

Department of English

Professors: Kristen Carella, Lucia Z. Knoles, David Thoreen; *Associate Professors:* Becky L. DiBiasio (Chairperson), Christopher Gilbert, Rachel Ramsey, Paul Shields; *Associate Professor of Practice:* Shahara Drew; *Visiting Instructor:* Mary DiDomenico; Lauren Crockett-Girard; *Writer-in-Residence:* John Hodgen; *Lecturers:* Paul Ady, Michael Land.

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, students 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. Students 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 department’s programs of study prepare 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:

1. Pose questions and employ methods specific to the field of literary studies and to explore the implications of these ways of knowing;
2. Read critically and empathetically, recognizing the significance, quality, and consequences of language;
3. Write and speak effectively, exhibiting an awareness of audience;
4. Ask ethical questions about literature and its consequences for their values and ways of being in the world;
5. Gain a more informed and global understanding of cultural and historical differences;
6. 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: English, English with an Elementary Education Track, and Communication and Media. The Department also offers three minors: Literature, Writing, and Creative Writing and Magazine Design.

MAJOR IN ENGLISH (10)

The Major in English aims at developing a heightened appreciation of language through a close study of literature and greater facility in expression through regular written and oral presentations. The program seeks to develop powers of observation and discernment and to broaden awareness of the world, of our common humanity, and of the self. The English Department offers courses in speech, theatre arts, writing, and film, in addition to those emphasizing historical, generic, or thematic approaches to English and American literature. Students also have opportunities to develop their talents in creative and professional writing in

many forms of media. Every course in the department, whether nominally emphasizing literary study or communication skills, constantly seeks to reinforce the relationship between reading, writing, speaking, and critical thinking.

Traditionally, the major in English has prepared students for graduate school and law school, and for careers in creative and professional writing, in advertising, in non-profit organizations, in journalism and publishing, in public relations, and in teaching. Today, the great need for able writers provides opportunities for English majors virtually everywhere, especially if they supplement the major with selected study in foreign languages, art, computer science, the natural sciences, economics, management, or psychology, to cite a few of the obvious examples. The study of literature and language, however, is broadly humanistic and not narrowly pre-professional; accordingly, the department urges its majors to pursue the traditional liberal arts as the context of their pre-professional education.

GATEWAY TO THE MAJOR (1)

ENG 220 Approaches to Reading and Interpretation

HISTORICAL PERSPECTIVE (3)

The following courses are required but need not be taken in the sequence in which they are listed or numbered, although it is preferable to take Literature Survey I before Literature Survey II:

ENG 221 Survey of British Literature I: Beginnings to the 18th Century

ENG 222 Survey of British Literature II: 19th Century to the Present

ENG 223 Survey of American Literature: Beginnings to the Present

WRITING UNIT (1)

One 200- or 300-level writing course chosen from the following:

ENG 201 Argument and Persuasion

ENG 202 Introduction to Journalism

ENG 203 Writing Workshop: Autobiography

ENG 209 Creative Writing

ENG 301 Special Topics in Communication and Media

ENG 302 Special Topics in Journalism

ENG 304 Business and Technical Writing

ENG 305 Writing Workshop: Fiction

ENG 306 Writing Workshop: Poetry

ENG 308 Writing and Editing

ENG 309 Writing Workshop: Creative Nonfiction

MAJOR ELECTIVES (4)

At least three of the four electives should be literature courses (ENG 225-295, ENG 320-395). One course must address writing by historically under-represented groups, such as ENG 287 American Women of Color, ENG 379 Post-Colonial Literature, or ENG 387 Survey of African-American Literature. These elective courses may not double count.

CAPSTONE SENIOR SEMINAR (1)

ENG 411 or ENG 412 Senior Seminar in Literature

RECOMMENDED FOUR-YEAR PLAN FOR THE MAJOR IN ENGLISH

The following plan is recommended for English majors. It prepares students for the workforce or for graduate school. The major is flexible to accommodate study abroad and students can successfully complete the major if they begin by the spring of sophomore year.

