

Spring 2010 COURSES

Department of English ♦ Rhode Island College

For English 010, 113, 116, 117, 161, 163 and Writing 100, see Summer/Fall 2010 RIC Course Bulletin. Online.

ENGLISH 201: INTRODUCTION TO LITERARY STUDY I

(4 semester hours)

MW 10-11:50 Susan Abbotson

This course is, as suggested, an introduction to how we might approach literature—for pleasure, enlightenment, insight, and greater knowledge. 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 verbal and non-verbal texts. There will be an emphasis on close reading throughout the course, alongside an encouragement toward familiarity and confidence in using critical terminology, methodologies, and proper MLA format at the college level. Class participation, midterm, final and three critical papers.

MTh 12-1:50 Karen Boren

This course introduces student to the reading and analysis of poetry, fiction, and drama. The emphases are on close reading and on exploring the elements and conventions of various genres. Major literary movements and the purposes and values of critical analysis will also be examined. Discussion and lecture and writing are the primary methods of exploring during class, and students will be responsible for presenting material about the various authors and genres under consideration and for leading class discussion. The critical writing is necessarily rigorous, including critical papers, revision, and exams. Come prepared to work.

TuTh 2-3:50pm Jean Brown

As the title suggests, this course introduces students to the fundamentals of literary study including terminology and critical techniques. We will examine a variety of texts representing our literary heritage and students will heighten their analytical skills in reading and discussing texts representing various genres. There will be a midterm exam, three papers, and a final exam. Additionally, class participation is required.

MW 2-3:50 Barbara Schapiro

This course is an introduction to the central concepts and vocabulary of literary study. We will work on developing the analytic skills necessary to close, critical reading and writing about literature. Using separate texts rather than a single anthology, we will examine works from a variety of literary genres and historical periods. Some attention will also be given to film and non-print media. Requirements will include three 4-6 page critical papers, frequent short, informal writing assignments, and a final exam.

Online registration is not available for 202: to register see Mrs. Aywas (Craig-Lee 264) after meeting with your advisor.

ENGLISH 202: INTRODUCTION TO LITERARY STUDY II

(4 semester hours)

MW 10-11:50 Anita Duneer

This course is an introduction to contemporary theoretical approaches to literary and non-literary texts, including visual and performance arts. Students will examine the assumptions readers make when encountering a text, and learn to apply a range of critical concepts and tools that will expand their understanding of interpretative possibilities. Requirements include class participation, informal online reading responses, collaborative projects and presentations, three papers, and a final exam.

MTh 12-1:50 Richard Feldstein

This course will provide an introduction to contemporary critical theory as it applies to the study of literature. More specifically, we will apply theories of race, class, and gender to the literature we read and the films we watch. We will especially focus upon the production of knowledge in the postmodern classroom as a contested event, which deconstructs the teacher's position as "master-educator" and the text's position as "master-resource." By the end of the semester, we will investigate numerous ways to "read" a literary text, which, as it is institutionalized, becomes framed and bounded by normative interpretative patterns. Such discursive patterns sanction one kind of "reading" above all others – one kind of interpretative reckoning that, through its institutionalization, seeks to tame

the generative qualities of literature that drew so many of us to it in the first place.

Texts that will guide our study are Jerzy Kosinski's Being There, Hermann Hesse's Siddhartha, Charlotte Perkins Gilman's, The Yellow Wall-Paper, Don Miguel Ruiz's The Four Agreements as well as Octavia E. Butler's Kindred and Patternmaster. We will also view the following films through the shifting lens of contemporary critical theory: The Matrix, The Game, Eternal Sunshine of the Spotless Mind, Elizabethtown, and The Devil Wears Prada. Since this is an introductory course, students are not expected to have any previous knowledge of the topics we will study; the intention is to proceed slowly and to integrate past material with new topics. You will read numerous essays, listen to online lectures, and write three formal essays.

MW 2-3:50 Kathryn Kalinak

This course examines the act of literary interpretation and the critical assumptions we make when we read and write about texts, both literary and nonliterary. It will focus on the defining concepts of contemporary critical discourse, fostering both intellectual familiarity with these concepts and practical experience with using them. The aim of the course is to help students develop interpretive skills so that they can frame their own critical positions effectively and persuasively. This course is reading and writing intensive. There will be three critical essays of varying lengths, a revision of one of those papers, and a final exam. Students will learn how to use the resources of Adams Library, both online and in print, and should expect to master MLA documentation style.

ENGLISH 205: BACKGROUNDS IN BRITISH LITERATURE TO 1800

(4 semester hours)

TuTh 2:00-3:50 Gary Grund

This course surveys the major representative works of British literature from its origins in Anglo-Saxon culture up to the Romantic Movement in an attempt to introduce students to a vital and continuous literary history. That history is one of gradual development but also of startling innovation.

There will be two papers required for the course along with three examinations. Attendance and participation are essential.

