

COURSE DESCRIPTIONS FOR SPRING 2021: 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 Monsters, Disease, & Contagion: Classifying Aberration in World Literature

LIT/W/I UU/WW/R

Dr. Mamolite

Section 01-MW 8:00-9:30

Section 02-MW 9:40-11:10

This course will consider the representation of monsters, diseases, and ideological contagion as a threat to social order in early world literature. The course examines the production of knowledge about creatures, phenomena, and ideas that did not conform to standard perspectives as defined within a variety of cultural and historical contexts. Students will study the early literary origins of contemporary ideas about monsters, disease, and contagion, investigating what they tell us about how humans negotiate their place in the world. Class texts will include scientific catalogues, colonial narratives, fables, poetry, epics, and epistolary and popular literature written between 1400 and 1800 in continental Europe, Mexico, Guatemala, Scandinavia, and more.

EN 111-03 World Literature: The Poetry of Protest

LIT/W/I UU/WW/R

Prof. Fucaloro

TTH 11:20-12:50

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: War and Magic

LIT/W/I UU/WW/R

Prof. Ste Marie

Section 04 MW 9:40-11:10

Section 05 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-HO World Literature: Intro to Culture for World Travelers (Honors)

LIT/W/I UU/WW/R

Dr. Hurley

MW 2:40-4:10

This course is designed for the student who intends to wander the world, either informally through the desire for exploration or formally as a start to a career in business, government, education, or international service. Literature, as an important cultural asset, can be an essential traveling companion. Accordingly, we will circumnavigate the globe through reading novels, poem, short stories, essays from the Middle East, to the Far East, to Africa, to South America, to the Caribbean, and just about everywhere except Antarctica (unless penguin lit is suddenly discovered). Expect to be engaged and challenged!

EN 211 British Literature Survey

LIT/W O/RR/WW

Dr. Bernardo

MW 11:20-12:50

This course focuses on the British literary tradition over the thousand-year period in which England's status moved from its being a small country on the edge of Europe to being the world's dominant empire and finally to being a post-imperial multicultural country. We will examine such changes in the works of authors such as the Gawain poet, Shakespeare, Swift, Wordsworth, Mary Shelley, Elizabeth Barrett Browning, Wilde, T.S. Eliot, Salman Rushdie, and Katherine Mansfield.

EN 212 Introduction to Literary Analysis and Theory
LIT/W LL/RR/WC

Dr. Bernardo
MW 2:40-4:10

We will explore fiction and film as we work toward understanding and being able to use various approaches to literature and culture. As you develop your skills as sensitive readers and analysts you will see how fruitful an array of interpretations can be. Some of the areas we will study include Marxism, Psychoanalysis, Feminism, Ecocriticism, and Gender/Queer critical theory. Some of the authors and works we will focus on include Octavia Butler's *Kindred*, and stories by Italo Calvino and James Tiptree, Jr. We will also study one film: Tim Burton's *Sleepy Hollow*.

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 304 Early Modern Literature
LIT/W RR/WC

Dr. Hurley
TTH 11:20-12:50

As every English major used to know, the great Renaissance writers (Sidney, Spenser, Shakespeare, Jonson, Donne, Milton) represented the height of English literature, and one could not be said to be truly educated without knowing them. Today, however, we not only quarrel about whether they are indeed “great,” we also argue about whether there even was a Renaissance, at least for everyone. In fact, we no longer teach the “*Renaissance*”; now we teach “early modern studies,” a label that includes Restoration literature as well. Nevertheless, and despite the labels, this strange and rich literature continues to exert its compelling force, and thus our first priority this semester will be simply to absorb the richness and complexity of this literature, both emotionally and aesthetically, allowing it to move us as fully as it has earlier generations of readers.

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

EN 314 Decolonizing the Mind
LIT/W/I RR/UU/WC

Dr. Thomas
MW 9:40-11:10

In this course we will examine how literature from across the world has responded to the effects of colonialism and global capitalism. Primarily this will include a selection of classic and new works from the mid-twentieth century to the present day by writers from Africa, Asia, the Middle East, and/or the Caribbean, though it may also reflect historically on writers from within the British, French, Spanish, and U.S. empires during earlier moments of colonial encounter and anti-colonial struggle. It will place these literary works in conversation with philosophical and political debates in the academic field of post-colonial theory about the histories of empire, neocolonialism, nation, feminism, race, ethnicity, language, and/or globalization.

