

# FALL 2009 COURSES

## Department of English ♦ Rhode Island College

---

*For English 010, 113, 116, 117, 161, 163 and Writing 100, see Summer/Fall 2009 RIC Course Bulletin.*

### ENGLISH 201: INTRODUCTION TO LITERARY STUDY I (4 semester hours)

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.

MTh 12-1:50pm Gary Grund

As the first course in the English major, ENGL 201 is concerned with questions fundamental to the study of literature—what is literature? what do we do when we analyze a literary text? and how do we appraise the value of the experience of reading? We will attempt to formulate some answers by a careful reading of texts drawn from the traditions of British and American literature that educated people have read for centuries. We will concentrate our efforts on short fiction, poetry, and drama.

The course will include three short written assignments and three examinations. Class participation is essential.

MW 10-11:50am 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.

MW 2-3:50

Staff

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

### ENGLISH 202: INTRODUCTION TO LITERARY STUDY II (4 semester hours)

TuTh 2-3:50PM Joan Dagle

This course is an introduction to the fundamental issues in literary study today. It focuses on the critical assumptions we make when we read texts—literary and non-literary—and when we try to construct interpretations of them. Our focus, then, will be on the theoretical dimensions of literary study. The aim of the course is to help students develop an understanding of the contemporary disciplinary concepts, tools, and contexts that allow us to frame our own acts of interpretation. Requirements include class participation and attendance, three papers, and a final exam.

MW 10-11:50

Staff

MTh 12-1:50 Joseph Zornado

What sort of truth does literature aim to represent? Or does a literary text—or its author—aim at truth at all? And what, we might as well add, is “truth”?

And what do we mean when we say “literature”? Does the reader’s pleasure have to anything to do with the perceived quality of a text or its meaning(s)? Does a reader’s (or an author’s) gender or class or sexual orientation have any bearing on the meaning of a text and its literariness? More broadly, what role does culture play in the conception, execution and dissemination of a text? Or of a text becoming “canonized”? Where and when in the interpretive process does an author’s influence end and a

reader’s response begin? What of the literary critic?

What we assume about the world when we ask questions like these, and what tools we use to develop our responses, hints in some small way at what we do when we “do” literary theory. This term we will introduce ourselves to the major movements that comprise the field of literary theory from the late nineteenth-century through to the early twenty-first century. We will read primary works of literary theory carefully in order to understand what interpretive methods each theoretical approach offers us. We will read Formalists and New Critics and compare these theoretical models to structuralism and post-structuralism. From there we will read primary works on psychoanalysis, feminism, Marxism and varieties of Cultural Studies approaches to textual analysis. Required: students will write many short essays and one longer analytical essay; active participation.

### ENGLISH 205: BACKGROUNDS IN BRITISH LITERATURE TO 1800 (4 semester hours)

MW 10-11:50am Pamela Benson

The official title for this course -- “Backgrounds to English Literature” - is not very accurate since the reading list for this course includes some of the most famous and most popular and most enjoyable books ever written, books that are in the foreground whenever anyone talks about English literature -- Beowulf, Chaucer’s Canterbury Tales, Sir Gawain and the Green Knight, Paradise Lost, and Gulliver’s Travels. Through lectures on the historical and literary context of these books, instruction in methods of analyzing poetry from earlier periods, and guided discussion of the texts, I will help you understand and enjoy these famous books and others equally interesting but less well known. Two papers, a midterm, a final, and some informal writing assignments will be required.

MW 2-3:50 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.

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

TuF 12-1:50pm Russell Potter

This course will engage critically with a variety of texts and visual documents from the British Isles and its political and cultural neighbors written after 1800. Particular attention will be paid to issues such as the vast expansion of literacy in the mid-nineteenth century, the emergence of the novel and its relationship with gender (both in terms of writers and audiences), social class and the fictions of the Victorian era, and questions of race and nationality as they have rewritten our notions of British literature and identity in the twentieth and twenty-first centuries. Among the authors studied will be Blake, Wordsworth, Coleridge, Mary Shelley, Hemans, Austen, the Brontës, Dickens, George Eliot, Gaskell, Yeats, Dorothy Richardson, Joyce, Forster, Angela Carter, Naipaul, and Rushdie. Visual and contextual materials (including fine arts, images from popular media, and film) will be provided via a WebCT site and in-class viewings. Writing assignments will include weekly online responses, as well as a series of critical essays.

