



Summer 2012

English Department

Undergraduate Courses

For more information about English Department courses being offered, next semester or any time upcoming, contact Debra Lowry, Associate Director, Curriculum and Assessment (lowry.40@osu.edu)

See something you like? Visit [Buckeye Link](#) to schedule it now!



Welcome to the Summer 2012 English Department Coursebook!

To browse the Coursebook, you can leaf through the pages, and enlarge them to enable you to read course descriptions.

The descriptions are organized in Course Number Order.

Summer 2012 courses are also listed on the website courses page.

There, you can search for a specific course by keyword, name or instructor, using the website “Search” function (found at the foot of each website page).

For more information about any course offered next semester, or to schedule a class, once the registration window for Summer Session opens, you can consult [Buckeye Link](#) -- Ohio State’s Online Academic Center.





English 2201 – Selected Works of British Literature: Origins to the Present

Professor Karen Winstead
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We will make a whirlwind grand tour of British literary history, from *Beowulf* to postmodernity, with stops in all the major periods. We will meet poets, playwrights, essayists, and novelists including Chaucer, Shakespeare, Milton, Pope, Blake, Wordsworth, Tennyson, and Woolf. We will get to know the worlds they inhabited, the issues they cared about, and how they may have thought about themselves as artists and human beings. While exploring the past, we will find surprising precedents for popular genres of our own day, including SciFi, romance, horror, and detective fiction.

English 2201 is a foundational course for English majors but is also a rewarding experience for anyone seeking an appreciation of our literary heritage.

The course textbook will be the *Norton Anthology of English Literature* (8th edition).

Requirements will include a midterm project, a final exam, and a series of online quizzes on the lectures and readings.

English 2201 is a GEC Arts and Humanities Literature and Social Diversity – International issues (Western) Course.



English 2265 – Writing of Fiction I

Ann Elizabeth Glaviano
glaviano.3@osu.edu

English 2265 (Writing of Fiction I) is an introductory course in the practice of writing fiction. Coursework will include the analysis and discussion of contemporary published texts that model general methods of fiction; writing exercises to help prepare students to craft their own works of fiction; and the submission, analysis, and discussion of student writing.

ENG 2265 is repeatable to a maximum of 10 credit hours.



English 2266 - Writing of Poetry I

Matthew Sumpter
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In this introduction to writing poetry, we will explore poetry-writing techniques, study poems by contemporary poets, and hold regular discussions of student work in a workshop setting. Every student's poems will be taken seriously, and we will strive to create a sense of community and mutual support.

In addition to reading and commenting on each other's poems-in-progress, we will examine work by established writers, thinking about how these poets respond to literary traditions while also seeking to break new creative ground. Our primary aim will be to familiarize ourselves with the poetic tradition while producing new poems that test the limits of language and stretch the imagination in unexpected ways.

Assignments will include short reading reactions, an in-class presentation on a poet and memorized poem, attendance of at least one free local poetry reading, creative responses to writing prompts, and, of course, the composition of your own work.

ENG 2266 is repeatable to a maximum of 10 credit hours.



English 2268 - Writing of Creative Nonfiction I

Silas Hansen

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English 2268 is an introduction to the writing of creative nonfiction. We will look at both traditional (memoir, personal essay, literary journalism) and non-traditional (lyric essays, comics, non-linear narratives) forms of creative nonfiction, try out these forms through in-class writing exercises, and read and discuss work by both published writers and members of the class in the workshop setting.

Required texts: *Tell It Slant* (2nd edition, 2012) edited by Brenda Miller and Suzanne Paolo; *The Touchstone Anthology of Contemporary Creative Nonfiction* edited by Michael Martone and Lex Williford.

ENG 2268 is repeatable to a maximum of 10 credit hours.