First Year

Fall	Spring
ENG 130 Writing in the University OR ENG 140 Literature and Its Interpretations (ENG 140, LTC 140, FRE 204, ITA 140, SPA 204)	ENG 140 Literature and Its Interpretations (ENG 140, LTC 140, FRE 204, ITA 140, SPA 204) OR ENG 130 Writing in the University

Sophomore Year

Fall	Spring
ENG 220 Approaches to Reading and Interpretation	ENG 222 Survey of British Literature II
ENG 221 Survey of British Literature I OR ENG 223 Survey of American Literature	Writing course at 200- or 300-level (Spring or Fall)

Junior Year

Fall	Spring
ENG 221 Survey of British Literature I OR ENG 223 Survey of American Literature Literature Elective at 200- or 300-level. Students must take at least five courses at the 300- and 400-level.	Literature Elective at 200- or 300-level. Students must take at least five courses at the 300- and 400-level and/or writing course at 200- or 300-level.
Literature Elective at 300-level. Students must take at least five courses at the 300- and 400-level.	Literature Elective at 200- or 300-level. Students must take at least five courses at the 300- and 400-level.

Senior Year

Fall	Spring
ENG 411 or 412 Senior Seminar in Literature (Fall or Spring)	300-level Elective (students who have completed five 300- and 400-level courses may opt for a 200-level elective)

ADVISING TIPS FOR THE MAJOR IN ENGLISH

- Although 10 courses are required for the major, students may take up to 14 courses designated ENG.
- Students entering with Advanced Placement credit for Language and Composition and/or Literature and Composition should take ENG 201 Argument and Persuasion and/or another 200-level ENG course during the first year.
- Students may explore the major by taking a 200-level genre course such as ENG 231 Introduction to Poetry, ENG 233 Modern Short Story, ENG 235 Introduction to Theatre, or ENG 240 Gothic Literature, or by taking a 200-level writing course such as ENG 201 Argument and Persuasion or ENG 209 Creative Writing.
- Some English courses have no prerequisites; for example, ENG/SOC 225 Literature of Social Responsibility.
- Remember that English majors must complete at least five courses at the 300- or 400-level.
- Remember that at least three of the four electives in the major must be literature courses, one of which must focus on literature written by historically under-represented groups.
- English majors are encouraged but not required to complete an internship.

MAJOR IN ENGLISH, ELEMENTARY EDUCATION TRACK (10)

The Elementary Education Track applies only to those students who are pursuing a major in Education with a licensure emphasis in Elementary (1-6). If a student withdraws from the Education major, then the option to pursue the Elementary Track in the English major no longer applies. English majors who are pursuing licensure in Middle/Secondary Education (5-8; 8-12) would still complete the standard 10-course English major.

ENGLISH EDUCATION CORE (4)

ENG 220 Approaches to Reading and Interpretation

ENG 263 Children's Literature
 EDU 302 Teaching English Language Learners
 EDU 325 Literacy Development and Instruction

HISTORICAL PERSPECTIVE (2)

ENG 221 Survey of British Literature: Beginnings to the 18th Century
 ENG 222 Survey of British Literature: 19th Century to the Present
 ENG 223 Survey of American Literature: Beginnings to the Present
Two required; students are strongly recommended to take all three courses.

WRITING UNIT (1)

One 200- or 300-level writing course chosen from the following:

ENG 201 Argument and Persuasion
 ENG 202 Introduction to Journalism
 ENG 203 Writing Workshop: Autobiography
 ENG 209 Creative Writing
 ENG 301 Special Topics in Communication and Media
 ENG 304 Business and Technical Writing
 ENG 305 Writing Workshop: Fiction
 ENG 306 Writing Workshop: Poetry
 ENG 308 Writing and Editing
 ENG 309 Creative Nonfiction

MAJOR ELECTIVES (2)

Two 300-level literature courses (ENG 320-395) from among department offerings. Students should take both 300-level literature courses before taking the Senior Seminar.

