

Department of English

Professors: Christopher T. Beyers, Lucia Z. Knoles, James Lang, David Thoreen (Chairperson); *Associate Professors:* Paul Ady, Kristen Carella, Becky L. DiBiasio, Michael Land, Rachel Ramsey, Paul Shields (sabbatical, Fall 2018); *Assistant Professors:* Christopher Gilbert; *Visiting Assistant Professors:* Shahara Drew, John Hodgen; *Visiting Instructor:* Mary DiDomenico; *Instructors:* Michael Fisher, Linda Grochowalski, Barry Knowlton, Andrew Lacombe, David Nordman.

MISSION STATEMENT

“Literature adds to reality, it does not simply describe it.” – C.S. Lewis

Literature addresses profound and enduring questions about what it means to be a human being, while challenging us to recognize complexity and ambiguity in our exploration of those questions. The study and creation of literature in all its written, performative, auditory, and visual forms is an enlightening quest of self-discovery that exposes us to a wide range of aesthetic sensibilities and reveals our strengths, vulnerabilities, and potential for change. Experiencing literature leads us to ask deeper questions about our spiritual, intellectual, personal, and cultural assumptions, so that we can come to know ourselves and our larger world more fully.

Through their engagement with literature, English majors learn to pose questions and employ methods specific to the field of literary studies and to explore the implications of these ways of knowing. They learn to read critically and empathetically and to recognize the significance, quality, and consequences of language. The department expects English majors to learn the value of writing as a means of discovery, as well as to learn to write and speak effectively, exhibiting an awareness of audience. Our courses challenge students to ask ethical questions about literature and its consequences for their values and ways of being in the world. Students also gain a more informed and global understanding of cultural and historical differences. The department seeks to inspire students to take intellectual risks, to synthesize the questions and approaches of the discipline they have learned, and to take responsibility for their continued learning. The English major prepares students to become active and engaged learners in both their personal and their professional lives.

Learning Goals

The department understands “literary,” “literature” and “language” to include written, visual, and performative texts. As members of the English Department, we want our students to do the following:

1. To pose questions and employ methods specific to the field of literary studies and to explore the implications of these ways of knowing;
2. To read critically and empathetically, recognizing the significance, quality, and consequences of language;
3. To write and speak effectively, exhibiting an awareness of audience;
4. To ask ethical questions about literature and its consequences for their values and ways of being in the world;
5. To gain a more informed and global understanding of cultural and historical differences;
6. To take intellectual risks, to synthesize the questions and approaches of the discipline they have learned, and to take responsibility for their own learning. To become lifelong active and engaged learners.

The English Department offers three majors: Literature; Literature, Elementary Education Track; and Writing and Mass Communications. The Department also offers minors in Literature and in Writing.

MINOR IN ENGLISH: LITERATURE (6)

The minor consists of 18 credits (six courses) in English. These do not include ENG 130 English Composition or LTE 140 Introduction to Literature. At least three of these courses must be in literature, and at least one must be a writing course at the 200-level or above. The student who intends to apply for an English Minor is urged to seek the advice of a faculty member in the department in order to design a program that is best suited to the student’s interests and professional goals.

MINOR IN ENGLISH: WRITING (6)

A student majoring in a department other than English may elect to minor in Writing. Six writing courses in addition to English 130 are required for the minor; two of these may include Writing Emphasis courses in literature and LIN 221 Sociolinguistics. Students interested in the Writing Minor are encouraged to seek the counsel of a member of the English Department.

A NOTE ON PRE-LAW The American Bar Association confirms that majors and minors across the curriculum, combined with a strong liberal education, provide excellent preparation for law school. Assumption's Pre-Law Program provides personalized advising, co-curricular activities, and development opportunities for all students considering law school. See the "Pre-Law" section under "Pre-Professional Programs of Study." Above all, students considering law school should choose a major that interests them, pursue academic excellence in that field, and contact the pre-law advising coordinator, Prof. Carl Keyes, Department of History, ckeyes@assumption.edu or 508 767-7324.

