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.

Your introduction to these approaches to texts and modes of writing begins with English 200, which emphasizes close reading and acquiring a critical vocabulary and methodology. In English 208 and 209, students read texts within historical contexts. English 300 examines contemporary theoretical contexts for studying literature. The 300/400 level courses are designed to follow up on these courses and also to prepare you for the long seminar paper required in every section of the capstone course, English 460.

**ENGLISH 200:**
Reading Literature and Culture

Jennifer Holl MW 2-4
As an introduction to the English major, this course offers students practice and instruction in the strategies and critical vocabularies of literary studies. As we read works of poetry, drama, fiction, nonfiction, film, and digital media from various time periods and cultural contexts, we will hone our skills in close reading and critical writing. Requirements include active class participation, regular informal writing, four papers, and an oral presentation.

Susan Abbotson TuTh 10-12
This course introduces how English majors might approach literature—for pleasure, insight, and greater knowledge. This is not a heavy reading course, but students will consider how to develop and advance their critical skills in terms of reading and writing and be given the opportunity to practice these skills on a variety of texts, including prose, drama, verse and film. There will be an emphasis on close critical reading throughout, alongside an encouragement toward familiarity and confidence in using critical terminology and correct MLA format at the college level. Requirements include class participation, quizzes, midterm, final, and three critical papers (4-6 pages each).

**ENGLISH 208:**
British Literature

Gary Grund 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. There will be three papers in the course along with three examinations.

**ENGLISH 209:**
American Literature

Stephen Brown MW 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 MW 10-12  
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 pri-
mary 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

Jean Brown MW 2-4  
The field of Adolescent or Young Adult Literature is a dynamic one, reflecting a body of literature that is written specifically for youth. YA Lit-
erature examines the lives, challenges, and circumstances that young people encounter daily; however, most significantly, YA literature demon-
strates the universality of themes to all ages and cultures. In this course, we will read works by leaders in the field such as Myers, Green, Bauer, 
Easton, Zusak, Danforth, Venkatraman, Portman, Reinhardt, and others, encompassing a range of literary genres from fantasy to contemporary 
realistic fiction and from biographies to poetry and film. Adolescent Literature provides opportunities for connections between the reader and the 
text as well as exploring opportunities for examining the implications of its use with students in grades 6-12.

ENGLISH 220:  
Introduction to Creative Writing

Mark Anderson MTh 12-2  
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" instruct 
tin, and we will spend some time analyzing exemplary works printed there, but most of our class time will be devoted to workshop 
discus scions 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 sub 
spatial impact on final grades. Analyses of works from the text and by class members will utilize techniques of close reading. Required Text: 
Burro way, Imaginative Writing, 4th edition

Carrie Shipers MW 2:00-3:50  
This course introduces students to some of the basic elements of writing and reading creative nonfiction, fiction, and poetry. We will spend a 
lot of time discussing, studying, and practicing the five techniques essential to all three genres: image, voice, character, setting, and story. 
Students will complete six formal assignments that will be workshopped by the entire class and at the end of the semester will turn in a 
portfolio of polished final pieces. Attendance, thoughtful reading of assigned texts, drafting and revising, commenting on classmates’ work, 
And thorough revision are all required elements of the course.

ENGLISH 230:  
Writing for Professional Settings

Mike Michaud (hybrid) W 6-10  
What kind of writing do college students do after graduation? What role does writing play in 21st century workplaces? What will you need to 
learn to communicate effectively on the job? This course attempts to answer all these questions and more. ENGL 230 will provide you with the 
tools to understand the role of writing in contemporary workplaces so that you can successfully navigate within them. You will conduct writing 
research in a workplace of your choosing and explore and experiment with typical genres of professional writing (e.g., letters, memos, reports). 
Course assignments include frequent informal writing and a semester-long workplace writing research project.