English 2270 - Introduction to Folklore

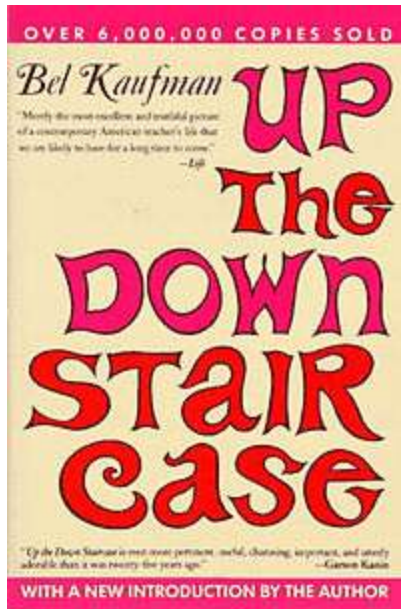
Martha Sims
sims.78@osu.edu

This course will introduce students to basic concepts of folklore and methods of studying and interpreting folklore, both past and present. We will examine verbal, behavioral and material expressions of cultures and communities, looking at how the folklore is created, re-invented and made meaningful within particular folk groups. Those may be groups recognizable to “outsiders” in some way—occupational, religious or ethnic groups, for example—or those may be groups whose borders are less visible to outsiders. Readings and class discussions will focus both on the how and what of folklore—how we define it, collect it, and study it, as well as exploring examples of what it is. Particular attention will be paid to folklore as creative communication that allows people (individually and in groups) to construct identity. Readings and discussions will challenge students to see folklore is lively, contemporary communication among small groups as common and recognizable as fraternities and sororities and tattoo artists, and as unfamiliar as prisoners who craft art from cigarette packages.

Students will practice collecting and analyzing folklore themselves.

Readings include *Living Folklore*, 2nd ed., Sims and Stephens, and various articles from folklore journals and collections. Several short, informal writing assignments will prepare students for their work on a focused collection project.

English 2270 satisfies the GEC as a Cultures and Ideas course.



English 2367.02 - Literature in the U.S. Experience

Dr. Matthew Cariello
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THE MYTH OF THE SUPERTEACHER

This course is designed to help students become critical readers of the world in which they live. By examining closely the presumptions that popular film and literature make about schooling, students will be enabled to explore their own beliefs about the processes of teaching and learning in the U.S.

Readings: Literature (books and plays): *Up the Down Staircase*, by Bel Kaufman; *Educating Rita*, by Willy Russell; Films: *To Sir, with Love*, *Stand and Deliver*, *Dead Poets Society*, *Dangerous Minds*, *Educating Rita*; Additional Reading (handouts): Paulo Freire's "The Importance of the Act of Reading" and "The 'Banking' Concept of Education"; Paulo Freire's and Ira Shor's "The Dialogic Method of Teaching"; Peter McLaren's "Cries from the Corridor: Teaching in the Suburban Ghetto" (excerpts); selections from *Learning by Heart* (poems about teaching and learning).

Course Work: 2 formal Essay Assignments (rough & final drafts; 6-8 pages)
24 *Workshop Responses* (1-2 pages)



English 2367.05 - U.S. Folk Experience

Katherine Parker
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In this course, we will use the core concepts and methods of the field of folklore as the basis for reading assignments and writing projects. Because the theme of this course is "The U.S. Folk Experience," we will begin with a brief introduction to basic concepts of American folklore and ethnography, including folk groups, tradition, and fieldwork methodology, focusing on how these concepts and methodologies contribute to the development of critical reading, writing, and thinking skills. Students will also learn fieldwork techniques and use them in the study of local practices and groups. These practices will provide the "raw data" students will use for ethnographic writing assignments.

2367.05 fulfills the GEC "Social Diversity in the US" requirement and the second composition course you need to graduate.



English 3378 - Special Topics in Film and Literature

Dr. Jim Griffith
Griffith.9@osu.edu

English 3378 focuses on the relationship between film and literature, and in this section, we will delve into mystery, murder, romance and war in order to investigate issues surrounding adaptations and the supposed limitations of film as a literary medium. Specifically, a common critical position asserts that literature can do more than films can do; hence the idea that great novels cannot be made into great films. In our reading and film viewing, we will test some of these critical ideas, examining, for instance, how film can use point of view, and we will assess the success (or lack thereof) of adaptations of two of the greatest novels.

The assigned reading will include *Double Indemnity*, *Pride and Prejudice*, and *Heart of Darkness*; in addition to the adaptations of these novels, films will include *Rear Window*, *Badlands* and *Apocalypse Now*—all to follow only after Sherlock Holmes deals with “the woman.”

Student responsibilities will include two essays (each about five pages), a final exam, and interested participation in class discussions.

English 3378 is a GEC Arts & Humanities Cultures and Ideas course.