Course Descriptions

ENGLISH (ENG)

ENG 130 ENGLISH COMPOSITION

This writing course emphasizes planning, composing, and revising. Specifically, the course deals with strategies for generating ideas, recognizing audience, clarifying purpose, focusing on a perspective, and choosing effective arrangements of ideas. Techniques of revision, which are central to the course, focus on appropriateness of language and effectiveness of development, as well as on editing. Counts in the Core Curriculum as a Core Seminar, to be taken in the same year as LTE140, in either order. (Fall/Spring)

Staff/Three credits

LTE 140 INTRODUCTION TO LITERATURE

This course is designed to acquaint the students with the form and structure of various genres of literature. Readings are mainly drawn from English and American literature. Class discussion and writing assignments will make use of such critical concepts as point of view, imagery, and tone. Counts in the Core Curriculum as a Core Seminar, to be taken in the same year as ENG130, in either order. (Fall/Spring)

Staff/Three credits

ENG 201 ARGUMENT AND PERSUASION

Words matter. Of course, so do images and ideas, which can be expressed linguistically but also stylistically in terms of both the form and the function of a persuasive piece of communication. This course will therefore take up the rhetorical force of words (not to mention images and ideas) by first considering "rhetoric" itself not as a pejorative label but rather as a source of communicative power. Students will engage the uses (and abuses) of words and phrases, categories of language choices, varieties of verbal techniques, figures of argument, and more, all with the learning objective of developing a strong sense of rhetorical style. Emphasis will be on written argument, with some attention to reading, listening, and speaking. Consequently, you will analyze and then produce communications like micro-analysis papers, letters to editors, op-eds, and congressional testimonies. Students will then have the option to create an artful piece of persuasion for a final project in the form of an advertisement, a public service announcement, a podcast episode, or some other mode of public argumentation. Prerequisite: Complete ENG 130. (Fall/Spring)

Gilbert, Nordman/Three credits

ENG 202 INTRODUCTION TO JOURNALISM

Students will explore important issues in print and broadcast journalism as well as in the writing techniques used in each medium. Students will study reportorial styles, newsgathering, research and interviewing skills, and put each into practice through regular submissions to the College newspaper, *Le Provocateur*. This course includes a combination of academic classroom learning and experiential learning in the community. Prerequisite: ENG 130 and any Introduction to Literature. Often offered as a Community Service Learning (CSL) course. Prerequisite: Complete ENG 130 and any Introduction to Literature. (Fall/Spring)

Land, Nordman/Three credits

ENG 203 AUTOBIOGRAPHY

This course is intended to help students gain the ability to analyze and appreciate autobiographical writing and to produce powerful autobiographical writing of their own. Students will develop the ability to construct a close reading of an autobiographical text based on an analysis of such elements as imagery, dialogue, voice, and structure; and the ability to write an autobiographical story characterized by a powerful voice, imagery, narrative, structure, and meaning. Prerequisite: Complete ENG 130 and any Introduction to Literature. (Spring)

Knoles/Three credits

ENG 209 CREATIVE WRITING

In this course, students will study the techniques used by published poets and fiction writers and will learn to employ some of these techniques by writing original poetry and fiction. We will also learn the critical language for discussing these genres in a more precise and meaningful way, and will have ample opportunity to develop our understanding of the formal characteristics of poems and stories by both published and student writers. Prerequisite: Complete ENG 130 and any Introduction to Literature. (Fall)

Hodgen/Three credits

ENG 211 SPEECH

This is a course in the fundamentals of public speaking. Emphasis is on content and delivery of the most common types of short speeches, such as introducing a speaker, presenting information, persuading an audience, and demonstrating a technique or process, as well as impromptu speaking. Detailed evaluation, videotapes, and conferences will be used to encourage the process of improvement. Prerequisite: Complete ENG 130. (Fall/Spring)