TuF 12-1:50 Staff

ENGLISH 206: BRITISH LITERATURE, 1800-PRESENT
(4 semester hours)

TuTh 10-11:50 Staff

ENGLISH 207: BACKGROUNDS IN AMERICAN LITERATURE:
(4 semester hours)

MTh 12-1:50 Zubeda Jalalzai
This course examines American literary production from the first English settlers to the present day. We shall follow American literature historically and critically as well as through developments in literary form. Asking how politics and history shape the form as well as the content of literature, our analyses will include the following areas of American literature and culture: Puritanism, Revolution, Transcendentalism, American Gothic, Slavery and Race, Harlem Renaissance, Modern/Postmodern America, and Contemporary Ethnic literature. We will be reading critical essays alongside the primary material to help us think through greater theoretical, historical, or literary issues.

ENGLISH 210: CHILDREN'S LITERATURE
(3 semester hours)

MTh 12:30-1:50 Judith Batson
W 7-9:50pm Staff

W 4-6:50 Joseph McSweeney
ENGLISH 212: ADOLESCENT LITERATURE
(3 semester hours)

Tu 4-6:50pm Jean Brown
OR MW 2-3:20

The field of adolescent literature has evolved in both quality and quantity during the past two decades.

This course will provide students with an in-depth, critical exploration of literature written for adolescents. Students will read and respond to representative titles from fantasy, science fiction, historical fiction, and contemporary realistic fiction.

ENGLISH 220: INTRODUCTION TO CREATIVE WRITING

(4 semester hours)

MW 2-3:50 Karen Boren

This course is an introduction to the crafts of poetry, fiction, and drama. Students learn the fundamentals of imaginative writing through extensive writing, revision, reading and discussion of professional and student-generated work.

MTh 12:00 – 1:50 Cathleen Calbert

In this introductory course, we will concentrate on developing basic skills, techniques, and strategies involved in creative writing, including fiction, creative nonfiction, drama, and poetry. Students will be asked to complete a variety of reading and writing assignments throughout the semester as well as a final portfolio of revised work by the end. Class members also will be expected to critique their peers' writing and to apply constructive criticism of their own work. Regular attendance and active participation are required.

TuTh 2-3:50pm Mark Anderson

The purpose of this course is to introduce the techniques and strategies of fiction and poetry writing. The two textbooks will be the primary sources of "how-to" instruction, and we will spend some time analyzing exemplary poems and stories printed there, but most of our class time will be devoted to discussions of work by class members. During the semester, students will write both poetry and fiction (eight poems and four eight-page stories, twelve poems and three stories, or sixteen poems and two stories, as you choose), and also revisions of two stories, eight poems, or one story and four poems.

Because I believe that the most important thing students can take away from a class in creative writing is a sense of audience, class meetings will be conducted as workshops: a major responsibility of each member of the class will be to serve as a faithful and attentive member of the audience for fellow students. Attendance and participation in class discussion will therefore have a substantial impact on final grades.

Required Text:
Burroway, *Imaginative Writing*, 2nd edition

TuF 12-1:50 Staff

ENGLISH 230: BUSINESS WRITING
(3 semester hours)

TuTh 2-3:20 Rosemary Golini

In Business Writing, students practice the forms of writing appropriate to business and industry (e.g. reports, proposals, memoranda, and letters).

Particular emphasis is placed on writing in the contemporary workplace where effective communication skills are so important. Students are given guidelines for writing clear, well-organized, and complete documents. In addition, they are expected to utilize communication technology such as e-mail, computer graphics, and presentation software. How to search for a job, and how to write an effective and persuasive resume and letter of application are included in the course content. As a final project, students will write a Formal Business Report that examines in detail a significant and current problem or idea. The report is based on both primary and secondary research. Appropriate formatting and documenting of sources are utilized.

TuTh 11-12:20 Joseph Szpila

This course will consist of lectures, discussion, and short- and long-term writing projects from Raymond Lesikar's *Business Communication: Making Connections in a Digital World* (11th edition). Class time will be spent studying basic principles and organizational patterns of written and oral business communication, as well as the influence of cross-cultural communication upon the current business environment. A series of introductory writing exercises will focus on the importance of style and lucid writing in business and industry, and students will draft common types of business letters, memoranda, a short and mid-length report, and a formal manuscript report. Working in small groups, students will prepare and present an oral business presentation with PowerPoint accompaniment. Job presentation and employment will be covered, and students will prepare an effective resume and application letter. Finally, the elements of successful writing in an electronic environment will be discussed, along with the impact of technology on business communication.

