393. **Individual Study.** (1h-3h) Project in an area of study not otherwise available. Permitted upon departmental approval of petition presented by a qualified student.

394. **Internship in Education of the Gifted.** (3h) Intensive period of observation and instruction of gifted students. Readings and directed reflection upon the classroom experience are used to develop a richer understanding of such a special school setting.

395. **Teaching Diverse Learners.** (3h) This course addresses diversity in the classroom, particularly the needs of English Language Learners (ELL) and Exceptional Populations (EC). Examines differentiated instruction with appropriate instructional and behavioral strategies to meet the needs of all students.

### English (ENG)

**Chair** Jessica Richard  
**Associate Chair** Claudia Kairoff  
**Director of Writing Program** Anne M. Boyle  
**Director of English Undergraduate Studies and Core Curriculum** Melissa Jenkins  
**Director of Creative Writing Program** Eric Wilson  
**Director of Journalism** Phoebe Zerwick  
**Director of Writing Center** Ryan Shirey  
**Charles E. Taylor Professor of English** James S. Hans  
**Reynolds Professor of English** Herman Rapaport  
**Thomas H. Pritchard Professor of English** Eric G. Wilson  
**McCulloch Family Faculty Fellow** Judith Irwin Madera  
**Young Family Faculty Fellow** Omaar Hena  
**Dunn-Riley Faculty Fellow** Laura Aull  
**Bitove Family Faculty Fellow** Eric Stottlemyer  
**Professors** Anne M. Boyle, Dean J. Franco, Jefferson Holdridge, Claudia Thomas Kairoff, Scott Klein, Philip F. Kuberski, Barry G. Maine, William M. Moss, Gillian R. Overing, Gale Sigal  
**Associate Professors** Jennifer Greiman, Susan Harlan, Omaar Hena, Melissa Jenkins, Judith Irwin Madera, Jessica A. Richard, Olga Valbuena-Hanson  
**Assistant Professors** Laura Aull, Chris Brown, Amy Catanzano, Sarah Hogan, Zak Lancaster, Joanna Ruocco, Erica Still  
**Professor of the Practice** Justin J. Catanoso  
**Associate Professor of the Practice** Phoebe Zerwick  
**Associate Teaching Professor** Ryan Shirey  
**Assistant Teaching Professors** Rian Bowie, Erin Branch, Eric Ekstrand, Meredith Farmer, Laura Giovanelli, Jennifer Pyke, Randi Saloman, Jonathan Smart, Carter Smith, Eric Stottlemyer, Elisabeth Whitehead  
**Visiting Assistant Teaching Professor** Kathleen Leuschen  
**Part-time Teaching Professor** Marianne Erhardt  
**Visiting Assistant Professors** Naima Carter, Adrian Greene, Daniel Helm, Lisa Klarr  
**Part-time Instructors in Journalism** Maria Henson, Beth Hunt, Peter Mitchell

**The English department offers courses in four programs:** Creative Writing (CRW), English Literature and Language (ENG), Journalism (JOU), and Writing (WRI). Information on the Journalism minor and the Writing minor (Interdisciplinary) is listed alphabetically elsewhere in the bulletin.
The major in English requires a minimum of 33 hours in courses ENG 150 and above. (WRI 105 and 111, basic writing requirements, do not count toward the major or minor nor count as a divisional requirement.) The courses for the major must include the gateway course ENG 265; either of the two gateway courses ENG 266 or ENG 275; one 300-level English course from each of four groups as described below (I: Genre and Aesthetics; II: History and Literary History; III: Culture; IV: Single Author); the senior seminar ENG 399; and nine hours of electives at the 300 level, which may include up to two 300-level Creative Writing or Writing courses (CRW 383, CRW 397, CRW 398, WRI 392, WRI 399). The remaining three hours for the major may be fulfilled with any ENG course at the 100 level or above, or with a three-hour 200-level course in either Creative Writing or Writing. All English majors must pre-register in the spring of their junior year for the senior seminar ENG 399.

Two of the 300-level ENG courses taken for the major must be in pre-1800 British literature. Designated courses fulfill both a Group requirement and the pre-1800 British requirement.