Knoles/Three credits

ENG 217 INTRODUCTION TO FILM

This course introduces the concepts and technical vocabulary central to filmmaking and film criticism, allowing students to discuss films with greater awareness and precision, both in conversation and in writing. One emphasis will be on form and narrative: the structure and composition of the frame, the sequence, the scene, the story. Always we will ask, "How are stories told in film?" That is, how does what *is* shown prompt viewers to draw inferences about what is *not* shown? Other emphases include cinematography, editing, and sound. Prerequisite: Complete ENG 130 and any Introduction to Literature. (Fall)

Land/Three credits

ENG 219 APPROACHES TO MEDIA ANALYSIS

Designed to give students the means and opportunities to understand and analyze types and functions of mass media, this is a course in media literacy. Students will critically examine the evolution of mass media through active participation in discussing, reading, viewing, and writing theory and practical application of issues, such as media and ethics, politics and media, and ways in which we are informed, entertained, persuaded, and manipulated by means of media. This course will link weekly writing tasks to a research project and presentation. Prerequisite: Complete ENG 130. (Fall/Spring)

Ady, DiBiasio, Gilbert/Three credits

ENG 220 APPROACHES TO READING AND INTERPRETATION

This writing emphasis course considers fundamental issues of textual interpretation, primarily but not exclusively in the print media. Representative readings, limited in number, will be chosen from a variety of genres and historical periods. In addition to adopting a critical vocabulary that will assist close reading of texts, the course also introduces the student to various interpretive strategies: formalist, historical, reader-response, structuralist, and deconstructionist, among others. Required for all English Majors. Prerequisite: Complete ENG 130 and any Introduction to Literature. (Fall)

Beyers/Three credits

ENG 221 SURVEY OF BRITISH LITERATURE I: BEGINNINGS TO THE 18TH CENTURY

This course provides a broad overview of English literature from the Middle Ages to the late eighteenth century. We will read a variety of texts, construct historical and cultural contexts, debate issues of periodization and canonization, and consider questions of genre and innovation. Prerequisite: Complete ENG 130 and any Introduction to Literature. (Fall)

Ramsey/Three credits

ENG 222 SURVEY OF BRITISH LITERATURE II: 19TH CENTURY TO THE PRESENT

In this course we will survey major writers of the Neoclassic, Romantic, Modernist, and Contemporary eras, probing the ways in which their world views were conditioned by their times, examining the formal elements that enhanced their art, and coming

to terms with how their works challenge us as readers. Prerequisite: Complete ENG 130 and any Introduction to Literature. (Spring)

DiDomenico/*Three credits*

ENG 223 SURVEY OF AMERICAN LITERATURE: BEGINNINGS TO THE PRESENT

Participants in this course will read, discuss, and write about American literature from the 17th century to the present day. The focus of the course will be on literature as a form of rhetoric, that is, how literature contributes to the debate of key issues in American life. Writing assignments will invite students to explore the methods used by texts to persuade readers to accept a point of view and the ways in which texts connect to one another to create a national “conversation.” (Fall/Spring) Prerequisite: Complete ENG 130 and any Introduction to Literature. (Fall)

Beyers/*Three credits*

ENG/SOC 225 LITERATURE OF SOCIAL RESPONSIBILITY

An interdisciplinary course that offers students a combination of academic classroom learning and experiential learning in the community. Students will read contemporary American fiction and sociological monographs and cultural analysis, using these ideas to think critically about political, economic, and social issues in the community. Same as SOC 225. (Spring)

Land/*Three credits*

ENG 233 MODERN SHORT STORY

In *The Lonely Voice*, Frank O'Connor writes that the short story is the literary form best suited to dealing with “submerged population groups.” We will go deep-sea diving in this course, encountering a wide variety of tramps, vamps, dreamers, drug-abusers, lovers, master manipulators, lonely idealists, and losers. Prerequisite: Complete ENG 130 and Literature 140. (Spring)

