2.8 or above (technical and overall) to be “accepted” into this program. If the student has a GPA of 2.5–2.79, then she will be “conditionally accepted” into this program and must have a cumulative GPA of 2.8 by the end of fall semester of her junior year. If the student has a GPA of less than 2.5, then she will be “denied” from this program.

- Students in the program must maintain at least a cumulative GPA of 2.8 or above (technical and overall) to remain in the engineering program. If a student dips below a technical and overall GPA of 2.8 for one semester, then she is warned at the beginning of the following semester that she must raise her GPA to remain in the program. If she remains below a technical and overall GPA of 2.8 for two semesters, then she is removed from the engineering program; this will enable her to focus on completing her Saint Mary’s College major/degree.

- Students in the program must maintain good academic and behavioral standing in the college. Serious academic violations or excessive student conduct violations and/or disciplinary probation may jeopardize the student’s admission to the engineering program at the University of Notre Dame.

Note: Grades in classes taken at other institutions (institutions other than University of Notre Dame and Saint Mary’s College) are not included in the technical and cumulative average GPA of the students. These courses, if approved, are listed on the student’s transcripts and may be used to fulfill requirements.
ENGLISH WRITING LEARNING OUTCOMES

**To Apply** the knowledge gained from the study of literature to the practice of creative writing.

**To Develop** style, voice, and craft in writing fiction, creative nonfiction, or poetry.

PROGRAM IN ENGLISH

**Bachelor of Arts, Major in English Literature—ENLT (33 hours)**

All of the following (9 hours):

- ENLT 201 Introduction to Literary Studies 3 hours
- ENLT 385 Critical Theory 3 hours
- ENLT 495 Senior Literature Seminar 3 hours

One lower division (below 300-level) ENLT course (3 hours):

- ENLT 106W Language and Literature 3.5 hours
- ENLT 109W Language and Literature 4 hours
- ENLT 211 Animals in Literature and Society 3 hours
- ENLT 213 Environmental Literature 3 hours
- ENLT 216 Literature of Social Justice 3 hours
- ENLT 217 Contemporary Women's Fiction 3 hours
- ENLT 222 Greek Literature 3 hours
- ENLT 223 Classical Mythology 3 hours
- ENLT 224 Sorcery and Damnation 3 hours
- ENLT 228 Irish Literature 3 hours
- ENLT 232 Arthurian Literature 3 hours
- ENLT 234 Shakespeare: Page, Stage, and Screen 3 hours
- ENLT 238 Jane Austen 3 hours
- ENLT 244 Tolkien and Modern Fantasy 3 hours
- ENLT 251 African-American Literature 3 hours
- ENLT 253 Native American Literature 3 hours
- ENLT 254 William Carlos Williams, the Poet Doctor: Exploring the Intersections Between Poetics and Medicine 3 hours
- ENLT 255 Women of Genius: American Literature in the Suffragette Era 3 hours
- ENLT 272 Multiethnic Graphic Narrative 3 hours
- ENLT 277 Women in Film 3 hours
- ENLT 278 From Fiction to Film 3 hours
- ENLT 279 Jane Austen and Film 3 hours
- ENLT 281 British Literature: Beowulf to 1800 3 hours
- ENLT 282 British Literature: 1800 to Present 3 hours
- ENLT 290 Topics in Literature 1–3 hours

Five upper division courses including at least one course at the 400 level and at least one course in each of the following period and culture areas. A single course may count for a period, culture and/or level requirement. (15 hours): Pre-Modern (pre-1500) at least one course

- ENLT 311 Medieval Literature 3 hours
- ENLT 312 Chaucer 3 hours
- ENLT 387 Gender and Sexuality in Literature (approved sections) 3 hours
- ENLT 390 Topics in Literature (approved sections) 1–3 hours
- ENLT 490 Topics in Literature (approved sections) 1–3 hours

Early Modern (1500–1770) at least one course

- ENLT 314 16th/17th-Century British Literature 3 hours
- ENLT 327 18th-Century British Novel: Novel Women 3 hours
- ENLT 328 18th-Century British Literature 3 hours

Modern (1770–1914) at least one course

- ENLT 330 Romantic Movements 3 hours
- ENLT 332 Romantic Era Feminism 3 hours
- ENLT 333 Victorian Literature 3 hours
- ENLT 336 19th-Century British Novel: The Victorian Novel 3 hours
- ENLT 337 The Brontes 3 hours
- ENLT 346 American Literature to 1865 3 hours
- ENLT 347 American Literature 1865 to 1945 3 hours
- ENLT 351 19th-Century American Literature 3 hours
- ENLT 358 Development of the American Novel 3 hours
- ENLT 387 Gender and Sexuality in Literature (approved sections) 3 hours
- ENLT 390 Topics in Literature (approved sections) 1–3 hours
- ENLT 455 Emily Dickinson 3 hours
- ENLT 490 Topics in Literature (approved sections) 1–3 hours

Modernist-Postmodern - Contemporary (1914–now)

- ENLT 340 20th-Century British Literature 3 hours
- ENLT 343 20th-Century British Novel 3 hours
- ENLT 348 American Literature 1945 to Present 3 hours
- ENLT 352 20th-Century American Literature 3 hours
- ENLT 354 Immigrant Women's Writing 3 hours
- ENLT 360 Global Anglophone Literature 3 hours
- ENLT 362 Contemporary Global Literature 3 hours
- ENLT 363 20th-Century and Contemporary African Literature 3 hours
- ENLT 366 Postcolonial Women's Writing 3 hours
- ENLT 367 Caribbean Women's Literature 3 hours
- ENLT 375 Contemporary American Poetry in Context 3 hours
- ENLT 387 Gender and Sexuality in Literature (approved sections) 3 hours
- ENLT 390 Topics in Literature (approved sections) 1–3 hours
- ENLT 451 American Poetry and Poetics 3 hours
- ENLT 490 Topics in Literature (approved sections) 1–3 hours

American at least one course

- ENLT 346 American Literature to 1865 3 hours
- ENLT 347 American Literature 1865 to 1945 3 hours
- ENLT 348 American Literature 1945 to Present 3 hours
- ENLT 351 19th-Century American Literature 3 hours
- ENLT 352 20th-Century American Literature 3 hours
- ENLT 354 Immigrant Women's Writing 3 hours
- ENLT 358 Development of the American Novel 3 hours
- ENLT 375 Contemporary American Poetry in Context 3 hours
- ENLT 387 Gender and Sexuality in Literature (approved sections) 3 hours
- ENLT 390 Topics in Literature (approved sections) 1–3 hours
- ENLT 451 American Poetry and Poetics 3 hours
- ENLT 455 Emily Dickinson 3 hours
- ENLT 490 Topics in Literature (approved sections) 1–3 hours