English 3398 – Writing for English Majors

Dr. Seth Reno
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English 3398 is an introduction to literary studies through the reading and analysis of fiction, poetry, drama, and theory. This course aims to help you become a more sophisticated and self-aware close reader of literature. We will study the formal aspects of literature and literary techniques for structuring experience. This course invites you to recognize and appreciate beauty (ingeniousness, structure, rhythms, sounds, imagery, and more) in literary forms, to understand the use of imagination as a way of knowing the world and oneself, and to see how literature helps us explore our feelings and ideas about ourselves and others. English 3398 is a writing-intensive course, which means that it aims to help you achieve greater competence—as well as confidence—in your writing and thinking.

I have three major and overlapping goals in this course: (1) to introduce you to the basic techniques of and approaches to literary criticism; (2) to help you develop as a writer; and (3) to introduce you to the English Major at Ohio State. My hope is that by the end of the quarter you will develop an understanding of literary genres, formal elements, and historical contexts—as well as the language and skills of literary analysis—and that you will develop an appreciation for the pleasure and power of literature. I expect you to come to each class session having carefully read the material and having prepared to engage in intensive analysis of texts through discussion and writing.

Required Texts: Graff and Birkenstein, *They Say/I Say: The Moves That Matter in Persuasive Writing* (2nd edition), Daniel Defoe, *Robinson Crusoe* (Oxford World's Classics edition), J.M. Coetzee, *Foe*, William Shakespeare, *Hamlet* (Pelican Shakespeare edition), Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*, *MLA Handbook*, and poems and essays posted on Carmen

Assignments: Weekly Posts on Online Carmen Discussion Board, Analytical Summary of a Recent Scholarly Essay, Two Critical Essays (4-6 pages), and Active Participation

English 398 is a GEC third writing course.



English 3465 – Intermediate Creative Writing: Special Topics in Fiction

Nick White
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“Tell me which you sooner do without, love or water.”

“What do you mean?”

“I mean, could you live without love, or could you live without water?”

“Why cannot I have both?”

—*Kelly Link, “Water Off a Black Dog’s Back”*

Most of us writers have our guilty pleasures, the books we read when no one is watching: books about wizards and vampire love and dystopian death matches. You know who you are. Instead of reading about such high fantasy, come write some yourself. This summer, we will spend seven weeks exploring how writers of literary fiction can expand the boundaries of realism to include more fantastical fiction genres, specifically science fiction, fantasy, horror, supernatural fiction, superhero fiction, utopian and dystopian fiction, apocalyptic and post-apocalyptic fiction, and alternate history in literature.

We will spend the majority of our time workshoping each other’s work, with careful attention given to character, structure, and voice and how using tools from speculative fiction can complicate and enliven a piece of prose. We will also devote some time to reading selections from Grimm’s fairy tales and authors such as George Saunders, Keven Brockmeier, Margaret Atwood, Kelly Link, Angela Carter, Karen Russell, and Toni Morrison. In addition to writing one piece of speculative fiction, you will also craft a re-telling of a fairy tale, keep a writer’s journal, and write detailed responses to each other’s work. For questions, please email me at white.1615@osu.edu.

ENG 3465 is repeatable to a maximum of 10 credit hours.



English 3468 - Intermediate Creative Writing Creative Nonfiction: Writing the Family

Nicole Butler
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This course invites students to explore the special dynamics of family relationships through creative writing. Students will read and consider selected works that approach this subject through various perspectives, forms and techniques. They will also produce two essays of their own, one of which will be a piece that demonstrates knowledge of the conventions of memoir, and another that experiments with the manipulation of those conventions. This course will also confront the complicated ethical issues raised by the involvement of other people in the writing of personal nonfiction, and we will consider the implications of different philosophical positions that shape the way nonfiction writers represent living people on the page.

This is a workshop-based creative writing class, and written work will include weekly peer-review letters, in-class writing prompts, and a final portfolio containing revisions of both workshopped essays.

ENG 3468 is repeatable to a maximum of 10 credit hours.



English 4520.01 – Shakespeare

Erin McCarthy
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This course will examine Shakespeare's engagement with and divergence from literary and theatrical traditions and fashions in a range of his poems and plays. We will how consider how early modern theatergoers and readers would have experienced the plays and how the distinctive literary qualities of Shakespeare's writing created meaning on the stage and page. Furthermore, we will pay attention to the recurring themes of gender, religion, politics, and cultural difference.