Thoreen/*Three credits*

ENG 235 INTRODUCTION TO THEATRE

This course provides a survey of Western drama and theories of performance. Students will become familiar with significant playwrights and plays from the Greek, medieval, Renaissance, modern, and contemporary time periods. The course will explore a number of important movements and trends, such as morality plays, Elizabethan tragedy, realism, and the “Theatre of the Absurd.” Readings will include works by Sophocles, Shakespeare, Henrik Ibsen, Samuel Beckett, and David Mamet, among others. Students will also read and discuss theoretical writings by Aristotle, T. S. Eliot, Artaud, and Brecht. Prerequisite: Complete ENG 130 and Literature 140. (Spring)

Shields/*Three credits*

ENG 240 GOTHIC LITERATURE

Gothic fiction, with its pronounced focus on the sublime and picturesque in nature, its heightened feelings of terror and isolation of the protagonists, settings in architectural ruins, and stories of the destruction of aristocratic dynasties influenced the development of several types of popular fiction, including horror and ghost stories, weird fiction, the detective story, dark romance, fantasy, science fiction, steampunk art and culture, goth style, graphic novels, the suspense novel, and popular film. Students will read gothic fiction from the 18th--21st centuries. Texts include samples of *Castle of Otronto* (1764), Radcliffe's *The Italian: or the Confessional of the Black Penitents* (1797), and Polidori's *The Vampyre* (1819); Mary Shelley's *Frankenstein, or the Modern Prometheus* (1817/18); Bram Stoker's *Dracula* (1897); R. L. Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886); and several short stories. Prerequisite: Complete ENG 130 and any Introduction to Literature. (Spring)

DiBiasio/*Three credits*

ENG 252 THE MYTHIC IMAGINATION

In this course, we will look at the adaptation of ancient myth in modern film and literature. We will examine the myths of selected pre-modern civilizations from around the globe, including (but not limited to) European, African, and Native American, and then consider how they resonate in contemporary culture. Finally, we will look at the misappropriation of myth by extremist groups to promote their often troubling social and political agendas. (Fall)

Carella/*Three credits*

ENG 263 CHILDREN'S LITERATURE

This course provides a general overview of the field of children's literature. Students read representative classic and contemporary works of children's literature from a variety of genres, including fairy and folk tales, modern fantasy, realism, and nonfiction. They evaluate text and illustration, as well as address current issues in the field. Further, through disciplined

examination of the history and tradition of children's literature, students develop an appreciation for children's books and those who create them. Prerequisites: Complete ENG 130 and any Introduction to Literature. (Fall/Spring)

Kielbasa/*Three credits*

ENG 265 INTRODUCTION TO PEACE STUDIES

An interdisciplinary introduction to the study of peace and war and of various approaches to resolving conflict in diverse settings. Students will examine classic texts on the subject of peace and case studies of particular conflicts involving political negotiation, violent or nonviolent direct action. The purpose of the course is to help students analyze conflict and apply approaches and perspectives from the past and the present that attempt to resolve them. Same as PHI 265. (Spring)

Ady and Göbel/*Three credits*

ENG 285 WOMEN'S STUDIES I: IMAGES

This course is an introduction to the study of women. The course develops a coherent, integrated view of women and their roles; emphasizes the full range of contributions of and the limited opportunities for women; examines and appraises the experiences of women; and critically examines the thinking about women at various times and from various perspectives. The basic approach is interdisciplinary and the concentration of the course is on women in North America from the 19th century to the present. For classes prior to 2020, this course satisfies the humanities requirement in the Core Curriculum. Also offered under the following designations: CLT, HIS, PSY, SOC, and WMS. (Fall)

