COURSE DESCRIPTIONS FOR FALL 2019: ENGLISH AND JOURNALISM

PLEASE NOTE: The day/time/instructor information listed in this brochure was accurate at the time of printing, but please double-check course information on MyWagner.

Designations in blue apply to students entering the college prior to Fall 2018.
Designations in red apply to students entering the college beginning Fall 2018.

ENGLISH COURSES

See course listings below for individual times and descriptions. Note that students declaring the English major or minor are governed by the requirements of the English major and may not count EN 101 or EN 110 (if they have taken either of these courses in the past) toward the major or minor.

FOUNDATION COURSES–OPEN TO EVERYONE, NO PREREQUISITES

All three foundation courses (EN 109 or 111, 211, and 212) are open to non-majors. Majors should take these courses by the end of sophomore year. Students who have taken EN 109 in the FYP cannot take EN 111.

EN 111 World Literature: War and Magic
LIT/W/I UU/WW/R
Prof. Ste. Marie
MW 9:40-11:10
MW 11:20-12:50

How could war and magic possibly be related? In this course, we will explore world literature that deals in the mysterious genre of magical realism. All at once violent and fantastic, magical realism offers a unique look at humanity’s capacity for imagination during the most desperate of times. On our journey, we will explore such themes as the power of exaggeration and satire, the interplay of reality and fantasy, and the art of coping through storytelling.

EN 111 World Literature: Journeys and Encounters (Honors)
LIT/W/I UU/WW/R
Dr. Bernardo
MW 2:40-4:10

This course will focus on human, animal, and supernatural encounters and how these meetings and transformations shed light on what it is to be human and how environments help shape the self. We will read works by writers such as Gabriel Garcia Marquez, Salman Rushdie, Angela Carter, and Octavia Butler.

EN 111 World Literature: Strange Encounters, Childhood, Tradition, and Place
LIT/W/I UU/WW/R
Dr. Mamolite
TTH 9:40-11:10
(9:40 section reserved for incoming freshmen)
TTH 11:20-12:50

This course explores works of literature written about, and/or by authors from, a range of geographical locations spanning Nigeria, Sweden, Iran, China, Australia and Germany. Each of
the texts we interrogate are coming of age stories that feature encounters with the “other” that are uncomfortable for those involved: strange, difficult, alien, devastating.

EN 111 World Literature: The Protest in Poetry  
Prof. Fucaloro  
LIT/W/I R/UU/WW  
TTH 8-9:30  
TTH 9:40-11:10

This is an introductory course covering contemporary poetry through the lenses of such poets like Ocean Vuong, Warsan Shire, Solmaz Sharif and Aracelis Girmay to name a few. We will look at how a poem can be a form of protest and the history involved with informing that. You will also develop your analytical and writing skills through preparing papers, discussions and free-writes. We will also be analyzing how other cultures tangle with American culture.

This is not a class about politics, but politics is certainly one of the ingredients. Be prepared to deal with subject matter empathetically and respectfully. You will be writing some papers to help you think critically about these works. Besides papers, we will be doing some poetry writing. We can't understand the poem as a means of protest without exploring how they are written. You will also practice your auditory and speaking skills through participation in class.

EN 111 World Literature: The International Art of Murder  
Prof. Conforti  
LIT/W/I R/UU/WW  
TTH 2:40-4:10

Despite the genre’s comparative youth, detective fiction has proven unusually adaptable, and stunningly prolific. In the less than two-hundred years since its birth, detective fiction has traveled to virtually every region of the globe and into countless languages. Why is detective fiction so popular? What explains the continuing multiplication of mystery novels despite the seemingly finite number of plots? This course will explore the worldwide fascination with this genre beginning with its Anglo-American progenitors before turning to more distant detective stories from around the world. The international scope of our readings will highlight how authors in different countries have developed their own national detective typologies while simultaneously responding to the international influence of the Anglo-American model. Alongside fictional narratives, essays on the genre will provide the theoretical ground for our investigation, and an awareness of cultural/historical context will enhance our appreciation of a genre traditionally inclined toward insularity and escapism. Our journey will begin in the U.S. and England, and continue through Japan, France, South America, Africa, and beyond.