AMERICAN LITERATURE COURSES (*open to everyone—no prerequisites*)

EN 348 Southern Women Writers (Honors)

LIT/W/D R/UU/WW

Dr. Arant

TTH 2:40-4:10

This course is designed to introduce you to a selection of influential southern women writers working in a variety of genres and across a broad historical period. As we explore these writers in the context of the South, we will also investigate the cultural complexities of “Southern Women Writers” as a category in order to assess the benefits and risks of this designation. Toward this end, we will consider such questions as *What counts as the South?*; *What are the historical stakes of literacy and literary production for women in the South?*; and *What are our assumptions about women’s writing, and are they valid?* Additionally, we will examine how the writers on our syllabus write within and against conceptions of womanhood and region, particularly as they intersect with issues of sexuality, race, and class.

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)

LIT C/RR/U

Dr. Kaelber

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. Crosslisted with RE 203.

FM 201 Introduction to Film Studies

C/RR/WC

Prof. Van Buren

M 9:40-12:40

“A film is difficult to explain because it is easy to understand.” - Christian Metz

This course seeks to defy Metz’s assertion by learning how to speak the language of film—specifically through the use of careful (and thorough) film analysis. Using examples from film history’s earliest innovators (Lumiere Bros., Edison, Melies), European and Soviet masters (Renoir, Weine, Eisenstein, Godard), avant-garde experimenters (Deren, Vertov, Anger), as well as Hollywood’s finest (Hitchcock, Ford, Welles, Wilder), this course seeks to unpack the essential building blocks of cinema’s visual form, style, and storytelling through an examination of the medium. With a new understanding of basic film language, students will be able to “see through” a film, identifying both the aesthetic components as well as the social and political agendas of its creator(s). Students will be asked to pay close attention to detail in both their at-home and in-class viewing, as well as add their own spin to the future of the film studies canon. **Students can earn credit for EN 230 Introduction to Film (F) or FM 201 but not both.**

EN 280 Writing Intensive Tutoring: Writing Center Theory and Practice**W** **LL/WW/T****Dr. Sabatino**
TTH 1:00-2:30pm

Do you enjoy writing or learning about the writing process? Interested in helping others? EN 280 explores the concepts behind the process of writing and best practices for providing helpful feedback. The course content includes discussions of theories that inform peer tutoring practices and pedagogy, writing center scholarship, collaborative learning, the writing process, research methods, and digital literacies. We will focus on audience, purpose, and context when helping writers effectively communicate their goals. Additionally, you will learn how to create aesthetically compelling and rhetorically effective digital projects as well as an understanding of cultural and linguistic diversity. During the course, you will observe consultation sessions in the Writing Center and receive first-hand experience working as a tutor. Successful completion of the course qualifies students to be eligible for, but not guaranteed, employment as Writing Intensive Tutors (WITs) in the college's Writing Center. **This course can be taken for 1 or 0 units. Students must be recommended in order to register for this course.**

EN 291-01 Special Topics: Fiction, Meta-Fiction, and Film**W** **RR/WW****Dr. Hurley**
MW 1:00-2:30

A genre course, designed to trace the evolution of “realism” in four of its many iterations through various forms of “fiction.” Our goal is to explore that apparent contradiction--between the real and the fictive. We will begin by reading the novels most associated with “realism.” Then we will move on to short stories and novels that are usually described as “meta-fiction,” that is, fiction as a redefinition of what is “real.” Finally, we will conclude the course with film, a medium other than print, to which students will be asked to apply what they have learned when genre conventions reappear in a different medium and through a different conception of reading a “text.”

EN 291-02 Special Topics in English: Digital Rhetoric & Multimodal Composing**W** **LL/TT/WC****Dr. Sabatino**
TTH 9:40-11:10

The languages we use are being shaped and reshaped by interactions between the different modes (linguistic, visual, audio, gestural, spatial, and multimodal) and how they are combined to create a message. Throughout this course, we will explore digital rhetoric, visual communication, aesthetic design, and pedagogy. We will move from analyzing low-tech multimodal messages to high-tech digital projects. This course will serve as a practicum for students to learn how rhetoric can be applied to analyze messages, communicate effectively through digital composing, experiment with design, and work collaboratively inside and outside of the class.

EN 316 Advanced Creative Writing: Finding Poetry
W CC/R/WC

Prof. Fucaloro
TTH 9:40-11:10

A “found poem” is one that is created using only words, phrases, or quotations that have been selected and rearranged from another text. In this course, we will explore the fundamentals of a found poem through erasure, collage and poetic scavenger hunts. This class is about challenging your process while finding some fun in it. We will also explore forms like centos, exquisite corpse and ekphrastic poetry. We may even create some of our own forms too.

