions must be typed in clear, letter-quality print and be free of comments by faculty members or others. Papers should be 14-20 pages in length. Please submit an electronic copy in PDF format (signed by the mentoring professor) to Professor Sarah Schulman at sarah.schulman@csi.cuny.edu.

Papers for majors graduating in January must be submitted by November 7; papers for majors graduating in June or August must be submitted by March 15. These dates are departmental deadlines.
Many of our majors have been inquiring about graduate work in English. CSI offers a thirty-credit Master of Arts degree for students who are not pursuing teacher education. For students desiring professional certification as high school teachers of English (adolescence education), thirty-four credits are required for the degree. This option is for students who have initial certification. (Those who do not should contact the Education Department.)

Approximately forty-five students are currently in the program, most taking one or two courses per semester while working full-time. Admission to our non-research-oriented program requires a BA, a major in English, and a 3.0 average. Thirty graduate credits are ordinarily transferable into a Ph.D. program.

A career in college teaching ordinarily requires the Ph.D., which requires approximately four additional years of full-time study (about two years of courses and seminars, a year for examinations, and a dissertation year). Doctoral work often requires a reading knowledge of two and sometimes three foreign languages.

More than one hundred universities in the United States offer the Ph.D., including, in our area, Columbia, the CUNY Graduate School, New York University, and Rutgers University. Admission to many Ph.D. program requires the Graduate Record Examination, which measures verbal, quantitative, and analytical abilities. The Graduate Record Examination can be taken more than once. Most doctoral programs also require the separate Subject Test in Literature in English. While you may apply throughout the year, one ordinarily takes the GRE and completes the application process in the fall of the senior year. GRE scores help students choose appropriate regional or national doctoral programs. Programs frequently require at least one year of full-time study. Adequate financial support is limited, especially in the first year, and particularly in the New York area.

Dr. Katharine Goodland, who advises MA students and coordinates the MA Program in English, will be happy to talk with you about graduate studies. You can contact Dr. Katharine Goodland at 718-982-3639 or katharine.goodland@csi.cuny.edu.
English Department FAQ for Graduate Students

What graduate degrees are offered by the Department of English?

The department offers a Master of Arts degree in one of two area concentrations: Literature and Rhetoric.

What are the admissions requirements?

You must provide the following in order to be considered for admission:

1. Application and application fee
2. Transcripts from any post-secondary school attended. (If you attended the College of Staten Island, you do not need to provide a transcript.)

You also need to have:

1. A Bachelor of Arts degree from an accredited institution
2. At least 32 credits of undergraduate courses in English (excluding freshman composition)
3. A cumulative grade point average of 3.0 (B) or a grade point average of 3.0 (B) in English courses

What is the application deadline?

Admissions for spring are November 15 and for fall July 15. Admissions begin with a student contacting CSI’ Graduate Admissions Office.

Is the GRE or GRE Subject Test required?

No.

How many courses do I have to take?

If you are not seeking professional certification as a high school teacher of English, you must complete 30 credits:

Literature: Seven courses (28 credits), including at least five courses in literature at the 700 level. You must take at least one course in English literature before 1800.
**Rhetoric:** Seven courses (28 credits), including three in linguistics, writing, or the teaching of writing at the 600 level. The remaining four courses are in literature at the 700 level. You must take at least one course in English literature before 1800.

Additionally, all students must take a two-credit course, ENG 892, which concludes with an exit exam.

If you are seeking professional certification as a high school teacher of English, you must also take EDS 692 Advanced Methods of Teaching Secondary School English (3 credits) and Independent Study in Education (1 credit)

You must also take eight credits of English courses linking content and pedagogy. See the online catalog for a list of accepted courses:

http://www.csi.cuny.edu/catalog/graduate/english_degree.html

**What else is required to graduate?**

You must complete two Master’s papers. These are written under the supervision of the graduate professor for whom you originally wrote the paper and with the consultation of the MA Coordinator. Also, you must pass an exit exam based on three of the courses you have taken.

**Do I need a foreign language?**

No.
Literature concentrators must complete 11 courses (44 credits) in English beyond general education requirements. Three of these courses (12 credits) must be ENL 290 (formerly ENH 218), ENL 300 (formerly ENL 376), and ENL 310 (formerly ENL 365). At least five courses (20 credits) must be ENL literature courses. Up to three courses (12 credits) may be ENL or LING courses.