Reading assignments will most likely include *A Midsummer Night's Dream*, *Richard III*, *Othello*, *King Lear*, *A Winter's Tale*, and selections from the *Sonnets* as well as critical and historical essays.

Requirements include active participation, a series of brief quizzes, two essays (one shorter, one longer), and two exams (a midterm and a final).

English 4520.01 satisfies the pre-1800 literature requirement for the English major.



English 4540 - Nineteenth-Century British Poetry

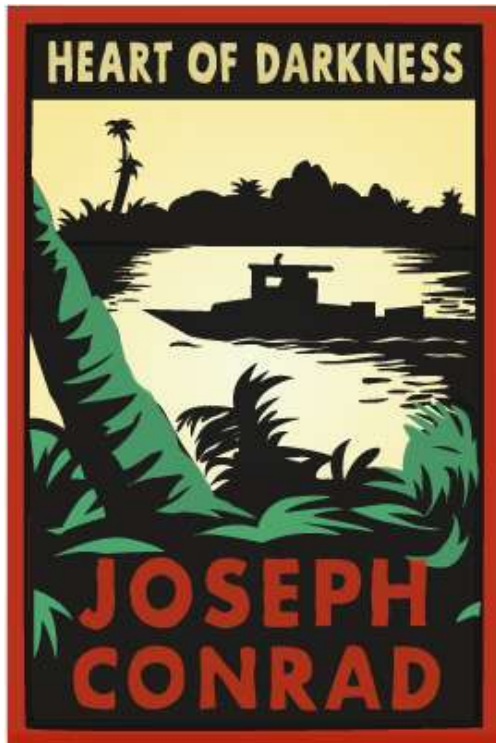
Professor David Riede
riede.1@osu.edu

We will focus on the major British poets of the nineteenth century, embracing both the Romantic and Victorian periods. In addition to reading the works carefully in their historical contexts, we will study distinctive characteristics of each period and particularly the continuation and modification of Romanticism in the Victorian period.

Poets considered will include Blake, Wordsworth, Coleridge, Byron, Shelley, Keats, Hemans, Tennyson, Robert and Elizabeth Barrett Browning and others.

Requirements: brief class presentation, several short in-class essays , active participation in class discussion. Because of the way the summer class schedule is laid out, we will have abundant class time, but little time between classes for homework, so students will be almost free of homework and will do most of the reading and writing for the course during class sessions: we will read the poetry together, aloud, and discuss it as we proceed.

English 4540 satisfies the pre-1900 literature requirement for the English major.



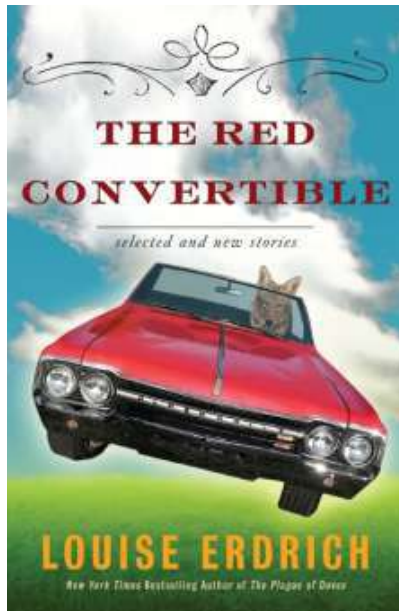
English 4543 – 20th-Century British Fiction: Interiority in Modern British Fiction

Paul McCormick
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One of the distinguishing features of 20th century British literature is its focus on representing different kinds of character interiority—the representations of different human minds in all their fecundity and strangeness. This course follows how authors have represented interiority in famous examples of modern British literature, and the different narrative techniques that they have developed to represent those minds. We will ask why famous authors have chosen to represent certain fictional minds in a particular way at a particular time and how we can use those choices to learn more about the authors' socio-historical circumstances and artistic inclinations. The first half of the class will include novels from Joseph Conrad, Virginia Woolf, and James Joyce. The second half will include more contemporary fictions by Doris Lessing and Margaret Atwood, Martin Amis and Ian McEwan.