Knoles and Keyes/*Three credits*

ENG 301: SOCIAL MEDIA JOURNALISM

We'll explore the uses and impacts of social media in the realm of broadcast news with some focus on marketing and public relations. The class will function like a working newsroom in many ways in understanding the challenges and opportunities social media presents. You will learn how news departments (television/newspaper) use social media to gather information, tell stories and report, and promote their content. There may be some opportunities to develop skills in the field, both behind the camera as a producer, and in front of the camera as a reporter. We will also discuss journalism ethics in the media, in the subjects we focus on and in the stories we cover. Prerequisite: Complete ENG 130 and Literature 140. (Spring)

Lacombe/*Three credits*

ENG 304 BUSINESS AND TECHNICAL WRITING

The course helps students learn techniques for composing various types of on-the-job writing tasks: memos, reports, letters, and proposals. It emphasizes clarity and functionality of language, and the need to suit format, style, and content to the purposes of the audience. It provides students opportunities for collaborative writing and for discussion of the ethical dimensions of writing on the job. Students are encouraged to learn the use of various technological tools for writing and research. Prerequisite: Complete ENG 130. (Spring)

Grochowalski/*Three credits*

ENG 305 WRITING WORKSHOP: FICTION

This course challenges students to stretch their fiction writing skills to produce several original short stories from literary fiction to genre fiction and beyond. Suited both for students who have minimal formal experience writing fiction, as well as those who have completed ENG 209 Creative Writing, this course extends the study of craft and story structure by using writing exercises and other devices designed to help students produce work where their voice disappears, leaving believable 3-dimensional characters, setting, dialogue, and plot. Central to the course are workshop class meetings where groups of students read and discuss both student and professional short stories as well as pieces of other writings, such as the results of student writing exercises. The goal is for students to produce a final fiction writing project that has the look, texture, and flavor of professionally written work, gained by understanding how others have produced professional manuscripts, by practicing writing and rewriting their own work, and by participating in multiple writing exercises. Prerequisite: Complete ENG 130 and any Introduction to Literature. (Fall)

Grochowalski/*Three credits*

ENG 306 WRITING WORKSHOP: POETRY

Ideally suited for, but by no means limited to, students who have completed ENG209 Creative Writing, this course will extend the discussion of craft begun there. Our discussions will be informed by reading the work of established poets, but we will focus most insistently on the poems produced by members of the workshop. Through a variety of exercises, writers in this course will develop greater technical proficiency with image, metaphor, musical devices, grammar, enjambment, and metrical forms. Prerequisite: Complete ENG 130 and any Introduction to Literature. (Spring)

ENG 308 WRITING AND EDITING

This is a workshop course where students will learn a variety of editing techniques through a series of individual and group assignments. Through exercises in critical reading, writing, and editing, the course provides opportunities for increased facility with the writing process. Prerequisite: Complete ENG 130. (Fall/Spring)

Carella, Drew/Three credits

ENG 309 WRITING WORKSHOP: CREATIVE NONFICTION

In this course students will read and write essays in various forms of creative nonfiction: the personal essay, nature writing, and travel writing. The course will focus especially on the personal essay, in which writers draw upon and narrate elements of their history or experience to address broader social, political, or philosophical themes. For their major project of the course, students will produce a substantial personal essay on a subject of their choosing. This course should hold special interest for students who are thinking seriously about careers in writing, since it will allow them to stretch and test their skills in multiple forms of nonfiction writing. Prerequisite: Complete ENG 130 and any Introduction to Literature. (Spring)

Land/Three credits

ENG 311 BROADCAST JOURNALISM

This course will prepare you for your first job in radio or television. You will learn the mechanics of developing, producing, writing, shooting, editing, and presenting a story for broadcast, and you will gain experience in front of and behind the camera/microphone. This course will be run like a professional newsroom in which you will work under deadline and pursue your passion, whether that's sports reporting, talk radio, or investigative documentaries. Students will get experience in front of the camera and behind it. Students will write and produce at least three radio segments and three television segments, culminating in a documentary short on a topic of their choosing. Learn basic technical skills shooting and editing; lectures we also will go into the field and learn the basics of shooting television news and field reporting. Prerequisites: Complete ENG 130, ENG 202, and TVP 295 or permission of instructor. (Fall)