### Declaration of Major: YEAR

| 40 or 44 Major Credits Required** | 120 Total Credits Required for BA |

#### GENERAL EDUCATION:  

- _____ ANY 200 LEVEL ENH or LING

#### MAJOR REQUIREMENTS: 12 CREDITS

- _____ ENL 290 (218)
- _____ ENL 300 (376)
- _____ ENL 310 (365)

#### LITERATURE COURSES: 20 CREDITS

MUST TAKE ONE ENL COURSE IN EACH OF THE FOLLOWING LITERARY COVERAGE AREAS: NO COURSE MAY SATISFY MORE THAN ONE COVERAGE AREA

- _____ BRITISH LITERATURE: ENL _________
- _____ AMERICAN LITERATURE: ENL _________
- _____ LITERATURE IN TRANSLATION: ENL _________
- _____ LIT. BY WOMEN, AM. MIN., ASIAN ETC. WRIT.: ENL _________
- _____ GENRE / THEME***: ENL _________
- _____ ONE COURSE FROM ABOVE MUST BE PRE-1800: ENL _________

#### ADDITIONAL COURSES: 8 or 12 credits required: _____

**DECLARATION AFTER JUNE 30, 2013 REQUIRES 12 ADDITIONAL CREDITS  
**DECLARATION BEFORE JUNE 30, 2013 REQUIRES 8 ADDITIONAL CREDITS  
***ADOLESCENCE EDUCATION SEQUENCE STUDENTS MUST TAKE ENL 323 FOR GENRE/THEME AND LING 201 or LING 301

**ANY ENL OR LINGUISTICS (200-level or above) COURSES**

| ENL / LING _________ | ENL / LING _________ | ENL / LING _________ |

**Electives: 10-34 credits**

**Overall GPA/Major GPA:** Min 2.0 GPA

**Graduating with Honors:** 3.5 GPA or higher AND Honors Thesis under supervision of ENG faculty member

**Transfer Students:** Min. 30 credits and 50% of the major courses must be done in residency

**Adolescence Education** (ENG 7-12) students must begin Education sequence in Junior Year

*For students who declare their English major prior to July 1, 2013 and who do NOT opt into PATHWAYS, only 10 total ENL courses (40 credits) are required.
WORKSHEET FOR WRITING CONCENTRATORS

(For students who declare or switch to the English major after June 30, 2013 and for all English majors who opt into PATHWAYS*)

ENL course requirement: 11 courses/44 credits*

Writing concentrators must complete 11 courses (44 credits) in English beyond general education requirements. Three of these courses (12 credits) must be ENL 290 (formerly ENH 218), ENL 300 (formerly ENL 376), and ENL 310 (formerly ENL 365). At least five courses (20 credits) must be ENL writing courses, and one of these ENL writing courses must be ENL 267 (*Craft of Creative Writing*). Up to three courses (12 credits) may be non-writing ENL courses LING courses.

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**GENERAL EDUCATION:**

_______ANY 200 LEVEL ENH or LING

**MAJOR REQUIREMENTS: 12 CREDITS**

_______ENL 290 (218)

_______ENL 300 (376)

_______ENL 310 (365)

**FIVE ENL WRITING COURSES: 20 CREDITS**
REQUESTED: ENL 267 as PRE-REQUISITE TO 300/400 WRITING COURSES
FOUR ADDITIONAL COURSES: AT LEAST 12 CREDITS OF THESE CREDITS MUST BE AT THE 300 OR 400 LEVEL. NO MORE THAN TWO-200 LEVEL COURSES (8cr) WILL BE COUNTED TOWARD THE MAJOR REQUIREMENTS.

ENL _______ ENL _______ ENL _______ ENL _______ ENL _______

**ADDITIONAL COURSES: 8 or 12 credits required: ________**

**DECLARATION AFTER JUNE 30, 2013 REQUIRES 12 ADDITIONAL CREDITS**

**DECLARATION BEFORE JUNE 30, 2013 REQUIRES 8 ADDITIONAL CREDITS**

**ADOLESCENCE EDUCATION SEQUENCE MUST TAKE ENL 323 AND LING 201 or LING 301**

ANY ENL or LINGUISTICS (200-level or above) COURSES

ENL / LING _______ ENL / LING _______ ENL / LING _______

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</table>

*For students who declare their English major prior to July 1, 2013 and who do NOT opt into PATHWAYS, only 10 total ENL courses (40 credits) are required.
Linguistics concentrators must complete 11 courses (44 credits) in Linguistics / English beyond general education requirements. Three of these courses (12 credits) must be LING 301 (formerly ENL 422), LING 302 (formerly ENL 428), and LING 304 (formerly ENL 423). At least five additional courses (20 credits) must be LING courses. Up to three courses (12 credits) may be LING or ENL courses.