Selected 300-level courses are offered in different versions that fulfill different major Group requirements. Full numbering for these individual offerings (ENG 302, 310, 311, 341, 358, 359, 363, 387 and 389) includes a letter that clarifies the Group designation for that particular version: “g” for Group I: Genre and Aesthetics, “h” for Group II: History and Intellectual History, and “c” for Group 3: Culture. Students may take only one version of each of these courses for credit, with the exception of English 302 (g, h, and c), which may be repeated when offered on different subjects.

Majors and their advisers plan individual programs to meet these requirements; majors are urged to take their gateway requirements as early as possible in their college careers. No more than two courses (six hours) taken elsewhere may be counted toward the 24 hours of 300-level English courses required for the major. This limitation applies to courses taught in approved non-Wake Forest programs, not to courses in programs offered or sponsored by Wake Forest.

Honors. Highly qualified majors recommended by the English faculty are invited to apply to the honors program in English during the second semester of their junior year. To graduate with “Honors in English,” students must have a minimum GPA of 3.5 in the major and 3.2 in all course work. Students must also fulfill the 10-page writing requirement in the fall semester that allows them to enroll in ENG 388 the spring semester of their senior year. Finally, they must satisfy the requirements of the program by completing and successfully defending their honors thesis as part of ENG 388. Interested students may consult the director of the English honors program for further information.

The minor in English requires 21 hours in courses ENG 150 and above, at least 15 of which must be in advanced ENG courses numbered 301-396. No more than two advanced Creative Writing or Writing courses (CRW 383, CRW 397, CRW 398, WRI 392, WRI 399) may be counted toward the minor. Each minor will be assigned an adviser in the English department who will plan a program of study with the student. No more than one course (three hours) taken elsewhere may be counted toward the 15 hours of creative writing courses required for the minor. This limitation applies to courses taught in approved non-Wake Forest programs, not to courses in programs offered or sponsored by Wake Forest.

The minor in Creative Writing offers students the opportunity to hone their creative writing skills. The creative writing minor requires 15 hours, including one 300-level literature course (ENG). The remaining four courses will consist of Creative Writing (CRW) courses offered by the English department or cross-listed with the English department; at least two of these must be at the 300 level. 300-level courses may be repeated one time for credit in the minor. Students may receive credit in the minor for ENG 386 Directed Reading at the discretion of the minor advisor. No more than one course (three hours) taken elsewhere may be counted toward the 15 hours of Creative Writing courses required for the minor. This limitation applies to courses taught in approved non-Wake Forest programs, not to courses in programs offered or sponsored by Wake Forest.

English majors may earn a Creative Writing minor by taking 12 hours of Creative Writing courses
(at least two at the 300 level) exclusive of courses used to complete their major.

Creative Writing (CRW) Courses that fulfill the minor:
285. Poetry Workshop. (3h)
286. Short Story Writing. (3h)
287. Creative Nonfiction Workshop. (3h)
383. Theory and Practice of Poetry Writing. (3h)
384. Playwriting. (3h)
397. Creative Nonfiction Writing. (3h)
398. Advanced Fiction Writing. (3h)

Electives that fulfill the minor:
COM 316. Screenwriting. (3h)

A minimum grade-point average of 2.0 in courses which comprise a major or minor in the department is required for graduation with any major or minor this department offers.

Journalism courses are offered by the department as related subjects but do not count toward an English major or minor; they may be taken as electives regardless of the field of study in which a student majors. (See section on Journalism.)

CREATIVE WRITING COURSES (CRW)

WRI 111 or exemption therefrom is a prerequisite for any creative writing course.

285. Poetry Workshop. (1.5h, 3h) Laboratory course in the writing of verse. Study of poetic techniques and forms as well as works of contemporary poets. Frequent individual conferences.

286. Short Story Workshop. (1.5h, 3h) Study of the fundamental principles of short fiction writing; practice in writing; extensive study of short story form.

287. Creative Nonfiction Workshop. (3h) Laboratory course in the writing of creative nonfiction. Study of subgenres and techniques as well as the works of important creative nonfiction writers.

