

# ENGLISH DEPARTMENT COURSE DESCRIPTIONS

## FALL 2021

### Notes:

- Courses listed as “In-person” will meet on campus if conditions allow. If the College cannot hold classes on campus this fall due to the ongoing COVID situation, these “in-person” courses will become online courses.
- Courses listed as “Online” will definitely be online, with synchronous meetings as indicated below. Only courses listed as “asynchronous” will have no specific required meeting time.
- Please double-check all class days/times in MyRIC. The latest updates and changes will appear only in MyRIC, not on this page.

### ENGL 200 (MW) 10:00am-12:00pm (In-person)

#### Reading Literature and Culture

#### Abbotson

This course introduces how English majors might approach literary writing that includes fiction, drama and poetry—for pleasure, enlightenment, 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 verbal and non-verbal texts. There will be an emphasis on close reading throughout, alongside an encouragement toward familiarity and confidence in using critical terminology, methodologies, and using proper literary style formatting at the college level. Requirements include class participation, quizzes, midterm, final, and essays (4-6 pages). This is a Writing in the Disciplines course.

### ENGL 200 (TuTh) 2:00pm-4:00pm (In-person)

#### Reading Literature and Culture: What Is an English Major?

#### Zornado

In English 200W we take up the question of literature as a professional discipline and explore what it means to be an English major as we develop our disciplinary vocabulary. We will work on developing an effective and efficient writing process as we read and practice textual analysis and interpretation. We will meet in person for lecture, discussion, and small group work as we work with a variety of texts representing multiple time periods and literary genres. We will write regularly about our weekly reading including a midterm and a final essay. This is a Writing in the Disciplines course.

## ENGL 208 (MTh) 12:00pm-2:00pm (In-person)

### British Literature: Paradise

Holl

This course approaches late medieval and early modern literature through the lens of place—specifically, those idealized places figured as paradise, Camelot, Utopia, or Elysium. We'll explore the ways early British writers imagined and complicated the idea of perfection in place—whether those places were terrestrial or celestial, real or imagined, internal or external. We'll read Arthurian narratives, More's *Utopia*, Marlowe's *Doctor Faustus*, Shakespeare's *The Tempest*, Milton's *Paradise Lost*, and a number of short poems and prose pieces that similarly grapple with the concept of paradise. Class requirements include active participation, two papers, and two exams.

## ENGL 209 (TuTh) 2:00pm-4:00pm (Online synchronous)

### American Literature: Traditions and Innovations in American Literature

Duneer

This course is an introduction to a broad range of writers, genres, and themes that have helped shape an evolving American literary tradition. We will attempt to situate course readings within major historical and literary movements, and to consider their response to a number of philosophical, social, and political debates. However, we will keep an open mind to the ways in which texts resist categorization, and how authors imaginatively blend tradition and innovation to express the complexity and diversity of American experience. Course requirements include active participation in synchronous Zoom meetings as well as asynchronous assignments on Blackboard (two formal papers, quizzes, discussion boards, and an exam).

## ENGL 212 (W) 6:00pm-10:00pm (Hybrid in-person and online)

### Adolescent Literature: Images of Youth

Brown

Adolescent Literature: Images of Youth is a survey course designed to explore literature written for and about young adults. The purpose of this course is to examine critically both traditional literary works and contemporary literature written especially for middle school and secondary students. The selection of materials and their place in the secondary curriculum will be explored. Transactional reader response theory will be presented as a significant approach to teaching literature in the schools. The course will be offered as a hybrid to provide students with the opportunity to interact with many of the authors we are reading in class through either Zoom conversations and question and answer sessions or Webinars.

## ENGL 220 (TuTh) 2:00pm-4:00pm (In-person)

### Introduction to Creative Writing: Exploring Image, Voice, and Action

## Anderson

This course introduces the craft of fiction, creative nonfiction, and poetry writing. The textbook will be the primary source of "how-to" instruction, and we will spend some time analyzing exemplary works printed there, but most of our class time will be devoted to workshop discussions of work by class members in virtual class meetings and in asynchronous discussions. 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. The class will meet in person. Service as a faithful and attentive member of the audience for fellow students is another requirement. Attendance and participation in the workshop will therefore have a substantial impact on final grades. Analyses of works from the text and by class members will utilize the techniques of literary analysis you learned in English 200. Required Text: Burroway, Imaginative Writing, 4<sup>th</sup> edition.

