

# FALL 2019 COURSES

## DEPARTMENT OF ENGLISH ◊ RHODE ISLAND COLLEGE

The English major at Rhode Island College offers the opportunity to explore literature as well as other texts through a variety of perspectives in literary and cultural criticism. Majors learn to read texts critically, to understand the historical and cultural conditions within which texts are produced, and to become aware of current theoretical approaches that shape the study of English today. Courses for English majors also emphasize effective writing in several critical modes.

### **ENGLISH 200: Reading Literature and Culture**

#### **Barbara Schapiro MW 10-12 The Pleasures of Deep Reading**

How does a poem, a piece of fiction, or a play pull us into its imaginary world and tug on our feelings? Just how does literature work? Through careful attention to language and literary form, this course will introduce you to the pleasures of deep reading and close literary analysis. We will read works from a variety of genres and historical periods as we consider these texts within their specific cultural contexts. The course will also focus on developing your ability to write clearly and critically about literature. Requirements include attendance and participation in discussion and small group work; three 4-6 page critical papers (and a revision); final exam.

#### **Sue Abbotson TuTh 10-12**

What is it to read these days? And what, after all, makes a piece of writing “literature”? Does culture really have anything to do with it? In order to explore questions like these—and advance a few introductory answers—we will work in this course to develop the knowledge(s) and skills of the English major. A substantial amount of our time will be devoted to practices associated with close reading and critical writing. Our reading will include representative examples of literary works as products of their cultural and historical contexts. Course requirements include three critical essays, a final exam, and class participation. Through lecture, discussion, small group work, and other activities we will work to become more proficient critical thinkers, readers, and writers.

### **ENGLISH 202/300: Introduction to Theory and Criticism**

#### **Zubeda Jalalzai MW 10-12**

This course introduces students to the field of literary criticism and theory as well as to the various debates waged by literary and cultural critics about what constitutes effective and meaningful ways to read texts. In fact, many of these critics would disagree over the very definition of “text” itself. By the end of the course, students shall be able to identify the primary terms and underlying principles of certain schools of literary theory (including some classical theories, Formalism, Structuralism, Post-Structuralism, Psychoanalysis, Feminism/Gender Studies, Marxism, Postcolonial, and Critical Race Studies). Students shall also be able to recognize what each theory offers and begin to understand what each might leave out. In this way, students will come to see that the foundational terms of a theoretical perspective construct particular understandings of reality. After learning about and applying particular theoretical frameworks to primary texts, students shall begin to develop their own critical positions regarding the study of literature as well as the issues raised by these approaches. This course requires a heavy reading load (of often difficult material). You should be willing to wade through sometimes perplexing concepts that may at first confuse you. This course is an initial step in the process of understanding complicated ideas that you will encounter as you continue to analyze literature and the world. Requirements include **active participation, two papers, presentation and midterm and final exams.**

#### **Magdalena Ostas MTh 12-2**

##### **Ways of Reading**

This course will introduce students to foundational concepts in thinking about literature, culture, and language that will prove useful and engaging well beyond the confines of the class. Why do we read poems and novels, and how do we read them? How do we illuminate their meanings for ourselves and for others? How is it that literature and other works of art can enrage or excite us? Why do we turn to essentially fictional works—stories, films, plays—to teach us things and help us think about the world? Students can expect to gain an informed critical vocabulary for approaching literature, and they can expect to reflect extensively and deeply on ways of reading literary and cultural texts. We will approach key moments in the history of aesthetics, structuralism, post-structuralism, formalism, historicism, psychoanalysis, Marxism, gender studies, critical race theory, and postcolonial studies. Our readings in theory will be anchored by parallel readings of poems, plays, and films. We will regularly practice standards of critical writing, research, and presentation throughout the semester. Requirements include mandatory attendance, attentive reading, informal writing exercises, formal papers, and two written exams.