Requirements: reading journal entries, agenda-setting questions posted on Carmen, two short papers, one longer paper, and a final exam.

English 4543 satisfies the post-1900 literature requirement for the English major.



English 4553 – 20th-Century U.S. Fiction

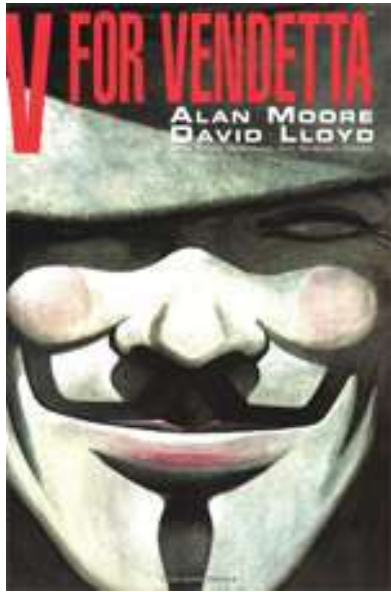
Dr. John F. Moe
moe.1@osu.edu

This course examines American fiction from early in the 20th century to early in the 21st century, from realism and naturalism, to modernism and post-modernism, and from regional writing to contemporary fiction that traces a growth in the widening international sphere. We will read major texts from each broad historical period in an effort to survey trends and topics that include the tension between romance and realism, the impact of naturalism and modernism, as well as race, gender, and the literary evolution of the American language. Using both short and long fictional genres, the course will consider texts that reflect a range of American historical and literary patterns in order to examine the theme of “The American Imaginary.” In the last part of the term, we will investigate recent immigrant fiction that articulates deep changes in American society. Several pieces of contemporary literature will allow us to explore narratives that incorporate fictional techniques from beyond the traditional borders of the United States.

Texts by Sherwood Anderson, Nella Larsen, William Faulkner, Edith Wharton, Ralph Ellison, Thomas Pynchon, Toni Morrison, Louise Erdrich, Graciela Limon, Dinaw Megestu, Eudora Welty, William Gaddis, and Karen Tei Yamashita.

Students will be asked to write short weekly reading responses (1-2 pages) and one longer paper (5-7 pages).

English 4553 satisfies the post-1900 literature requirement for the English major.



English 4561 Studies in Fictional and Nonfictional Narrative -- The Graphic Novel: Literary Form and Historical Context

Dr. Cathy Ryan
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The Cambridge History of The American Novel (2011) includes a chapter on graphic novels. Graphic novels are pervasive in society (literary texts, blockbuster films). The special topic, “Graphic Novel: Literary Form and Historical Context,” will introduce the genre. The compressed 7-week study will develop students’ textual and visual literacy, as well as provide a framework to develop modes of reading and interpretation.

Our study of the graphic novel starts with a survey of precursors to establish literary form and historical context. The course starts with Frans Masereel’s wood cut and wordless novels, whose social understanding and justice pioneering exemplifies texts of the early 20th Century. Charlie Chaplin’s films (*The Kid*, *Modern Times*, and *The Great Dictator*) and Berthold Bartosch’s breathtaking film adaptation of Masereel’s woodcut novel, *The Idea* (1920), complement our study. We also discuss Max Ernst’s surrealist novel in collage, *Une Semaine de Bonte* (1934). If, as Masereel states, art is a mirror of its time, these novels lay the groundwork for the graphic novel. The course surveys the contemporary genre, including study of: the graphic detective novel (*Sin City 2*, *V For Vendetta*); photographic realism of DC Comics artist Alex Ross (*Mythology*, *Justice*); Joseph Moncure March’s graphic poetry classic (*The Wild Party*) and Art Spiegelman’s meta-theory (*Metamans*); and Award-winning film adaptations of graphic novels (*Persepolis*, *The Lost Thing*, *The Parade*). The survey concludes with crossover artists Raymond Briggs (*The Snowman*, *Ethel and Ernest*) and Shaun Tan (*The Arrival*).

REQUIREMENTS: Among in-class activities will be multimedia projects (20%) where students will have the opportunity to generate original material (thereby mirroring the creation of a graphic novel). Study of the graphic novel will form the basis of a midterm (20%); quizzes; and final research paper based on an approved graphic novel and readings (30%). Students will participate actively in class and Discussion board conversations and write three response papers (30%). Since the class meets during lunch there will be the opportunity for brown bag and boxed lunches.