383. Theory and Practice of Poetry Writing. (1.5h, 3h) Emphasis on reading and discussing student poems in terms of craftsmanship and general principles. May be repeated once. P—CRW 285 or POI.

384. Playwriting. (3h) Examines the elements of dramatic structure and their representations in a variety of dramatic writings. Explores the fundamentals of playwriting through a series of writing exercises. Also listed as THE 360.

397. Advanced Creative Nonfiction Workshop. (3h) Emphasis on the theory and craft of creative nonfiction as well as on contemporary writers of creative nonfiction. May be repeated once. P—CRW 287 or POI.

398. Advanced Fiction Writing. (3h) Primarily a short-story workshop, with class discussion on issues of craft, revision, and selected published stories. May be repeated once. P—CRW 286 or POI.

ENGLISH COURSES (ENG)

Division II Core Literature Courses

WRI 111 or exemption therefrom is a prerequisite for any English course 150 or above. Any ENG course numbered 150-190, 265, 266, 275, or 301-396, except 306, 307, 386, 388, and 390 satisfies the Division II literature requirement. Students enrolled at Wake Forest may not take literature courses in English at other institutions to satisfy Division II requirements.
150. Literature Interprets the World. (3h) Introduction to ways literary artists shape experience, focusing on one topic or selected topics; primarily discussion; writing intensive. P—WRI 111 or exemption from WRI 111. (D)

165. Studies in British Literature. (3h) Emphasis on important writers representing different periods and genres; primarily discussion; writing intensive. Mainly intended for non-majors; majors and potential majors are urged to take ENG 265 or ENG 266. P—WRI 111 or exemption from WRI 111. (D)

175. Studies in American Literature. (3h) Emphasis on important writers representing different periods and genres; primarily discussion; writing intensive. Mainly intended for non-majors; majors and potential majors are urged to take ENG 275. P—WRI 111 or exemption from WRI 111. (D)

185. Studies in Global Literature. (3h) Emphasis on important writers representing different periods and genres; primarily discussion; writing intensive. P—WRI 111 or exemption from WRI 111. (D)

190. Literary Genres. (3h) Emphasis on poetry, fiction, or drama; primarily discussion; writing intensive. P—WRI 111 or exemption from WRI 111. (D)

Independent Study Courses

298A. WFU Press Internship. (1.5h) Semester-length practical experience in literary publishing while working in the WFU Press, learning aspects of production, editorial review and proofreading, marketing, and bookkeeping. Pass/Fail. Does not count toward the English major or minor. Students are expected to take 298A and 298B in adjacent terms.

298B. WFU Press Internship. (1.5h) Semester-length practical experience in literary publishing while working in the WFU Press, learning aspects of production, editorial review and proofreading, marketing, and bookkeeping. Pass/Fail. Does not count toward the English major or minor. P—ENG 298A.

299. Individual Study. (1.5h-3h) Independent study with faculty guidance. Granted upon departmental approval of petition presented by a qualified student. May be repeated once for credit.

386. Directed Reading. (1.5h-3h) Tutorial in an area of study not otherwise provided by the department; granted upon departmental approval of petition presented by a qualified student. May be repeated once for credit.

388. Honors in English. (3h) Conference course centering upon a special reading requirement and a thesis requirement. For senior students wishing to graduate with “Honors in English.”

General Courses

101. The Discipline of English Studies. (1h) An opportunity to experience and reflect analytically in writing on the diverse cultural and intellectual life at Wake Forest, with an emphasis on literary studies, rhetorical studies, and creative writing events and topics. Pass/Fail only. May not be repeated.