CAPSTONE (1)

ENG 411 or 412 Senior Seminar

RECOMMENDED PLAN FOR THE MAJOR IN ENGLISH ELEMENTARY EDUCATION TRACK

First Year

Fall	Spring
ENG 130 Writing in the University OR ENG 140 Literature and Its Interpretations (ENG 140, LTC 140, FRE 204, ITA 140, SPA 204)	ENG 140 Literature and Its Interpretations (ENG 140, LTC 140, FRE 204, ITA 140, SPA 204) OR ENG 130 Writing in the University

Sophomore Year

Fall	Spring
ENG 220 Approaches to Reading and Interpretation ENG 263 Children's Literature	

Junior Year

Fall	Spring
EDU 302 Teaching English Language Learners (Fall or Spring); ENG 221 Survey of British Literature I OR ENG 223 Survey of American Literature (Note that while students in this program are required to complete just <i>TWO</i> of the three	EDU 325 Literacy Development and Instruction; ENG 222 Survey of British Literature II. Note that while students in this program are required to complete just <i>TWO</i> of the three literature survey

literature survey courses, we strongly advise them to take all three courses.	courses, we strongly advise them to take all three courses
300-level Literature Elective Note: the 300-level electives should be completed before students take the Capstone Seminar.	300-level Literature Elective Note: the 300-level electives should be completed before students take the Capstone Seminar.
Writing course at 200- or 300-level (Spring or Fall)	Writing course at 200- or 300-level (Spring or Fall)

Senior Year

Fall	Spring
ENG 411 or ENG 412 Senior Seminar	EDU 420 and EDU 420S Practicum and Seminar in Elementary Education

ADVISING TIPS FOR THE MAJOR IN ENGLISH, ELEMENTARY EDUCATION TRACK

- Although 10 courses are required for the major, students can take up to 14 courses designated ENG.
- Students entering with Advanced Placement credit for Language and Composition and/or Literature and Composition should take ENG 201 Argument and Persuasion and/or another 200-level ENG course during the first year.
- While students in this program are required to take just two of the three literature survey courses, we advise students to complete all three courses.
- Students in this program should complete the 300-level literature electives (ENG 320-395) before taking the Capstone Course in the fall of the senior year.

DOUBLE MAJOR IN SECONDARY EDUCATION AND ENGLISH

The Department of English works closely with Assumption's Department of Education to prepare students for the teaching of English in secondary schools. Such students should consider a major in English and a major in secondary education. The major in English provides students with 30 hours of coursework in the field of knowledge competency required for certification by the Commonwealth of Massachusetts. Students preparing to teach English at the elementary or secondary level are strongly encouraged to meet with a member of the English Department as early in their academic experience as possible. Application for the appropriate education major must be made to Assumption's Department of Education by the spring of the sophomore year. Students should plan their courses of study working closely with members of both the Education and English Departments.

MAJOR IN COMMUNICATION AND MEDIA (11)

The major in Communication and Media combines the traditional skills of rhetorical analysis, effective style, critical thinking, and ethical questioning with contemporary applications through oral, written, and visual communications in both traditional and new media. The goal of the program is to help students understand how language shapes our world and to use responsibly and effectively the various forms of communication that define and construct contemporary life and culture. The major thrust of the curriculum is toward a broad and thorough education in the liberal arts in a creative hybrid form that also prepares students for graduate school, law school, careers in creative and professional writing, in journalism and publishing, in public relations, in teaching, and in other areas of the growing and changing communications and media fields.

One of the main features of the curriculum is the opportunity for each student to assemble, through the Seminar in Communication and Media, a portfolio designed to reflect his/her growth and promise as a writer and communications professional. As such, the portfolio enables the student to reflect on the knowledge and skills he or she has developed in the various courses comprising the major, as well as to evaluate his or her strengths and weaknesses and to address them.

Upon declaring the major, students should begin collecting the raw materials for the portfolio, which may include the best paper or project from each course the student has completed in the major. The finished portfolio will provide a profile of the student's skills and experience that can serve as the foundation for a professional portfolio.