Staff  
TuTh 2-4  
W 6-10pm  
TuF 12-2  
TuTh 8-10am
ENGLISH 250:
Topics: Copyediting

Alison Shonkwiler M 4-6

H.G. Wells wrote, “No passion in the world is equal to the passion to alter someone else’s draft.” What, exactly, does a copyeditor do? Copyediting may appeal to you if you have a strong command of language, an eye for good writing, and an emerging sense of when to follow rules and when to break them. Good editors are made, not born. They start with a list of editing marks, a few reference books, and a desire to make a piece of writing as clear, consistent, and correct as possible. We’ll cover the difference between writing and editing, how to follow style guidelines, and what it takes to turn your language talents into a marketable skill. Familiarity with basic editing skills will help any student interested in book or magazine publishing, web editing, journalism, public relations, marketing, or any business that demands well-written content (which means…all of them). Attendance and active participation are required. There will be graded exercises and exams. 2-credit course. Prerequisite: FYW or completion of College Writing Requirement and at least sophomore standing.

ENGLISH 261:
Arctic Encounters

Russell Potter (hybrid) M12-2

There are few places left on earth where simply going there seems extraordinary – but a trip north of the Arctic Circle still seems to signify the experience of something astonishing. This course takes up the history of human exploration and interaction in the Arctic, from the early days of the nineteenth century to the present, with a focus on contact between European and American explorers and the “Eskimo,” or Inuit as they are more properly known today. We’ll read first-hand accounts and view dramatic films and documentaries that recount these histories, both from Western and the Inuit perspectives. Among the issues considered will be the purpose and consequences of exploration, European attitudes about Arctic peoples, the relationship of documentaries such as Nanook of the North to our concept of the region, and the role of the Arctic in contemporary issues such as climate change and sovereignty. Each week, we’ll have new readings both in our books and online, and a response to one of that week’s blog posts will be due. There will also be two formal papers on topics of a student’s choice related to our course subjects.

ENGLISH 263:
Zen and the Literary Experience

Joseph Zornado MW 8-10

We will read, write, and talk about a handful of classic literary texts that will help us question what we think we know. We will read texts from eastern and western traditions, watch two films, and consider Zen as a peculiar way of seeing the world. Class attendance and participation are required. Class time will include lecture, group discussion, informal writing, and small group work. Also required: a midterm essay and a final essay.

ENGLISH 300:
Introduction to Theory & Criticism

Jennifer Holl MW 10-12

This course provides an introduction to the various schools of literary and cultural theory that inform English scholarship. In this class, we will think about the ways we think, read, use language, and engage with literary and non-literary texts, and our readings in theory and criticism will often be challenging and dense. Some of the schools of criticism we will explore will include structuralism, poststructuralism, psychoanalysis, feminism, queer theory, postcolonialism, and cultural studies, and students will learn not only the guiding principles and critical vocabularies of these schools, but how to apply these theoretical lenses to different kinds of texts. Course requirements will include active class participation, several short responses, three papers, exams, and a presentation.

Zubeda Jalalzai MW 2-4

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.
ENGLISH 304:
Studies in British Literature to 1500

Jennifer Holl MW 4-6
Queering Camelot

What we call Arthurian Legend is a multifarious collection of competing narratives, adaptations, and revisions that spans centuries, languages, and cultures, with no single authoritative source at its core. Using queer theory as our primary theoretical lens, this course will investigate Arthurian texts from the medieval to the postmodern, paying special attention to the queer themes and structures that propel many of these narratives—from the homosocial/erotic bonds of knighthood to the love quadrangle of Arthur, Guinevere, Lancelot, and Galahad to the queer narrative structures of the legends themselves. We’ll read some of the earliest “historical” chronicles of Arthur, selections from the prose Lancelot-Grail cycle, various Middle English romances, Sir Gawain and the Green Knight, Marie De France’s Lais, Sir Thomas Malory’s Le Morte D’Arthur, selections from various contemporary film and prose reconceptualizations, and readings in queer theory and criticism. This course will require active participation, several short critical responses, a research paper, and a presentation.