EN 212 Introduction to Literary Analysis and Theory  
Dr. Bernardo  
LIT/W L/RR/WW  
MW 11:20-12:50

We will explore fiction, and film as we work toward understanding and being able to use various approaches to literature/culture. As you develop your skills as sensitive readers and analysts you will see how fruitful an array of interpretations can be. Working on understanding the ideas various approaches to literature and culture offer us requires flexibility of mind and curiosity about ideas. Using a variety of ideas to unpack literature and film in this course helps us see the interesting implications of both texts and culture. Some of the works we will read are Nicola Griffith’s *Slow River*, Octavia Butler’s *Kindred*, and stories by Calvino and Tiptree.
CORE COURSES-- OPEN TO EVERYONE, NO PREREQUISITES

PLEASE NOTE: ANY ADDITIONAL CORE COURSES NOT USED TO FULFILL THE PRE-1800, POST-1800 AND AMERICAN LITERATURE REQUIREMENTS OF THE MAJOR MAY COUNT AS ELECTIVES TOWARD THE MAJOR.

PRE-1800 COURSE (open to everyone—no prerequisites)

EN 232 Medieval Literature
LIT/W O/RR/WW
MW 9:40-11:10

The Middle Ages in England were a period of great change. Contact with others—other languages, national groups, and religions—called into question long held assumptions about the world. People challenged the spiritual authority of the Church, the neat division of society into three estates (clergy, aristocracy, and commons), and the dominance of men over women. Writers addressed these challenges through both mythical stories of Troy and King Arthur and “realistic” tales about contemporary issues. We will read the Alliterative Morte Arthure, Sir Gawain and the Green Knight, Chaucer’s Troilus and Criseyde and Canterbury Tales, and the writings of medieval mystics, among others.

POST-1800 COURSE (open to everyone—no prerequisites)

EN 206 Revolution, Imagination, and the Supernatural in Early 19th-Century British Literature GS
LIT/W L/RR/WW
TTH 1-2:30

The impact and aftermath of the revolutions in France and America, opposition to slavery and the slave-trade, and debates around human and women’s rights all characterize the years from about 1789 to 1830 in Britain. The works of writers as diverse as Mary Wollstonecraft, William Wordsworth, Lord Byron, Olaudah Equiano, Mary Shelley, and Jane Austen will be part of our study. The expansion of ideas about individual rights and the exploration of the power of the imagination and supernatural intersect with the social and political concerns of these thinkers. Some of the works we will study are Frankenstein, “The Rime of the Ancient Mariner,” and Sense and Sensibility.

AMERICAN LITERATURE COURSES (open to everyone—no prerequisites)

EN227 American Literature from Its Origins to 1865
LIT/W RR/U/WW
MW 1-2:30

This edition of early American literature aims to expand our understanding of the famed “American Renaissance.” It will begin with some of the classic authors such as Edgar Allan Poe and Emily Dickinson, asking the question of American identity. Then the course will examine
three different topics: the origins of American feminism; the symbolism of Ethiopia for the abolitionist movement against slavery; and the early American interest in the Caribbean, especially the Haitian Revolution.

COURSE REQUIRED OF MAJORS (and open to all)

EN 330  Shakespeare Survey
        Dr. Hurley
        LIT/W RR/WW TTH 11:20-12:50

This course will introduce you to the range of Shakespeare’s works. In addition to the variety of plays—history, comedy, tragedy and (possibly) romance—to be encountered, we will also be reading a selected number of the sonnets and one long narrative poem. The emphasis of the course will be on engagement with the text, and particularly on developing sensitivity to the features of Elizabethan/Jacobean drama and to the particular delights of Shakespeare’s language, but we will also be attending to performance as in itself a mode of interpretation. Thus we hope to attend at least one play to be staged in Manhattan this fall, and we will also be giving attention to some aspects of performance through film.

ELECTIVES--OPEN TO EVERYONE, NO PREREQUISITES
(any exceptions are noted at the end of the individual course description)

EN 203 Spiritual Quest in Literature (Honors)
        Dr. Kaelber
        LIT C/RR/U T 6-9pm

An examination of some major pieces of fiction concerned with heroes on a search for meaning and purpose in their lives. Their search often leads them far from traditional religious beliefs.

EN 215 Introduction to Creative Writing
        Prof. Conforti
        W CC/R/WC TTH 4:20-5:50

This course is devoted to engaging with the art and craft of creative writing. You will examine a wide range of forms, including poetry, prose-poetry, flash fiction, short stories, and the novel, using these texts to explore the fundamentals of composition, the essentials of style, and the meaning of ‘voice’. You will put these concepts into practice with your own creative writing, crafting and revising short stories and poems. During workshop sessions you will give and receive critical feedback, helping one another toward the goal of becoming better writers.