REQUIRED COURSES (11)

These do not include ENG 130 Writing in the University or ENG 140 Literature and Its Interpretations. Students may take a total of 14 courses designated ENG.

GATEWAY COURSES (3)

ENG 201 Writing Workshop: Argument and Persuasion

ENG 202 Introduction to Journalism

ENG 219 Approaches to Media Analysis or ENG 214 Introduction to Communication and Media

LITERATURE ELECTIVES (3)

Three literature classes (ENG 225-295, ENG 320-395), two of which must be at level 300 or higher.

CAPSTONES (2)

ENG 415 Capstone Senior Seminar in Communication and Media

ENG 420 Communication and Media Practicum: Internship

SPECIALITY (3)

Three courses from ONE of these Specialties:

Journalism and Professional Writing

ENG 301 Special Topics in Communication and Media

ENG 302 Special Topics in Journalism

ENG 304 Business and Technical Writing

ENG 308 Writing and Editing

ENG 309 Writing Workshop: Creative Nonfiction

Creative Writing

ENG 203 Writing Workshop: Autobiography

ENG 209 Creative Writing

ENG 305 Writing Workshop: Fiction

ENG 306 Writing Workshop: Poetry

ENG 309 Writing Workshop: Creative Nonfiction

Media Studies and Production

ENG 211 Speech

ENG 217 Introduction to Film Studies

ENG 237 Film and Literature

ENG 293 Special Topics in Film and Literature

ENG 301 Special Topics in Communication and Media

ENG 396 American Film

ARD 115 Graphic Design I

ARD 215 Graphic Design II

ARD 175 Introduction to Digital Photography

CSC 181 Electronic Communication and Multimedia

TVP 290 Video Communications Skills

TVP 295 Video Production I

TVP 390 Video Production II

Note: At least five courses in the major must be at the 300- or 400-level. Students also have the option to design their own specialization, in consultation with their advisor and with the approval of the Chair. In addition, if for some reason courses for a particular specialization are not available, students may, in consultation with their advisor and approval of the Chair, make appropriate substitutions.

RECOMMENDED FOUR-YEAR PLAN FOR THE MAJOR IN COMMUNICATION AND MEDIA

First Year

Fall	Spring
ENG 130 Writing in the University OR ENG 140 Literature and Its Interpretations (ENG 140, LTC 140, FRE 204, ITA 140, SPA 204)	ENG 140 Literature and Its Interpretations (ENG 140, LTC 140, FRE 204, ITA 140, SPA 204) OR ENG 130 Writing in the University

Sophomore Year

Fall	Spring
ENG 201 Argument and Persuasion (Fall or Spring) 214 Introduction to Communication and Media	ENG 219 Introduction to Media Analysis
1 course in area of specialization OR 200-level literature course (ENG 225-295) (Fall or Spring)	ENG 202 Introduction to Journalism

Junior Year

Fall	Spring
1 course in area of specialization	1 course in area of specialization
1 300-level literature course (ENG 320-395)	1 300-level literature course (students who have completed two 300-level literature courses may opt for a 200-level literature course)
1 course in area of specialization OR literature course, depending on choice made in sophomore year.	

Senior Year

Fall and Spring
ENG 420 Communication and Media Practicum: Internship (Fall Only)
ENG 415: Senior Seminar in Communication and Media (Spring Only)

ADVISING TIPS FOR THE MAJOR IN COMMUNICATION AND MEDIA

- Although 11 courses are required for the major, students can take up to 14 courses designated ENG.
- Students entering with Advanced Placement credit for Language and Composition and/or Literature and Composition should take ENG 201 Argument and Persuasion and/or another 200-level ENG course during the first year.
- Two of the three literature courses required of students in this program must be at the 300-level (ENG 320-395).
- Students in this program should complete all three courses in their selected area of specialization before taking the Senior Seminar in Communication and Media.