## ENGL 220 (MTh) 12:00pm-2:00pm (Hybrid in-person and online)

### Introduction to Creative Writing

Boren

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

## ENGL 222 (W) 6:00pm-10:00pm (In-person)

### Introduction to Professional Writing: Writing Outside the Academy: Innovative Opportunities to Write for Career, Community and Self

Caouette

Writing looks different outside school walls, and this course will help you recenter your perspective on writing as a dynamic activity that can quite literally change the world. In ENGL 222--which you need not be an English major to appreciate--we'll think carefully about the kinds of writing that we all can and will do: in our professions, in our communities, at home, and online. Expect a great deal of relevant, useful writing, including a semester-long project--which we'll use class time to draft, workshop, and revise--and nuanced, thought-provoking readings that just might upend your rhetorical worldview. This is the introductory course for the Professional Writing concentration and minor, but it can also be applied to concentrations in literature or creative writing.

## ENGL 230 (TuTh) 10:00am-12:00pm

## Workplace Writing

### Michaud

What kind of writing do college students do after graduation? What will you need to learn to communicate effectively on the job? What role does writing play in 21st century workplaces? This course attempts to answer all these questions and more. ENGL 230 will provide you with the tools you need to understand the role of writing in the workplace so that you can successfully navigate the many challenges you will face as a writer after college. 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.

## ENGL 261 (MW) 4:00pm-6:00pm (In-person)

### Arctic Encounters

### Potter

This class examines narratives of cultural contact both “factual” and “fictional,” between European explorers of the Arctic and its indigenous peoples in the comparative context of European and colonialism, visual representation, and emergent literatures. Material will include historical accounts, fiction, and film, as well as music and other performative arts. Requirements include attendance, active participation in discussion, a weekly response paragraph, and two 4-6 page critical essays, each of which will go through a draft reading process.

## ENGL 263 (MTh) 12:00pm-2:00pm (In-person)

### Zen East and West: Zen and the Literary Experience

### Zornado

We will read literary texts from both eastern and western traditions that explore Zen Buddhism and its impact on certain aspects of Eastern and Western culture including religion, philosophy, and literature. We will compare Christianity with Buddhism in order to understand the differences and similarities. We will engage in lecture, class discussion, and small group work, among other active learning practices. As a Connections course our work will encourage the development of connections across academic disciplines, historical periods, and cultures east and west. We will read and write weekly. There will be a midterm essay and a final essay.

## ENGL 300 (MTh) 12:00pm-2:00pm (Online synchronous)

### Introduction to Theory and Criticism

### Jalalzai

This course introduces students to the field of literary criticism and theory as well as to debates waged by literary and cultural critics about what constitutes effective and meaningful ways to read texts. 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 classical theories, Formalism, Structuralism, Post-Structuralism, Psychoanalysis, Feminism/Gender Studies, Marxism, Postcolonial, and Critical Race Studies). Over time students shall begin to develop their own critical positions regarding the study of literature. This course requires a heavy reading load (of often difficult material). Requirements include active participation, two papers, presentation, and final exam.

**ENGL 305 (MW) 10:00am-12:00pm (In-person)**  
**Studies in British Literature 1500-1700: Early Modern Bodies**  
**Holl**

How does a body mean? This course will examine modes of embodiment in sixteenth- and seventeenth-century British literature, including issues of gender, race, sexuality, and disability. We'll look at the way human body was constructed, staged, and interrogated in a diverse array of early modern prose, poetry, and drama, and how various bodily identities intersected and unsettled categorization. As we study the work of Spenser, Lanyer, Jonson, Marlowe, Wroth, Marvell, Behn, and others, we'll also read critical texts in early modern gender, sexuality, disability, and race studies and consult early modern theories of the body (medical, legal, and theological). Class requirements will include active participation, short response papers, midterm and final exams, a presentation, and a research paper.