**C O U R S E**  
**ENGLISH 208:**  
**British Literature**

**Stephen Brown MTh 12-2**

This course is a survey of the most important British writers in verse and prose during the Anglo-Saxon period, the Middle Ages, the Renaissance/Early Modern period, and the Restoration. Some emphasis will be placed on the cultural and intellectual background of each period, as well as an investigation into the concept of periodization itself, but the goal of the course is to introduce students to the varied and changing modes of literary expression beginning with *Beowulf* and the earliest lyrics in English. Careful analysis of the material and participation in classroom discussion are essential. "Requirements will include regular attendance and participation in the course; one critical paper and one research-based paper; and a final exam."

**ENGLISH 208:**  
**British Literature**

**B U L L E T I N**  
**Russell Potter Tu 2-4 (hybrid)**

The course will survey – and call into question – the shifting canonical sands of English literature from the eighteenth century to the present. Material from non-print media, such as painting, engraving, photography, and film will be included in each relevant period, and specific attention will be paid to issues of class, race, and gender. Requirements include attendance, active participation in discussion, and two medium-length (5-7) page critical essays (midterm and final).

**ENGLISH 209:**  
**American Literature**

**Stephen Brown TuTh 10-12**

Students will read significant texts from the history of American literature, colonial era to the present, representing canonical as well as “marginal” literary voices. The course cannot pretend to “survey” 400 years of our national literature, but we will consider a number of works within a rich cultural and historical context, with particular attention to the role of literature in negotiating and interrogating American national identity. Requirements will include frequent reading quizzes; brief response papers; two essays, one critical and one based in historical research, and a final exam.

**ENGLISH 210:**  
**Children’s Literature**

**Susan Abbotson MTh 12-2**  
**Interpretation and Evaluation**

Over the semester we shall look at a variety of texts produced for children, including poetry, fairy tales, picture books and novels, and consider, throughout, the authors' attitudes toward and depictions of children, alongside issues of identity, gender, and race. As a literature course, the primary aim is to help you develop the necessary critical understanding and skills to allow you to examine and evaluate children's literature on your own, and to reach a better awareness of how our culture views, and, in a sense, creates the child. Requirements include active attendance, reading quizzes and response papers, 2 critical essays (4-6 pages), short class presentation, midterm and final.

**ENGLISH 212:**  
**Adolescent Literature**

**Joseph Zornado Th 4-8**

**ENGLISH 220:**  
**Intro to Creative Writing**

**Karen Boren MTh 12-2**

This course is an introduction to the crafts of poetry, fiction, nonfiction prose, and drama. Students learn the fundamentals of imaginative writing by writing in each genre themselves, by sharing and critique of student writing in workshop, and by reading and discussion of published writing. Regular attendance, active verbal and written participation, revision of written work, and peer critique through workshop are required elements of this class. At the end of the semester, students will turn in a portfolio of their best writing.

**Staff MW 10-12**

**Mark Anderson TuTh 10-12**  
**Exploring Image, Voice, and Action**

This course introduces the craft of fiction, creative nonfiction, and poetry writing. The textbook will be the primary source of "how-to" instruction, and we will spend some time analyzing exemplary works printed there, but most of our class time will be devoted to workshop discussions of work by class members. Six writing assignments of about four single-spaced pages each, and two required revisions of the same length, will include both poetry and fiction or creative nonfiction. A journal will also be required. Service as a faithful and attentive member of the audience for fellow students is another requirement. Attendance and participation in the workshop will therefore have a substantial impact on final grades. Analyses of works from the text and by class members will utilize techniques of close reading. Required Text: Burroway, Imaginative Writing, 4<sup>th</sup> edition.

**ENGLISH 230:**  
**Writing for Professional Settings**

**Staff**  
**MW 8-10**  
**MTh 12-2**  
**MW 6-8**  
**TuF 12-2**

**ENGLISH 231:**  
**Writing for Digital and Multimedia Environments**

**Mike Michaud MTh 12-2**

If you have a smartphone or Facebook account, you are already engaged in digital and multimedia writing. Text messages, blogs, Facebook status updates, tweets, memes—these are the tools of 21<sup>st</sup>-century composers. ENGL 231 is designed to build on the knowledge you have already gained to help you become a more rhetorically sophisticated composer of digital and multimedia texts. You'll write for a range of purposes and imagined audiences, gain experience navigating the world of communications technologies, and develop knowledge of how to communicate effectively in a globalized and visual world. Course requirements include frequent informal reflective writing and weekly deadlines for self-generated digital and multimedia projects.