ENGLISH 315:
Literature, Environment and Ecocriticism

Joseph Zornado MW 10-12
Stories of the Anthropocene

The term ecocriticism has most often referred to a type of literary criticism concerned with analyzing and interpreting the representations of “nature” as they appear in literature, film, and other media. In this course we will read, write about, and discuss ecocriticism as a school of literary theory and pay close attention to two subfields: “social ecology” and “eco-Marxism.” We will engage in active learning strategies to help us learn about and explore the representations of nature as a shifting signifier within an evolving field of cultural discourse. Our work will take up the rise of environmental consciousness in the American literary tradition with benchmark texts like Thoreau’s Walden and Rachel Carson’s Silent Spring, among others that came after. We will apply analytical tools from ecocriticism as a way to analyze and interpret texts. Assignments will include reading responses, an oral presentation, a documentary review, a mid-term essay, and a final research paper.

ENGLISH 324:
Literature by Women

Barbara Schapiro TuTh 10-12
In this course we will study British and American literature written by women from the 19th century to the present time. Working primarily with fiction, we will explore women’s various strategies of navigating a patriarchal world. Our texts will highlight a number of common themes: the constraints of socially prescribed gender roles; the lure of madness and suicide; the importance of female friendships; the value of imagination and fantasy; and the conflict between ties to family and community versus the need for individual self-expression and autonomy. We will read works by Jane Austen, Emily Bronte, Charlotte Bronte, Virginia Woolf, Jean Rhys, Toni Morrison, Mary Gaitskill, Lorrie Moore, Kristen Roupenian, and Alison Bechdel. Requirements will include participation in discussion and informal response writing; critical article reports; one exam; 8-10 page critical essay.

ENGLISH 327:
Studies in Multicultural American Literature

Stephen Brown TTh 2-4
Native American Renaissance: American Indian Literature Since 1968

The course will focus on American Indian texts (stories, poems, novels, and film) of the last 50 years—a period one critic called the “Native American Renaissance.” Early in the course, we will establish historical, cultural, and basic theoretical frameworks for the literature we will read; also early on we will read a few older, precursor texts. Our main attention, however, will be to literature and film of the last half century, including works by D’Arcy McNickle, N. Scott Momaday, Leslie Marmon Silko, Louise Erdrich, Simon Ortiz, and Sherman Alexie. We will consider our material in a roughly chronological order, perhaps ending with a short unit on contemporary indigenous writers from New England. Requirements will include regular attendance and commitment to the work of the class, reading quizzes, critical and research-based papers, and a final exam.

ENGLISH 336:
Reading Globally

Anita Duneer MW 2-4
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, a group research presentation, and two papers (6-8 pages each).
ENGLISH 342: Studies in Drama

Susan Abbotson MTh 12-2

Social Issues in Modern and Contemporary Drama

Modern drama began with the social problem plays of Henrik Ibsen that shocked audiences with their candor, a candor that may seem tame by today’s standards. Covering seminal dramatists from Ibsen and Chekhov through to current contemporary writers such as Suzan Lori-Parks, Paula Vogel and Tony Kushner, this course will be organized around major social issues of the C20/C21 to explore how dramatists address such concerns. Since a major problem in studying drama is in understanding the semiotics of performance, I will supplement the course where possible with videos or performances of plays studied that we shall also critique. Requirements include active attendance, quizzes and short response papers, a presentation, midterm, final, one research essay (6-10 pages), and attendance at a live play.

ENGLISH 345: Shakespeare: Histories & Comedies

Gary Grund TuTh4-6

Our goal in this course is the retrieval of the power, beauty, and joy to be found in the greatest poet in the language by carefully reading about eight or nine of his plays. We will be reading his second historical tetralogy in its entirety along with 4 or five comedies. We will trace Shakespeare’s development as a dramatic poet by starting with some of his earliest experiments with dramatic form and then by analyzing his work when he was at the height of his powers. Classroom discussions will be punctuated by references to Shakespeare’s dramatic background and the conventions of the Renaissance stage. I have ordered The Complete Pelican Shakespeare, ed. Stephen Orgel and A. R. Braunmuller as the single text in the course although other editions or formats may be used. In addition to the reading assignments, there will be two papers required for the course—one short and one longer—as well as a mid-term examination and a final.