We will also explore free writes and how we can turn our found poetry into something more. We will look at Claudia Rankine, Charles Bukowski, Gertrude Stein and Zack Schomburg to name a few. This class hopes to broaden your process while narrowing in on your aesthetics. Workshop style editing is a must in this class. Be prepared to explore each other’s work. These editing processes will give us a better understanding of our own work.

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

Dr. Thomas
TTH 11:20-12:50

This class is part of a two-course Intermediate Learning Community (ILC) with HI321. This ILC will comparatively analyze how the complex story of slavery in the Americas is told by historians and by filmmakers. The History-321 “New World Slavery” class (taught by Dr. Rita Reynolds on T/Th at 11:20—12:50) examines the Atlantic slave trade, the emergence of the Plantation economy, definitions of race, European commercial expansion, African cultures in the diaspora, slave control and resistance, the emergence of a free black community, and the social structure of New World slave societies. The English-331 “Topics in World Cultures and Cinemas” class explores the representation of slavery in films from Hollywood as well as film from across the world, including France, Italy, Brazil, Cuba, and Senegal.

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

Dr. Bernardo
TTH 1-2:30

The implications of genetic engineering, the possibilities of encounters with alien life forms, the progress of technologies and their impact on human society, and the challenges of changing environments will all be topics of our discussions. Along the way we will explore time travel, the status of robots/androids and viruses, the boundaries of gender, and the roles of religion and faith. We will read the works of writers such as Octavia Butler, Orson Scott Card, and Philip K. Dick. Some of the films we will consider are *Aliens*, *Ex Machina*, *Metropolis*, and *The Matrix*.

SENIOR LEARNING COMMUNITY (for Senior English Majors)

EN 400 Senior Reflective Tutorial

LL

Dr. Thomas

MW 1:00-2:30

This reflective tutorial (RFT) is taken in conjunction with EN425 (senior seminar) as part of the senior learning community (SLC). The two courses will be in dialogue with each other, and students are required to write a research paper integrating content from both courses. EN400 will advance students' understanding of literary theory and address students' career goals. The course also includes an experiential learning component which can be satisfied either by completing an internship at some time senior year or by fulfilling the requirements for departmental honors. Students should communicate with their adviser during their junior year about how they intend to satisfy the experiential learning component for the English major. Prerequisites: senior standing in the English major and a successful performance (C- or higher) in EN212.

EN 425 Senior Seminar: Literature of Immigration

Dr. Arant

MW 2:40-4:10

In this class, we will read both fiction and non-fiction by and about immigrants, considering a broad range of representations as well as their potential costs and benefits. We will also study some key moments in the legal history of immigration in the United States, considering how perceptions of immigrants have shifted over time and some of the reasons why people migrate. This class will also involve an experiential learning component related to immigration.

JOURNALISM COURSES (no prerequisites)

JR 011 Writing for the Wagnerian

Prof. Regan

TBA

An immersive experience in producing the student-run newspaper. Students can concentrate in reporting, editing or photography or contribute to all three areas during the semester. Wagnerian staff meetings, where ideas are brainstormed and assignments are made, take the place of formal classes, while workshops teach Associated Press Style and other skills. May be repeated. Offered fall and spring semesters. (Half unit).

JR 261 Reporting in the New Age of Journalism

W

LL/R/WW

Prof. Regan

M 6-9

As the journalism industry undergoes a digital transformation, journalists need broader skills to sort and report a relentless flow of information. This course explores the shifting journalistic landscape and best practices for journalists to navigate through the changes. Students will build a foundation of skills necessary to be successful on all media platforms. These include defining

news, conducting an interview, crafting a lead, writing a headline, reporting in real-time and following Associated Press Style. (One unit)

JR 321 Dying to Tell the Story

W

L/UU/WW

Prof. Regan

W 6-9

Journalists risk their lives every day 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. (One unit)

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 Spring 2021

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 Spring 2021.

