

English

ENG 120: Literary Analysis (Michael Cavanagh)

I assign five things: 3 very short (2-page) papers, usually on poems, a 5-page paper, usually on a work of fiction, and a poem, usually in meter and form--such as a villanelle, a sonnet, etc.

ENG 120: Literary Analysis (Elizabeth Dobbs)

(Mixed genre version) Three arguments; the first two support explications of poems, the third an analysis of one element of narrative; one, three, and five pages, respectively; due at the end of the second, fifth, and twelfth weeks.

ENG 120: Lyric (Elizabeth Dobbs)

(Lyric version) Three arguments which support explications of poems; one, three, and five pages, respectively; due at the end of the second, fourth, and twelfth weeks.

ENG 120: Literary Analysis (Edward Moore)

Four 3-4 page papers, mid-semester and final exams.

ENG 120: Literary Analysis (Saadi Simawe)

There will be several one-page exercises on formal aspects of poetry (such as figures of speech, meter, and sound devices), four 3-4 page papers (two on poetry and two on fiction), as well as two mid-semester exams and a final.

ENG 121: Introduction to Shakespeare (Edward Moore)

Choice of two 4-5 page papers or one 8-10 page paper. Also one quiz, mid-sem, and final.

ENG 205: The Craft of Fiction (Paula Smith)

In this creative writing class, students work toward the production of two or three complete short stories by the end of the semester. In preparing to meet that goal, students produce shorter written assignments nearly every week. These vary from analyses of short fiction by established authors to exercises in narrative technique (character, setting, dialogue, plot, point of view). Each student is also required to keep a writer's notebook.

ENG 206: The Craft of Poetry (George Barlow)

In this creative writing workshop, students will write ten original poems. Some of these will be directed writing exercises involving different forms, styles, and themes. One personal essay (5-7 pages) on the student's own poetry writing development and aims is also required. This essay should be an illustrative, definitive, and concise consideration of taste, influences, technical strengths and/or weaknesses.

ENG 223: The Tradition of English Literature I (Elizabeth Dobbs)

Two arguments, due at the end of the sixth and tenth weeks; three to five pages.

ENG 223: The Tradition of English Literature I (Edward Moore)

There will be two papers of 4-5 pages each.

ENG 224: The Tradition of English Literature II (Michael Cavanagh)

I assign two papers, one is five pages (due at midsemester), one is ten (due at the end). They are both on the same subject, George Eliot's novel MIDDLEMARCH. The first paper treats the first section of the novel (which the students read, as if in serial form, over the semester), and it's on a designated topic. The topic of the second paper is left to the choice of the student, but it must be something that considers the novel as a whole.

ENG 229: The Tradition of African American Literature (Saadi Simawe)

Students will write in the fourth week a 5-7 page paper on an undiscussed text and a research paper of 12-15 pages. There will also be possible quizzes, two midsem exams, and a final.

ENG 230: English Historical Linguistics (Elizabeth Dobbs)

One etymological study, which combines report and analysis, of about ten to fifteen pages; due at the end of the thirteenth week.

ENG 273: Feminisms, Gender and Literary Theory (Mary Lynn Broe)

(GWS core course)

Three kinds of requirements: one (solo or collaborative) oral presentation on a text read in class; two short response papers of 3-4 pages; final paper (8-10 pages) usually involving research and extended analysis of two or more texts. "Springboards to Thought" offered at various times during the semester to help in shaping response papers and in selecting final paper topic.

ENG 303: Chaucer (Elizabeth Dobbs)

Two arguments which support an interpretation of one or more of the CANTERBURY TALES; the first is five pages and due the fourth or seventh week; the second is ten to fifteen pages and due the fourteenth week.

ENG 310: Studies in Shakespeare (Edward Moore)

Oral report(s) and research paper (20 pages).

ENG 314: Milton (Michael Cavanagh)

The course requires a series of short papers, usually assigned on specific questions. There is no research paper.

ENG 329: Studies in African American Literature/Music in African American Literature (Saadi Simawe)

For this seminar on the centrality of music in the African American literary experience, students will write two 2-3 page papers on undiscussed short stories, an 8-10 page paper on a novel, and a 12-15 page research paper toward the end of the semester, in addition to one midsemester and a final.

ENG 340: Crosscurrents in Twentieth Century Literature (Mary Lynn Broe)

Students offer initial oral presentation, usually collaborative, on selected interdisciplinary works in cartography and cultural geography; three brief response papers on literary texts (3-5 pages) required at intervals throughout the semester; final research project (8-10 pages) is open choice among books and topics discussed during the semester.

"Springboards to Thought" available throughout semester for help in shaping response papers and in selecting final paper topic.

ENG 345: Studies in Modern Poetry (Michael Cavanagh)

The course requires three medium length (5-page) papers, which ask the students both to explicate a single poem and to survey an author's whole work as it is epitomized in that single poem. The assignments require a good deal of sophistication and writerly grace.

ENG 346: Studies in Modern Prose (Paula Smith)

For this seminar students write (and present in class) two five-page reports and one final paper of ten to fifteen pages. The term paper is assigned in stages, from an exploratory topic paragraph to a two-page abstract (with thesis and bibliography) and a finished first draft due two weeks before the end of the semester.

ENG 349: Medieval Literature (Elizabeth Dobbs)

Two arguments, five pages (due the fifth or seventh week) and ten to fifteen pages (due the fourteenth week).

ENG 385: Fiction Writing Seminar (Paula Smith)

Conducted as a workshop, the class allows students to develop as writers by creating their own work while reading, responding through written critiques, and commenting orally on fiction written by the other participants. Three prose pieces by each student will be discussed in workshop. A short "apprentice report," analyzing the fiction of a contemporary writer chosen by the student, is presented orally to the workshop (and, in written form, to the instructor) shortly after the spring recess.

ENG 386: Writing Seminar: Poetry (George Barlow)

This course is an advanced poetry writing workshop. In addition to reading five collections of modern poetry in English, students will write ten original poems and one critical essay (6-7 pages) in the form of either a book review or an introduction to one of the assigned texts for the course.

ENG 390: (Saadi Simawe)