265. British Literature Before 1800 and Introduction to the Major. (3h) Gateway course for the major. Significant works from the British literary tradition before 1800 and introduction to key ideas in literary interpretation. Required for all majors. (D)

266. British Literature 1800 to the Present. (3h) Gateway course for the major. Significant works from the British and postcolonial literary traditions since 1800. Either 266 or 275 required for all majors. (D)
275. American Literature. (3h) Gateway course for the major. Significant works from the American literary tradition. Either 275 or 266 required for all majors. (D)

304. History of the English Language. (3h) Survey of the development of English syntax, morphology, and phonology from Old English to the present, with attention to vocabulary growth. (D)

305. Old English Language and Literature. (3h) Introduction to the Old English language and a study of the historical and cultural background of Old English literature, including Anglo-Saxon and Viking art, runes, and Scandinavian mythology. Readings from Beowulf and selected poems and prose. Fulfills pre-1800 British literature requirement. (D)

306. Special Topics in Rhetoric and Writing. (1.5h, 3h) Study of significant rhetorical or writing theories and practices focused on one area of study. May be repeated once for credit.

307. Contemporary Theory of Rhetoric and Writing. (1.5h, 3h) Study of key historical developments and theories in the current field of rhetoric and writing studies since its 20th-century inception.

308. Beowulf. (3h) Intensive study of the poem; emphasis on language, translation skills and critical context. Fulfills pre-1800 British literature requirement. P—ENG 305 or POI. (D)

309. Modern English Grammar. (3h) A linguistics approach to grammar study. Includes a critical exploration of issues such as grammatical change and variation, the origins and effects of grammar prescriptions/proscriptions, the place of grammar instruction in education, and the politics of language authority.

390. The Structure of English. (3h) An introduction to the principles and techniques of modern linguistics applied to contemporary American English.

399. Senior Seminar. (3h) Selected topics in literatures written in English. Capstone course emphasizing critical discourse, including discussion, oral reports, and an extended final project. Required for all majors.

Group I: Genre and Aesthetics

302g. Ideas in Literature. (3h) Study of a significant literary theme in selected works. May be repeated once for credit. (D)

312. Medieval Poetry. (3h) The origin and development of poetic genres and lyric forms of medieval vernacular poetry. Fulfills pre-1800 British literature requirement. (D)

320. British Drama to 1642. (3h) British drama from its beginning to 1642, exclusive of Shakespeare. Representative cycle plays, moralities, Elizabethan and Jacobean tragedies, comedies, and tragicomedies. Fulfills pre-1800 British literature requirement. Also listed as THE 320. (D)

335. 18th-Century British Fiction. (3h) Primarily the fiction of Defoe, Richardson, Fielding, Smollett, Sterne, and Austen. Fulfills pre-1800 British literature requirement. (D)

336. Restoration and 18th-Century British Drama. (3h) British drama from 1660 to 1780, including representative plays by Dryden, Etherege, Wycherley, Congreve, Goldsmith, and Sheridan. Fulfills pre-1800 British literature requirement. Also listed as THE 336. (D)

341g. Literature and the Environment. (3h) Studies of the relationship between environmental experience and literary representation. Credit allowed for only one version of 341: 341g, 341h or 341c. (D)

344. Studies in Poetry. (3h) Selected topics in poetry. (D)
345. Studies in Fiction. (3h) Selected topics in fiction. (D)

346. Studies in Theatre. (3h) Selected topics in drama. (D)

347. Modern English and Continental Drama and the London Stage. (3h) Explores the works of major playwrights of England and Europe from 1875 to the present. May also include contemporary production of classic plays. Emphasizes plays currently being presented in London theatres. Also listed as THE 266. Offered in London. (D)

358g. Postcolonial Literature. (3h) A survey of representative examples of postcolonial literature from geographically diverse writers, emphasizing issues of politics, nationalism, gender, and class. Credit allowed for only one version of 358: 358g, 358h, or 358c. (CD, D)

359g. Studies in Postcolonial Literature. (3h) Examination of themes and issues in post-colonial literature, such as: globalization, postcolonialism and hybridity, feminism, nationalism, ethnic and religious conflict, the impact of the Cold War, and race and class. Credit allowed for either 359g or 359c, but not both. (CD, D)

363g. Studies in Modernism. (3h) Selected issues in Modernism. Interdisciplinary, comparative, and theoretical approaches to works and authors. Credit allowed for either 363g or 363h, but not both. (D)