British at least one course

- ENLT 311 Medieval Literature 3 hours
- ENLT 312 Chaucer 3 hours
- ENLT 314 16th/17th-Century British Literature 3 hours
ENLT 327  18th-Century British Novel: Novel Women  3 hours
ENLT 328  18th-Century British Literature  3 hours
ENLT 330  Romantic Movements  3 hours
ENLT 332  Romantic Era Feminism  3 hours
ENLT 333  Victorian Literature  3 hours
ENLT 336  19th-Century British Novel: The Victorian Novel  3 hours
ENLT 337  The Brontes  3 hours
ENLT 340  20th-Century British Literature  3 hours
ENLT 343  20th-Century British Novel  3 hours
ENLT 387  Gender and Sexuality in Literature (approved sections)  3 hours
ENLT 390  Topics in Literature (approved sections)  1–3 hours
ENLT 431  Restoration and 18th-Century British Drama: Script to Stage  3 hours
ENLT 490  Topics in Literature (approved sections)  1–3 hours

Global Anglophone at least one course

ENLT 360  Global Anglophone Literature  3 hours
ENLT 362  Contemporary Global Literature  3 hours
ENLT 363  20th-Century and Contemporary African Literature  3 hours
ENLT 366  Postcolonial Women’s Writing  3 hours
ENLT 367  Caribbean Women’s Literature  3 hours
ENLT 387  Gender and Sexuality in Literature (approved sections)  3 hours
ENLT 390  Topics in Literature (approved sections)  1–3 hours
ENLT 490  Topics in Literature (approved sections)  1–3 hours

Courses without period or cultural designation which satisfy the 300-level requirement

ENLT 303  History of the Book  3 hours
ENLT 304  History of the English Language  3 hours

One Shakespeare course (3 hours):

ENLT 315  Shakespeare  3 hours
ENLT 316  Shakespeare and the Power of Art  3 hours
ENLT 415  Shakespeare and the World  3 hours

One course in literature by historically underrepresented groups:
(NOTE: May not use the same course to fulfill both this requirement and the Global Anglophone requirement)

ENLT 251  African-American Literature  3 hours
ENLT 253  Native American Literature  3 hours
ENLT 272  Multiethnic Graphic Narrative  3 hours
ENLT 290  Topics in Literature  1–3 hours
ENLT 354  Immigrant Women’s Writing  3 hours
ENLT 360  Global Anglophone Literature  3 hours
ENLT 362  Contemporary Global Literature  3 hours
ENLT 363  20th-Century and Contemporary African Literature  3 hours
ENLT 366  Postcolonial Women’s Writing  3 hours
ENLT 367  Caribbean Women’s Literature  3 hours
ENLT 387  Gender and Sexuality in Literature (approved sections)  3 hours
ENLT 390  Topics in Literature (approved sections)  1–3 hours
ENLT 490  Topics in Literature (approved sections)  1–3 hours

One additional ENLT or ENWR course (3 hours)

Bachelor of Arts, Major in English Writing—ENWR (33 hours)

All of the following (9 hours):

ENLT 315  Shakespeare  3 hours
ENLT 316  Shakespeare and the Power of Art  3 hours
ENLT 415  Shakespeare and the World  3 hours

Three upper division courses including at least one course in each of the following areas (a single course may count for the American, British, or Global Anglophone requirement and the Pre-Modern/Early Modern/Modern requirement) (9 hours):

American one course

ENLT 346  American Literature to 1865  3 hours
ENLT 347  American Literature 1865 to 1945  3 hours
ENLT 348  American Literature 1945 to Present  3 hours
ENLT 351  19th-Century American Literature  3 hours
ENLT 352  20th-Century American Literature  3 hours
ENLT 354  Immigrant Women’s Writing  3 hours
ENLT 358  Development of the American Novel  3 hours
ENLT 375  Contemporary American Poetry in Context  3 hours
ENLT 387  Gender and Sexuality in Literature (approved sections)  3 hours
ENLT 390  Topics in Literature (approved sections)  1–3 hours
ENLT 451  American Poetry and Poetics  3 hours
ENLT 455  Emily Dickinson  3 hours
ENLT 490  Topics in Literature (approved sections)  1–3 hours

British one course

ENLT 311  Medieval Literature  3 hours
ENLT 312  Chaucer  3 hours
ENLT 314  16th/17th-Century British Literature  3 hours
ENLT 327  18th-Century British Novel: Novel Women  3 hours
ENLT 328  18th-Century British Literature  3 hours
ENLT 330  Romantic Movements  3 hours
ENLT 332  Romantic Era Feminism  3 hours
ENLT 333  Victorian Literature  3 hours
ENLT 336  19th-Century British Novel: The Victorian Novel  3 hours
ENLT 337  The Brontes  3 hours
ENLT 340  20th-Century British Literature  3 hours
ENLT 343  20th-Century British Novel  3 hours
ENLT 387  Gender and Sexuality in Literature (approved sections)  3 hours
ENLT 390  Topics in Literature (approved sections)  1–3 hours
ENLT 431  Restoration and 18th-Century British Drama: Script to Stage  3 hours
ENLT 490  Topics in Literature (approved sections)  1–3 hours

Global Anglophone one course

ENLT 360  Global Anglophone Literature  3 hours
ENLT 362  Contemporary Global Literature  3 hours
ENLT 363  20th-Century and Contemporary African Literature  3 hours
ENLT 366  Postcolonial Women’s Writing  3 hours
ENLT 367  Caribbean Women’s Literature  3 hours
ENLT 387  Gender and Sexuality in Literature (approved sections)  3 hours
ENLT 390  Topics in Literature (approved sections)  1–3 hours
ENLT 490  Topics in Literature (approved sections)  1–3 hours

Pre-Modern (pre-1500)/Early Modern (1500-1770)/Modern(1770-1914) at least one course

ENLT 311  Medieval Literature  3 hours
ENLT 312  Chaucer  3 hours
ENLT 314  16th/17th-Century British Literature  3 hours
ENLT 327  18th-Century British Novel: Novel Women  3 hours
ENLT 337  The Brontes  3 hours
ENLT 328  18th-Century British Literature  3 hours
ENLT 330  Romantic Movements  3 hours
ENLT 332  Romantic Era Feminism  3 hours
ENLT 333  Victorian Literature  3 hours
ENLT 336  19th-Century British Novel: The Victorian Novel  3 hours
ENLT 337  The Brontes  3 hours
ENLT 346  American Literature to 1865  3 hours
ENLT 347  American Literature 1865 to 1945  3 hours
ENLT 351  19th-Century American Literature  3 hours
ENLT 358  Development of the American Novel  3 hours
ENLT 387  Gender and Sexuality in Literature (approved sections)  3 hours
ENLT 390  Topics in Literature (approved sections)  1–3 hours
ENLT 431  Restoration and 18th-Century British Drama: Script to Stage  3 hours

Two of the following workshops (6 hours):
ENWR 320  Creative Nonfiction Workshop  3 hours
ENWR 321  Fiction Workshop  3 hours
ENWR 323  Poetry Workshop  3 hours
ENWR 325  Playwriting (cross listed with THTR 325)  3 hours