Lacombe/Three credits

ENG 329 SPECIAL TOPICS IN MEDIEVAL LITERATURE: VIKINGS

Beginning in the eighth century AD, for reasons that are not entirely clear, bands of seafaring warriors from Norway, Sweden, and Denmark began raiding all over Europe. These pagan warriors – the Vikings – became the terror of the western world and beyond, spreading fear and horror throughout Northern Europe and as far away as Constantinople, Sicily, and the New World. Eventually, what began as small-time pirating turned into full-fledged invasions aimed at conquest and permanent settlement. Then, suddenly, after their Christianization around the year 1000 AD, their raiding ceased. Who were these Norsemen, and what heritage did they leave behind? In this course, we will read a selection of the extensive corpus of Old Norse and Old Icelandic literature, focusing on those sagas that describe their adventures outside Scandinavia, particularly in Britain, Ireland, and North America. We will also read texts from the English, Carolingian, and the Celtic realms that deal with these Scandinavian adventurers. Finally, we will study their mythology, their culture, and their unique version of storytelling. (Fall)

Carella/Three credits

ENG 332 SHAKESPEARE'S TRAGEDIES

This course focuses on William Shakespeare's tragedies, including *Titus Andronicus*, *Hamlet*, *Othello*, *King Lear*, *Macbeth*, and *Antony and Cleopatra*. We will attend to the plays' structure and language, discuss the conventions of the genre, and examine the plays in the context of the social, political, and religious tensions of the Renaissance. In particular, we will explore how these tragedies mobilize revenge, imagine madness, and make demands on their characters. Students will gain experience close reading Shakespeare's language, critically analyzing key issues raised in the plays, situating Shakespearean tragedy in its historical moment, and exploring its relevance to our own. Prerequisite: Complete ENG 130 and any Introduction to Literature. (Spring)

Beyers/Three credits

ENG 343 MILTON

As a religious and radical reformer, John Milton (1608-1674) penned tracts defending the killing of an English King accused of tyranny and helped articulate the hopes for the short-lived English Commonwealth (1642-1660). For a man often grouped with the Puritans, Milton supported divorce and widespread freedom of the press in an age of censorship. With the restoration of the tyrant or martyr's son (depending on your politics), King Charles II, to the English throne, Milton managed to escape the hangman's rope only through the interventions of his well-connected friends. During the Restoration, Milton withdrew from

political life and dedicated himself to his great epic poem, *Paradise Lost*. His greatest work is simultaneously the story of a banished prince who defied a tyrant and of a preening egomaniac defying all that was good and unsullied to unleash sin upon the world; in other words, it is the complex story of Satan's defiance of God's goodness, his kingdom in Hell, and his temptation of Eve in the Garden of Eden—the story of sin and redemption in all its complicated glory. During this course, we will chart Milton's literary and political career reading some of his tracts against censorship, his defense of regicide, and his greatest literary works ranging from his poignant sonnets on his blindness to the towering achievement of *Paradise Lost*. Prerequisite: Complete ENG 130 and any Introduction to Literature. (Spring)

Ramsey/*Three credits*

ENG 353 THE NOVELS OF JANE AUSTEN

Jane Austen (1775-1817) looms large in the literary canon, and, since her first published works, was recognized as a master of the novel form. Her novels have never gone out of print and have been rich fodder for literary, historical and cultural critics. As evidenced by the number of film adaptations, literary sequels and prequels, literary retellings, tourist attractions, and merchandising, Austen's novels also continue to provide literary, and economic, inspiration to millions of readers and consumers. In this course, we will read most of Austen's major novels, excluding her juvenilia, and read some of the most influential criticism produced about her novels. We will also discuss some of the contemporary artistic responses to her work. Prerequisite: Complete ENG 130. Prerequisite: ENG 130 and any Introduction to Literature. (Fall)