FM 322 Screenwriting 1
        Prof. Van Buren
        CC/WW M. 9:40-12:40

“If it can be written, or thought, it can be filmed.”—Stanley Kubrick

In this course students will learn the foundational elements of a successful screenplay: character development, narrative structure, and of course, proper formatting. Students will write their own original short screenplays and workshop the writing of their classmates, and will read
professional screenplays in order to learn different dramatic strategies and styles. By semester’s end, students should feel confident in following the words of director/writer Stanley Kubrick as noted above—and begin to understand the unique challenges and infinite possibilities in writing for the screen.

**JOURNALISM COURSES (no prerequisites)**

**JR011 Intern Program on the Student Newspaper Staff**

Prof. Regan

TBA

Intensive participation on the student newspaper staff in the areas of reporting, photography, editing and design. Students contribute in any one of those four categories to each issue of the Wagnerian, published six times a semester. The weekly staff meeting and brainstorming session takes the place of a class meeting. Prerequisite: Completion of the English composition requirement. Offered every semester. May be repeated. (Half-Unit)

** JR321 Dying to Tell the Story**

Prof. Regan

W  L/U/U/WW  M 6-9 p.m.

Every day, journalists risk their lives to tell stories to the world. Many of them are killed in the line of duty; the Freedom Forum Journalists Memorial in Washington, D.C., lists more than 2,000 names from around the world. Many others are permanently injured physically and psychologically by what they witness and record. Some even take their own lives. This course surveys works by the valiant reporters, past and present, who put themselves in harm’s way to shed light on unrest, tragedy and injustice.

**JR366 Magazine Writing and Publishing**

Prof. Regan

W  C/R/WW  W 6-9 p.m.

Whether printed on glossy paper or presented online, magazines continue to offer the best in narrative writing. Students will strengthen the traditional skills required to produce great journalism while learning how to develop strong feature stories, pitch them to editors, analyze a target audience, and design and market their work. The course includes opportunities to meet editors and writers who work at magazines published in New York City.

**JR 397(1 unit) & 497(2units)**

**Internship in Journalism**

Journalism internships are part-time on-the-job experience at a New York area newspaper, magazine, television network, or public relations outlet. May be taken for one or two units.

*Prerequisites: JR 261, minimum 2.5 GPA in your major, and approval of the advisor to the Journalism minor.*
Requirements for the English Major and Minor (Major 12 Units/Minor 5 units):

All courses in BOLD are offered FALL 2019

Please see the list at the end of the brochure for designations associated with courses or see the descriptions in the previous pages for designations that apply to courses that are on the schedule for FALL 2019.

**Requirements for the English Minor (5 units)**

2 Foundation Courses (choose from EN 109 or 111, 211, 212)
1 Core Course (see below)
2 Electives (see below)

**Requirements for the English Major (12 units)**

*Foundation Courses (3 units)*
*(should be completed by the end of the sophomore year)*

**F19** 109 or 111 World Literature
**S20** 211 British Literature Survey
**F19** 212 Introduction to Literary Analysis and Theory

*Core Courses, one from each of the following groups* (3 units total)
*PLEASE NOTE THAT ADDITIONAL CORE COURSES NOT USED TO FULFILL THE CORE REQUIREMENT MAY COUNT AS ELECTIVES FOR THE MAJOR, DUAL MAJOR with EDUCATION, OR MINOR*
*(should be completed by the middle of the junior year)*

**Pre-1800 British or European Literature (1 unit):**

TBA 202 Chaucer
TBA 205 Crime and Violence in 18th Century Literature
**F19** 232 Medieval Literature
**F20** 255 Sex and Gender in Medieval French Literature
TBA 304 Early Modern Literature
TBA 327 Advanced Drama: Renaissance and Modern

**Post-1800 British Literature (1 unit):**

**F19** 206 Revolution, Imagination, and the Supernatural in Early 19th-Century British Literature
TBA 210 Modern English and Irish Literature
TBA 224 Orphans, Poverty and Scandal in 19th-Century British Literature
F20 225 Ghosts, Vampires and Civilization in English Gothic Fiction
TBA 313 Contemporary Irish Literature
TBA 314 Post-Colonial Literature

**American Literature (1 unit):**

TBA 226 American Cultures and Literatures
**F19 227 American Literature from its Origins to 1865**
TBA 228 American Literature from 1865 to the Present
TBA 315 African-American Literature
TBA 332 Pirates, Puritans and the Revolutionary Atlantic World
F20 342 The Contested South
TBA 348 Southern Women Writers