One of the following advanced workshop (3 hours):
ENWR 420  Advanced Creative Non-Fiction Workshop  3 hours
ENWR 421  Advanced Fiction Writing Workshop  3 hours
ENWR 423  Advanced Poetry Writing Workshop  3 hours

One of the following not used to satisfy any of the above requirements (3 hours):
(OUT: A 300-level workshop in the same genre is prerequisite to a 400-level workshop in that genre.)
ENWR 222  Tourist or Traveler: Travel Writing in the New Millennium  3 hours
ENWR 257  Journalism (cross listed with COMM 257)  3 hours
ENWR 290  Topics in Writing  1–3 hours
ENWR 307  Rhetoric  3 hours
ENWR 320  Creative Nonfiction Workshop  3 hours
ENWR 321  Fiction Workshop  3 hours
ENWR 323  Poetry Workshop  3 hours
ENWR 325  Playwriting (cross listed with THTR 325)  3 hours
ENWR 390  Topics in Writing  1–3 hours
ENWR 420  Advanced Creative Non-Fiction Workshop  3 hours
ENWR 421  Advanced Fiction Writing Workshop  3 hours
ENWR 423  Advanced Poetry Writing Workshop  3 hours
ENWR 490  Topics in Writing  1–3 hours

Bachelor of Arts, Double Major in English Literature and English Writing—ENLW (54 hours)

All of the following (9 hours):
ENLT 201  Introduction to Literary Studies  3 hours
ENWR 202  Introduction to Creative Writing  3 hours
ENLT 385  Critical Theory  3 hours
ENLT 495  Senior Literature Seminar  3 hours
or ENWR 495  Senior Writing Project  3 hours

One lower division (below 300-level) ENLT course (3 hours):
ENLT 106W  Language and Literature  3.5 hours
ENLT 109W  Language and Literature  4 hours
ENLT 211  Animals in Literature and Society  3 hours
ENLT 212  Ecopoetics in the Age of the Anthropocene  3 hours
ENLT 213  Environmental Literature  3 hours
ENLT 216  Literature of Social Justice  3 hours
ENLT 217  Contemporary Women’s Fiction  3 hours
ENLT 222  Greek Literature  3 hours
ENLT 223  Classical Mythology  3 hours
ENLT 224  Sorcery and Damnation  3 hours
ENLT 228  Irish Literature  3 hours
ENLT 232  Arthurian Literature  3 hours
ENLT 234  Shakespeare: Page, Stage, and Screen  3 hours
ENLT 238  Jane Austen  3 hours
ENLT 244  Tolkien and Modern Fantasy  3 hours
ENLT 251  African-American Literature  3 hours
ENLT 253  Native American Literature  3 hours
ENLT 254  William Carlos Williams, the Poet Doctor: Exploring the Intersections Between Poetics and Medicine  3 hours
ENLT 255  Women of Genius: American Literature in the Suffragette Era  3 hours
ENLT 272  Multiethnic Graphic Narrative  3 hours
ENLT 277  Women in Film  3 hours
ENLT 278  From Fiction to Film  3 hours
ENLT 279  Jane Austen and Film  3 hours
ENLT 281  British Literature: Beowulf to 1800  3 hours
ENLT 282  British Literature: 1800 to Present  3 hours
ENLT 290  Topics in Literature  1–3 hours

One Shakespeare course (3 hours):
ENLT 315  Shakespeare  3 hours
ENLT 316  Shakespeare and the Power of Art  3 hours
ENLT 415  Shakespeare and the World  3 hours

Two of the following (6 hours):
ENWR 320  Creative Nonfiction Workshop  3 hours
ENWR 321  Fiction Workshop  3 hours
ENWR 323  Poetry Workshop  3 hours
ENWR 325  Playwriting (cross listed with THTR 325)  3 hours

One of the following (3 hours):
ENWR 420  Advanced Creative Non-Fiction Workshop  3 hours
ENWR 421  Advanced Fiction Writing Workshop  3 hours
ENWR 423  Advanced Poetry Writing Workshop  3 hours

Five upper division courses including at least one course at the 400 level and at least one

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Saint Mary’s College

ENGLISH

Saint Mary’s College | 213
A single course may count for a period requirement, culture and/or level requirement. (15 hours):

**Pre-Modern (pre-1500) at least one course**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENLT 311</td>
<td>Medieval Literature</td>
<td>3</td>
</tr>
<tr>
<td>ENLT 312</td>
<td>Chaucer</td>
<td>3</td>
</tr>
<tr>
<td>ENLT 387</td>
<td>Gender and Sexuality in Literature (approved sections)</td>
<td>3</td>
</tr>
<tr>
<td>ENLT 390</td>
<td>Topics in Literature (approved sections)</td>
<td>1–3</td>
</tr>
<tr>
<td>ENLT 490</td>
<td>Topics in Literature (approved sections)</td>
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</tbody>
</table>

**Early Modern (1500-1770) at least one course**

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>ENLT 314</td>
<td>16th/17th-Century British Literature</td>
<td>3</td>
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<tr>
<td>ENLT 327</td>
<td>18th-Century British Novel Women</td>
<td>3</td>
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<tr>
<td>ENLT 328</td>
<td>18th-Century British Literature</td>
<td>3</td>
</tr>
<tr>
<td>ENLT 387</td>
<td>Gender and Sexuality in Literature (approved sections)</td>
<td>3</td>
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<tr>
<td>ENLT 390</td>
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<tr>
<td>ENLT 431</td>
<td>Restoration and 18th-Century British Drama: Script to Stage</td>
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<tr>
<td>ENLT 490</td>
<td>Topics in Literature (approved sections)</td>
<td>1–3</td>
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**Modern (1770-1914) at least one course**

<table>
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<tr>
<td>ENLT 330</td>
<td>Romantic Movements</td>
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<td>ENLT 332</td>
<td>Romantic Era Feminism</td>
<td>3</td>
</tr>
<tr>
<td>ENLT 333</td>
<td>Victorian Literature</td>
<td>3</td>
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<td>ENLT 336</td>
<td>19th-Century British Novel: The Victorian Novel</td>
<td>3</td>
</tr>
<tr>
<td>ENLT 337</td>
<td>The Brontes</td>
<td>3</td>
</tr>
<tr>
<td>ENLT 346</td>
<td>American Literature to 1865</td>
<td>3</td>
</tr>
<tr>
<td>ENLT 347</td>
<td>American Literature 1865 to 1945</td>
<td>3</td>
</tr>
<tr>
<td>ENLT 351</td>
<td>19th-Century American Literature</td>
<td>3</td>
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<tr>
<td>ENLT 358</td>
<td>Development of the American Novel</td>
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<td>ENLT 387</td>
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</tr>
<tr>
<td>ENLT 455</td>
<td>Emily Dickinson</td>
<td>3</td>
</tr>
<tr>
<td>ENLT 490</td>
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**Modernist-Postmodern -Contemporary (1914–now)**