Ramsey/*Three credits*

ENG 371 THE 1920s

Perhaps in response to the shock of World War I, or perhaps in response to the aftershocks of challenging ideas in science, psychology, politics, philosophy, and art which date from before the War, the period of the 1920's produced some of the most significant works in the 20th century. In this course we will read some of the key texts from this period from an historical and literary/artistic perspective. How did these works respond to what we might term as a "crisis of belief" in this era? How and why did literary experimentation in fiction, drama, and poetry reach a high point during this time? What was "high modernism" and how did it sit side by side with extensions of 19th century realism? And, as always, what do these authors and their works offer us in the 21st Century? Key texts will include Joyce's *Ulysses*, Eliot's *The Wasteland*, Woolf's *To the Lighthouse*, Zamyatin's *We*; selected short stories by Hemingway and Fitzgerald and plays by Pirandello and Copek. Prerequisite: Complete ENG 130 and any Introduction to Literature. (Fall)

Ady/*Three credits*

ENG 387 SURVEY OF AFRICAN-AMERICAN LITERATURE

This course introduces and explores the vibrant and entertaining work of African-American authors throughout American literature. The authors to be surveyed are always creative, often filled with the fervor of revolutionary passions, and always important. Prerequisite: ENG 130 and any Introduction to Literature. (Fall)

Drew/*Three credits*

ENG 391 LITERARY THEORY

What is literature? How should one interpret a literary text? Is literature a kind of philosophy? This course provides a venue for students to discuss these and other questions. The course pays special attention to the usefulness of literary theory and its place and validity in the academy. Students will read works by a number of prominent literary and cultural theorists, such as Sigmund Freud, Jacques Derrida, Harold Bloom, Gilles Deleuze, Judith Butler, and Slavoj Zizek. Prerequisite: Complete ENG 130 and any Introduction to Literature. (Spring)

Shields/*Three credits*

ENG 399 INDEPENDENT STUDY

Open to highly qualified juniors and seniors with the recommendation of an English Department faculty member who will design and supervise the study. Permission of the Department Chairperson is required.

Staff/*Three credits*

ENG 410 WORKSHOP IN THE TEACHING OF ENGLISH

Students interested in teaching English who have done exceptionally well in English courses may work as assistants in the teaching and learning activities of the "Gateway Course" to the English Major, ENG 220 Approaches to Reading and Interpretation. Open only to juniors and seniors with the approval of the Department Chairperson. (Fall/Spring)

Staff/*Three credits*

ENG 411 SENIOR SEMINAR IN LITERATURE: 21st-CENTURY BRITISH LITERATURE AND CULTURE

This seminar will focus on British literature and culture from the turn of the millennium (i.e., the year 2000) to the present. We will explore how writers and artists and musicians from Great Britain struggle with the idea of what it means to be British, and consider the question of what defines a British identity, or British culture, in the 21st century. In the face of mass immigration and globalization, what does it mean to be British? How are British writers and artists responding to a changing British population, to immigration and its backlashes, and to political upheavals like Brexit and the continuing pressure from many citizens of Scotland to gain their independence? Our course will begin with Zadie Smith's novel *White Teeth*, which appeared in 2000 and provides a comical glimpse into the life of multi-cultural Britain at the turn of the century. From there we will survey a range of contemporary literary and artistic forms, including visual arts and music. We will read novels and poetry, view films and television shows, listen to musical recordings, and study the political and historical contexts that form the backdrop to these cultural productions. Prerequisites: Complete ENG 130 and any Introduction to Literature. (Fall)