Students are expected to complete ENG 420 during the fall of their Junior or Senior year. Students who intend to complete an off-campus internship or a study abroad internship must meet the 2.8 minimum GPA established by the university. Students who do not meet that requirement will complete an academic project or course under the supervision of the Practicum instructor and will participate in the Practicum seminar. Students are strongly encouraged to take CSC 181 and ARD 115 as part of their major and to consider a minor in subjects that could contribute to their careers as writers, including graphic design, a modern language, marketing, sociology, and history.

MINOR IN COMMUNICATION AND MEDIA (6)

The minor in Communication and Media complements undergraduate majors in a wide variety of academic disciplines, ranging from Graphic Design and Politics to Management, Marketing and Organizational Communications. In its broadest terms, the minor helps students develop their writing, speaking, and critical thinking skills. The three required courses in the minor introduce students to the writing process, the theoretical underpinnings of the study and practice of communication, the power and immediacy of visual communication. Having established this foundation, students complete the minor by choosing from a variety of electives, allowing them to pursue specific interests and develop skills essential to their other personal and professional goals.

This minor is particularly well-suited to students preparing for careers in government, journalism, strategic communication, film, or video production.

REQUIRED COURSES (3)

ENG 130 Writing in the University

ENG 214 Introduction to Communication and Media **OR** ENG 219 Media Analysis

TVP 295 Video Production I

ELECTIVE COURSES (3)

ENG 201 Argument and Persuasion

ENG 202 Introduction to Journalism

ENG 211 Speech

ENG 214 Introduction to Communication and Media (if not counted above)

ENG 217 Introduction to Film Studies

ENG 219 Media Analysis (if not counted above)

ENG 311 Broadcast Journalism

ENG 396 American Film

ART 115 Graphic Design I

TVP 395 Video Production II (to be renumbered as ENG 395)

Note: with the approval of the department chair, strategic substitutions may be permitted.

MINOR IN ENGLISH (6)

The minor consists of 18 credits (six courses) in English, including ENG 130 Writing in the University. At least three of the six courses must be in literature (ENG 140 may be counted as one of these three courses) 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 WRITING (6)

The minor consists of 18 credits (six courses) in Writing, including ENG 130 Writing in the University. The student who intends to apply for a Writing 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 CREATIVE WRITING AND MAGAZINE DESIGN (7)

This interdisciplinary minor consists of 21 credits (seven courses) in English (ENG) and Graphic Design (ARD):

REQUIRED COURSES (3)

ENG 209 Creative Writing

ARD 115 Graphic Design I

ARD 215 Graphic Design II

GENRE COURSE (1)

ENG 231 Introduction to Poetry

ENG 233 The Modern Short Story

ENG 235 Introduction to Theatre

ENG 240 Gothic Literature

ENG 241 Fantasy Literature

ENG 390 The Art of the Novel

CREATIVE WRITING COURSES (3)

ENG 203 Autobiography Workshop

ENG 305 Fiction Workshop

Students interested in the minor are urged to seek the advice of a faculty member in either the Department of English or the Department of Art and Music to design a program best suited to his or her interests and professional goals.

COURSE DESCRIPTIONS

ENGLISH (ENG)

ENG 130 WRITING IN THE UNIVERSITY

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. This course is a Cornerstone in the Foundations Program to be taken in the same year as ENG 140, in either order. (Fall/Spring)

Staff/Three credits

ENG 140 LITERATURE AND ITS INTERPRETATIONS

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. This course is a Cornerstone in the Foundations Program to be taken in the same year as ENG 130, 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: ENG 130. (Fall)

Gilbert/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 University newspaper, *Le Provocateur*. In the Fall semester, this course is taught as a Community Service-Learning (CSL) course, which includes a combination of academic classroom learning and experiential learning in the community. Prerequisites: ENG 130 and ENG 140. (Spring)

Land, /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. Prerequisites: ENG 130 and ENG 140. (Fall)