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<tr>
<td>ENLT 340</td>
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<td>ENLT 343</td>
<td>20th-Century British Novel</td>
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<tr>
<td>ENLT 348</td>
<td>American Literature 1945 to Present</td>
<td>3</td>
</tr>
<tr>
<td>ENLT 352</td>
<td>20th-Century American Literature</td>
<td>3</td>
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<tr>
<td>ENLT 354</td>
<td>Immigrant Women's Writing</td>
<td>3</td>
</tr>
<tr>
<td>ENLT 360</td>
<td>Global Anglophone Literature</td>
<td>3</td>
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<tr>
<td>ENLT 362</td>
<td>Contemporary Global Literature</td>
<td>3</td>
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<tr>
<td>ENLT 363</td>
<td>20th-Century and Contemporary African Literature</td>
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<tr>
<td>ENLT 365</td>
<td>Postcolonial Women's Writing</td>
<td>3</td>
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<td>ENLT 366</td>
<td>Caribbean Women's Literature</td>
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<td>ENLT 375</td>
<td>Contemporary American Poetry in Context</td>
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<td>ENLT 490</td>
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**American at least one course**

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**British at least one course**

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<td>18th-Century British Novel Women</td>
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<tr>
<td>ENLT 431</td>
<td>Restoration and 18th-Century British Drama: Script to Stage</td>
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<tr>
<td>ENLT 490</td>
<td>Topics in Literature (approved sections)</td>
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**Global Anglophone at least one course**

<table>
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<tbody>
<tr>
<td>ENLT 360</td>
<td>Global Anglophone Literature</td>
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<td>ENLT 362</td>
<td>Contemporary Global Literature</td>
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<tr>
<td>ENLT 363</td>
<td>20th-Century and Contemporary African Literature</td>
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<tr>
<td>ENLT 366</td>
<td>Postcolonial Women's Writing</td>
<td>3</td>
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<td>ENLT 367</td>
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<tr>
<td>ENLT 490</td>
<td>Topics in Literature (approved sections)</td>
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</table>

**Courses without period or cultural designation which satisfy the 300-level requirement (not a required category)**

<table>
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<tr>
<td>ENLT 303</td>
<td>History of the Book</td>
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<tr>
<td>ENLT 304</td>
<td>History of the English Language</td>
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**Three of the following not used to satisfy any of the above requirements (9 hours):**

<table>
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<td>ENWR 490</td>
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One course in literature by historically underrepresented groups: (NOTE: May not use the same course to fulfill both this requirement and the Global Anglophone requirement)

ENLT 251 African-American Literature 3 hours
ENLT 253 Native American Literature 3 hours
ENLT 272 Multiethnic Graphic Narrative 3 hours
ENLT 354 Immigrant Women’s Writing 3 hours
ENLT 360 Global Anglophone Literature 3 hours
ENLT 362 Contemporary Global Literature 3 hours
ENLT 363 20th-Century and Contemporary African Literature 3 hours
ENLT 366 Postcolonial Women’s Writing 3 hours
ENLT 367 Caribbean Women’s Literature 3 hours
ENLT 387 Gender and Sexuality in Literature (approved sections) 3 hours
ENLT 390 Topics in Literature (approved sections) 1–3 hours
ENLT 490 Topics in Literature (approved sections) 1–3 hours

One additional ENLT or ENWR course (3 hours)

Minor in English Literature—ENLT (18 hours)
All of the following (9 hours):
ENLT 201 Introduction to Literary Studies 3 hours

One Shakespeare course (3 hours):
ENLT 315 Shakespeare 3 hours
ENLT 316 Shakespeare and the Power of Art 3 hours
ENLT 415 Shakespeare and the World 3 hours

One lower division (below 300-level) ENLT course (3 hours):
ENLT 106W Language and Literature 3 hours
ENLT 109W Language and Literature 4 hours
ENLT 211 Animals in Literature and Society 3 hours
ENLT 213 Environmental Literature 3 hours
ENLT 216 Literature of Social Justice 3 hours
ENLT 217 Contemporary Women’s Fiction 3 hours
ENLT 222 Greek Literature 3 hours
ENLT 223 Classical Mythology 3 hours
ENLT 224 Sorcery and Damnation 3 hours
ENLT 228 Irish Literature 3 hours
ENLT 232 Arthurian Literature 3 hours
ENLT 234 Shakespeare: Page, Stage, and Screen 3 hours
ENLT 238 Jane Austen 3 hours
ENLT 244 Tolkien and Modern Fantasy 3 hours
ENLT 251 African-American Literature 3 hours
ENLT 253 Native American Literature 3 hours
ENLT 254 William Carlos Williams, the Poet Doctor: Exploring the Intersections Between Poetics and Medicine 3 hours
ENLT 255 Women of Genius: American Literature in the Suffragette Era 3 hours
ENLT 272 Multiethnic Graphic Narrative 3 hours
ENLT 277 Women in Film 3 hours
ENLT 278 From Fiction to Film 3 hours
ENLT 279 Jane Austen and Film 3 hours
ENLT 281 British Literature: Beowulf to 1800 3 hours
ENLT 282 British Literature: 1800 to Present 3 hours

Three upper division courses including at least one course in each of the following areas. A single course may count for the American, British, or Global Anglophone requirement

and the Pre-Modern/Early Modern/Modern (pre 1500 to 1914) requirement. (9 hours):

American one course
ENLT 346 American Literature to 1865 3 hours
ENLT 347 American Literature 1865 to 1945 3 hours
ENLT 348 American Literature 1945 to Present 3 hours
ENLT 351 19th-Century American Literature 3 hours
ENLT 352 20th-Century American Literature 3 hours
ENLT 354 Immigrant Women’s Writing 3 hours
ENLT 358 Development of the American Novel 3 hours
ENLT 375 Modern Poetry 3 hours
ENLT 387 Gender and Sexuality in Literature (approved sections) 3 hours
ENLT 390 Topics in Literature (approved sections) 1–3 hours
ENLT 451 American Poetry and Poetics 3 hours
ENLT 455 Emily Dickinson 3 hours
ENLT 490 Topics in Literature (approved sections) 1–3 hours

British one course
ENLT 311 Medieval Literature 3 hours
ENLT 312 Chaucer 3 hours
ENLT 314 16th/17th-Century British Literature 3 hours
ENLT 327 18th-Century British Novel: Novel Women 3 hours
ENLT 328 18th-Century British Literature 3 hours
ENLT 330 Romantic Movements 3 hours
ENLT 332 Romantic Era Feminism 3 hours
ENLT 333 Victorian Literature 3 hours
ENLT 336 19th-Century British Novel: The Victorian Novel 3 hours
ENLT 337 The Brontës 3 hours
ENLT 340 20th-Century British Literature 3 hours
ENLT 343 20th-Century British Novel 3 hours
ENLT 387 Gender and Sexuality in Literature (approved sections) 3 hours
ENLT 390 Topics in Literature (approved sections) 1–3 hours
ENLT 431 Restoration and 18th-Century British Drama: Script to Stage 3 hours
ENLT 490 Topics in Literature (approved sections) 1–3 hours