**Upper Level Required Courses (3 units):**

**F19 330 The Shakespeare Survey**
*(should be completed by the end of the junior year)*

S20 400 Senior Reflective Tutorial
S20 425 Senior Seminar
Both 400 and 425 require senior standing in the major. Students must take both courses since they constitute the Senior Learning Community
*(Taken senior year; offered in spring semester)*

**Electives (3 units) OPEN TO EVERYONE, NO PREREQUISITES:**

**F19 203 The Spiritual Quest in Literature**
TBA 213 Hispanic Literature in Translation
**F19 215 Introduction to Creative Writing**
TBA 229 Introduction to Comparative Literature
TBA 230 Introduction to Film (F) or FM 201 (not both)
S20 280 Writing Intensive Tutoring (students must be recommended in order to register for this course)
TBA 310 Cities and Perversities: Art and Literature in Turn-of-the-Century Paris, Vienna, Berlin, and Barcelona--team taught ILC
S20 316 Advanced Creative Writing
**F19 FM 322 Screenwriting I**
S21 323 Aliens, Cyborgs and Time Travel in Literature and Film
TBA 326 Drama Survey
**F19 331 Topics in World Cultures and Cinemas (in FYP)**
S20 347 The Study of Fairy Tales
TBA 351 French Women Writers
TBA 356 French Cinema (F)
TBA 357 Italian Cinema (F)
TBA 593 Independent Study

Independent Study (open to junior or senior majors with an overall GPA of 3.0 or higher)

A maximum of two courses (prior to Fall 2015, only one course) from either of the following two categories may be counted as electives:

1) Film courses designated as “F” or “FM” (EN 230, 331, 356, 357, and 291 or 593, when they focus primarily on film).

2) Courses devoted primarily to writing rather than literature (EN 215, 280, 316, Journalism [JR] courses, and EN 291 or 593, when they focus primarily on writing).

Only courses with a grade of C- or higher may be applied to the requirements of the major in English. Although the study of a foreign language is not required, students majoring in English are strongly urged to undertake such a study.
OUTLINE OF THE ENGLISH REQUIREMENTS FOR THE DUAL PROGRAM WITH EDUCATION++

The English component of the Dual Major (with Childhood Education—please check with the Education Department for the Education course requirements) consists of a total of 11 units with the following distribution:

**Foundation courses—3 units**

English 111, 211, 212.

**Core British and American Courses—3 units (one from each of the following categories)**

- Pre-1800 British or European literature course (see list above in the English major)
- Post-1800 British Literature course (see list above in the English major)
- American Literature Course (see list above in the English major)

**Elective upper-level course—4 units**

See list above in the English major.

As with the regular English major, additional core courses beyond the required three may be counted as electives. The same restriction about Film and Writing courses as electives applies as the one listed after the regular major.

**Required Course—1 unit**

EN 330 Shakespeare Survey

Please note: One of the core or elective courses must be an intercultural course (designated by “I”).

++Course numbers in bold print indicate that that English course is offered in the Spring of 2019.

**REQUIREMENTS OF THE WRITING MINOR—(6 units)**

**Creative Writing (1 unit)**

One course in Creative Writing: Choose from EN 215, EN 316 or TH290 or FM 322

**Journalism (1 unit)**

One Full-Unit Course in Journalism (see Journalism below) or SP 235

**Literature (2 units)**

Two Writing-Intensive Courses in Literature at the 200-level or above
**Elective (1 unit)**

One elective from any of the three groups above

**Internship or an Elective (1 unit)**

**REQUIREMENTS OF THE JOURNALISM MINOR—(6 units)**

**Required:**

S20 JR 261 Reporting in the New Age of Journalism (1 unit)

Internship in Journalism (JR397 one unit/JR497 two units) (2 units)

Please note that a student may take two one-unit internships or one two-unit internship.