Hodgen/Three credits

ENG 214 INTRODUCTION TO COMMUNICATION AND MEDIA

What is communication? Why do we communicate? What are media, and how are communication practices mediated? This course offers a wide-angle lens on the “problems” of communication and media. To examine communication and media together is ultimately to examine relationships between Self and Other, the personal and public, and the human-made world and the world out there. We will do this by exploring both communication and media on their own terms, and then again by considering them in cahoots as they appear in speech, writing, textuality, aurality, visuality, digital realms, and more. We will also grapple with matters of language, symbolic action, rhetoric, discourse, imagery, and the Internet. At each step of the way we will translate these grapples into thought pieces—or short written essays that develop critical ideas—that students will compose in order to evaluate and even rethink how communication and media are at the heart of meaning-making and message-making within the confines of the human condition. (Fall and Spring)

Gilbert/*Three credits*

ENG 217 INTRODUCTION TO FILM STUDIES

How does what is shown in a film prompt viewers to draw inferences about what is not shown? 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 of the course will be form and narrative. We will ask questions about the composition of the individual frame, as well as about the structure of the sequence, of the scene, of the story. Other emphases, include point of view, cinematography, editing, and sound. (Spring)

Thoreen/*Three Credits*

ENG 219 INTRODUCTION TO MEDIA ANALYSIS

Designed to give students the means and opportunities to understand and analyze types of 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. Prerequisite: ENG 130. (Spring)

Gilbert/*Three Credits*

ENG 220 APPROACHES TO READING AND INTERPRETATION

This 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. Required for all English Majors. Prerequisites: ENG 130 and ENG 140. (Fall)

Shields/*Three credits*

ENG 222 SURVEY OF BRITISH LITERATURE II: NINETEENTH 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. Prerequisites: ENG 130 and ENG 140 (Spring)

DiDomenico/*Three Credits*

ENG 223 SURVEY OF AMERICAN LITERATURE

Students 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. Prerequisites: ENG 130 and ENG 140. (Fall)

Drew/*Three Credits*

ENG 226 MAJOR AMERICAN WRITERS

Through selected works of Nathanael West, Flannery O'Connor, Kate Chopin, Willa Cather, Eudora Welty, F. Scott Fitzgerald, Ernest Hemingway, J. D. Salinger, and several of the major American poets of the late 19th and 20th centuries, we will explore the connections between art and our changing culture, and the consequences of dreams, disillusionment, and the potential for discovery. Prerequisites: ENG 130 and ENG 140. (Spring)

Thoreen/*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. Prerequisites: ENG 130 and ENG 140. This course fulfills the Foundations Program Forum requirement (Spring)

Staff /Three credits

ENG 237 FILM AND LITERATURE

This course will explore the rich tradition of film adaptations of literary texts, focusing on the exciting changes that occur when artists produce their own cinematic translations and interpretations of important literature. Student will develop their abilities to analyze texts and film productions with pleasure and critical insight and learn a critical vocabulary for this analysis. We will examine the effects of genre and medium on the adaptive process and investigate how film adaptations contain cultural responses to literature and deploy literary texts to respond to culture. Prerequisites: ENG 130 and ENG 140 (Fall)

Crockett-Girard/Three Credits

ENG 241 FANTASY LITERATURE

The myths, legends, epics, sagas, and fairy tales that we usually associate with Romance literature were rediscovered in the 18th and 19th centuries and are still being rewritten today as both popular and subversive expressions of cultural movements. Fantasy is universal and is the framework for fictions that examine cultural norms. This course is a survey of fantasy literature intended to introduce students to major works of fantasy and familiarize them with the variety, importance and conventions of the fantasy tradition in Western literature. The tales and novels in this course include representative fantasies from several time periods and genres, beginning with the second century C.E. Greek romance of *Cupid and Psyche*, Lewis Carroll's *Alice's Adventures in Wonderland*, Ursula K. LeGuin's *A Wizard of Earthsea*, several fairy tales and short stories, and N. K. Jemisin's *The City We Became*. This course fulfills the Forum requirement in the Foundations Program. Prerequisite ENG 130 and ENG 140. (Fall)

Dibiasio/ 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, picture books, modern fantasy, realism, and books of information. 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 the authors and illustrators who create them. Prerequisites: ENG 130 and ENG 140. This course fulfills the Foundations Program Forum requirement. (Fall)