W 7-9:50pm Staff
Tu 4-6:50 Staff
MTh 12:30-1:50 Staff

ENGLISH 231: EXPOSITORY WRITING
(3 semester hours)

MTh 12:30-1:50pm Michael Michaud
THEME: Food Writing

Famed *New Yorker* writer A.J. Leibling once wrote: "The first requisite for writing well about food is a good appetite." Students who enroll in this course should bring a good appetite as we will focus entirely on reading and writing about one

of our five basic human needs: food. We'll produce and consume a variety of genres of food writing: food journalism, blogs, and creative nonfiction; restaurant, book, and recipe reviews; autobiography and memoir; and, of course, the how-to of food writing—recipes and cookbooks. Special attention will be given to writing about the social, cultural, and political dimensions of food production and consumption in the U.S. While the theme of our course will be food, we will focus closely on the craft of expository writing and attempt to develop and refine our rhetorical acumen. So, bring your favorite recipe and join us at the table as we indulge in a semester-long feast of food writing.

ENGLISH 240: NEWS WRITING (3 semester hours)

Tu 7-9:50pm Laura Kirk

This is an introductory news writing course with weekly writing workshops designed to give students some of the basic reporting and writing skills required of any news journalist. Students will learn how to produce clear, concise, accurate, well-written news stories on deadline.

ENGLISH 263: ZEN AND THE LITERARY EXPERIENCE (4 semester hours)

MW 2-3:50pm Joseph Zornado

According to the Chinese master Huang-Po, "Studying the Way—the Tao—is just a figure of speech, a method of arousing people's interest in the early stages of their development. In fact, the Way is not something which can be studied. Study leads to the retention of concepts, and so the Way is entirely misunderstood." Huang-Po signals a key paradox that we will confront and hopefully experience this semester, that of our intentional attempt to "study" the "Way," something which cannot be studied or attained by intellectual pursuit yet the process cannot proceed without it. How can this be? We will keep Huang-Po's warning in mind as we proceed and blithely enter the world of paradox.

Yet another Chinese master says, "let your mind wander in simplicity, blend your spirit with the vastness, follow along with things the way they are, and make no room for personal views—then the world will be governed." This is a difficult proposition for most of us to understand let alone strive for precisely because, as subjects of this culture we have been taught to believe passionately that our

"personal views" comprise the very essence of what and who we are.

Zen's only interest in who you believe yourself to be is in inviting you to scrutinize the way in which we "grasp after life" rather than surrender to it. We will read literary texts from both eastern and western traditions. We will compare Christianity with Buddhism. We will read seminal statements on Zen Buddhism by such authors as D.T. Suzuki, Alan Watts, Shunryu Suzuki, and others. Course requirements: class participation and fifteen to twenty pages of writing.

ENGLISH 301: AMERICAN LITERATURE TO 1860 (3 semester hours)

MW 11-12:20 Joseph Zornado

Almost four hundred years have passed since the pilgrims first landed in the new world. The Puritans braved hardship so that they might make a community that would please the God they worshipped. That such noble aims could have such ignoble outcomes—genocide, slavery, religious intolerance, and so on—is a foundational irony in American literary history and one that informs early American literature, and all of the literature that follows in one way or another. Be prepared for a lot of reading, fifteen to twenty pages of writing, WebCT and class participation.

ENGLISH 303: THE AMERICAN NOVEL TO 1914 (3 semester hours)

MW 8-9:20 Zubeda Jalalzai

This course will offer the student of American literature the opportunity to read novels central to the American literary canon as well as those generally less known, but which contributed to the rise of the American novel in the 19th century. We shall identify some major types of novels as well as the relationship between these categories (Romance, Gothic, Sentimental, and Realist) as we think about the novel as a particular form — as opposed to short stories, personal narratives, or histories. We shall ask throughout about the nature of the cultural, political, and aesthetic work that these novels accomplish at this time in American history. To help us frame the historical and philosophical context of our study we will read selections from various theorists and historians regarding the rise and nature of American literary movements to 1914. Our list of authors will include Charles Brockden Brown, James Fenimore Cooper, Nathaniel Hawthorne, Herman Melville, Catherine Maria Sedgwick, Harriet Beecher Stowe, Mark Twain, and Harriet E. Wilson.

ENGLISH 327: ETHNIC-AMERICAN LITERATURE (3 semester hours)

MW 11:00-12:20 Jean Brown

In this course, we will examine the breadth of ethnic American literatures, exploring issues of race and identity within an historical, cultural context. Readings will provide a counterpoint between traditional views of ethnicity with issues of fluidity and hybridity. We will examine the cultural landscape by exploring the interaction among the works of African American, Asian American, Arab American, Jewish American, Latina/o, and Native American authors to address issues of collective memory and history.

ENGLISH 329: CONTEMPORARY AMERICAN FICTION (3 semester hours)

Th 4-6:50 Joseph Zornado

On December 10th, 1950 William Faulkner accepted the Nobel Prize for Literature. He was the first American to win the prize since World War II, and though usually shy about giving speeches, he felt it his responsibility as a human being to travel to Stockholm, to accept the prize and to say what he had to say given such a rare opportunity. In his acceptance speech he addressed himself to young writers living in an age of uncertainty to the extreme. He boiled the concerns of his age down to one question: "When will I get blown up?" Faulkner, faithful to the last, entreated the young writers: "don't give in to fear," he told them. Humanity, he said, "would yet prevail."