ENGLISH 350: Special Topics:

Majida Kargbo MW 2-4

Afrofuturism and Black Science Fiction

Afrofuturism is a black aesthetic practice—literature, music, film, art—that combines elements of African mythology and folktales, science fiction, African history, magical realism, and fantasy in black texts across multiple media and artistic forms. Like all science fiction, Afrofuturism is rooted in the practice of “imagining otherwise.” However, Afrofuturism in particular is a form of speculation that expresses the concerns, experiences, and longings of black people throughout the African Diaspora. As Greg Tate has said, “Black people live the estrangement that science fiction writers imagine.” How do these writers, filmmakers, and artists of the African diaspora reshape the very definition of who and/or what qualifies as human? What can these visions tell us about living in a black body in the present? How can Afrofuturism be used to critique racial asymmetries in the present and to imagine as-yet-unrealized, free black futures? Our reading list will include Octavia Butler’s Dawn, Kiese Laymon’s Long Division, and Colson Whitehead’s The Underground Railroad. Course requirements include active participation, an in-class presentation, and 3 papers.

ENGLISH 371: Intermediate Creative Writing: Fiction

Karen Boren TuTh 2-4

This course focuses on the craft of fiction writing. The primary texts will be student-produced fiction, 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 non-student, published work. 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 written work. (Prereq. Eng. 220)

ENGLISH 372: Intermediate Creative Writing: Poetry

Mark Anderson MW 2-4

This course will develop the craft of poetry writing learned in English 220. Two poems will be due weekly: one original draft or revision, and one poem written in response to an assignment. Attendance and active participation in class discussion are required. The final grade will be based on all of the work done over the course of the semester, with emphasis on a group of five poems selected by the student and revised to publishable quality. Because the course will be conducted as a workshop, attendance and active participation will also be important in determining the final grade. Most class time will be devoted to discussion of work by class members. Some works of both poetry and criticism will also be discussed, moving from the “how-to” emphasis of English 220 to more theoretical concerns

Prerequisite: English 220 or an equivalent introductory course in creative writing.
ENGLISH 373:  
Intermediate Creative Writing: Nonfiction Prose

Carrie Shipers MTh 12-2
This intermediate nonfiction workshop will focus largely on the work written by members of the class. We also will read and discuss a wide range of literary nonfiction that models a variety of topics and approaches that students might “steal” for their own pieces. Attendance, thoughtful reading of assigned texts, drafting and revising, commenting on classmates’ work, informal response writing, and thorough revision are all required elements of the course.

ENGLISH 376:  
Shoreline Production: Design and Distribution

Carrie Shipers M 10-12
This semester, students will focus on the tasks necessary to produce the annual issue of Shoreline, including editorial selection, copyediting, layout, and distribution/promotion. The students will also plan and execute the magazine’s end-of-semester launch party and reading. Requirements include regular attendance and active participation, as well as a commitment to the completion of various individual tasks. It is important to note that much of the SHORELINE production work will occur outside of our weekly class sessions, so students will need to allow time outside of the classroom to complete the work required.

ENGLISH 378:  
Studies in Composition

Becky L. Caouette TuTh 10-12

Everyone Has a Process; or, Writers, the Writing Process Movement, and You
How do you write? That is, what process(es) do you employ to get writing done? Does that change depending on the reason why you are writing (purpose), the type of writing you are doing (genre), and the people to whom you are writing (audience)? How did you arrive at this process? In this course, we’ll study the “process movement”—where writing is theorized as a recursive act involving prewriting, drafting, writing, researching, revising, editing, proofreading, and responding to reader feedback, in no set order. We’ll define our own personal writing process (es), and we’ll also survey the field of Composition through the lens of the writing process so as to better understand its practical and theoretical foundations. Writing requirements include a semester-long self-study on students’ own writing processes, weekly response papers, and daily in-class informal writing. This course fulfills one of the 300-level options for the Rhetoric and Writing (RAW) Minor and fulfills one of the 300/400-level options for the English (B.A.) major.