Global Anglophone one course
ENLT 360 Global Anglophone Literature 3 hours
ENLT 362 Contemporary Global Literature 3 hours
ENLT 363 20th-Century and Contemporary African Literature 3 hours
ENLT 366 Postcolonial Women’s Writing 3 hours
ENLT 367 Caribbean Women’s Literature 3 hours
ENLT 387 Gender and Sexuality in Literature (approved sections) 3 hours
ENLT 390 Topics in Literature (approved sections) 1–3 hours
ENLT 490 Topics in Literature (approved sections) 1–3 hours

Pre-Modern/Early Modern/Modern (pre-1500 to 1914) at least one course
ENLT 311 Medieval Literature 3 hours
ENLT 312 Chaucer 3 hours
ENLT 314 16th/17th-Century British Literature 3 hours
ENLT 327 18th-Century British Novel: Novel Women 3 hours
ENLT 328 18th-Century British Literature 3 hours
ENLT 330 Romantic Movements 3 hours
ENLT 332 Romantic Era Feminism 3 hours
ENLT 333 Victorian Literature 3 hours
ENLT 336 19th-Century British Novel: The Victorian Novel 3 hours
ENLT 337 The Brontës 3 hours
ENL 346 American Literature to 1865 3 hours
ENL 347 American Literature 1865 to 1945 3 hours
ENL 351 19th-Century American Literature 3 hours
ENL 358 Development of the American Novel 3 hours
ENL 387 Gender and Sexuality in Literature (approved sections) 3 hours
ENL 390 Topics in Literature (approved sections) 1–3 hours
ENL 431 Restoration and 18th-Century British Drama: Script to Stage 3 hours
ENL 455 Emily Dickinson 3 hours
ENL 490 Topics in Literature (approved sections) 1–3 hours

Minor in English Writing—ENWR (18 hours)
All of the following (6 hours):
ENLT 201 Introduction to Literary Studies 3 hours
ENWR 202 Introduction to Creative Writing 3 hours

Two of the following (6 hours):
ENWR 320 Creative Nonfiction Workshop 3 hours
ENWR 321 Fiction Workshop 3 hours
ENWR 323 Poetry Workshop 3 hours
ENWR 325 Playwriting (cross listed with THTR 325) 3 hours

One of the following (3 hours):
ENWR 420 Advanced Creative Non-Fiction Workshop 3 hours
ENWR 421 Advanced Fiction Writing Workshop 3 hours
ENWR 423 Advanced Poetry Writing Workshop 3 hours

One of the following not used to satisfy any of the above requirements. A 300-level workshop in the same genre is prerequisite to a 400-level workshop in that genre (3 hours):
ENWR 222 Tourist or Traveler: Travel Writing in the New Millennium 3 hours
ENWR 257 Journalism (cross listed with COMM 257) 3 hours
ENWR 290 Topics in Writing (approved sections) 1–3 hours
ENWR 307 Rhetoric 3 hours
ENWR 320 Creative Nonfiction Workshop 3 hours
ENWR 321 Fiction Workshop 3 hours
ENWR 323 Poetry Workshop 3 hours
ENWR 325 Playwriting (cross listed with THTR 325) 3 hours
ENWR 390 Topics in Writing 1–3 hours
ENWR 420 Advanced Creative Non-Fiction Workshop 3 hours
ENWR 421 Advanced Fiction Writing Workshop 3 hours
ENWR 423 Advanced Poetry Writing Workshop 3 hours
ENWR 490 Topics in Writing 1–3 hours

ENGLISH (Literature) COURSES (ENLT)

106W Language and Literature (3.5)
A range of courses taught in tandem with “W” courses in other disciplines. Students may earn three literature hours and fulfill the writing proficiency requirement. May be repeated for credit.

109W Language and Literature (4)
A range of courses allowing students to earn three literature hours and fulfill the writing proficiency requirement. May be repeated for credit.

201 Introduction to Literary Studies (3)
This class introduces students to the skills of reading and writing foundational to interpretation, appreciation, and creation of literary texts. By focusing on these skills, this class lays the foundation for students to successfully pursue a major or minor in English. Course readings draw on a wide range of literature, presenting the genres of poetry, drama, and prose fiction through works drawn from a variety of historical periods and from English-using cultures around the world.

211 Animals in Literature and Society (3)
This interdisciplinary course explores how literature shapes and reflects human responses to nonhuman animals, using theoretical frameworks and direct experience of human-animal interactions to focus these explorations. This course responds to the transformation of human understanding of nonhuman animals as the older view of animals as instinct driven machines is replaced by new recognition of animal agency and culture. This transformation challenges us to take nonhuman animals more seriously in literature and society.

213 Environmental Literature (3)
This course studies writings that engage their readers with the natural environment. We will learn the ways of reading that these texts teach in order to bring us into fuller contact with our surroundings and the living energy they share with us. The course readings—poetry, fiction, and non-fiction—emphasize different roles humans take in their relations with nature: observer, indweller, dependent, exploiter, caretaker. We will consider carefully the ways in which people are gendered into these roles and the global implications of our civilization's exploitative dependence on nature.

216 Literature of Social Justice (3)
Readings among a range of literary texts which raise questions about problems that hinder the creation of a more equitable society for all.

217 Contemporary Women's Fiction (3)
Readings of contemporary women writers since the 1960s.

222 Greek Literature (3)
Homeric epic and Athenian tragedy; possible additional readings from other Greek literary genres or later adaptations of Greek literature.

223 Classical Mythology (3)
This course studies Greek and Roman mythology: the stories through which the people of these ancient cultures sought to come to terms with the condition of human beings—their happiness and their misery—in a world apparently governed by powers and forces whose workings cannot be circumscribed within the scope of human reason. Our study of the body of stories that comprises classical mythology will seek, in turn, to come to terms with the way of knowing the world it represents.

224 Sorcery and Damnation (3)
From Homer and Dante to Anthony Burgess and Anne Rice, this course examines one of the oldest and most fascinating of literary tropes, the "Descent into the Underworld," exploring how the concepts of hell and sorcery have evolved from classical times through our own. Texts may include Dante, Inferno; Marlowe, Doctor Faustus; Shakespeare, Macbeth; Mozart, Don Giovanni; Lewis, The Monk; Burgess, A Clockwork Orange; Rice, Memnoch the Devil and others.

228 Irish Literature (3)
A survey of Irish literature. Topics may range from the Middle Ages to the twentieth century.

232 Arthurian Literature (3)
An exploration of the myth of Arthur from its medieval roots to the present day. While this course will focus on literary depictions of Arthur, we might also foray into how this mythic king has been represented in other media, including film.

234 Shakespeare: Page, Stage, and Screen (3)
An exploration of the various ways in which Shakespeare's texts have been produced in theatrical performances and in films.