**ENGLISH 262:**  
**Women, Crime, and Representation**

**Maureen Reddy MW 2-4**

This Connections course examines representations--in fiction, non-fiction, film, and television--of women as criminals, as crime victims, and as detectives. We will consider texts of various national origins and time periods, paying close attention to the similarities as well as differences in their portrayals of women. We will draw on research and analyses done by scholars from a variety of fields, including film and media studies, gender and women's studies, sociology, history, and literature to help us to make sense of these representations and what they might tell us about our society and ourselves. Most of our work in this course could be considered under the broad rubric of cultural studies, the interdisciplinary field begun in the middle part of the twentieth century and focused on the complex forces through and within which people lead and understand our own lives. We focus for the most part on materials from popular culture, beginning with the 1930s-1940s, but spending the bulk of our time on works created between 1975 and the present. Course format will be discussion, with occasional brief lectures by the professor and presentations by students. Each student will write two short formal papers, will do two class presentations (as part of a group), and will be responsible for frequent informal writing assignments. Probable novels include Alvarez, *In the Time of the Butterflies*; Chandler, *The Big Sleep*; El Saadawi, *Woman at Point Zero*; French, *The Secret Place*; Paretsky, *Hard Time*; and Woods, *Inner City Blues*. We will also watch several films and television programs.

**ENGLISH 263:**  
**Zen East and West**

**Joseph Zornado MTh 12-2**

This is a course about questions, and about studying the ways in which different times and different cultures have produced answers to those questions related to what it means to think, to be, and to do. To begin our study of Zen east and west we begin—and end—with the study of literature, and of writing; through writing both informal and formal assignments we will learn to discover, invent, and work towards mastery of the writing process. Class time will include lecture, group discussion, and small group work; we will read literature, watch film, and write all term. Formal essays are due at midterm and end of term.

**ENGLISH 267:**  
**Books that Changed American Cultures**

**Alison Shonkwiler TuTh 10-12**

What books captivated the American reading public and had a profound impact on the twentieth century? What can reading them today tell us about the concerns of the time—and about our culture now? Beginning with Upton Sinclair's *The Jungle*, the novel that exposed the meatpacking industry to a revolted public in 1906, we will read bestsellers—fiction and nonfiction—that changed the ways Americans saw themselves. These books taught skills of self-help, exposed conditions of poverty, confronted the enormity of the atomic bomb, attacked racial and social injustice, inspired the modern environmental and feminist movements, changed views of childrearing, and fueled the “culture wars” on college campuses. Class meetings will focus on the close reading of each text. We will analyze works for their meaning and significance and also consider secondary sources about their historical impact. Requirements include a regular reading and attendance; several short response papers; a collaborative project, and midterm and final exams.

**ENGLISH 301:****Reading American to the Civil War****Zubeda Jalalzai TuTh 10-12****American Literature and the Racial Frontier**

This course explores the concept of frontier as a contested space between settlement and wilderness between distinctive cultures, and between divergent understandings of race, gender, family, and community. --This early American Literature course will start with the contact between Europeans and Native Americans through images of America as a sexualized space and move through the Colonial and the Civil War periods to think about how slavery and war affected the boundaries between people and contributed to competing ideas of the nation. Frontiers, like any border meant to regulate interaction, are also places where divisions are regularly breached and customs sometimes flouted. We will, therefore, examine literary instances of border crossing and racial/ethnic intermixing. Our reading list will include: Unca Eliza Winkfield's *The Female American*, Thomas Jefferson's *Notes on the State of Virginia*, Catharine Maria Sedgwick's *Hope Leslie*, Mary Jemison's *Narrative of the Life*, Nathaniel Hawthorne's *The Scarlett Letter*, Herman Melville's *Moby Dick*, and William Wells Brown's *Clotel*. **Course requirements include active participation, midterm paper, and a final (multi-step), research paper of 7-10 pages.**