365. 20th-Century British Fiction. (3h) A study of Conrad, Lawrence, Joyce, Forster, Woolf, and later British writers, with attention to their social and intellectual backgrounds. (D)

368. Studies in Irish Literature. (3h) The development of Irish literature from the 18th century through the early 20th century in historical perspective, with attention to issues of linguistic and national identity. (D)

373. Literature and Film. (3h) Selected topics in the relationship between literature and film, such as film adaptations of literary works, the study of narrative, and the development of literary and cinematic genres. (D)

374. American Fiction before 1865. (3h) Novels and short fiction by such writers as Brown, Cooper, Irving, Poe, Hawthorne, Melville, Stowe, and Davis. (D)

375. American Drama. (3h) Historical overview of drama in America, covering such playwrights as Boucicault, O’Neill, Hellman, Wilder, Williams, Inge, Miller, Hansberry, Albee, Shepard, Norman, Mamet, and Wilson. Also listed as THE 375. (D)

376. American Poetry before 1900. (3h) Readings and critical analysis of American poetry from its beginnings to the end of the 19th century, including Bradstreet, Emerson, Longfellow, Melville, and Poe, with particular emphasis on Whitman and Dickinson. (D)

379. Literary Forms of the American Personal Narrative. (3h) Reading and critical analysis of autobiographical texts in which the ideas, style, and point of view of the writer are examined to demonstrate how these works contribute to an understanding of pluralism in American culture. Representative authors may include Hurston, Wright, Kingston, Angelou, Wideman, Sarton, Chuang Hua, Crews, and Dillard. (D)

382. Modern American Fiction, 1915 to 1965. (3h) Includes such writers as Stein, Lewis, An-
derson, Hemingway, Fitzgerald, Faulkner, Dos Passos, Wolfe, Wright, Ellison, Agee, O'Connor, and Pynchon. (D)

385. 20th-Century American Poetry. (3h) Readings of modern American poetry in relation to the literary and social history of the period. (D)

389g. African-American Poetry. (3h) Readings of works by American poets of African descent in theoretical, critical, and historical contexts. Also listed as AES 389. Credit allowed for either 389g or 389c, but not both. (CD, D)

391. Studies in Postmodernism. (3h) Interdisciplinary, comparative, and theoretical approaches to works and authors. (D)

394. Contemporary Drama. (3h) Considers experiments in form and substance in plays from Waiting for Godot to the present. Readings cover such playwrights as Beckett, Osborne, Pinter, Stoppard, Churchill, Wertenbaker, Albee, Shepard, Mamet, Wilson, Soyinka, and Fugard. Also listed as THE 372. (D)

395. Contemporary American Literature. (3h) Study of post-World War II American poetry and fiction by such writers as Bellow, Gass, Barth, Pynchon, Lowell, Ashbery, Ammons, Bishop, and Rich. (D)

396. Contemporary British Fiction. (3h) Study of the British novel and short story, including works by Rushdie, Amis, Winterson, and Ishiguro. (D)

Group II: History and Intellectual History

302h. Ideas in Literature. (3h) Study of a significant literary theme in selected works. May be repeated once for credit. (D)

310h. The Medieval World. (3h) Examines theological, philosophical, and cultural assumptions of the Middle Ages through the reading of primary texts. Topics may include Christian providential history, drama, devotional literature, the Franciscan controversy, domestic life, and Arthurian romance. Fulfills pre-1800 British literature requirement. Credit allowed for either 310h or 310c, but not both. (CD—Depending on topic covered.) (D)

311h. The Legend of Arthur. (3h) The origin and development of the Arthurian legend in France and England, with emphasis on the works of Chrétien de Troyes and Sir Thomas Malory. Fulfills pre-1800 British literature requirement. (D)

325. 16th-Century British Literature. (3h) Concentration on the poetry of Spenser, Sidney, Shakespeare, Wyatt, and Drayton, with particular attention to sonnets and The Faerie Queene. Fulfills pre-1800 British literature requirement. (D)

326. Studies in English Renaissance Literature. (3h) Selected topics in Renaissance literature. Consideration of texts and their cultural background. Fulfills pre-1800 British literature requirement. May be repeated once for credit pending approval of instructor. (D)