ENGLISH 460:  
Seminar In Major Authors & Themes

Mike Michaud TuTh 10-12

Con-Men, Liars, Influencers, and Persuaders: Rhetoric in Contemporary American Life
This course will draw on rhetoric as a lens for understanding how Americans are persuaded towards action and belief in the early years of the 21st century. Both a practice and an area of inquiry, rhetorical study investigates the ways in which human beings use language strategically to accomplish their goals and objectives. In this course, we’ll survey rhetorical history and theory and deploy our new skills of analysis towards two projects. First, and collectively, we’ll investigate the rhetorical techniques and strategies of President Donald J. Trump, a savvy persuader if there ever was one. Second, students will identify a contemporary persuader of their choice and conduct a sustained inquiry into his/her life, career, and strategic uses of rhetoric. Course requirements include engaged participation in classroom discussion, frequent informal writing assignments, a short mid-term analytical paper, and a longer paper and presentation on a persuader of your choice.
Fantasy, Ideology, and the Psychoanalytic Subject
We will read selections of critical theory in order to understand fantasy as at once a cultural, ideological, and psychoanalytic phenomenon. We will take up the question of fantasy in terms of mythology and religion, the oral tradition of the European folk and fairy tale, and the literary fairy tale tradition that came after. We will follow the rise of fantasy in both the British and American literary traditions (especially the rise of children’s literature in the Victorian period) including readings by Kenneth Graham, L Frank Baum, J.R.R. Tolkien, and later, Ursula LeGuin, and J.K. Rowling. We will also follow the rise of filmic fantasy as a defining narrative agenda of so much popular culture. From Snow White to Star Wars, fantasy has come to function as ideology qua nostalgia. Is it inevitable that Disney-style fantasy should come to dominate the symbolic discourse of contemporary popular media culture? Seminar discussion will inform regular writing assignments that will lead to a final senior seminar writing project.

ENGLISH 461: Advanced Workshop in Creative Writing
Karen Boren M 4-8
This advanced-level workshop prepares students to consider their creative work in a “professional” way. A primary goal of the course is to further students’ creative writing proficiency, with an eye toward producing “finished” work suitable for submission (e.g. to a publication or as graduate-school writing sample). Considerable time will be devoted to large-group workshop, where the focus will be on all three genres: fiction, literary nonfiction, and poetry. Students will be expected to produce final portfolios of fully revised work of 10-15 pages of poetry or up to #30 pages of prose. Additionally, in preparation for writing beyond the classroom, students will examine their own poetics by writing an “ars poetica”. Finally, students will become familiar with the less creative but necessary aspects of being a working writer, through a field research project focused on the profession of writing. (Prereq. Eng. 220 & 371,372or 373)

ENGLISH 477: Internship in Rhetoric and Writing
Mike Michaud TBA
What do English majors write after they graduate? What role does writing play in 21st 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) to set up an informational meeting during the semester BEFORE you plan to intern.

ENGLISH 541: Topics in American Literature Since 1900
Anita Duneer Tu 4-7
America and the Environment
In this course students will investigate the burgeoning field of ecocriticism: in its broadest sense, an interdisciplinary approach to the relationship of humans and the environment. Readings will trace the environmentalist movement in the groundbreaking work of scientists and activists Rachel Carson, Edward Abbey, and Hope Jahren, and in the imaginations of authors such as Margaret Atwood, Paulo Bacigalupi, Octavia Butler, Louise Erdrich, Thomas King, Ruth Ozeki, Delia Owens, and Richard Powers. We will take up concepts of indigeneity, urbanization, globalization, and environmental justice along with approaches from recent scholarship on ecofeminism, queer ecologies, critical race studies, and animality studies. Requirements include class participation, informal writing, two research presentations, and a seminar paper.

ENGLISH 550: Topics: Literature, Film, Media
Rosalind Sibielski W 4-7
This course will examine methods of storytelling across literature, film, television, and digital/streaming media. We will consider questions of narrative structure, form, audience address, and audience reception. We will also examine the ways in which media convergence has created intersections among these once distinct narrative modes, including recent examples of multi-modal, mixed-media, and transmedia storytelling.
ENGLISH 581:
Workshop in Creative Writing

Carrie Shipers Th 4-7
This graduate-level poetry workshop will focus largely on the work written by members of the class, although students also will complete an independent research project on an aspect of twentieth- or twenty-first century poetry. By the end of the course, students will have produced a portfolio of revisions that are of sufficient quality for publication. Attendance and active participation in workshop discussions are required elements of the course.