Over fifty years have passed since then and the Cold War has given way to a new age at least as unsettling as the last. Has humanity prevailed? Has the literary artist given in to fear? What has happened to American fiction since 1950? Is the novel, like rock and roll, dead? We will keep these questions in mind as we read Pynchon and Nabokov, O'Connor and Vonnegut, (and others), while keeping a close eye on the cultural and historical context from which our reading emerged. Be prepared for a lot of reading, fifteen to twenty pages of writing, WebCT and class participation.

ENGLISH 335: STUDIES IN WORLD LITERATURE (3 semester hours)

M 4-6:50 Robert Shein

In this course we will cover Russian Literature from its earliest, church inspired, origins up to the beginning of the

last century. You will get to read a representative selection (from the frivolous to the lofty) of the great Russian classics: Pushkin, Lermontov, Gogol, Turgenyev, Dostoevsky, Tolstoy, Chekhov, and others. The main emphasis will be on prose fiction, although some poetry and drama is also included. The course will be a mixture of lectures, discussion, examinations and written projects. The most important thing will be your reading of the texts themselves and our classroom discussions. Lectures and assigned readings will provide historical, social, ideological, and intellectual background information to help you see the works in the relevant cultural context and to give you a deeper understanding of the issues raised in the texts. They will also provide information about literary movements and genres, along with literary techniques. Although the focus of the course is on the literary texts themselves, the course also aims at giving you a sense of literary theory and a better understanding of Russian history and culture.

ENGLISH 336: NON-WESTERN LITERATURES

(3 semester hours)

Tu 4-6:50

Anita Duneer

This course will focus on the “postcolonial condition” as expressed by African and Caribbean authors. Assigned readings will also include critical essays that introduce students to some of the central issues in postcolonial studies, such as questions of identity, language, resistance to oppression, neocolonialism, cultural hybridity, displacement, exile, and globalization. Students will consider the intersections of postcolonial studies with other fields of contemporary criticism, including feminist/gender studies, critical race studies, and cultural studies. Requirements include class participation, informal online reading responses, collaborative projects and presentations, three critical essays, and a final exam.

ENGLISH 341: ADVANCED NEWS & FEATURE WRITING

(3 semester hours)

Th 7-9:50

Martin J. Chitwood

J. Martin Chitwood

ENGLISH 343: RECENT FICTION: “THE PROJECT OF WORLD MAKING”

(3 semester hours)

W 4-6:50

Richard Feldstein

In the context of this course, the project of “world making” refers to wielding power, to one country seeking ascendancy over another country, to fashioning future worlds where would-be conquerors seek

conquest. World making often introduces a master-slave model of relations in which the over-expansive desires of one group seek to superimpose themselves upon the suppressed desires of a subjugated group who are “othered” in the process. This kind of imposed power is often furthered by a series of local or global interventions with the intention of expanding influence. It is these kinds of interventions to secure power over indigenous populations along with the attendant desire for global expansion that typify the impulse behind the project of world making. My intention this semester is to study the enactment of world making as it constructs the consciousness of those subjected to its dictates. To do so, we will look at three issues connected to this imperialist project: (1) the process of constructing a constricted world of mental representations, (2) the process of narrating that world into material existence, and (3) the process of creating “subjects” of discourse and ideology. In this course we will read the following novels: Richard Matheson’s What Dreams May Come, Sandra Cisneros (The House on Mango Street), Audrey Niffenegger’s The Time Traveler’s Wife, Jamaica Kincaid’s Annie John, Madeleine L’Engle’s A Wrinkle in Time, Laura Esquivel, Like Water for Chocolate, and Octavia Butler’s Kindred. We will also view the following films: Memento, Vanilla Sky, V for Vendetta, and The Dark Knight.

ENGLISH 344: CHAUCER

(3 semester hours)

MW 2-3:20

Meradith T. McMunn

The major works of Geoffrey Chaucer bring “the Distant Mirror” of fourteenth-century England into focus. Chaucer was the most important writer of medieval England. His poems are the only literary works of the English Middle Ages which have had a continuous history of publication, and they remain part of the permanent literature and culture of English-speaking people.

After an introduction to Chaucer’s historical and cultural setting, we will read Chaucer’s most important short works and his masterpieces, *Troilus and Criseyde* and *The Canterbury Tales*. Practice reading Chaucer’s original Middle English language will help you enjoy these exciting works more directly. We will explore Chaucer’s continuing vitality for modern readers by applying selected recent critical strategies to the interpretation of his classic texts. Requirements: 1 exam, two analytical papers and a term project.