Walsh/Three credits

ENG 281 WOMEN IN LITERATURE: THE RISE OF ROMANCE FICTION

The romance novel is perhaps the most maligned of all fiction genres, but romance writers and readers can take solace in its soaring book sales, with romance and romantasy genre fiction on track to dominate the publishing industry in 2025. What exactly is a "romance novel" and why does it attract so much disdain, considering its undeniable popularity? In this course, we will trace the literary roots of romantic fiction, especially those novels that have given rise to the contemporary "bodice ripper," reading novels by Jane Austen, Charlotte Bronte, and E.M. Forster. Moreover, we will examine some of the most popular examples of the genre from the last 25 years, from romantasy fiction and hockey romance stories to Julia Quinn's historical romance juggernaut, the Bridgerton novels. To contextualize the billion-dollar romance book industry, we will read several chapters from Pamela Regis's *A Natural History of the Romance Novel*, a critical reconsideration of the genre. Prerequisites: ENG 130 and ENG 140. (Spring)

Ramsey/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: ENG 130. (Spring)

ENG 306 WRITING WORKSHOP: POETRY

Ideally suited for, but by no means limited to, students who have completed ENG 209 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.

Prerequisites: ENG 130 and ENG 140. (Spring)

Hodgen/*Three credits*

ENG 308 WRITING AND EDITING

In this course, students will learn how to address different audiences persuasively in several different genres of writing, including (but not limited to) academic writing, creative writing, and professional writing. We will focus especially on how they may deploy these skills effectively in the workplace, especially when seeking employment (which, given that this course is intended primarily for upper-level students, is likely imminent). Above all, this course will focus on the writing process, with a heavy emphasis on re-writing, revision, and peer-editing. Prerequisite: ENG130. (Fall)

Carella/*Three credits*

ENG 309 CREATIVE NONFICTION

In this course students will read and write essays in various forms of nonfiction. This course will focus especially on the personal essay, in which writers drawn upon and narrate elements of their history or perspective to address broader social, political, or philosophical themes. Prerequisites: ENG 130 and ENG 140. (Spring)

Knoles/*Three Credits*

ENG 320 MEDIEVAL LITERATURE

The course will provide an introduction to medieval English literature, language, and culture between the years of 600 and 1500. While our primary focus will be on texts written in English, we will also read (in translation) selections from other major literatures that flourished in Britain during this period, including Irish, Welsh, Norse, French, and Latin. We will examine a variety of genres ranging from heroes' tales, sagas, and lyric poetry to saints' lives, and medical/scientific treatises. Major themes will include multicultural influences on English literature during the Middle Ages and the evolving conceptualization of the medieval hero.

Prerequisites: ENG 130 and ENG 140. (Spring)

Carella/*Three Credits*

ENG 353 NOVELS OF JANE AUSTEN

In this class, we will read five of Jane Austen's six novels and attempt to understand their enduring appeal to readers for over 200 years. We will focus on both the cultural and historical context of the novels and the way academic and popular readers have responded to Austen over the centuries. Most importantly, we will examine Austen's perceptive criticism of the complex dynamics of family, friendship, work, and marriage. Pre-requisites: ENG 130 and ENG 140. This course fulfills the Forum requirement in the Foundations Program. (Fall 2025)

Ramsey/ *Three credits*

ENG 360 ROMANTICISM

This course investigates the rationale behind Berlin's bold claim for this period of literary history. We cover the major writers in the Romantic tradition, (1789 to 1848) with primary emphasis on British authors, and to some extent, those from continental Europe and America. Since Romantics often actively opposed certain beliefs and values of the previous era, we spend time differentiating them from Neoclassic/Enlightenment writers. We also look to ways in which subsequent, so-called 'Realist' writers, in their turn rejected stylistic and ideological tendencies of the Romantics. Finally, we look to the impact of Romanticism as it has been sustained through modern texts. As a final project, students will explore connections of Romantic literature with one of the following: painting, architecture, painting, music, and philosophy. This course fulfills the Foundations Forum requirement. (Fall)