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.

ENGLISH 120:
Studies in Literature and Identity

Mark Anderson TuTh 10-12
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.

Gary Grund TuTh10-12
Love and Death in Literature
This course explores the many visual, musical, and literary texts in which love seeks to find its highest fulfillment in death. Our texts will be drawn from the ancient, medieval/Renaissance, and modern periods and include characters who, for the sake of love, refuse to accept death as well as those who find in death not an end but a beginning. Romeo and Juliet are obvious examples, but variations are plentiful. These characters discover/recover their identities, find themselves, through a love that is validated by death. The course has three examination and three papers as requirements.

Janice Okoomian MW 10-12
How does gender shape our identity? Starting from the assumption that gender is a “social construct,” we will read literary texts that explore the way societies construct gender, and the way individuals experience, internalize, and/or resist those constructions. We will also pay attention to the way other categories of identity (such as race, sexuality, class, and ethnicity) intersect with gender in the literature we read. The course will emphasize critical reading and writing skills. You will write two critical essays as well as some less formal writing, and class will be largely discussion-based.

Russell Potter Th 12-2 (hybrid)
Bewtween“Realism” and “Fantasy” This semester we’ll look at the ways that writers — and readers — experience and form identities both in modern “realistic” fiction as well as in science fiction and fantasy. Our texts will include short works by Edgar Allen Poe, J.R.R. Tolkien, Ursula K. Le Guin, and Shirley Jackson, as well as selected films and essays.

ENGLISH 122:
Literature and the Canon

Russell Potter Tu 4-6 (hybrid)
In the context of current debates over the value of literature., we’ll trace the history of a literary canon as an idea — as well as its situation in a world of multiplied media with a new emphasis on the visual. Our texts will include a selection of canonical and non-canonical books, along with their adaptations in The Graphic Canon. We’ll look at the question of adaptation itself; what is gained (or lost) when a written text becomes a graphical one? What’s the difference between mere illustration and actual transformation of the text? And what do the modes and styles of these graphic versions reveal about the original, the author, the artist, and ourselves?
FYWP 100
Zubeda Jalalzai MTF 12-2
Congratulations! You have made the very wise choice of taking FYW as a 6-credit course! Taking 100P means that you will have more contact with the instructor, more time to write and draft, and access to a designated Writing Center tutor. Whether you are already a confident writer or feel like you need to build confidence in your writing, this course will give you more writing time and one-on-one instruction. All writers benefit from more drafting and collaboration. This course will introduce you to a variety of writing and reading practices designed to prepare you for college level writing. You will think seriously about yourself as a writer and will define your strengths as well as your concerns about writing. In addition to various process writing pieces, an argument paper, and an evaluation paper, you shall also work on a semester-long research project designed to model professional academic writing.

HONORS 264:
Topic: Women’s Stories Across Cultures

Barbara Schapiro TuTh 2-4
In this course we will study contemporary stories by women from various world cultures and in various narrative modes, including fiction, film, memoir, and comics. We will look at the myriad ways women across cultures negotiate various conflicting claims, such as the pull towards family, tradition, and security vs. the desire for independence, freedom, and autonomy. The narrative form itself will be looked at as a means of constructing an identity, of discovering the story of one's self. Focusing on women's struggles for identity and agency within a global context, the course will compare women's diverse strategies of finding and telling their stories. Requirements will include frequent informal response writing, oral presentation, two formal critical papers (4-6 pages), and a take-home final exam.

HONORS 351:

Jennifer Holl F 2-4
For students considering an Honors Thesis, this two-credit, interdisciplinary course explores the process and requirements of undergraduate research and creative honors projects. We will discuss writing, research, and time-management strategies; read selections from published student theses; and work through the process of developing a proposal. Class requirements include weekly readings and short writing assignments, culminating in a draft of an Honors Thesis proposal.