328. 17th-Century British Literature. (3h) Poetry of Donne, Herbert, Vaughan, Marvel, Crashaw; prose of Bacon, Burton, Browne, Walton. Consideration of religious, political, and scientific backgrounds. Fulfills pre-1800 British literature requirement. (D)

330. Restoration and 18th-Century British Literature. (3h) Representative poetry and prose, exclusive of the novel, 1660-1800, drawn from Dryden, Behn, Swift, Pope, Johnson, and Wollstonecraft. Consideration of cultural backgrounds and significant literary trends. Fulfills pre-1800 British literature requirement. (D)
341h. Literature and the Environment. (3h) Studies of the relationship between environmental experience and literary representation. Credit allowed for only one version of 341: 341g, 341h , or 341c. (D)

350. British Romantic Poets. (3h) A review of the beginnings of Romanticism in British literature, followed by study of Wordsworth, Coleridge, Byron, Keats, and Shelley; collateral reading in the prose of the period. (D)

351. Studies in Romanticism. (3h) Selected topics in European and/or American Romanticism with a focus on comparative, interdisciplinary, and theoretical approaches to literature. (D)

353. 19th-Century British Fiction. (3h) Representative major works by Dickens, Eliot, Thackeray, Hardy, the Brontës, and others. (D)

354. Victorian Poetry. (3h) A study of Tennyson, Browning, Hopkins, and Arnold or another Victorian poet. (D)

358h. Postcolonial Literature. (3h) A survey of representative examples of postcolonial literature from geographically diverse writers, emphasizing issues of politics, nationalism, gender, and class. Credit allowed for only one version of 358: 358g, 358h, or 358c. (CD, D)

361. Literature and Science. (3h) Literature of and about science. Topics vary and may include literature and medicine, the two culture debate, poetry and science, nature in literature, the body in literature. (D)

362. Irish Literature in the 20th Century. (3h) Study of modern Irish literature from the writers of the Irish Literary Renaissance to contemporary writers. Consists of overviews of the period as well as specific considerations of genre and of individual writers. (D)

363h. Studies in Modernism. (3h) Selected issues in Modernism. Interdisciplinary, comparative, and theoretical approaches to works and authors. Credit allowed for either 363g or 363h, but not both. (D)

364. Studies in Literary Criticism. (3h) Consideration of certain figures and schools of thought significant in the history of literary criticism. (D)

367. 20th-Century English Poetry. (3h) Study of 20th-century poets of the English language, exclusive of the U.S. poets, are read in relation to the literary and social history of the period. (D)

370. American Literature to 1820. (3h) Origins and development of American literature and thought in representative writings of the Colonial, Revolutionary, and Federal periods. (D)

372. American Romanticism. (3h) Writers of the mid-19th century, including Emerson, Thoreau, Hawthorne, and Melville. (D)

380. American Fiction from 1865 to 1915. (3h) Study of such writers as Twain, James, Howells, Crane, Dreiser, Wharton, and Cather. (D)

387h. African-American Fiction. (3h) Selected topics in the development of fiction by American writers of African descent. Also listed as AES 387. (CD, D)

**Group III: Culture**

302c. Ideas in Literature. (3h) Study of a significant literary theme in selected works. May be repeated once for credit. (D)

310c. The Medieval World. (3h) Examines theological, philosophical, and cultural assumptions
of the Middle Ages through the reading of primary texts. Topics may include Christian providential history, drama, devotional literature, the Franciscan controversy, domestic life, and Arthurian romance. Fulfills pre-1800 British literature requirement. Credit allowed for either 310h or 310c, but not both. (CD—Depending on topic covered.) (D)

311c. The Legend of Arthur. (3h) The origin and development of the Arthurian legend in France and England, with emphasis on the works of Chrétien de Troyes and Sir Thomas Malory. Fulfills pre-1800 British literature requirement. (D)