**DECLARATION AFTER JUNE 30, 2013 REQUIRES 12 ADDITIONAL CREDITS**

**DECLARATION BEFORE JUNE 30, 2013 REQUIRES 8 ADDITIONAL CREDITS**

***ADOLESCENCE EDUCATION SEQUENCE MUST TAKE ENL 323***

ANY ENL or LINGUISTICS (200-level or above) COURSES

Electives: 10-34 credits
Graduating with Honors: 3.5 GPA or higher AND Honors Thesis under supervision of ENG faculty member
Transfer Students: Min. 30 credits and 50% of the major courses must be done in residence
Adolescence Education (ENG 7-12) students must begin Education sequence in Junior Year

*For students who declare their English major prior to July 1, 2013 and who do NOT opt into PATHWAYS, only 10 total LING / ENL courses (40 credits) are required.
WORKSHEET FOR DRAMATIC LITERATURE CONCENTRATORS

(For students who declare or switch to the English major after June 30, 2013 and for all English majors who opt into PATHWAYS*)

ENL course requirement: 11 courses/44 credits*

Dramatic Literature concentrators must complete 11 courses (44 credits) in English beyond general education requirements. Three of these courses (12 credits) must be ENL 290 (formerly ENH 218), ENL 300 (formerly ENL 376), and ENL 310 (formerly ENL 365). Up to three courses (12 credits) may be non-dramatic-literature ENL or LING courses.

Declaration of Major: YEAR

| 40 OR 44 Major Credits Required | 120 Total Credits Required for BA |

GENERAL EDUCATION: MAJOR REQUIREMENTS: 12 CREDITS

| ANY 200 LEVEL ENH or LING | ENL 290 (218) |
| ENL 300 (376) |
| ENL 310 (365) |

DRAMATIC LITERATURE COURSES: 12 CREDITS: Choose from ENL 361, 362, 354, 357, 355, 356, 358, 359, FRN 426, SPN 345, SPN 425, ENL 272/ENL 373

ONE PRE-1800 AND ONE POST-1800 COURSE REQUIRED

| ENL _________ | ENL _________ (pre-1800) | ENL _________ (post-1800) |

DRAMATIC ARTS COURSES: 8 CREDITS

Choose from DRA 110, 141/142, 210, 213, 217, 221, 230, 272, 321

| DRA _________ | DRA _________ |

ADDITIONAL COURSES: 8 or 12 credits required: _____

**DECLARATION AFTER JUNE 30, 2013 REQUIRES 12 ADDITIONAL CREDITS**

**DECLARATION BEFORE JUNE 30, 2013 REQUIRES 8 ADDITIONAL CREDITS**

***ADOLESCENCE EDUCATION SEQUENCE MUST TAKE ENL 323 AND LING 201 or LING 301***

ANY ENL or LINGUISTICS (200-level or above) COURSES

| ENL / LING _________ | ENL / LING _________ | ENL / LING _________ |

Electives: 10-34 credits

Graduating with Honors: 3.5 GPA or higher AND Honors Thesis under supervision of ENG faculty member

Transfer Students: Min. 30 credits and 50% of the major courses must be done in residency

Adolescence Education (ENG 7-12) students must begin Education sequence in Junior Year

*For students who declare their English major prior to July 1, 2013 and who do NOT opt into PATHWAYS, only 10 total ENL courses (40 credits) are required.
# FALL 2020 CLASS SCHEDULE WORKSHEET

<table>
<thead>
<tr>
<th>Time</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
<th>Sunday</th>
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</thead>
<tbody>
<tr>
<td>8:00-9:55AM</td>
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<tr>
<td>10:10AM-12:05PM</td>
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<td>12:20PM-2:15PM</td>
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<tr>
<td>2:30PM-4:25PM</td>
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<td>CLUB HOURS</td>
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<td>4:40-6:20PM</td>
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<td>6:30-9:50PM</td>
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## PLAN AHEAD

### FALL 2021 COURSES:

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