238 Jane Austen (3)
A study of Jane Austen's fiction in the context of her life and times. We'll read several of her major novels.
244 Tolkien and Modern Fantasy (3)
This course explores the importance and the pleasures of fantasy through the work that defined the genre, J.R.R. Tolkien’s *The Lord of the Rings*. In the first part of the course, we will read works that anticipate Tolkien’s novel and that influenced and inspired him. In the middle part of the course, we will read *The Lord of the Rings* carefully. In the course’s last part, we will consider some major works of recent fantasy to see what some of Tolkien’s most notable successors do—thematically, stylistically, and politically—with the model for the genre he established.

251 African-American Literature (3)
Materials grouped variously for each class by theme, genre, or historical period. May be repeated.

253 Native American Literature (3)
Materials grouped variously for each class by theme, genre, or historical period. May be repeated.

254 William Carlos Williams, the Poet Doctor: Exploring the Intersections Between Poetics and Medicine (3)
William Carlos Williams (WCW), one of the 20th century’s most crucial American poets, also worked as a tireless doctor, who, by his own count, delivered around 3,000 babies. He also made daily house calls, and even though one might think his medical profession would detract from his poetry and poetics, he saw the exact opposite to be the case. His attentiveness to his patients deepened his attentiveness to language, and vice-versa, so much so that his medical practice could be described as a poetics of listening. The content and the assignments of this course, then, are designed specifically for nursing students (though students from any major are welcome to take it as well). Along with two more traditional essays (one focusing on WCW’s early poetics, one focusing on his later poetics), students will keep an Attentiveness Journal. Students will also complete an ekphrasis project that further deepens their attentiveness to their surroundings and to language.

255 Women of Genius: American Literature in the Suffragette Era (3)
At the turn of the 20th century, talented women of every description were fighting to have a voice: in politics, in society, in marriage; over their education, their bodies, and their economic destiny. How that struggle worked its way into the fiction and drama of the era (roughly 1880 to 1920) is the focus of this course. A recurring motif is the woman of great natural abilities—one with a “genius” for this or that calling—who attempts, against steep odds, to win a public audience for her talents, whether from the lectern, the stage, the pulpit, or print.

272 Multiethnic Graphic Narrative (3)
This course introduces students to graphic narrative as a form utilizing words (literature) and drawings (visual art) in combination. Focusing on works by multiethnic writers, it attends closely to the themes and issues surrounding cultural diversity and the manner in which discourses addressing these issues are represented in the texts.

277 Women in Film (3)
An exploration of the ways in which women as performers, writers, producers, directors, and audience have shaped the movies.

278 From Fiction to Film (3)
A study of how narratives evolve and transform when fiction is adapted for the silver screen. Emphasis is on literary and cinematic elements, techniques, and conventions.

279 Jane Austen and Film (3)
This course studies selected film adaptations of Austen’s novels while reading the original texts, relevant feminist film theory, and scholarly criticism. Students will gain basic skills in reading film knowledgeably and critically along with deeper understanding of Austen’s themes, plots, and characters. Throughout the course we will explore questions of gaze, pleasure, and point of view at all levels, attempting to become more self-conscious readers of texts, films, and our own desires in relation to them. We will also explore the absence and presence of racial, class, ability, and cultural difference in both Austen’s texts and these films.

281 British Literature: Beowulf to 1800 (3)
Readings through the medieval, Renaissance, and Enlightenment periods. Includes such authors as Chaucer, Spenser, Shakespeare, Milton, Donne, Behn, and Swift.

282 British Literature: 1800 to Present (3)
Readings through the Romantic, Victorian, modern and contemporary periods. Includes such authors as Blake, Wordsworth and other Romantics, Austen, the Brontes, Tennyson, and 20th-century poets.

303 History of the Book (3)
This course examines the history of the book from the Classical period through the modern day, in both European and global contexts. It traces the development of textual media from the cuneiform tablet to the e-book and interrogates how formal and material shifts in production methods might have influenced how written works were read by classical and premodern audiences. Exploration of the book as a historically defined technological device further allows consideration of how the book is continuing to develop within the current digital age and how these developments might shape how future generations will navigate textual environments.

304 History of the English Language (3)
The development of English from Anglo-Saxon times to the present; the influence of changing politics, economics, and thought patterns on language; and historical and contemporary attitudes toward the speaking and teaching of English.

NOTE: Prerequisite for all ENLT courses numbered 310 to 390: ENLT 201 and a second ENLT or ENWR course below the 300-level, course, or permission of instructor.

311 Medieval Literature (3)
Traces the origins and development of English literature from c. 700–1500. We will read a selection of Old English, Anglo-Norman, and Middle English works in light of their historical, political, social, and literary contexts.

312 Chaucer (3)
A survey of the works of Chaucer that examines his literary output in the broader context of late medieval thought and culture.

314 16th/17th-Century British Literature (3)
Traces the development of English literature from the end of the Middle Ages and the Reformation to the English Civil War and the Restoration, with particular attention to the impact of religious and political controversy on the development of poetic form and language. Readings include lyric and narrative poetry, drama, and prose by major writers of the period, including women poets Lanyer, Wroth, Phillips, and Cavendish and male poets Wyatt, Spenser, Sidney, Shakespeare, Donne, Herbert, Marvell, and Milton.

315 Shakespeare (3)
Representative comedies, histories, tragedies, and romances, with emphasis on theatre.

316 Shakespeare and the Power of Art (3)
The study of a representative selection of Shakespeare’s comedies, histories, tragedies, and romances with particular attention to formal analysis of the plays and to Shakespeare’s interest in the power of art to change life.

327 18th-Century British Novel: Novel Women (3)
A critical and historical study of the novel in Britain from Daniel Defoe to Jane Austen.

328 18th-Century British Literature (3)
The quest for new literary forms and new audiences, with emphasis on the Restoration stage, parody and satire, the novel and other prose experiments, and the emergence of professional women of letters. Behn, Pope, Finch, Swift, Johnson, Wollstonecraft, Austen and others.

330 Romantic Movements (3)
A survey of British Romantic literature and culture (1790–1837). Includes such authors as Blake, Byron, Coleridge, Keats, Radcliffe, Percy and Mary Shelley, Dorothy and William Wordsworth, and others.

332 Romantic Era Feminism (3)
An overview of late eighteenth- and early nineteenth-century feminist writings in social, political, and historical context, with particular attention to Mary Wollstonecraft and her circle.
The Tenant of Wildfell Hall
This course explores how writers grapple with language and consciousness from Stein's radical Vonnegut, Baldwin, Morrison, Walker, Albee, Heller, Sexton, and DeLillo.

The Brontës (3)
We will read novels by Charlotte, Emily, and Anne Brontë: Jane Eyre, Villette, Wuthering Heights, and The Tenant of Wildfell Hall. We may also read a contemporary biography of Charlotte Brontë, written by her good friend and fellow novelist, Elizabeth Gaskell, as well as selected introductions, critical histories, and critical essays on some novels. Additional short background readings will also be assigned to provide better understanding of women's legal rights and related issues in nineteenth-century Britain.