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

M 4-7:50 Richard Feldstein

This course introduces students to a historical survey of American literature. While surveying this temporal landscape, we will examine a broad range of literary movements from the time of America's inception in multicultural divergence to present day incarnations whose purpose is to problematize the representation of American identities. We will examine fiction, poetry, essays, films, paintings, photographs and political cartoons that illustrate how narration augments the

process of nation building. We will take two tracks at once in this course: survey American literature throughout its 400-year history and study the constructed aspect of ascendant narratives whose status gets elevated into authorized "history." More particularly, we will observe how empowered literary movements help to silence "lesser" narrative renditions of literary history while sanctioning privileged narratives as official historical documents. To further this project, we will work with The Heath Anthology of American Literature and focus upon the following texts: Frederick Douglass' Narrative of the Life of Frederick Douglass, Nella Larsen's Passing, Edith Wharton's The House of Mirth, F. Scott Fitzgerald's The Great Gatsby, Louise Erdrich's Tracks, and N. Scott Momaday's The Way to Rainy Mountain. We will also watch segments from the following films and documentaries: D. W. Griffith's The Birth of a Nation and The Battle at Elderbush Gulch, Oscar Micheaux's Within Our Gates, John Ford's The Iron Horse, and Marlon Riggs' Ethnic Notions and Color Adjustment.

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

W4-6:50 Staff

MW 11-12:20pm Staff

Th 4-6:50 Staff

**ENGLISH 212: ADOLESCENT LITERATURE**  
(3 semester hours)

M 4-6:50pm Jean Brown

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.

TuTh 2-3:20pm Jennifer Cook

In this reading intensive course, we will examine a range of current, popular adolescent literature from several genres, from teens-in-trouble, to vampire love stories, to graphic novels and girl heroes. We will consider the development and growth of adolescent literature over the past 40 years. We will also consider how society's attention to youth and to the

marketing of youth culture has contributed to the production and distribution of literature for teenagers. In addition to the texts required for in-class discussion (10), you will be required to read at least two (2) novels on your own. There will be a midterm project and presentation and a final exam as well as several smaller, formal response and analysis papers.

**ENGLISH 220: INTRODUCTION TO CREATIVE WRITING**  
(4 semester hours)

MTh 12-1:50pm 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, 2<sup>nd</sup> edition

TuTh 2-3:50 Karen Boren

This course is an introduction to the crafts of poetry, fiction, literary nonfiction, and drama. Students will learn the fundamentals of imaginative writing through extensive writing, revision, reading and discussion of professional and student-generated work. Students will also produce a semester project exploring some aspect of creative writing.

MW 2:00-3:50pm Cathleen Calbert

In this course, we will concentrate on developing basic skills, techniques, and strategies involved in creative writing, concentrating primarily on fiction 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.

TuF 12-1:50 Staff

**ENGLISH 230: BUSINESS WRITING**  
(3 semester hours)

MW 11-12:20 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.

MTh 12:30-1:50 Michael Michaud

Students develop skills in argumentation introduced in WRITG 100 while practicing forms of writing appropriate to business courses, including writing in groups, preparing presentations, and conducting research.

MW 2-3:20pm Staff

TuF 12:30-1:50 Staff

W 4-6:50 Staff

TuTh 11-12:20am 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 (11<sup>th</sup> 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.

**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)

MTh 12-1:50pm 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 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 surrendering to it. To begin our impossible study of the Way we begin—and end—with the study of one's "grasping self." It is expected that you will be prepared for lots of reading, participation in class discussion, and fifteen-twenty-pages of writing.

**ENGLISH 322: MODERN DRAMA**  
(3 semester hours)

MTh 12:30-1:50 Susan Abbotson

There is a tremendous diversity within the field of Modern Drama and much dissent as to even what time period this might cover. For the purposes of this course we shall define Modern Drama as those developments in the theater that took place between 1879 when Henrik Ibsen's A Doll House first hit the stage up the second world war (taking in such seminal writers as Strindberg, Shaw, Chekhov, O'Neill, Treadwell, Glaspell, Brecht, Lorca, and more along the way). The course will cover the most central concerns and schools of thought in drama during this period, and will be supplemented with a number of videos and/or performances of plays studied. Requirements include attendance, active participation in discussion, class presentation, research paper, midterm and final.