English 4572 – Traditional Grammar and Usage

Kristen Figg
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In English 4572 students will learn to analyze and describe the structure of English sentences, developing a vocabulary of appropriate terminology and practicing ways of representing sentence structure through diagrams. Rather than merely memorizing and applying rules for “correct” English (standard usage), students will become familiar with the concepts and patterns of grammar, enabling them to read handbooks, discuss stylistic choices, and broaden their own repertoire of usage to fit the various genres of discourse in which they hope to engage. By the end of the course, students should be able to identify usages that are commonly perceived as “errors” in written English, and they should be able to talk about the reasons for variety, ambiguity, and disagreement in matters of style and usage.

Although still subject to change, the most likely text for this course will be Paul J. Hopper, *A Short Course in Grammar* (Norton, 1999). Students should also have access to a college dictionary and should own a handbook of usage (for those who don’t already have one, an inexpensive option like the *McGraw-Hill Handbook of English Grammar and Usage* is fine).

There will be two exams (a midterm and a final), a short paper analyzing a usage problem, and daily in-class exercises to practice each concept as it is learned.

English 4572 satisfies the non-literature requirement for the English major.



English 4592 - Special Topics in Women in Literature and Culture

All the Single Ladies: Unmarried Women in Literature

Meghan Hattaway hattaway.5@osu.edu

In this course, we will focus our attention on British literature from the “long” nineteenth century (from the late 1700s to early 1900s) in order to consider how writers represented the “problem” of single women in a society that largely privileged an ideal of feminine chastity, marriage, and motherhood. In a variety of texts, including fiction, poetry, critical essays, and visual materials, we will encounter a range of real and imagined women “on their own”—marriageable maidens, unwed mothers, spinsters, widows, lesbians and divorcées—whose depictions help create, reinforce, or challenge conventional gender definitions and roles.

While investigating the cultural context in which single women appeared as “redundant” or “superfluous,” variously satirized or pitied, vilified or feared, we will find ourselves faced with a number of questions: How did single women negotiate meaningful identities for themselves in a culture that idealized the married “Angel of the House”? What is the significance of such themes as community and loneliness, motherhood and childlessness, virginity and transgression, and issues of queerness, race, or social class in representations of differently situated single women? How might marital status relate to issues of authorship, especially considering that some of the most acclaimed nineteenth-century women writers (i.e. Austen, the Brontës) spent much of their lives unmarried? Additionally, as we examine the status of single women at a particular historical place and moment, we will also consider how these depictions continue to influence our cultural representations of single women even today.

Possible texts may include works by Jane Austen, Charlotte Brontë, Elizabeth Gaskell, Elizabeth Barrett Browning, George Eliot, Charlotte Yonge, Olive Shreiner, Virginia Woolf; also film clips (i.e. *Tipping the Velvet*) and a variety of critical readings through which students will gain an understanding of feminist approaches to literature.

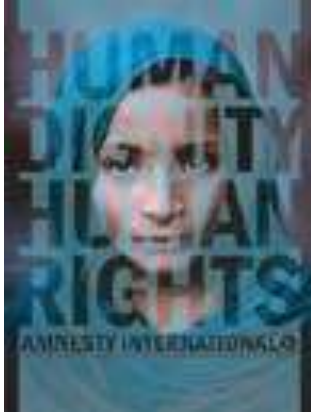
Assignments will include short response papers and online posts, quizzes, a midterm, and a final paper/project with a creative option.



English 7840 Seminar in English Romantic Literature

Professor David Riede
riede.1@osu.edu

We will focus on the second generation of Romantic poets, Byron, Shelley and Keats, but will begin with some consideration of Wordsworth to enable us to assess the ways in which the second generation consciously worked in his shadow and modified the original mood and aims of the Romantic period, largely replacing joy with melancholy, and sincerity with irony. We will be particularly concerned with how the second-generation poets developed their own ideas of “the poet,” “poetic character” and poetic authority in response to what Keats called the “egotistical sublime” of Wordsworth. Requirements: class presentation, one short essay (6-8 pages) and a seminar paper (15-20 pages).