**ENGL 310 (TuTh) 4:00pm-6:00pm (In-person)**  
**Reading for Writers**  
**Shipers**

In this course, we'll read poetry, fiction, and creative nonfiction in order to better understand *how* they're made—that is, what choices and techniques their authors use in order to create the readers' experience. We'll also read some essays about craft written by authors about their own work as well as by literary critics. Requirements include attendance and active participation, and a variety of informal and formal analytical writing assignments.

**ENGL 326 (MW) 2:00pm-4:00pm (Online synchronous)**  
**African American Literature**  
**Duneer**

This course explores the rich tradition of African American literature: its development from roots in the oral tradition through the various rhetorical, creative, and experimental forms of the slave narrative, the short story, the novel, and poetry. We will consider intersections of race, class, gender, and sexuality, and the ways in which writers imagine these categories to shape the consciousness and representation

of individuals and their communities. We will also evaluate the way writers adapt and revise literary conventions of previous generations as they respond to contemporary cultural and historical contexts. Readings will include works by authors such as Harriet Jacobs, Charles W. Chesnutt, Langston Hughes, Nella Larsen, Zora Neale Hurston, James Baldwin, Octavia Butler, Ta-Nehisi Coates, Colson Whitehead, and Brit Bennett. Course requirements include active participation in synchronous Zoom meetings, an individual or group research presentation, and asynchronous assignments on Blackboard (two formal papers, quizzes, and discussion boards).

### ENGL 346 (MW) 4:00pm-6:00pm (Online synchronous)

#### Shakespeare: The Tragedies and Romances

Grund

This course will be meeting synchronously and will be using Zoom as a means of videoconferencing. It is a course of lecture and discussion, so your participation in both reading the plays for the days each one is listed on the syllabus and for joining in discussion is essential. After a couple of days of settling into the technology and some words of introduction to the period, we will commence our examination of Shakespeare's tragedies, beginning with *Romeo and Juliet* and, typically, spend two online meetings with each play. As you will discover, the syllabus will be posted on Blackboard, and we will occasionally be communicating on Blackboard as well. I have ordered *The Complete Pelican Shakespeare*, eds. Stephen Orgel and A. R. Braunmuller, 2<sup>nd</sup> edition, Penguin, 2002 (ISBN 0141000589) 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 wish to download various e-books of Shakespeare's plays on laptops or, indeed, simply read the texts online. In addition to the reading assignments, there will be two papers required for the course: a short (3-4 pages) treatment of Shakespeare's language and a somewhat longer (10-15 pages) research paper due at the end of the term. There will also be an essay examination on the tragedies and another on the romances.

### ENGL 373 (TuTh) 10:00am-12:00pm (Hybrid in-person and online)

#### Intermediate Creative Writing: Nonfiction Prose

Boren

This semester we will explore the many variations of literary nonfiction through the reading and writing of literary nonfiction. Because most students are unfamiliar with the form, we will, to some extent, learn by reading. Primarily, students will produce creative nonfiction writing of their own, which will be submitted for peer workshop review. Revision will be stressed as students experiment with aspects of craft such as narrative distance, scene construction, characterization of "real people," dialogue, style, and voice.

### ENGL 375 (Tu) 12:00pm-2:00pm (In-person)

#### *Shoreline* Production: Selection and Editing

Shipers

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

**ENGL 379 (M) 6:00pm-10:00pm**  
**Rhetoric for Professional Writing**  
**Michaud**

After college, English majors go on to many different kinds of careers—some become teachers, others join non-profit organizations, others still go into public relations or communications or take jobs in large corporations that they never could have imagined. As an English graduate, no matter where you end up you can expect to spend a significant portion of your day writing, and much of what you write will be of the persuasive sort. In the professional world, we're all persuaders, trying, for example, to gain approval for a new project idea, to secure funding for a proposal or grant, or to move an organization towards a new or alternative course of action. The study of rhetoric can help professional writers become better persuaders, and that's what this course is all about—teaching you methods for more effective persuasive writing. Course requirements for ENGL 379 include weekly informal writing and reading assignments and a significant course project in which you will investigate the role of professional writing in a field by drawing on the theories and methods of rhetoric that you learn about in this class. You'll share your writing regularly with your peers and conference with your instructor as well.