**ENGLISH 323: MODERN BRITISH NOVEL**  
(3 semester hours)

Tu 4-6:50 Barbara Schapiro

In this course we will study British novels written in the first half of the twentieth century by such writers as Joseph Conrad, D. H. Lawrence, E. M. Forster, Somerset Maugham, and Virginia Woolf. We will be exploring the thematic and stylistic concerns unique to each novelist as well as examining the common strains among the novels that characterize modernism as a whole. A number of the novels have also been made into films, and we will consider some of these cinematic interpretations as well. Requirements will include two papers and a final exam.

**ENGLISH 326: STUDIES IN AFRICAN AMERICAN LITERATURE**  
(3 semester hours)

MW 2-3:20pm Daniel Scott  
In this course we will read and react to critical and literary texts that draw various portraits of “home” for Black Americans. Rural and urban, past and present, strange and ordinary home places will be examined and discussed in an attempt to analyze the concept of home and its complications in twentieth-century Black writing. Texts by Zora Neale Hurston, Wallace Thurman, Ann Petry, Richard Wright, Amiri Baraka, Charles Johnson, Toni Morrison, Michelle Cliff, and Suzan-Lori Parks will be discussed.

**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 328: MODERN AMERICAN FICTION**  
(3 semester hours)

MW 9:30-10:50 Joseph Zornado  
As we read this term we will trace the formal and thematic developments in modern American fiction since World War I up to the early 1950s. Readings for the semester include Hemingway’s The Sun Also Rises, Hurston’s Their Eyes Were Watching God, Faulkner’s The Sound and the Fury and Steinbeck’s The Grapes of Wrath, among others. Our discussions will begin by considering the effect of World War I on the “Lost Generation” of the 1920s and pursue the course of literary experimentation that followed through the Great Depression and World War II. Three critical essays. WebCT. Class participation.

**ENGLISH 336: NON-WESTERN LITERATURE AND THE GLOBAL CONTEXT**  
(3 semester hours)

Th 4-6:50pm Daniel Scott  
In this course we will read and react to critical and literary texts that interrogate the applicability of postcolonial studies to contemporary texts from Africa, Asia, and Latin America. We will examine the validity of colonial and postcolonial terms in light of recent discussions of globalization, diaspora, and transnational migration. Texts by Chinua Achebe, Salman Rushdie, Jamaica Kincaid, and Arundhati Roy may be included.

**ENGLISH 341: ADVANCED NEWS & FEATURE WRITING**  
(3 semester hours)

Th 7-9:50 Martin Chitwood

**ENGLISH 343: RECENT FICTION: “THE PROJECT OF WORLD MAKING”**  
(3 semester hours)

TuTh 2:00-3:20 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 346: SHAKESPEARE’S TRAGEDIES**  
(3 semester hours)

MTh 12:30-1:50pm Pamela Benson  
I expect that when you have read Shakespeare’s tragedies before you have read them as the works of a “great author” isolated from his cultural and historical context. This course takes a different approach. You will read materials and hear lectures that will enable you to think about the plays within the literary, historical, social, and intellectual contexts of late sixteenth- and early seventeenth-century England. You will comprehend the language, characterization, structure, and themes of the plays at a more sophisticated level by completing various exercises that help you to refine the techniques of literary analysis that you learned in English 201. You will appreciate the plays as texts for performance by thinking about performance conditions in Shakespeare’s day -- costumes, design of the stage, acting style -- and by looking at interpretations of the plays in a variety of modern media -- film, illustrated retellings, art. You will read 8 plays, write two papers, take a midterm and a final, make a brief oral presentation, and complete some informal writing assignments.

**ENGLISH 347: BRITISH LITERATURE TO 1500**  
(3 semester hours)

M 4-6:50pm Meradith MuMunn  
The literature of the Middle Ages includes some of the most diverse, entertaining, and least known creations of the human imagination. In this course we will study representative examples such as the Old Irish epic The Tain and its Old English counterpart Beowulf, courtly literature by Marie de France, one of the earliest known women writers in England, Sir Gawain and the Green Knight, a play (to be performed in class), and a selection of works from other genres. These works will be placed in their larger cultural and linguistic contexts and we will apply a variety of critical frameworks.

Requirements include regular class attendance and participation, 2 exams, 2 analytic papers, each 5-7 pages, and project with class presentation.