ENGLISH 345: SHAKESPEARE: HISTORIES & COMEDIES

(3 semester hours)

MTh 12:30-1:50

Gary Grund

Helen Vendler said that “It is natural that people under new cultural imperatives should be impelled to fasten new interpretations (from the reasonable to the fantastic) onto aesthetic objects from the past. But criticism cannot stop there. The critic may well begin, ‘Look at it this way for a change,’ but the sentence must continue, ‘and now don’t you see it as more intelligibly beautiful and moving?’ That is, if the interpretation does not reveal some hitherto occluded aspect of the aesthetic power of the art work, it is useless as art criticism (though it may be useful as cultural history or sociology or psychology or religion).”

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 five of his histories and about the same number of comedies. The relentless struggles for power and the vagaries of love are the poles between which our analyses will oscillate, our classroom discussions punctuated by references to Shakespeare’s dramatic background and the conventions of the Renaissance stage.

I have ordered The Complete Pelican Shakespeare, edited by Stephen Orgel and A. R. Braunmuller, as the single text in the course. Other standard texts—either complete collections or editions of individual plays—are perfectly acceptable. As a further way of reducing costs, students may download e-book software of Shakespeare’s plays onto laptop computers or PDAs for use in class. There will also be a WebCT component in the course.

There will be two examinations in the course along with two papers. Classroom participation is essential.

ENGLISH 350: TOPICS: TOLKIEN

(3 semester hours)

MTh 12:30-1:50

Russell Potter

Joseph Zornado

Tolkien has been called “the author of the twentieth-century” by Tom Shippey. Other assessments have been less generous. W.H. Auden called the *Lord of the Rings* trilogy an “overgrown children’s story.” Whether Tolkien’s work is a monumental achievement in literature or merely the overgrown obsession of a man unable to cope with the nightmare of history—or both—remains a contestable field of inquiry. We shall look into this question by going to the roots of Tolkien’s Secondary World in more ways than one: first, we’ll consider the history of the earliest ages of Middle Earth as realized in the *Silmarillion*, which, at the same time,

happen to be some of the earliest writings Tolkien produced, long before *The Hobbit* and *The Lord of the Rings*. What would drive someone to create his a Secondary World, complete with its own creation myth, its own myriad of languages and peoples, its own geological history and so on? At stake this term is the question, the power and the *raison d'être* of Fantasy: what will an archaeology of Tolkien's creation tell us about the cultural phenomenon of *The Lord of the Rings* and the fantasy genre which has grown in its wake? Is Tolkien's work an unconscious defense of the ideological status quo, inadvertently defending the officially sanctioned fantasies of fascism (and holy wars) as "real" as opposed to the "fantasy" of Middle-Earth? Or might we come to discover that Tolkien's work is a subversive dream-within-a-dream with the power to call us back to our better 'elves? Be prepared for a lot of reading, twelve-fifteen pages of writing, WebCT and class participation.

ENGLISH 355: BRITISH LITERATURE 1832-1900
(3 semester hours)

TTh 11-12:20 Russell Potter
The Victorian era, uncannily kindred to our own and yet conceived of as impossibly old and distant, is for both these reasons a rich ground for literary and cultural study. Like Vincent Price's mansion in Edward Scissorhands, it looms over our placid, suburban worldview, appearing only when our rear-view window is askew, and yet like that image, far closer than it seems. We will spend this semester investigating the texts, the images, the sounds, the media, and the mindset of this period, seeking at all times to maintain a broadly panoramic frame (and indeed, as we will see, the very idea of the "panorama" was yet another Victorian invention). We will read some of the more distinctive literary writers of the era – Dickens, Carlyle, Morley, Eliot, Hopkins, and Stevenson – alongside visual artists such as Turner, Landseer, Selous, and Cameron. We will also examine the decorative and domestic arts, stroll under the glass arches of the Crystal Palace, take in a balloon ascent at Vauxhall Gardens, and attend lectures at the Royal Polytechnic; we will listen to street ballad-singers, squeeze onto a bench-seat at a ragged school, and thumb through the pages of *Punch* and the *Illustrated London News*. An immersive experience is guaranteed for all.

ENGLISH 371: ADVANCED CREATIVE WRITING: FICTION
(3 semester hours)

Th 4-6:50 Karen Boren
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 craft by considering non-student, published work through the writer's eye.

ENGLISH 372: ADVANCED CREATIVE WRITING: POETRY
(3 semester hours)

M 4-6:50 Mark Anderson
The purpose of the course is to develop the techniques and strategies of poetry writing learned in English 220 or its equivalent. Most class time will be devoted to discussion of work by class members. Some works of both poetry and criticism will also be discussed, in order to familiarize students with trends in contemporary poetry, to raise typical problems confronting poets, and to analyze some poets' solutions of those problems. We will also move from the "how-to" emphasis of English 220 to discuss some more theoretical concerns about poetry.

During the semester, students will be asked to hand in three poems each week: two original drafts or revisions, and one poem written in response to an assignment. Each class member will also lead two discussions of works of criticism and contemporary poetry. The final grade will be based on all of the work done over the course of the semester, but will emphasize a group of five poems selected by the student and revised enough times to bring them 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.
Prerequisite: English 220 or an equivalent introductory course in creative writing.