**ENGL 460 (TuTh) 2:00pm-4:00pm (In-person)**  
**Senior Seminar: The Ends of Exploration**  
**Potter**

In this senior seminar we'll explore the literature of exploration itself, from the early modern era to the present. What has driven human beings to explore? What's the relationship between exploration and risk? Where do we draw the line between exploration and exploitation? Students will each choose a specific moment or mode of exploration, follow and represent it throughout our discussions, and weave it in to a final seminar paper of 8-10 pages. Our texts will include work by S.T. Coleridge, Jules Verne, Edgar Allan Poe, Margaret Atwood, Jamaica Kincaid, Joseph Conrad, and Gwendolyn MacEwen.

**ENGL 477 (TBD)**  
**Internship in Professional Writing**  
**Michaud**

What do English majors do 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 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.

## **Graduate Courses**

**ENGL 501 (Tu) 4:30pm-7:30pm (Online synchronous)**

**Literary and Cultural Theory**

**Shonkwiler**

This course surveys some of the exciting, challenging offerings of contemporary literary and cultural theory. How are our readings and interpretations of texts informed by different theoretical lenses, such as Marxism, queer theory, postcolonial theory, critical race theory, or “postcritique”? How do we choose from among these lenses, and how do they help us make interpretation more meaningful? At the same time, since this is one of the first courses taken by students in the English MA program, it also serves as a kind of general introduction to graduate-level work. Besides reading an array of foundational theoretical texts, students will practice essential research skills and learn about directions in the field of English studies. There will be several short written exercises and responses, a presentation, and a longer paper designed to advance one's skills in engaging with primary and secondary sources. Active participation is everything. This online course requires one synchronous online meeting a week (with an option for occasional in-person meetings depending on class size and preference).

**ENGL 525 (W) 4:00pm-7:00pm (In-person)**

**Topics in Genre: Contemporary Short Stories**

**Schapiro**

This course will study how contemporary North American authors, while working within the tight constraints of the short story form, expand our understanding of contemporary experience and find unique ways of expressing a complex vision. We will not be working with a single anthology but with separate collections of individual writers. The course will include older, influential storywriters like Raymond Carver and Alice Munro, as well as more recent authors, including Edward P. Jones, Michael



Chabon, Mary Gaitskill, Lorrie Moore, Jhumpa Lahiri, and ZZ Packer. Requirements will include two papers (one short, one long), and participation in discussion.

**ENGL 581 (M) 4:00pm-7:00pm (Hybrid in-person and online)**

**Workshop in Creative Writing: Prose Writing**

**Boren**

This course focuses on fiction and literary nonfiction writing. The primary texts will be student-produced prose, 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 craft, and viewing/hearing readings from published writers. Most meetings of the semester will be online, synchronous tutorial sessions and asynchronous work, with the option for a few in-person sessions for workshop.

**ENGL 581 (M) 4:00pm-7:00pm (In-person)**

**Workshop in Creative Writing: Poetry**

**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 requirements include attendance and active participation in workshop discussions. The class will meet in person unless the participants decide otherwise.

## **Other Courses Taught by English Faculty**

**FYW 100H (Hybrid in-person and online)**

**Introduction to Academic Writing: Open Books—Open Minds**

**Duneer**

This course will ask students to think deeply and broadly about what makes excellent academic writing. By emphasizing a technology for thinking, reading, and writing—rather than a generic formula for constructing an academic essay—we will follow the lead of Richard E. Miller and Ann Jurecic, who

identify productive “habits of mind,” such as “curiosity, creativity, attentiveness, openness to new ideas, persistence, flexibility, and reflectiveness.” Emphasis will be on writing as a process of inquiry and discovery. Students will be introduced to a variety of strategies for posing questions, researching and evaluating authoritative sources, and considering contradictory interpretations and opinions, as they engage in a larger academic conversation with other readers and writers. Writing projects will be inspired by this year’s Open Books–Open Minds common book selection. Students will be encouraged to submit projects for presentation at the 11th Annual OBOM Student Conference in the spring. Course requirements include active participation in synchronous Zoom meetings twice per week as well as asynchronous assignments and discussion boards on Blackboard. Some in-person meetings will be scheduled if conditions are favorable.