**ENGLISH 348: BRITISH LITERATURE FROM 1500 TO 1603**  
(3 semester hours)

W 4-6:50 Gary Grund

This survey course examines the many voices in both poetry and prose that represent the first flowering of the Renaissance in England. We will pay some attention to the cultural and literary origins of the Early Modern period as it is represented by some Continental antecedents although the central focus will be on developing a sensitivity to and appreciation of sixteenth-century language and style. Among writers to be studied will be the earliest humanists, More and Ascham, along with Wyatt, the Sidneys, Spenser, Marlowe, Shakespeare, to mention just a few.

There will be two papers in the course and two examinations. The text for ENGL 348 will be a single volume, The Norton Anthology of English Literature, Volume 1B, ed. M. H. Abrams and Stephen Greenblatt. Participation in class is important.

**ENGLISH 350: TOPICS: THEORIES OF WRITING**  
(3 semester hours)

TuTh 9:30-10:50 Michael Michaud

If you are interested in writing, it's hard to imagine a more exciting time to be alive than the current moment. In their homes, at their jobs, in their communities, and in their schools, more Americans are producing more writing for more purposes and more audiences than perhaps ever before. Digital composing tools (e.g. blogs, wikis, list-serves, social networking sites) that facilitate the production and dissemination of written language are proliferating. The literacy scholar Deborah Brandt has argued that, whereas the mass literacy of the 19<sup>th</sup> and 20<sup>th</sup> centuries was reading-based, the mass literacy of the twenty-first century will be writing-based. Theories of writing will provide students with an introduction to the field of writing studies (also literacy studies, composition/rhetoric) and will focus on exploring how writing has developed, how writing circulates within social systems, how schools have taught and currently teach writing, and how people develop as writers and use writing in their lives. This course would be especially relevant for future

English teachers, but also of interest to any student who enjoys writing and wants to learn more about it. (Please note: While we will study writing extensively, this course is *not* a creative writing workshop.)

**ENGLISH 354: ENGLISH LITERATURE 1784-1832**  
(3 semester hours)

TuTh 2-3:20 Spencer Hall

The Romantic Period (roughly the half century between 1780 and 1830) is one of the most fascinating periods in Western literature, both for itself and for the ways in which it has been interpreted by modern critics and theorists. Encompassing two of the defining events of Western history, the French and the Industrial Revolutions, the period witnessed major cultural, intellectual, and aesthetic movements that have ushered in the "modern" and "postmodern" worlds and have strongly influenced the ways in which we think about literature, art, nature, society, and the self.

The course introduces students to a variety of literary and cultural voices in British Romanticism and to some of its defining cultural, intellectual, and aesthetic ideas. The course is weighted toward poetry, and one of its objectives is to help develop students' abilities to read literature, especially intellectually and formally challenging poetry, critically and responsively.

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

M 4-6:50 Thomas Cobb

This is a fiction workshop. Our primary texts will be stories written and presented by members of the workshop. The concentration is on the creation of character and the control of language, through the stories and in weekly exercises. There is a final portfolio of approximately 10,000 words (revised) due at the end of the semester.

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

Tu 4:00 – 6:50pm Cathleen Calbert

This course will focus on refining a number of skills and strategies involved in writing poetry. Through weekly reading and writing assignments, students will study different types of poems and poetic approaches in order to expand their

repertoire as well as to strengthen their own technique. By the end of the course, class members will have completed a portfolio of revised poems based on work undertaken throughout the semester. Regular attendance and active participation are required.

**ENGLISH 373: ADVANCED CREATIVE WRITING: NONFICTION PROSE**  
(3 semester hours)

Th 4-6:50 Karen Boren

"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 extensive reading and writing of literary nonfiction. Because most students are unfamiliar with the form, we will spend a good deal of time learning by reading. Students will also 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. This is an advanced class, and incoming students should have some experience with and a basic competence in creative writing. (Prereq. Eng. 220)

**ENGLISH 380: SHORELINE PRODUCTION**  
(3 semester hours)

W 4-6:50 Cathleen Calbert

This course will focus on the basic principles of producing a literary magazine as students bring out an issue of Shoreline, the student journal at Rhode Island College. Class members will learn and have the opportunity to practice the fundamentals of editorial selection, copyediting, design, production, and distribution.