Ady/*Three Credits*

ENG 371 THE 1920s

The shock of World War I and the new developments in science, psychology, politics, geography, and art helped produce some of the most significant writers of the twentieth century. In this course, we will look at key texts representative of High Modern period. Prerequisites: ENG 130 and ENG 140. This course fulfills the Foundations Program Forum requirement. (Spring)
Staff/Three Credits

ENG 396 AMERICAN FILM

For many, American film is synonymous with the Hollywood studio production system that operated between the 1920s and the 1960s: the art and business of financing, creating, and marketing films that whether they were star vehicles, genre definers, or *auteur* statements shared a distinctive look and style that are still recognized and copied by a global cinematic community today. Successful films today may take years and massive budgets to make or can be recorded on a smartphone, edited on a laptop, and produced for under \$100,000; still, every new film owes something to those early studio years in American film. This course introduces students to the analysis and history of American film in the age of the studio system and will compare and contrast a group of films from the studio system years with contemporary films that reflect the shift from film stock to digital production and streaming platforms. Students will screen and analyze twelve films, complete a small group research project, and read several screen plays. Quizzes, an exam, and weekly writing assignments will reinforce students' familiarity with the language and techniques used to analyze film. Netflix, Amazon Prime, or other streaming service required. Prerequisite: ENG 130 (Spring)
DiBasio/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 411 SENIOR SEMINAR: CULTURAL ANGST AND THE WALKING DEAD

Almost immediately after its debut in 2010, AMC's *The Walking Dead* became a sensation, both in America and around the globe. By its third season, it was attracting more 18- to 49-year-old viewers than any other television show in history. *The Walking Dead* has maintained this high-level of popular appeal across virtually all demographics. In this course, simply put, we will ask why. What is it about this particular dystopic vision of a zombie apocalypse that resonates so deeply with Americans? What anxieties does it reveal about contemporary society? How does it reflect American values, including those that have endured and those that are evolving? What does it have to say about religion and politics? These are just a few lenses through which we will examine this series. To explore these questions, we will watch and discuss eight seasons of *The Walking Dead*, but we will begin by reading other examples of post-apocalyptic/dystopian fiction. We will also read relevant criticism, both on *The Walking Dead* itself and about post-apocalyptic/dystopian fiction literature generally. Prerequisites ENG 130 and ENG 140. (Fall)
Carella/Three Credits

ENG 412 SENIOR SEMINAR: "SOMEONE MADE ALL THIS," THE WRITINGS OF GEORGE SAUNDERS

In the preface he wrote for a new edition of his first book, *CivilWarLand in Bad Decline*, George Saunders describes the first time his family went to a theme park—and the effect it had on him: "I loved it so thoroughly that, all the way back to Chicago in the car, I conspired with my sister to build a scale model of it.... Well, that never happened. But I still remember the baffled joy I felt on leaving the place, thinking: Wow, someone *did* this, someone *made* all this, some grown-up sat down and designed the little Mexican back alleys and cowboy boardwalks, the fake bird sounds....In a sense, these stories were that scale model, much delayed." Saunders writes satire with a heart, exploding the pretensions of corporate language and values and the ways such language and values infect us as thinking, feeling people. This course will focus on his thoughtful, provocative essays, short stories, and close readings of short stories by Russian masters (Chekhov, Turgenev, Tolstoy, Gogol). Saunders teaches us to notice details and interpret them, in fiction and in life. Prerequisites: ENG 130 and ENG 140.
Thoreen/Three credits.

ENG 415 SEMINAR IN COMMUNICATION AND MEDIA

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 students will submit an assessment evaluating the process, the product, the team, and their own performance. For their final projects, students will design and produce an e-portfolio for prospective employers showcasing their accomplishments in this and other courses. Prerequisites: ENG 130, ENG 140, and ENG 202. (Spring)

Gilbert /*Three credits*

ENG 420 COMMUNICATION AND MEDIA 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 Communication and Media 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)

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 University 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*