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)

- S21 109 or **111 World Literature**
- S21 **211 British Literature Survey**
- S21 **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 requirements 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
- TBA 232 Medieval Literature
- TBA 255 Sex and Gender in Medieval French Literature
- S21 **304 Early Modern Literature**
- TBA 327 Advanced Drama: Renaissance and Modern

Post-1800 British Literature (1 unit):

- TBA 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
- TBA 225 Ghosts, Vampires and Civilization in English Gothic Fiction
- TBA 313 Contemporary Irish Literature
- S21 **314 Decolonizing the Mind**

American Literature (1 unit):

- TBA 226 American Cultures and Literatures
- TBA 227 American Literature from its Origins to 1865
- TBA 228 American Literature from 1865 to the Present
- TBA 216 African-American Literature
- TBA 332 Pirates, Puritans and the Revolutionary Atlantic World
- TBA 342 The Contested South
- S21 348 Southern Women Writers**

UPPER LEVEL REQUIRED COURSES (3 units):

F21 330 The Shakespeare Survey
(should be completed by the end of the junior year)

S21 400 Senior Reflective Tutorial**S21 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:**S21 203 The Spiritual Quest in Literature**

TBA 213 Hispanic Literature in Translation

F21 215 Introduction to Creative Writing

TBA 229 Introduction to Comparative Literature

S21 230 Introduction to Film (F) or FM 201 (not both)

S21 280 Writing Intensive Tutoring (students must be recommended in order to register for this course)

S21 291 Special Topics in English: Digital Rhetoric & Multimodal Composing

S21 291 Special Topics in English: Fiction, Meta-Fiction, and Film

S21 316 Advanced Creative Writing

TBA FM 322 Screenwriting I

S21 323 Aliens, Cyborgs and Time Travel in Literature and Film

TBA 326 Drama Survey

S21 331 Topics in World Cultures and Cinemas

TBA 347 The Study of Fairy Tales

TBA 351 French Women Writers

TBA 356 French Cinema (F)

TBA 357 Italian Cinema (F)

S21 JR 261 Reporting in the New Age of Journalism

S21 JR 321 Dying to Tell the Story

TBA JR 291 Special Topics in Journalism: Murder and Mayhem

TBA JR 368 Writing to Persuade

TBA JR 372 Journalism and Public Relations

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 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 2021.

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:*****S21 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

JR 011 Writing for the Wagnerian-- (offered as 0.5 unit)—Must take this twice for a total of one unit (1 unit)**Electives, choose from the following JR courses (2 units)**

TBA 291 Special Topics in Journalism: Murder and Mayhem

S21 321 Dying to Tell the Story

TBA 363 Editing for Today's Newsroom

TBA 366 Magazine Editing and Publishing

TBA 368 Writing to Persuade

TBA 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 2021 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 in particular) 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

Prior to Fall 2018	Course Number and Title	Beginning Fall 2018
ENGLISH COURSES		
<u>LIT/I</u>	EN 109 World Literature	<u>R/UU/WC</u>
<u>LIT/I/W</u>	EN 111 World Literature	<u>R/UU/WW</u>
<u>LIT/W</u>	EN 202 Chaucer	<u>O/RR/WW</u>
<u>LIT/W</u>	EN 205 Crime and Violence in 18 th -Century Literature	<u>L/RR/WW</u>
<u>LIT/W</u>	EN 206 Revolution, Imagination, and the Supernatural In Early 19 th -Century British Literature	<u>L/RR/WW</u>
<u>LIT/W</u>	EN 210 Modern English and Irish Literature	<u>RR/U/WW</u>
<u>LIT/W</u>	EN 211 British Literature Survey	<u>O/RR/WW</u>
<u>LIT/W</u>	EN 212 Introduction to Literary Analysis and Theory	<u>LL/RR/WC</u>
<u>W</u>	EN 215 Introduction to Creative Writing	<u>CC/R/WC</u>
<u>LIT/W/D</u>	EN 216 African American Literature	<u>RR/UU/WC</u>
<u>LIT/W</u>	EN 224 Orphans, Poverty, and Scandal in 19 th -Century British Literature	<u>L/RR/WW</u>
<u>LIT/W</u>	EN 225 Ghosts, Vampires, and Civilization in English Gothic Fiction	<u>L/RR/WW</u>
<u>LIT/W/D</u>	EN 226 American Literatures and Cultures	<u>RR/UU/WC</u>

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 Decolonizing the Mind	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/UU/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
	EN 400 Reflective Tutorial	LL

JOURNALISM COURSES

W	JR 261 Reporting in the New Age of Journalism	LL/R/WW
W	JR 321 Dying to Tell the Story	L/UU/WW

<u>W</u>	JR 366 Magazine Editing and Publishing	<u>C/R/WW</u>
<u>W</u>	JR 372 Journalism and Public Relations	<u>C/O/WW</u>
<u>W</u>	JR 373 Ethics in Journalism: The <i>National Enquirer</i> to the <i>New York Times</i>	<u>L/RR/WW</u>

Please note that courses not listed here do not yet have new designations, but we will be adding those in the future.