ENGLISH 432-01: HISTORY OF THE ENGLISH LANGUAGE
(3 semester hours)

MW 11-12:20 Meradith T. McMunn
In this course we will study the material from which English literature is created — the English language. We will investigate the historical development of English from its earliest stages in the British Isles to current American dialects, including the speech of Rhode Island. We also will consider the social and political factors which have influenced its development. Finally, we will examine ways in which linguistic information can be applied in analyzing and teaching literature and

writing. Course requirements include a midterm and final exam and an 8-12 page research paper.

Online registration is not available for 460; to register see Mrs. Aywas (Craig-Lee 264) AFTER MEETING WITH YOUR ADVISOR.

ENGLISH 460: SEMINAR IN MAJOR AUTHORS AND THEMES
(4 semester hours)

VOYAGING WOMEN
MW 2-5:30 Anita Duneer
Maritime literature is often associated with male adventure, but many women have written about the experience of going to sea, or have creatively imagined the sea from the coast. In this course, students will explore the ways in which female perspectives and the female presence in sea literature revise traditional (masculine) versions of the maritime romantic ideal. Readings will include journal writing by whaling captains' wives, coastal fiction and nonfiction by women, adventure stories by male and female authors, and a selection of sea plays. Requirements include class participation, informal online reading responses, presentations, and a researched seminar paper.

THE SHAKESPEAREAN POEM AND THE SHAKESPEAREAN ROMANCE
TTh 10-11:50 Gary Grund
This senior seminar focuses on the short poems—including the two narrative poems, *Venus and Adonis* and *Lucrece*—which Shakespeare wrote early on and variously in his career and the last dramatic works he composed before his retirement, the romances—*Pericles*, *Cymbeline*, *The Winter's Tale*, *The Tempest*, and *The Two Noble Kinsmen*.

Coleridge said that "In Shakespeare's poems the creative power and the intellectual energy wrestle as in a war embrace. Each in its excess of strength seems to threaten the extinction of the other." He believed, further, that the struggle was reconciled by the drama. Shakespeare was, above all else, a poet, so it seems valuable to examine these shorter works carefully to serve the larger purpose of illuminating Shakespeare the dramatic poet. It will be necessary as part of the task of analysis to trace some of the literary and generic origins of the poems Shakespeare wrote intermittently during his life. Thus, we will examine both ancient and contemporary contexts of influence—classical love poetry, the Continental

background of the *dolce stilnovo* and the code of *amour courtois*, the Italian *novelle* in England, and the vogue of sonneteering, among other sources—as a way of distilling new wine from older vintages.

As a way of simplifying things, I will order *The complete Pelican Shakespeare*, ed. By Stephen Orgel and A. R. Braunmuller, 2nd edition (New York: Penguin, 2002 [ISBN 014000589]). Other standard texts—either complete collections or editions of individual plays—are perfectly acceptable. As a further way of reducing costs, students may wish to download various software in a variety of formats, such as MS.lit,

Palm OS, or Adobe, to read e-books of Shakespeare’s texts on laptops or PDAs for use in class. I will supply, recommend, or identify other related texts as needed.

The course will be conducted as a seminar with students presenting papers during the course of the semester to the group. The course will conclude with the production of a research paper on a topic to be decided upon by the student and the instructor.

TRANSNATIONAL ISLAMIC LITERATURE

MW 10-11:50 Zubeda Jalalzai

This course studies postcolonial/global literatures that have connections to the “Islamic world.” As such, the Geographical boundaries generally associated with literary study (British, U.S., Indian) are implicitly questioned by this class that looks more at the circulation of ideas and writers rather than their unproblematic connection to one nation or another. We will be reading a number of writers who cannot always be placed easily in a single national space. Though some of these writers are immigrants to the west, others have returned to the countries of their birth. Their writings reflect variations of international or global consciousness informed by a relationship to Islam (ranging from cultural, fundamentalist, mystical, political, and global Islamic cultures). In addition to reading contemporary novels, the class also includes classical and medieval Islamic literature to serve as background, and theoretical essays on nationalism, Islam, identity, and other relevant philosophical or political issues. Our reading list will include earlier writings such as *The Qur’an*, *Tales from the Thousand and One Nights*, *The Ruba’iyat of Omar Khayyam*, *The Essential Rumi*, *The Garden of Heaven* (Hafiz), as well as more contemporary writers such as Assia Djebar, Uzma Aslam Khan, Naguib Mahfouz, Daniyal Mueenuddin, Mohsin Hamid, Khaled Hosseni, Salman Rushdie, and Saira Shah. A great deal of reading, a substantial final research paper, a presentation, and engaged class participation are required.