**ENGLSIH 305:****Studies in British Literature 1500-1700****Gary Grund MTh 12-2****ENGLISH 310:****Topics: Readings for Writers****Mark Anderson MW 4-6****Voice and Form in Lyric Poetry**

We will be reading poems that define the characteristic roles played by speakers in lyric poems as well as poems that challenge some of those roles. We will also examine the ways in which those speakers interact with, shape, and are shaped by the forms (both traditional and experimental) chosen by the authors. In addition, we will read both theoretical and practical criticism on the general subject and on individual poems. Requirements include participation in class discussions, in-class presentations, critical and creative writing assignments, and a final 6-10 page paper.

**ENGLISH 326:****Studies in African-American Literature****Daniel Scott MW 10-12****Re-Inventing Black Realities**

In this course, you will be introduced to a number of literary and critical texts that dream and invent and create African-American realities. The starting proposition of this course is that there are an infinite number of "Black Experiences" and an innumerable number of "Black Realities." History, circumstance, injustice, racism, stereotype, and error are the foundational elements from which black artists and writers describe, create, and declaim their realities. Books include works by: Ishmael Reed, Langston Hughes, Toni Morrison, Noviolet Bulawayo.

**ENGLISH 336:****Reading Globally****Anita Duneer TuTh 4-6****Narrative Experimentation and Global Identities**

In our current age of economic and cultural globalization, postcolonial writers have been telling stories that experiment widely with narrative voice, perspective, and form. What do these postmodern narrative choices tell us about the intersections of global, national, ethnic, racial, and gendered identities? And in what ways is the prefix "post" helpful or inadequate as we consider the stylistic experimentation in a range of genres from around the world? Readings will include a sampling of poetry, short stories, novels, memoirs, and films by African, Caribbean, Native American, and Asian writers. Requirements include class participation, quizzes, informal writing assignments, a research presentation, and one formal revised essay (7-10 pages).

**ENGLISH 341:****Studies in Literature and Film****Joseph Zornado M 4-8****Adapting Fantasy**

Some of Hollywood's greatest films were literary adaptations, many of which came from Walt Disney Studios and the rise of the animated feature film. We will read classic literary texts along with literary and film theory. We will watch many of Disney's golden age adaptations and explore cinematic intertextuality across a network of representative films. Central to our study of Literature and film will be the question of literature as "source material" and film adaptations as both cause *and* effect. Course requirements include attendance, active participation in discussion, regular writing assignments and two formal essays.

**ENGLISH 346:**  
**Shakespeare: The Tragedies and Romances**

**Gary Grund MW 4-6**

With some introductory attention paid to Shakespeare's intellectual, dramatic, and social background, ENGL 346 surveys about six or seven of his tragedies and the four romances. The primary focus of the course will be on his development as a poet and a dramatist, beginning with some early apprentice-work and culminating with much more problematic undertakings in drama. Students will be expected to read the plays carefully and be prepared to share in classroom discussion. In addition, there will be a mid-term examination and a final. Students will be required to submit two papers in the course, including a substantial revision of one of them. While a complete anthology of Shakespeare's plays will be assigned as the text in the course, students are encouraged to seek out the least expensive versions of the plays available in a variety of formats.

**ENGLISH 371:**  
**Intermediate Creative Writing: Fiction**

**Staff MW 2-4**

**ENGLISH 372:**  
**Intermediate Creative Writing: Poetry**

**Carrie Shippers TuTh 4-6**

This intermediate poetry workshop will focus largely on the work written by members of the class. In addition, students will work in small groups to facilitate discussion of recently published books of poetry, with attention to individual poems as well as how those poems are arranged into a satisfying full-length collection. Attendance, thoughtful reading of assigned texts, completing and distributing drafts, commenting on classmates' work, and thorough revision are all required elements of the course.