313. The Roots of Song. (3h) Interdisciplinary investigation of poetry and song in the Middle Ages and early Renaissance. Study of the evolution of poetic and musical genres and styles, both sacred and secular. Students must complete a project or projects on the technical or theoretical aspects of early song. Fulfills pre-1800 British literature requirement. Also listed as MUS 283. (D)

337. Studies in 18th-Century British Literature. (3h) Selected topics in 18th-century literature. Consideration of texts and their cultural background. Fulfills pre-1800 British literature requirement. (D)

340. Studies in Women and Literature. (3h) Women writers in society. (D)

341c. Literature and the Environment. (3h) Studies of the relationship between environmental experience and literary representation. Credit allowed for only one version of 341: 341g, 341h, or 341c. (D)

356. Literature of the Caribbean. (3h) Readings include significant works by authors from the Caribbean and authors writing about the Caribbean. Critical, historical, and cultural approaches are emphasized. All texts are in English. (CD, D)

357. Studies in Chicano/a Literature. (3h) Writings by Americans of Mexican descent in relation to politics and history. Readings in literature, literary criticism, and sociocultural analysis. Also listed as AES 357. (CD, D)

358c. Postcolonial Literature. (3h) A survey of representative examples of postcolonial literature from geographically diverse writers, emphasizing issues of politics, nationalism, gender and class. Credit allowed for only one version of 358: 358g, 358h, or 358c. (CD, D)

359c. Studies in Postcolonial Literature. (3h) Examination of themes and issues in post-colonial literature, such as: globalization, postcolonialism and hybridity, feminism, nationalism, ethnic and religious conflict, the impact of the Cold War, and race and class. Credit allowed for either 359g or 359c, but not both. (CD, D)

360. Studies in Victorian Literature. (3h) Selected topics, such as development of genres, major authors and texts, and cultural influences. Readings in poetry, fiction, autobiography, and other prose. (D)

371. American Ethnic Literature. (3h) Introduction to the field of American ethnic literature, with special emphasis on post-World War II formations of ethnic culture: Asian American, Native American, African American, Latino, and Jewish American. Highlights issues, themes, and stylistic innovations particular to each ethnic group and examines currents in the still-developing American culture. (CD, D)

377. American Jewish Literature. (3h) Survey of writings on Jewish topics or experiences by American Jewish writers. Explores cultural and generational conflicts, responses to social change, the impact of the Shoah (Holocaust) on American Jews, and the challenges of language and form posed by Jewish and non-Jewish artistic traditions. (CD, D)

378. Literature of the American South. (3h) Study of Southern literature from its beginnings to the present. Emphasis on major writers such as Tate, Warren, Faulkner, O'Connor, Welty, and Styron. (D)
381. Studies in African-American Literature. (3h) Reading and critical analysis of selected fiction, poetry, drama, and other writings by American authors of African descent. (CD, D)

387c. African-American Fiction. (3h) Selected topics in the development of fiction by American writers of African descent. Also listed as AES 387. (CD, D)

389c. African-American Poetry. (3h) Readings of works by American poets of African descent in theoretical, critical, and historical contexts. Also listed as AES 389. Credit allowed for either 389g or 389c, but not both. (CD, D)

393. Multicultural American Drama. (3h) Examines the dramatic works of playwrights from various racial and ethnic communities such as Asian American, Native American, African American, and Latino. Includes consideration of issues, themes, style, and form. Also listed as THE 376. (CD, D)

Group IV: Single Author

301. Individual Authors. (1.5h, 3h) Study of selected work from an important American or British author. May be repeated once for credit. (D)

315. Chaucer. (3h) Emphasis on The Canterbury Tales and Troilus and Criseyde, with some attention to minor poems. Consideration of literary, social, religious, and philosophical background. Fulfills pre-1800 British literature requirement. (D)

323. Shakespeare. (3h) Thirteen representative plays illustrating Shakespeare's development as a poet and dramatist. Fulfills pre-1800 British literature requirement. Also listed as THE 323. (D)

327. Milton. (3h) The poetry and selected prose of John Milton, with emphasis on Paradise Lost. Fulfills pre-1800 British literature requirement. (D)

366. James Joyce. (3h) The major works by James Joyce, with an emphasis on Ulysses. (D)

WRITING COURSES (WRI)

Basic Composition Course

Any student with an AP score of 4 or 5, an IB, higher level, score of 6 or 7, or exemption by the department is exempt from WRI 111.