20th-Century British Literature (3)
A survey of modern literature, with primary focus on literary experimentation and innovation. Conrad, Joyce, Yeats, Lawrence, Woolf, Eliot, and others.

20th-Century British Novel (3)
A critical and historical study of the novel in Britain from Joseph Conrad to the present.

American Literature to 1865 (3)
Beginning with the Colonial experience, this survey of representative literary works from the early settlement of America to the Civil War emphasizes the Gothic and Transcendental aspects of American Romanticism. Major figures include Franklin, Emerson, Thoreau, Whitman, Poe, Hawthorne, Melville, and Dickinson.

American Literature 1865 to 1945 (3)
A survey of American literature from the end of the Civil War to 1945. This course emphasizes literary realism, naturalism, and impressionism, with particular attention to the works of the “Lost Generation” writers of the 1920s. Major figures include Twain, James, Crane, Dreiser, Wharton, Hemingway, Fitzgerald, Faulkner, Frost, and Stevens.

American Literature 1945 to Present (3)
A survey of recent fiction, drama, and poetry from the end of World War II to the present. This course emphasizes significant innovation and experimentation in literary forms by American authors who have responded to the cultural upheaval of the sixties and thereafter. Major figures may include Bellow, Barth, Vonnegut, Baldwin, Morrison, Walker, Albee, Heller, Sexton, and DeLillo.

19th-Century American Literature (3)
Boundaries are places of creative tension. This course examines the engagement of American writers from the 19th century with the many kinds of boundaries to which they were drawn as sources of creativity: boundaries of gender, race, and class as well as the tension between humans and other animals, nature and culture, wilderness and civilization, built and natural environments. The ways in which we think about gender, race, animals, the environment, and so forth have rooted that pass through the 19th century, and therefore the stories and poems from that time are as relevant as ever as we seek to address injustices on both the social and environmental level by accessing the creative energy generated at boundaries.

20th-Century American Literature (3)
This course explores how writers grapple with language and consciousness from Stein's radical breaking-through-the (false) construct of ordered prose, to the ways writers explore hybridity, trauma, and healing through this thing we call language. Questions emerge: Can one have consciousness without human language? Is language the best “mirror” of the mind, and if so, which genre best represents what is actually happening within one’s (un)conscious mind? Does language eclipse/confine consciousness?—or does language illuminate/expand consciousness? Can one heal from trauma? If so, how is language involved in that healing process?—or rather, what does “healing” look like on the printed page? And, most crucially, where is the body in all of these interactions? As the course moves from Stein to Toomer, Anzaldúa, Faulkner, Spiegelman, DeLillo, McCarthy, and then to contemporary poets, we span the 20th century.

Immigrant Women's Writing (3)
An exploration of recent immigrant and second generation women's writing in a variety of genres, engaging with enduring questions about self, community, family, social responsibility, and identity. The course will consider how immigrant women writers negotiate between their inherited cultural and artistic influences and American values and how gender complicates cultural difference.

Development of the American Novel (3)
A critical and historical study of novels by such authors as Hawthorne, Melville, James, Fitzgerald, Hemingway, Faulkner, and Bellow.

Global Anglophone Literature (3)
Seminar on representative themes, genre, and historical periods in global Anglophone literature.

Contemporary Global Literature (3)
In this course, we will read and analyze a variety of genres of texts by contemporary authors from around the world, including novels, author talks, graphic narrative, and nonfiction prose. All of the texts on the syllabus can be analyzed as examples of cultural and artistic expression and are informed by their varied and complex national, ethnic, religious, sociopolitical, and gendered contexts. Throughout the semester, we will discuss how the texts reflect the varied and intertwined histories from which these writers emerge, and how they participate in a larger conversation about our increasingly globalized perspectives. Moreover, we will note the multiplicity of stylistic and artistic choices reflected in the literature we read and consider how global literature challenges our expectations as Western readers.

20th-Century and Contemporary African Literature (3)
In this course, students will read novels, short stories, drama, and nonfiction prose by writers from various countries across the African continent. Throughout our readings, we will pay close attention to issues of language, power, gender, and identity. In particular, we will consider how literature reflects the continuing effects of conquest and imperialism, independence, and postcolonialism.

Postcolonial Women's Writing (3)
A study of significant examples of women's literature from Africa, South Asia, and the Caribbean written after the end of British colonialism with attention to their engagement with complicated histories of colonization and independence and to their contribution to an understanding of feminism that challenges Western perceptions.

Caribbean Women's Literature (3)
This course considers Caribbean women's writings in the light of the intersection of feminist, queer, and postcolonial theory in Caribbean literary studies. The region's colonial history—and the violent oppression connected to that history—produced institutions and movements that deeply affected and continue to affect the lives of Caribbean women. We will examine the manner in which their literature represents sexual violence and the ideological appropriation of the female body, sexuality and gender identity, and patriarchy and gender roles. In particular, we will consider how the thematic recurrence of these issues across the texts is related to the social, political, economic, cultural, and ethnic conflicts endemic to colonization and its aftermath.

Contemporary American Poetry in Context (3)
Trends, themes, genres and movements in contemporary American poetry, contextualized with relevant works from other periods, cultures and traditions.

Critical Theory (3)
This course introduces the major approaches to theorizing the nature and function of literature and the practice of criticism as they have developed from the 19th century to the present. Our method of approaching theory will be to place theoretical texts in dialogue with literary texts.

Gender and Sexuality in Literature (3)
An exploration of the role that gender and sexuality play in the composition, content, structure, and/or reception of literary texts, with attention to the role of gender theory in guiding this exploration. Literary and theoretical materials grouped variously for each class. May be repeated with a different topic.

Topics in Literature (1–3)
A range of courses offering literary study. May be repeated.
115W Imaginative Writing: The Art & Practice of Writing Creatively (4)
This course introduces students to writing fiction, creative non-fiction, and poetry. The writing process with creativity and empathy. This course introduces the craft of creative writing at the college level. This will include opportunities to develop your writing skills by engaging in the practice of creative writing as well as engaging in an analytical study of craft and creativity. We will engage in exploring questions about the nature of inspiration and the concept of creativity, and consider how the craft based skills of creative writing can help us in all of our writing endeavors. This course will include weekly reading and writing exercises, and strategies for revision.

202 Introduction to Creative Writing (3)
This course introduces students to writing fiction, creative non-fiction, and poetry. The writing process of drafting, engaging with readers through a workshop, and revising on the basis of feedback is also introduced.

220 Tourist or Traveler: Travel Writing in the New Millennium (3)
In this course, we will write essays about place and places, your reflections on travel, and your adventures as a traveler. The class will be discussion and workshop based.

224 Journalism (3)
Techniques of news writing, editing, copy editing, feature writing, and newspaper makeup and publication (also listed as COMM 257). Prerequisite: Junior or senior standing or permission of instructor.