**ENGLISH 433: MODERN ENGLISH GRAMMAR**  
(3 semester hours)

TuTh 2-3:20 Russell Potter

This course, despite its official name, is not strictly speaking a course on grammar, though grammar will not be neglected. What it really is is an introduction to issues in the study and teaching of the English language today, including (but not limited to) such matters as the acquisition of language, grammar, usage, the idea of the

"standard," perceptions of "accent," the history of the language, and its inner mechanics (syntax, morphology, phonology). Throughout the course, by demonstrating that there is in fact a *history* to many aspects of our language -- particularly to the usage perceived as "correct" at different times and places -- we will be able to demystify some of its apparently arcane and troublesome features. We will also pay particular attention to current issues in the teaching of English, such as the recent furor over "Ebonics" in the Oakland California Unified School District, the way gender affects the usage and social parsing of English, the questions raised by various "English only" movements, and issues of linguistic assimilation and 'English as a Second Language' instruction. Some attention will also be paid to the issues of language development, the psychodynamics of "correcting" student writing, and the ways in which new technologies of communication (satellite television, the Internet, the telephone) have affected patterns and perceptions about speech.

In addition to the regular class discussions and readings, there will be three linguistic exercises which will require careful observation of language and language-related behaviors, and which will be written up as short (2-4 page) reports.

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

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

**ARTHUR MILLER AND TENNESSEE WILLIAMS**

TTh 10.00-11:50 Susan Abbotson  
Tennessee Williams and Arthur Miller are undoubtedly two of the most important playwrights of the twentieth century. Although a vital force in American Theater since the 1940s and 1950s their careers stretch decades beyond, and this course will consider (as far as time allows) the full breadth of their oeuvres, and how each was critically received during their lengthy careers. Given the proliferation of texts by both, for besides plays they also wrote screenplays, novels, essays, poetry and fiction, we can only hope to cover a small part of their output, but enough to allow us to better understand the similarities and differences between these seminal writers, and their main literary aims and achievements. Requirements include active participation in

discussion, class presentations, and a substantial research paper.

**DISNEY DISCOURSE**

MW 2-3:50pm Kathryn Kalinak

This course will be devoted to the study of Disney, an institution that produces texts, largely aimed at children, for public consumption. Using the tools of contemporary theory (ideological analysis, feminist theory, masculinity studies, cultural studies, and queer theory), we will analyze a number of Disney texts, filmic and otherwise, in an attempt to understand the relationship between the institution of Disney and American culture. Special attention will be paid to the hand-drawn animation process and Walt Disney/Walt Disney Studio's contribution to its form and practice. Students should expect to screen a number of Disney films in class as well as confront rigorous critical readings of those films. Student should expect to participate in a seminar-like setting with an emphasis on student-driven discussion and to complete a seminar paper of 15-20 pages in length.

**OUR MOTHERS, OURSELVES: WOMEN READERS AND WRITERS IN THE MIDDLE AGES**

MTh 12-1:50pm Meradith McMunn

Television, film, and popular fiction present a simplified image of the medieval woman as the lady in the castle or the madonna/saint, objects of passionate devotion or aggression and abuse. In reality, as much on-going interdisciplinary research is documenting, medieval women were more multi-faceted and more like ourselves. Many of them had political, economic, and cultural power. They were political rulers, business owners, patrons and artists, readers and writers.

In this seminar we will explore medieval literature by, for, and about women. What was it like to be a woman reading and writing in medieval Europe? How are medieval women constructed in medieval artistic works? Is there a distinctive "woman's voice"? To answer these questions we will read works by Heloise, Marie de France, Christine de Pizan and Margery Kempe, and others, framing our examination of each text according to its historical and cultural context.

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 501: INTRODUCTION TO GRADUATE STUDY**  
(3 semester hours)

TU 4-6:50pm Maureen Reddy

The central goals are for each student to (1) learn to approach graduate study in English as intense, in-depth professional training, substantially different from undergraduate work; (2) gain a working knowledge of current issues, theories, and methods in literary studies; (3) learn and practice essential research skills; and (4) develop a plan for future work, based on class introductions to various paths of professional development and different theoretical positions. Course meetings will consist of brief lectures by the instructor, talks by visitors, student presentations, in-class writing and research, and group discussions. In addition to attending class prepared to discuss the week's reading and/or research, each student will complete four short assignments and one longer project, and will give three brief presentations.