**ENGLISH 373:**  
**Intermediate Creative Writing: Nonfiction Prose**

**Karen Boren TuTh 2-4**

The creative nonfiction form attempts in whatever way it can to grab hold hard and sure its subject in any manner possible," writes Bret Lott in "Toward a Definition of Creative Nonfiction." This semester we will explore the many variations of creative nonfiction's form through the reading and writing of literary nonfiction. Because most students are unfamiliar with the form, we will, to some extent, learn by reading. Primarily, students will produce creative nonfiction writing of their own, which will be submitted for peer workshop review. Revision will be stressed as students experiment with aspects of craft such as narrative distance, scene construction, style, and voice. (Prereq. Eng. 220)

**ENGLISH 375:**  
**Shoreline Production: Selection and Editing**

**Carrie Shippers M 4-6**

This course focuses on the basic principles of producing RIC's own literary journal, *SHORELINE*. Topics include what a literary magazine is and does; various forms of marketing; inviting and judging submissions for the annual fall literary contest; and sponsorship, promotion, and attendance at a literary event (reading, discussion, or workshop). Requirements include attendance and active participation, as well as committed effort. Because some of the *SHORELINE* production work will occur outside of our weekly class sessions, students will need to plan accordingly in order to complete their tasks.

**ENGLISH 432:**  
**Studies in the English Language**

**Russell Potter Th 2-4 (hybrid)**

**A Conflicted Tongue**

This course will engage with several key periods in the evolution and expansion of the English language, focusing on times of conflict the nature of permissible speech, the "correct" speech, and the promise and danger of mass literacy. Among these will be the rise of Lollardy and the fight over translations of the English Bible in the 1400's, the conflict over "Inkhorn" vs. "native" words in the sixteenth and early seventeenth centuries, the emergence of a distinct "American" English, and the controversial histories of African-American vernacular Englishes. There will be three formal written exercises of 4-6 pages in length, as well as an (open book) final exam.

# Seminars

## **ENGLISH 460:**

### **Seminar In Major Authors and Themes**

#### **Anita Duneer TuTh 2-4**

##### **Jack London: His Writing, His Life, and His Time**

Born in 1876, America's centennial year, Jack London rose from an early life of poverty to worldwide fame as a writer and adventurer. He seem to have crammed multiple lifetimes in a short forty years. He was a child factory worker, a "boy socialist," an oyster pirate and member of the California Fish Patrol, a sailor on a sealing schooner, a prospector for gold in the Klondike, a correspondent during the Russo-Japanese War and The Mexico Revolution, an investigator who disguised himself as homeless to see firsthand the poverty in the East End of London, a dreamer who built a yacht and set off to sail around the world with his wife (an uncompleted voyage of two years in the South Seas), and a California rancher and advocate of sustainable farming. Biographers and literary scholars have seen him as a romantic, a realist, and a naturalist; an advocate for the underdog, whose criticism of imperialist exploitation and social muckraking is sometimes tinged with social Darwinist philosophy; a promoter of virile manhood and a feminist; a socialist and a capitalist. Readings will include *The Call of the Wild*, *The Sea-Wolf*, *People of the Abyss*, *Martin Eden*, *The Cruise of the Snark*, and selected short stories. Requirements include participation, informal writing, an oral presentation, and a final seminar paper.

#### **Brandon Hawk MTh 12-2**

##### **Medieval World Literature**

Literature from approximately 500-1500 demonstrates human experience in dynamic interconnection, as people, texts, and other objects traversed the globe. In this course, we will read a selection of literature that captures the global Middle Ages. We will explore theoretical issues concerning "world literature," "translation," "literary history," as well as class, gender, and race in medieval literature. A major goal of the course will be to consider how students' learning about literature during their careers at RIC can help them to understand the world more generally. Requirements include engagement in class discussions, short essays, presentations, and a final research portfolio.

## **ENGLISH 461:**

### **Advanced Workshop in Creative Writing**

#### **Carrie Shippers 12-2**

This advanced, multi-genre workshop will focus largely on the poetry, creative nonfiction, and fiction written by members of the class, although we also will discuss some readings about the craft of writing. Because this course is designed to help students produce publishable work, students will become more familiar with literary publishing and in particular will read and discuss some recently published chapbooks. Attendance, thoughtful reading of assigned texts, completing and distributing drafts, commenting on classmates' work, and thorough revision are all required elements of the course.