307 Rhetoric (3)
A course in written argument, based on the advice of rhetoricians from ancient times to the present, and a wealth of contemporary examples. Emphasis on generating and evaluating evidence, organizing a persuasive essay, and writing with clarity and force.

415 Shakespeare and the World (3)
The study of a representative selection of Shakespeare's comedies, histories, tragedies, and romances with particular attention to historical analysis of the plays and to Shakespeare's engagement with contemporary social, political, and religious issues.

431 Restoration and 18th-Century British Drama: Script to Stage (3)
This course explores the world of Restoration and 18th-century theatre. The Restoration was one of the greatest periods of English drama, a time when an especially brilliant form of theatre—Restoration comedy—was created. This genre will be a main focus of the class, but we will also encounter other genres, including such mongrel genres as weeping comedy and bourgeois tragedy. As we examine the effects of gender, class, politics, and religion on plays throughout the 18th century, we will investigate the effects of innovation and reaction, theater design, the changing make-up of audiences, and the advent of women as actors and professional playwrights.

451 American Poetry and Poetics (3)
From Whitman, Dickinson, and their followers to the confessional disclosures of the mid-20th-century poets, from the imagists to the Beat Poets to ecopoets, American voices and poetic movements are the focus of this course.

455 Emily Dickinson (3)
This course explores Dickinson's poems and letters in the context of current scholarship, including monographs, journal articles, online archives, and more.

457/458 Contemporary Literary Theory (also listed as ENLT 457/458)
This course provides opportunities for shaping literary from students' history and experience. The genres or forms of creative nonfiction, including but not limited to: audio essays, blogging and flash nonfiction. You will help us write our own essays that mix facts, reflection and imagination. We will also explore different forms of creative nonfiction, including but not limited to: audio essays, blogging and flash nonfiction. This is an advanced workshop in creative nonfiction. This means that you should already possess a substantive knowledge of contemporary writers; a fair understanding of process-oriented strategies for writing; a high degree of familiarity with the dynamics of in-class workshopping; and a strong sense of what constitutes the different facets of maintaining a viable journal. Prerequisite: ENWR 320.
This course is designed to provide you with a thorough understanding of the philosophy and practice of general linguistics; phonologic, morphologic, and syntactic analysis of language in general, with English as the focal language. Prerequisite: ENWR 321.

An advanced seminar/workshop in the artistic practice of writing lyric; study of ways in which poets have thought about lyric; practices of imaginative making; introduction to contemplative practices which will fuel your writing; practice in the reading and interpretation of lyric poems. Prerequisite: ENWR 323.

Required of English Writing majors during the first semester of the senior year. Successful completion of the Senior Writing Project satisfies the comprehensive examination requirement for the B.A. Prerequisite: A 400-level ENWR course.

GENERAL ENGLISH COURSES (ENGL)

208 Jane Austen Dance (1)
An introduction to the dances of Jane Austen’s time (early 19th century). Students will learn the basic steps, patterns, and dance types (duple-minor longways, three-and four-couple sets, rounds, etc.). The class will finish with a ball. May be repeated.

251, 252 The Theory and Practice of Tutoring I, II (1,1)
This course is designed to provide you with a thorough understanding of the philosophy and practice of a college writing center. Throughout the two semesters, we will discuss the theoretical foundations of a writing center that serves the entire college community. We will also examine and engage in the daily tutoring practices that contribute to a successful writing center. Since good tutoring practice is informed by sound theory, we will spend much time making connections between the two. In the end, you will develop your own tutoring skills and strategies and deepen your knowledge about the role of the writing center within the Saint Mary’s College community. ENGL 251 is a prerequisite for ENGL 252.

305 Introduction to Linguistics (3)
A broad introduction to the principles and techniques of general linguistics; phonologic, morphologic, and syntactic analysis of language in general, with English as the focal language.

351, 352 The Theory and Practice of Tutoring III, IV (1,1)
In both ENWR 351 and 352, you will participate in ongoing, student-centered “Writing Workshops” during the course of the semester. You will collaborate with your Writing Center peers to design and present five hour-long presentations, each of which will focus on some aspect of the writing process from invention and brainstorming through to revision. Your audience for these presentations will be your peers at Saint Mary’s College. ENGL 252 is a prerequisite for ENGL 351. ENGL 351 is a prerequisite for ENGL 352.

498 Teaching Assistantship in English Writing or Literature (1–3)
May be repeated for credit.

499 Internship (1–3)
Practical experience in writing and/or editing at an approved site. Supervised by a faculty member and a representative from the sponsoring agency. Does not fulfill ENWR elective requirement for the major. May be repeated for up to three hours. Graded S/U. Approval of department required.

421 Advanced Fiction Writing Workshop (3)
In this class, students will look at the short story from a writerly perspective, which includes an advanced study of fiction craft. Our focus of attention in this class will be, primarily, the contemporary short story. Students will develop skills as active readers and writers while paying attention not only to craft and form but also to thematic content. This is primarily a workshop class, but active reading produces good writing. Prerequisite: ENWR 321.

423 Advanced Poetry Writing Workshop (3)
An introduction to the dances of Jane Austen’s time (early 19th century). Students will learn the basic steps, patterns, and dance types (duple-minor longways, three-and four-couple sets, rounds, etc.). The class will finish with a ball. May be repeated.

PROGRAM DESCRIPTION
Many of the greatest challenges currently facing human society concern the strained relation between a resources-intensive global civilization and the ecological systems of the world on which it relies. Environmental Studies is an interdisciplinary field that has emerged in response to these challenges, bringing together natural science, social science, the humanities, and the professions to understand and solve complex environmental problems and conceptualize the workings of communities that are truly environmentally sustainable.

The Environmental Studies Department offers students formal academic programs through which they can engage with environmental issues effectively by integrating skills and knowledge from many different disciplines. The major in Environmental Studies consists of a core sequence of required interdisciplinary courses coupled to one of four concentrations, allowing each student to pursue the aspect of environmental studies of most interest to her. The concentration areas are Environmental STEM; Global Environmental Policy; Nature, Culture, Arts; and Spirituality, Justice, Ethics. The minor in Environmental Studies is a flexible program that offers students the opportunity to integrate their environmental interests with work in another major field through independent, hands-on projects as well as through regular coursework.

ENVIRONMENTAL STUDIES PROGRAM LEARNING OUTCOMES
A student majoring in Environmental Studies will:

• Understand and analyze the processes and principles of natural phenomena and the human actions underlying environmental challenges.
• Identify and analyze connections between the natural environment and social justice concerns due to the unequal impact of environmental challenges on groups, for example, as distinguished by genus, race, ethnicity, gender, class, culture, sexuality, or geography.
• Articulate the historical forces shaping cultural conceptions of nature.
• Understand the interplay between local and global scales of sustainability within natural and human systems.
• Integrate knowledge and skills from multiple disciplines to evaluate environmental challenges and potential solutions.
• Develop community, management, and leadership skills necessary for advocacy on environmental challenges.

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