*And*

011 Intern Program in Writing for the Wagnerian—the Student Newspaper (offered as .5 unit)—Must take this twice for a total of one unit (1 unit)

**Electives, choose from the following JR courses (2 units)**

F19 321 Dying to Tell the Story
TBA 363 Editing for Today's Newsroom
F19 366 Magazine Editing and Publishing
TBA 368 Writing to Persuade
F20 372 Journalism and Public Relations
TBA 373 Ethics in Journalism: The National Enquirer to the New York Times
TBA 376 History of Journalism

**OUTLINE OF THE MINOR IN COMPARATIVE LITERATURE**

The minor consists of 5 courses distributed as follows:

1 core course:
EN 229(W) Introduction to Comparative Literature or EN 212 (W) Introduction to Literary Analysis and Theory

2 courses from 2 of the following areas:
300-level English courses (see list above in the English Major)
200-300-level French, Spanish, or Italian courses

*At least one course must be conducted in French, Spanish or Italian.*
DEPARTMENTAL HONORS IN ENGLISH

Initial eligibility for departmental honors in English: Students who have earned a GPA of 3.5 in the major and an overall GPA of 3.0 at the end of their junior year are eligible to pursue departmental honors by writing an honors thesis and passing a defense of that thesis in their senior year.

Those who wish to do so may wish to register for an independent study (EN 593) to be directed by a faculty mentor during the fall of their senior year. Though a student may elect to pursue departmental honors without taking an Independent Study s/he should know that blocking out sufficient time to focus on the project is easier if there is an Independent Study obligation.

It is essential that any student planning to pursue honors talk with a mentor during spring of junior year in order to begin work on the project during the summer prior to senior year. The same thesis may be counted toward the Wagner Honors Program and departmental honors in English.

It is important that you understand that you should undertake this project **only if you have a keen desire to do the work involved**. If you miss a deadline (in spring of junior year or after), you will not be allowed to proceed to the defense, though you should complete your work in time to receive a grade for the Independent Study if you have registered for one (it would usually be the completion of an incomplete from fall of senior year).

Please note that the departmental honors thesis does not satisfy the writing requirements of the SLC. The two courses in the SLC require substantial writing and analysis. The departmental honors thesis is the experiential component of the SLC for those students who are eligible to pursue it and complete the undertaking.

Also note that if you pursue departmental honors and take an independent study as part of that work, the paper alone is not sufficient to earn departmental honors. After meeting all earlier deadlines in the process, you must successfully submit (with your mentor’s approval) the final polished version to readers, pass an oral defense of the paper and submit a clean, edited copy to the chair to earn departmental honors.

**Outline of Procedure for Departmental Honors:**

In order to earn departmental honors you must do all of the following:

1) spring of Junior year by the last day of classes: identify an area of interest that will be the focus of your departmental honors thesis and fill out a form identifying your topic and mentor (if you are writing a thesis for the honors program that focuses on an appropriate area, you may count this project as your English thesis). Give this form to the Chair of English.

2) spring of Junior Year: register for an Independent Study for the fall of 2019 if that is part of
your plan (see note above)

3) summer between Junior and Senior Years: do all research and background reading over the summer

4) fall of Senior year: a working annotated bibliography is due to your mentor and the Department Chair (on paper--no e-mail) by the end of the day (4pm) on the last day of the drop/add period

5) fall of Senior Year: prepare a prospectus of at least 5 pages. Due by the third Monday in October. The prospectus must include a working Bibliography of critical works and must be submitted both to your mentor and the rest of the English Department (via e-mail). See your mentor for the guidelines for the prospectus.

6) fall of Senior Year: Meet with others working toward Departmental Honors in November. Workshop session (the chair will find a time/place for you to gather)

7) spring of Senior Year: Meet with others pursuing Departmental Honors in January. Workshop session (the chair will find a time/place for you to gather). You must have at least 20 pages written by this time.

8) spring Senior year: request readers by the end of February (email the chair; do not ask individual faculty members).

9) spring of Senior Year: complete the final, polished version of your thesis by the week prior to Spring Break and submit paper copies to your mentor and the two readers

10) During late March or early April in spring of Senior Year: successfully defend the thesis in a meeting with your faculty mentor and two other readers from the department (full-time English faculty members)

11) Submit a clean paper copy of the thesis to the Department Chair by the end of April.
About the Senior LC (EN 400 and EN 425)

Senior Thesis (not the same as departmental honors thesis)

Everyone in EN 400 and EN 425 will write a capstone paper as part of the SLC. Those who write a departmental honors thesis must do all the writing required in the SLC.

If you are pursuing Departmental Honors in English

If you are an English major and are pursuing departmental honors, you are not required to do the one hundred hour experience since your thesis work is your experience. If you wish to do the experience, however, you may. You must take both EN 400 and EN 425.