## **ENGLISH 477:**

### **Internship in Rhetoric and Writing**

#### **Mike Michaud TBA**

What do English majors write after they graduate? What role does writing play in 21<sup>st</sup> century "knowledge economy" workplaces? What will you need to know to navigate the transition from writing-for-the-teacher to writing-for-the-boss? The Internship in Rhetoric and Writing is an opportunity for English majors to gain exposure to professional workplaces and professional writing. Students identify a site at which to intern, work with Dr. Michaud to secure a position, and then work 14 hours per week on writing projects at their field-site. In addition, they participate in a classroom component (2-3 hours per week) in which they keep an internship journal, read in the professional literature about workplace writing, and produce two short reflective reports on their learning. The classroom component of the course is conducted entirely online. If you are interested in an internship, please contact Dr. Michael Michaud ([mmichaud@ric.edu](mailto:mmichaud@ric.edu)) to set up an informational meeting during the semester BEFORE you plan to intern.

**ENGLISH 501:  
Introduction To Graduate Study**

**Magdalena Ostas M 4-7**

**Literary and Cultural Theory**

This course explores what it means to think critically, theoretically, and imaginatively about literature and culture. Graduate students will gain an informed critical vocabulary for approaching literary texts, and they can expect to reflect extensively and deeply on ways we read, why we read, and how we understand literature, art, and culture. The course will engage central primary texts in the history of literary theory and criticism, including representative moments in the history of philosophical aesthetics, structuralism, post-structuralism, formalism, historicism, psychoanalysis, Marxism, gender studies, critical race theory, and postcolonial studies. Many of our readings in theory will be anchored by parallel readings of poems, plays, and films. Requirements include thoughtful and consistent participation, two formal papers, several informal writing assignments, presentations, and a bibliography.

**ENGLISH 521:  
Topics in Cultural Studies**

**Daniel Scott W 4-7**

**Culture, Language, Violence**

“Language is a source of control. Language is also a source of invention” – George Lamming

In this course we will explore some linguistic battlefields and disrupted spaces of selected diasporic texts. Works by Chamoiseau, Hurston, Anzaldua, Lorde, Adichie, Luiselli, and Murakami will be on the syllabus. There will be both informal and formal writing assignments and a final extended analytical paper.

**ENGLISH 530:  
Topics in British Literature before 1660**

**Brandon Hawk Tu 4-7**

**The Vercelli Book**

The Vercelli Book is the most important collection of Old English literature. This anthology of poetry and prose includes debates and romance between soul and body after death; miracles like toddler Jesus taming dragons; apocalyptic visions of heaven, hell, and Judgment Day; saints, sinners, warriors, and persistent women; cannibals, demons, and Hellmouths--oh my! We will read through the Vercelli Book, as well as critical articles about the book and its contents, in order to gain a better sense of early English literature and culture. Requirements include engagement in class discussions, short essays, presentations, and a final research essay.

**ENGLISH 581:  
Workshop in Creative Writing**

**Mark Anderson Tu 4-7**

**Poetry**

graduate level creative writing workshop, this course is primarily devoted to the discussion of poems written by class members. Students will be asked to submit two poems or revisions each week, and to provide reading materials—other writers’ poetry and/or criticism—for at least two class discussions, which should deal with current issues in contemporary poetry and aesthetics. The aim will be to produce, by semester’s end, a body of work of “publishable quality.” Other requirements include attendance and active participation in workshop discussions.

**Karen Boren M 4-7**

This course focuses on the craft of fiction writing. The primary texts will be student-produced fiction and/or literary nonfiction (40-50 pages), which we will use to explore various techniques such as characterization, scene construction, plot, diction, point of attack, dialogue, symbol, imagery, and language precision. In addition to student work – work in progress – we will also examine craft by considering non-student, published work through the writer’s eye, discussing theories of narrative craft.