VICTORIAN SPECTACLES

TuTh 2-3:50 Russell Potter
The Victorian era, much like our own, was obsessed with new technologies of vision. From the private and miniature (the microscope, the daguerreotype, the stereoscope) to the public and enormous (the Panorama-Royal, the Regent’s Park Colosseum), Victorians embraced new modes of seeing in a continual quest for and celebration of spectacularity. The emergence of the illustrated press in the 1840’s and ’50’s, along with an enormous expansion of literacy, further fueled the demand that anything which could be experienced through ‘pictorial means’ *must* be so experienced. At the same time, literary texts took on a greater visual component. This class will look at many of the visual texts of this era, using our class website to share resources. Among the images we will look at will be illustrations from popular novels, pages from the *Illustrated London News* and *Punch*, and a selection of images of daguerreotypes, calotypes, ambrotypes, stereoviews, and lantern slides – as well as panoramas, dioramas, and other public spectacles, among them the Crystal Palace, the Royal Panopticon, and Vauxhall Gardens. We will read a variety of shorter literary and journalistic pieces which embody this fascination with the visual; our central text will be Charles Dickens’s *Bleak House*, which we will read in its original serialized form, along with other writings by Dickens, Thackeray, Eliot, Carlyle, Ruskin, and Jerrold.

ENGLISH 481: ADVANCED WORKSHOP IN CREATIVE WRITING

(3 semester hours)

Tu 4-6:50 Mark Anderson
In this capstone course for students concentrating in creative writing, the goal is to practice and further develop the skills acquired in previous writing courses, and to produce original work of publishable quality. While the vast majority of class time will be devoted to workshop discussions of writing by class members, some readings on various aspects of the theory and practice of writing will also be discussed. Students will be asked to hand in some writing each week, whether new drafts or revisions of portions of the semester’s project in poetry, fiction, or creative nonfiction. By the end of the semester, a portfolio of publishable work should have been created.

ENGLISH 520-01: TOPICS IN COMPOSITION THEORY,

RHETORIC, AND LANGUAGE STUDY

(3 semester hours)

Tu 4-6:50 Becky Caouette
This course will examine the modern state of Composition Theory from rhetorical, theoretical, pedagogical, and historical perspectives all while exploring and exploding these same categorizations. We will look at the early formation of the field and trace its development through the decades, concentrating on the debates and dialogues that shaped the discipline and, as some might argue, splintered it. Expect to read materials on such scholarly movements as current-traditionalism, process, cognitive science, theory, and post-process, among others, as well as how politics—including personal (identity), communal, institutional and national—continue to influence what we think of when we talk about writing.

Work load consists of a significant (though manageable) amount of reading; one long seminar paper; one presentation (which can be collaborative and, and smaller, informal writings and assignments). The presentation can be used to conduct preliminary research on the seminar paper (so students should think of these assignments as sequential and cumulative).

ENGLISH 521: TOPICS IN CULTURAL STUDIES

(3 semester hours)

“YOUTH CULTURES: REPRESENTATIONS AND REALITIES”

M 4-6:50 Jennifer Cook
Our society’s love/hate relationship with youth culture is compelling. At once, we embrace symbols and idols of youth culture, allowing them to speak for and to our national identity while we also scorn the “dangerous” behaviors and identities that youth (re)present. At the heart of this complexity is the fact that youth are often not *just* youth but have come to represent our larger societal anxieties about age, race, class, gender, and sexuality. American youth are expected to negotiate particular spaces, rituals, and identities, some of which are far more diverse in reality than in our traditional representations of adolescence. In this class, we will explore these and other themes, using theoretical and literary texts, academic articles, and mass media. Embedded in your work in this course will be a fieldworking project—your study of a particular youth subculture. Your seminar paper will be a final synthesis of your fieldwork, your theoretical understandings, your analyses and your reflection on your research process.

**ENGLISH 530: TOPICS IN
BRITISH LITERATURE BEFORE
1660**

**THE MIRROR IN HER HANDS:
WOMEN READERS AND
WRITERS IN THE MIDDLE AGES
(3 semester hours)**

Th 4-6:50 Meradith McMunn
The woman reader of a medieval text, especially an illustrated one, held in her hands a mirror. But what did she see reflected there? What was it like to be a woman reading and writing in medieval Europe? How were medieval women constructed in medieval artistic works? Is there a distinctive “woman’s voice”? What evidence do we have concerning the female readership of medieval texts and what can we discover about the books associated with women?

This course combines theoretical and historical sources in the study of literature by, for, and about medieval women. We will examine evidence about their education and literacy as well as their contributions to creating and producing manuscript books. We will investigate the self-construction of — and use of language by — women writers such as Heloise, Marie de France, Christine de Pizan and Margery Kempe, framing our examination of each work in its historical and cultural context. Participants will be expected to employ a variety of critical approaches in their investigations of these texts.

The writers we will read would be outstanding in any age, and we will explore their stylistic innovations and apply their discoveries to our own time. Your reading and our class discussions should help you revise some of the stereotypical notions most people today have about the Middle Ages, and in particular, about the women who lived and created during this diverse period.