ENGLISH 7879

Seminar in Rhetoric: Human Rights Rhetoric -- Testimony and Witnessing

Professor Wendy S. Hesford
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Whose struggles speak through human rights history and rhetoric? To approach the history and practice of human rights as a struggle over meaning is to disrupt myopic narratives and to reveal the rhetorical mechanisms of assemblage and classification that structure human rights law and its translation into cultural forms. This course foregrounds a view of rhetoric as forms of social-symbolic communication through which human subjects are incorporated into systems of value.

In focusing on human rights testimony and witnessing, this course draws attention to the truth-telling conventions and genres that structure the history of human rights representations. Among the legal issues considered are shifting configurations of citizenship in an era of globalization; international laws on violence against women; asylum law and gay, lesbian and transgendered rights claims; and constitutional freedoms (or lack thereof) in the US War on Terrorism.

Readings include critical essays, legal declarations and case narratives, literary works, and documentary film/video. Students will be required to team-teach one class, and write weekly responses and a final seminar paper.

Required Texts: Scholarly Works and Legal Documents

25+ *Human Rights Documents*, Center for Human Rights at Columbia University

Lilie Chouliaraki, *The Spectatorship of Suffering*

Anne Cubilie, *Women Witnessing Terror: Testimony and the Cultural Politics of Human Rights*

Wendy S. Hesford, *Spectacular Rhetorics: Human Right Visions, Recognitions, Feminisms*

L. Payne, *Unsettling Accounts: Neither Truth nor Reconciliation in Confessions of State Violence*

Kay Schaffer and Sidonie Smith, *Human Rights and Narrated Lives: The Ethics of Recognition*

Sharon Sliwinski, *Human Rights In Camera*

Literary Works: Students will choose two literary works in consultation with the instructor. A bibliography will be provided to facilitate the selection process. We will read critical essays by Agamben, Berlant, Butler, Keenan, Mutua, and Spivak, among others.

Documentary Film/Video: *Calling the Ghosts; Speak Truth to Power; S-21: The Khmer Rouge Killing Machine; War Child; Getting Out; and Dangerous Living: Coming Out in the Developing World*, among others.



English 8888 -- Interdisciplinary Seminar in Critical Theory: Literature and Objecthood

Professor David Brewer
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This seminar brings together two lines of inquiry that have been rather puzzlingly conducted in isolation from one another: the cluster of ways of thinking about the relation between persons and objects that gets called "thing theory" or "actor-network theory" or "material culture studies" and the close attention to literature as a set of physical objects that goes by the name of "book history." Our gambit will be to see what we can do when we bring these two ways of thinking together in order to grasp the intertwining of persons and things that seems so central both to the texts of literature and the artifacts through which we encounter it.

Likely readings will include a range of theoretical work (e.g., by Arjun Appadurai, Bill Brown, Lorraine Daston, Catherine Gallagher, Alfred Gell, Martin Heidegger, Bruno Latour, Karl Marx, Sianne Ngai, and Peter Stallybrass), along with some object-rich literature and an exciting array of scholarship on various sorts of "things": books, clothing, coins, idols, manuscripts, pets, power grids, relics, sugar, wallpaper.

We will test our reading against the holdings of some digital archives and our own special collections--in particular Rare Books and Manuscripts--which will collectively offer their own sort of theory-by-other-means.

In addition to active participation in our discussions and examinations (this will be a very hands-on class), students will need to complete some sort of final project, but the exact form it takes is open to negotiation.

This course is open to graduate students from across the humanities and interpretive social sciences, regardless of their particular linguistic or disciplinary commitments.

In addition, there will be at least one of the following courses offered, Instructor tba

For more information about these courses, see [Buckeye Link](#).

ENG1110.01 - First-Year English Composition

ENG1110.02 - First-Year English Composition

ENG2220 - Introduction to Shakespeare

ENG2260 - Introduction to Poetry

ENG2261 - Introduction to Fiction

ENG2263 - Introduction to Film

ENG2264 - Introduction to Popular Culture Studies

ENG2269 - Digital Media Composing

ENG2277 - Introduction to Disability Studies

ENG2280 – The English Bible

ENG2281 - Introduction to African-American Literature

ENG2367.01 - Language, Identity, and Culture in the U.S. Experience

ENG2367.02 - Literature in the U.S. Experience

ENG2367.03 - Documentary in the U.S. Experience

ENG3304 - Business and Professional Writing