## **SELECTED 100– LEVEL COURSES**

**ENGLISH 113:  
Approaches to Drama:**

**Staff TuTh 10-12**

**Page to Stage**

Because this course satisfies the General Education Arts Requirement there is a strong emphasis on the performative aspects of drama. However, this is not an acting class but an English one, in which we will be taking a whirlwind tour through the history of drama from the Greeks through to contemporary times, noting the changing styles of theaters and performance, while reading and analyzing the kinds of plays produced along the way. Requirements include class participation, a visit to a live performance, quizzes and response papers, midterm, final, and two short creative papers (3-5 pages each).

**ENGLISH 120H:  
Studies in Literature and Identity**

**Barbara Schapiro MW 2-4**

**Gender, Love, and Power in Literature**

This course will focus on the interplay of gender, love, and power in literature. We will examine representations of romantic love and strife between the sexes through the ages, looking particularly at how these relationships are affected by socially constructed gender roles and norms. The texts will reflect a variety of genres and historical periods, ranging from ancient Greek plays to contemporary American short stories and films. The course will also emphasize critical thinking and writing skills. Requirements will include informal response writing, two 4-6 page critical essays, a midterm and a final exam.

**ENGLISH 120:  
Studies in Literature and Identity**

**Mark Anderson TTh 10-2**

**Nature and Civilization**

We will be reading texts of various kinds, from various periods in history, to explore ways in which they have represented identity as being grounded in nature, in civilization, and in harmony or conflict between the two. Requirements include attendance, active participation in class discussions and some in-class presentations, a reading journal, two 3-5 page papers, and a final exam.

**Stephen Brown Tu 4-8, W 4-8**

In this section of English 120, students will read a range of literary texts, from Middle Ages to our contemporary moment, in order to explore some of the ways culture generates or impacts **identity**. The broad cultural categories of nation, region, place, race/ethnicity, gender, and class all can bear powerfully on—virtually determine—identity, both group and individual. Under this conception, identity is a “social construction,” understood less as generated from within the “self” than as formed in response to “external” forces. And because the process is largely unconscious, identity is often experienced as “natural.” The culturally and historically diverse readings in this course will vividly represent human experience—from the familiar and mundane to the extraordinary and compelling—experience we can understand critically as the ground for what we know today as **identity**.

**Brandon Hawk TuTh 10-2**

**World Literature and Global Identities**

We will explore the idea of “identity” by reading various literature from around the world, ranging from some of the earliest records of written text up to our own time. Our approach will be comparative as well as historical, encompassing a range of literatures and cultural contexts across a wide timespan. Requirements include engagement in class discussions, short essays, as well as midterm and final exams.

**ENGLISH 121:  
Studies in Literature and Nation**

**Anita Duneer MW 2-4**

**Literature of the Contact Zone**

In *Imperial Eyes*, Mary Louise Pratt defines “contact zones” as “social spaces where disparate cultures meet, clash, and grapple with each other.” In this course students will encounter contact zones from a variety of time periods and perspectives, beginning with Columbus’s descriptions of America and Shakespeare’s imagination of the New World in *The Tempest*. We will then view the contact zone through the eyes of 20th- and 21st-century African, Caribbean, American, Native American, Asian, and Pacific Rim writers. Students will consider the particular and universal aesthetics of storytelling, as well as the power of stories to shape the way readers view themselves and understand people of other cultures. Requirements include participation, online discussion and quizzes, two papers (4-6 pages), and a final exam.

**ENGLISH 123:  
Studies in Literature**

**Susan Abbotson TF 12-2**

In the eyes of the Western hemisphere, what is the perfect world? Can this mean different things to different people, and if so why? What aspects of culture, race, gender and politics might influence a response to this question? Is perfection either achievable or wise? We shall be exploring utopic visions evidenced in Western Literature since its Biblical beginnings to the current day with Jim Carrey! The utopian concept has been rendered in verse, prose (fiction and non-fiction), artistic image, dramatic dialogue, and film. This course will cover all of these genres, and try to assess if humanity might ever create for itself the perfect society. Requirements include attendance, active participation in discussion, in and out of class writing, two essays (3-5 pages), midterm and final exams.