Course requirements:: 1 exam (25%) 1 major research/analysis paper with annotated bibliography, 12-15 pages (50%) Class participation, including presentation of your research results (25%)

**ENGLISH 581-01: WORKSHOP IN
CREATIVE WRITING: FICTION
(3 semester hours)**

Tu 4-6:50 Thomas Cobb
This is a pure fiction workshop. Our time will be spent looking at work submitted by members of the workshop, discussing strengths and weaknesses and, especially, ways to improve it on rewrite. The workshop presumes a fairly high level of competence and experience in writing fiction.

**ENGLISH 581-02 WORKSHOP IN
CREATIVE WRITING—POETRY
(3 semester hours)**

M 4:00 – 6:50 Cathleen Calbert
This course will focus primarily on generating and revising poetry. We also will discuss current movements in poetry, major contemporary poets, and “po-biz,” so students can better refine their own aesthetic within the larger context of American poetry today. If you already are an accomplished poet or simply are interested in exploring poetry in a graduate workshop, please feel free to enroll.

This course focuses on the crafts of fiction writing and literary nonfiction 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 craft by considering non-student, published work through the writer’s eye, discussing theories of narrative craft. Revision is stressed as students work toward creating publishable-quality work.

**OTHER COURSES
TAUGHT BY ENGLISH
FACULTY:**

**FILM STUDIES 221: HISTORY OF
FILM II**

Tu,Th 10-11:50 Joan Dagle
This course studies significant national and international trends in the history of film from 1945 to the present. We will focus on major developments within various national cinemas, and we will consider the continuing pressures (economic, ideological, and aesthetic) exerted on those cinemas by Hollywood. We will study genres, movements, and directors from the U.S., Europe, Asia, Africa, and South America.

**FILM STUDIES 351: MAJOR
DIRECTORS
TOPIC: JOHN FORD WESTERNS
(4 semester hours)**

M W 10-12 Kathryn Kalinak
If the argument can be made that the Hollywood studio system produced a great artist, that argument surely hinges on John Ford. As Orson Welles would famously explain: “I learned to make films by watching the Great Masters. And

by this I mean John Ford, John Ford, and John Ford.” Ford excelled in any number of genres but he is most remembered for his westerns. They traverse the twentieth century itself. From his first silent feature *Straight Shooting* in 1917 to *Cheyenne Autumn* in 1964, Ford defined the western both in terms of the issues that it would explore and the visual form that it would take. This course will explore how Ford put his stamp on the western why that stamp is so profound. We will cover Ford’s western oeuvre from the silent and sound periods as well as the important criticism which has developed around it.

**FILM STUDIES 352:
MELODRAMA**

T,Th 8-9:50

Vincent Bohlinger
Melodrama has long been characterized as ‘the Woman’s Film,’ both because it features women in principal roles and because it seems catered to a female audience. This course explores the wide range of films considered to be melodrama, from the serial queen to the gothic to the weepie. We will examine the contradictory definitions of melodrama offered by these films and focus on melodrama’s engagement with such issues as sentimentality, domesticity, female spectatorship, and cultural critique. Filmmakers to be studied include D. W. Griffith, Josef von Sternberg, George Cukor, Max Ophüls, and Douglas Sirk.

**FILM STUDIES 454: FILM
THEORY**

TTh 2-3:50 Vincent Bohlinger
This course provides an overview of some of the principal theoretical concerns to have encompassed film studies since the 1960s. Major theoretical frameworks to be examined include semiotics, structuralism, psychoanalysis, Marxism, apparatus theory, feminism, and cultural studies. We will read works by such theorists as Louis Althusser, Roland Barthes, Jean-Louis Baudry, Raymond Bellour, Sigmund Freud, Stuart Hall, Christian Metz, and Laura Mulvey. Filmmakers to be studied include John Ford, Howard Hawks, Vincente Minnelli, and Josef von Sternberg. This is a reading and writing intensive course. Students are expected to screen several films outside of class.

**HONORS 264: WOMEN’S STORIES
ACROSS CULTURES**

MW 10-11:50 Barbara Schapiro

This course will study contemporary narratives by women, in both literature and film, from various Western and non-Western cultures. The thematic emphasis will be on woman as negotiator—as subject and actor—rather than merely victim or object of patriarchal oppression. 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, two critical papers, and a take-home final exam.
ARTM 542: MEDIA CULTURE AND THEORY I

TTh 4-5:50 Russell
Potter

This course will examine the rise and commodification of mass media, beginning with the earliest mechanical and mechano-electrical media and continuing through emergence of computers, television, and digital recording and processing technology. Connections between critical theories and media production will be explored at every stage, as will the changes wrought by mass media in the shape of material culture, ideology, and economics. We will examine contemporary instances of new media in the context of theories of postmodernism, as well as reading some significant modernist texts which predate the digital age. We will listen to and view a variety of early experimental sound and picture recordings (Le Prince, Edison, Logie Baird), continuing through to recent works which take advantage of -- some might say, hijack -- new media technologies (hip-hop sampling, EBN, Negativland).