**ENGLISH 525: TOPICS IN GENRE: MODERN AND CONTEMPORARY DRAMA**  
(3 semester hours)

M 4-6.50 Susan Abbotson

This course will begin with the aftermath of the Sturm und Drang movement and bring you through to the New Brutalism of current theater, mapping other dramatic trends of the late nineteenth and twentieth centuries that fall between. We shall look at a variety of dramatic texts and performances, coupled with key dramatic theories that influenced both creation and production.

**ENGLISH 531: TOPICS IN BRITISH LITERATURE 1660-1900**  
(3 semester hours)

W 4-6:50 Joan Dagle

Our focus this semester will be on the 19<sup>th</sup> century and, specifically, on the literature of the Victorian age, 1832-1901. We will focus on some of the "flash points" of Victorian thought and ideology—such as

industrialization, Darwin, gender relations, childhood, and empire. In spite of our clichés about Victorians as straight-laced, complacent, and obsessively dedicated to Work and Duty, theirs was an age of intense conflict, energy, anxiety, and struggle—even if they often tried to keep those “under wraps.” This is the age that sets the stage for virtually all of the concerns of the 20<sup>th</sup> century, which was just around the corner, and we’ll concentrate on the intersection of the terms “Victorian” and “modernity.”

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

**M 4-6:50**                      **Karen Boren**  
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.

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

**W 4-6:50pm**                      **Mark Anderson**  
A 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 COURSES**  
**TAUGHT BY ENGLISH**  
**FACULTY:**

**FILM STUDIES 220: HISTORY OF FILM I**

**PREREQUISITE: ENGLISH 116 OR COMMUNICATIONS 241**  
(4 semester hours)

**M W 10am-12pm**                      **Kathryn Kalinak**  
This course traces the development of silent cinema from its origins in the nineteenth century to the birth and establishment of sound cinema. It offers students an historical context for the study of film and introduces theoretical concepts relating to this model. Filmic texts will range from early examples of only a few seconds to feature-length films covering important films, genres, movements, and directors of the era.

**FILM 262 FILM AND REPRESENTATION: “CROSS-CULTURAL PROJECTIONS “**  
(4 semester hours)

**MW 2-3:50pm**                      **Vincent Bohlinger**  
This course examines the issue of representation through a comparative study of how different cultures have viewed and portrayed a particular issue or people. See the instructor for more details on the specific topic to be offered. This is a Core 4 course, and students can expect a significant reading and writing demand.

**FILM STUDIES 351: MAJOR DIRECTORS**  
**TOPIC: ALFRED HITCHCOCK**  
(4 semester hours)

**TTh 10-11:50**                      **Joan Dagle**  
This course will examine the films of Alfred Hitchcock, from the early British 1926 silent film The Lodger to the great American films such as Rear Window (1954), Vertigo (1958), and Psycho (1960) to the final films of his career. Hitchcock (1899-1980) is one of the towering figures of 20<sup>th</sup> century cinematic history, and we will explore some of the reasons why his work remains powerful: his meticulous craftsmanship, his “auteurist” allure, the particular obsessions with which his films are preoccupied (guilt, innocence, sexuality, gender,

voyeurism). We will also examine the extent to which the Hitchcock film/persona is an industry creation, the political and ideological implications of the American films, and the extent to which the Hitchcock film is a reflexive engagement with the medium. What, finally, are we to make of the often self-contradictory “master of suspense” whose most famous line about his work just might be: “My films are not slices of life. They’re slices of cake.”

**FILM 353: RUSSIAN/SOVIET CINEMA**  
(4 semester hours)

**TuF 12-1:50**                      **Vincent Bohlinger**  
This course explores feature films, documentaries, and animated shorts across the history of Russian and Soviet cinema. We will study major film movements and trends, including Russian Symbolism, Soviet Montage, Socialist Realism, and Thaw Cinema. Films will be situated within their broader cultural context alongside contemporaneous literature, painting, and graphic art. Throughout the course, we will focus on longstanding tensions and collaborations between political ideology and film form. In addition to familiar names like Sergei Eisenstein and Dziga Vertov, we will examine extraordinary talents such as Evgenii Bauer, Aleksandr Dovzhenko, Mikhail Kalatozov, Yuri Norstein, Sergei Paradzhanov, Vsevolod Pudovkin, Aleksandr Sokurov, Andrei Tarkovsky, and Andrei Zvyagintsev.