108. Introduction to Academic Writing. (3h) An introduction to academic writing for English language learners. Designed for international students whose first language is not English as they make the transition to U.S. university writing. Emphasis is placed on cultural assumptions that underlie U.S. college writing, as well as grammar, academic phrasing, and organizational strategies.

111. Writing Seminar. (4h) Training in expository writing; frequent essays based on readings in a selected topic.

Composition Courses

105. Introduction to Critical Reading and Writing. (3h) Training in critical reading and expository writing. Frequent essays based on readings in a selected topic. Designed for students who want additional practice in making transition to college writing. Elective credit; does not satisfy the basic composition requirement.

107. Foundations in Academic Research and Writing. (3h) An introduction to college-level
writing through sequenced writing assignments that will guide students through the writing processes, from summary to analysis. Emphasis on critical reading, argumentative writing, and research. *Summer only*; elective credit; does not satisfy the basic college writing requirement.

**General Courses**

*WRI 111 or exemption therefrom is a prerequisite for any Writing course above 111.*

210. **Academic Research and Writing.** (3h) Study of prose models of exposition from a variety of disciplines: humanities, social sciences, sciences; frequent papers and individual conferences. Enrollment limited. P—WRI 111 or exemption from WRI 111.

212. **Literary Nonfiction: The Art of the Essay.** (3h) Reading, writing, and analysis of the essay. Consideration of the rise and evolution of various forms of the essay; inclusive of essayists from a variety of disciplines. Enrollment limited. P—WRI 111 or exemption from WRI 111.

320. **Writing In and About Science: Scientists as Writers and Writers as Scientists.** (3h) Reading, writing, and analysis of scholarly and popular science writing. Consideration of scientists as writers and rhetoricians, namely, the varied purposes and audiences for which scientists and science writers compose. Enrollment limited. P—WRI 111 or exemption from WRI 111.

340. **Practice in Rhetoric and Writing.** (3h) Training and practice in the reading and writing of expository prose. Students study the uses of rhetoric to frame arguments and marshal evidence, then learn to practice these skills in their own writing of expository prose.

341. **Writing Center Pedagogy.** (3h) Introduction to composition pedagogy and writing center theory and practices, with special emphases on one-to-one and small group peer tutoring techniques. The course includes classroom-based work—reading, writing, responding, discussing, and exploring instruction and consultation processes—and field experiences. Students spend a total of 20 hours observing in writing classrooms, the WFU Writing Center and/or community sites, and tutoring. Students reflect on these experiences to prepare a final researched writing project. Strongly recommended for those interested in working in the Writing Center as peer tutors.

392. **Magazine Writing.** (3h) Analysis of magazines and their audiences through tone, design, and content. Practice story pitches and writing articles of various lengths aimed at a stated magazine which students research and select. Digital skills practiced; class magazine produced. Also listed as JOU 284.

**Entrepreneurship and Social Enterprise (ESE)**

(Interdisciplinary Minor)

*Faculty Director* Farr Professor of Innovation, Creativity and Entrepreneurship Paul Pauca

*Whitaker Executive Director Center for Innovation Creativity and Entrepreneurship, Professor of Practice Business and Entrepreneurship* Polly Black

*Associate Director for Creativity and Entrepreneurship, Teaching Professor* Lynn Book

*Professor of Practice, Business and Entrepreneurship* Dan Cohen

*Visiting Assistant Professor of Practice* Jan Detter

*Research Professor in Entrepreneurship* Elizabeth Gatewood

*Core Faculty* William Conner (Professor of Biology), Michele Gillespie (Professor of History), Linda Howe (Associate Professor of Romance Languages), Ben King (Professor of Practice School of Business), Dilip Kondepudi (Professor of Chemistry), Abdessadek Lachgar (Professor of Chemistry), Stan Mandel (Professor of Practice School of Business), Ananda Mitra (Professor of Communication),