Experiential Component/Internship

If you want to take an internship for credit apart from EN 400, you cannot count that as hours toward the EN 400 requirement. You would have to do 100 hours beyond the ones for which you are earning credit at that site, or do a separate 100-hour experience. CACE (Tara Chiari) can assist you in finding an interesting site for your experience. You should visit CACE at the end of junior year to be sure that your resume is in order so you can start looking for a placement over the summer between junior and senior year, or, at the latest in early senior year. If you are in doubt about whether an experience is appropriate, please ask the Chair. Many different sorts of sites offer very good possibilities.

Dual Major with Education (early childhood)

If you are a dual major with education, you do not do the SLC in English. Your student teaching/education involvement is your senior capstone. Please be sure you have completed your English course requirements before you student teach in spring of senior year. If you student teach in fall, do not plan to take any English courses that semester.

Double Major with any other field

If you are a double major and English is your first major, you must take the SLC in English. If English is your second major, you may take the English SLC, but are not required to since you will have taken the SLC in your primary major. If you do not take the English SLC, you must take two other English courses (choose from those that would count as electives, remembering the restrictions that limit film/writing courses to two for the major).
Typical Progress toward the English major

Possible Path One

A student declares the major in spring of her or his first year, but intended to be a major early enough in fall term in order to begin taking courses in spring, so:

Spring--Year one

• 2 English foundation courses
• 3 general education courses

Fall--Year Two

• 1 English foundation course
• 1 core course in English
• 2 or 3 general education courses

Spring--Year Two

• 2 core courses in English
• 2 or 3 general education courses

Fall--Year Three

• EN 330 Shakespeare Survey
• 3 or 4 general education courses or courses toward a minor

Spring--Year Three

• 1 or 2 English electives
• 2 or 3 general education courses or courses toward a minor

Fall--Year Four

• 1 or 2 English electives
• general education courses or courses toward a minor

Spring--Year Four

• EN 400 and 425
• general education courses or courses toward a minor
**Possible Path Two**

*Another possibility is that a student declares the major in Spring of the first year and begins the major in fall of the second year:*

**Fall--Year Two**

- 2 English foundation courses
- 2 or 3 general education courses

**Spring--Year Two**

- 1 English foundation course
- 1 English core course
- 2 or 3 general education courses

**Fall--Year Three**

- EN 330—Shakespeare Survey
- 1 English core course
- 2 or 3 general education or minor courses

**Spring--Year Three**

- 1 English core course
- 1 English elective
- 2 or 3 general education or minor courses

**Fall--Year Four**

- 2 English electives
- 3 general education or minor courses

**Spring--Year Four**

- EN 400 and EN 425
- 2 general education or minor courses

*If a student begins the major after the fall of sophomore year, that student may have a couple of semesters when s/he takes three English courses. Our advice is that those semesters not be the ones when the student takes EN 330 or the Senior Learning Community (EN 400 and EN 425).*
General Education Designations for ENGLISH and JOURNALISM Courses

Students entering Wagner prior to Fall 2018, see left side, BLUE.
Students entering Wagner starting in Fall 2018 see right side, RED.

SUMMARY LIST OF DESIGNATIONS

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LIT/W  EN 227 American Literature from Its Origins to 1865  RR/WW/U

W  EN 230 Introduction to Film  L/RR/WW

LIT/W  EN 232 Medieval Literature  O/RR/WW

LIT/W/I  EN 255 Sex and Gender in Medieval French Literature  RR/U/WW

W  EN 280 Writing Intensive Tutoring  LL/T/WW

LIT/W  EN 304 Early Modern Literature  RR/WC

LIT/W/I  EN 314 Postcolonial Literature  RR/UU/WC

LIT/W/D  EN 315 African American Literature  RR/UU/WC

W  EN 316 Advanced Creative Writing  CC/R/WC

LIT/W  EN 323 Aliens, Cyborgs, and Time Travel in Literature and Film  O/RR/WC

LIT/W  EN 327 Advanced Drama: Renaissance & Modern  R/WW

LIT/W  EN 330 Shakespeare Survey  RR/WW

W/I  EN 331 Topics in World Cultures and Cinemas  R/WW

LIT/W/D  EN 332 Pirates, Puritans, and the Revolutionary Atlantic World  RR/UU/WC

LIT/W/D  EN 342 The Contested South  R/UU/WW

LIT/W/I  EN 347 The Study of Fairy Tales  O/RR/WC

LIT/W/D  EN 348 Southern Women Writers  R/UU/WW

JOURNALISM COURSES

W  JR 261 Reporting in the New Age of Journalism  LL/R/WW
Please note that courses not listed here do not yet have new designations, but we will be adding those in the future.