Lang/Three credits

ENG 412 SENIOR SEMINAR IN LITERATURE: 20th-CENTURY JEWISH-AMERICAN FICTION

Our study of the artistic contributions of Jewish-American writers in the twentieth century will begin with stories of life on New York's Lower East Side—once called the most crowded neighborhood on the planet—but will grow to include the broad geographical, historical, cultural sweep of the entire century as reflected in the work of Jewish-American writers and filmmakers, touching on the labor movement, the Great Depression, military service, the Cold War, the Red Scare, and the rise of radio, television, and film. We'll use three novels to chart the transitions from realism to modernism and modernism to postmodernism: Anzia Yezierska's realist portrait *Bread Givers* (1925), Henry Roth's modernist masterpiece *Call It Sleep* (1934), and E. L. Doctorow's postmodernist assemblage *The Book of Daniel* (1971). We'll watch two films: James Gray's *The Immigrant* (2013) and Joel and Ethan Coen's *Barton Fink* (1991). Finally, we'll explore some important voices of the 50s, 60s, 70s, and 80s, with Philip Roth's *Goodbye, Columbus and Five Stories* (1959) and a sampling of short stories by writers such as Saul Bellow, Tillie Olsen, Stanley Elkin, Grace Paley, and Cynthia Ozick. Prerequisites: Complete ENG 130 and any Introduction to Literature. (Spring)

Thoreen/Three credits

ENG 415 SEMINAR IN WRITING AND MASS COMMUNICATIONS

The goal of this course is to assist you in making the transition from life as a student of communications to life as a communications professional. Over the course of the semester, students will work with other members of the class to 1) interview professionals from a variety of communications fields, 2) assess professionally produced advertisements, brochures, websites, and e-portfolios, 3) master the use of software and hardware used by communications professionals, and 4) complete a series of projects based on professional models. Collaborating with a team, students will design and produce an advertisement, a brochure, and a website for outside clients. At the completion of each project each student will submit an assessment evaluating the process, the product, the team, and his or her own performance. For a final project, each student will design and produce an e-portfolio for prospective employers showcasing his or her accomplishments in this and other courses. Prerequisites: Complete ENG 130, ENG 202, and any Introduction to Literature. (Fall/Spring)

DiBiasio, Gilbert/Three credits

ENG 420 MASS COMMUNICATIONS PRACTICUM

The Practicum consists of a seminar and an internship, taken in the same semester. The seminar provides interns with opportunities to reflect on the internship experience and to examine issues of the field of Communications relevant to that experience. The purpose of the Internship that goes with the Practicum course is to provide Communications majors with practical, hands-on experience in the field. A list of sites for internships is available at the Career Development and Internship Center in Alumni Hall, and in the English Department Office. Students must complete ENG 130, an application form (available also at the English Department Office), and set up an interview with the Department Chairperson before the deadlines set for fall and spring. NOTE: Internships and the Practicum course are to be taken the same semester. Requirement for taking the Practicum and Internship: 2.8 minimum GPA in the major. Those who do not fulfill this requirement must consult the Department Chairperson. (Fall/Spring)

DiDomenico, Land/Three credits

TVP 295 VIDEO PRODUCTION I

Video Production I will introduce students to the basics of field and studio video production through demonstrations, in-class exercises and assignments. Emphasis will be placed on creative storytelling using camerawork, lighting, sound recording and non-linear editing techniques. We will be using HD field and studio video cameras and the latest professional Avid editing systems. Students will share the roles and responsibilities of a professional television production team, on location and using the studio facilities in the Assumption College Media Center. (Fall/Spring)

Burke/*Three credits*

TVP 390 VIDEO PRODUCTION II

Video Production II will build on skills acquired in Video Production I so students can produce their own high end video productions. We will create story ideas, storyboards, and develop pre-production approaches to ensure an engaging presentation. We will learn advanced camera, lighting and audio techniques as well as more elaborate editing. Projects will include documentaries, narrative fiction, sports reporting, and others based on what students want to create. Prerequisite: TVP 295. (Spring)
Burke/*Three*

credits