**ENGL 120 (Online asynchronous)**  
**Studies in Literature and Identity**  
**Abbotson**

How are identities formed and what does it mean to be human? In the literary imagination, Adam and Eve represent two of the earliest people to exist, but what are they like and why? Are people’s identities determined mostly by nature or nurture? How far is the person we are influenced by aspects of culture, race, gender or politics. Explorations of how identities are formed have been rendered in verse, prose (fiction and non-fiction), artistic images, dramatic dialogue, and film. We shall be considering such explorations since their Biblical beginnings to modern movies to get a sense of what kinds of pressures help form an individual’s identity, and how literature can aid us in better understanding ourselves and others. Requirements include active participation in Blackboard discussions, a variety of quizzes and writing assignments, two essays (3-5 pages), also midterm and final exams. All online.

**ENGL 120 (MW) 4:00pm-6:00pm (Online synchronous)**  
**Studies in Literature and Identity: Nature and Civilization**  
**Anderson**

The purpose of this course is to explore ways in which literature of various kinds, from various periods in history, represents identity as being grounded in nature, in civilization, and in harmony or conflict between the two. We will take up the question of “why literature”? Why should we bother with it? We will pay attention to the ways in which the stories we tell about ourselves contribute to how we identify ourselves and how we see our societies, as well as the ways those stories are themselves shaped by cultural forces.

**ENGL 120 (MW) 10:00am-12:00pm (Online synchronous)**  
**Studies in Literature and Identity: Love and Death in Literature**  
**Grund**

The topic of 120 is literature concerned with love and death. The literary texts we will be reading will be drawn from the ancient, medieval/Renaissance, and modern worlds, from a variety of cultures, and written in a variety of literary genres. The course will meet synchronously on and will be conducted on Zoom. It is a course of lecture and discussion, so your visual and audio participation in both reading and joining in discussion is important. You will be invited to videoconference, and you will be expected to treat the class as a classroom experience, that is, you should be at your computer (not in bed or in your car) with your video on for the entire class. I will take attendance. I will be posting the syllabus for the course on Blackboard. Readings should be completed by the scheduled calendar date. You'll notice that on a few occasions we will NOT videoconference but meet on Blackboard. On those dates you will be asked to respond to a discussion question I will have posted for you on a literary work you should have read. There are THREE examinations and TWO papers required for the course.

**ENGL 120 (TuTh) 10:00am-12:00pm (Online synchronous)**  
**Studies in Literature and Identity: Truth, Lies and Telling Tales**  
**Jalalzai**

This class examines the role of storytelling through various genres and eras to consider the questions of how stories have both brought people together and pushed them apart. How does telling stories shape our sense of reality and of ourselves? What expectations of truth have we had of our stories, and how have those changed in a post-truth world? We will start with Classical ideas about truth and representation and medieval epics to more contemporary forms of storytelling including social media and conspiracy theories. Can we find common truths even though we may not share the same stories? Is using the same social media platform enough of a shared reality? Requirements include midterm paper, final paper, and weekly reading quizzes.

**ENGL 120 (TuTh) 8:00am-10:00am (In-person)**  
**Studies in Literature and Identity**  
**Okoomian**

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 less formal writing, and class will be largely discussion-based.

**ENGL 120 (MW) 2:00pm-4:00pm (In-person)**  
**Studies in Literature and Identity: What Is Literature?**  
**Zornado**

This course provides students with a rich experience of literature from a variety of periods and genres that explores issues of culture, literature, and identity. What is literature? And what, if anything, does literature have to teach us about ourselves and the world as it is today? There will be weekly writing assignments, a midterm essay, and a final essay. We will meet in person for lecture, discussion, and small group work in order to develop our ability to critically and creatively think about literature and the human condition.

**ENGL 120 (MW) 2:00pm-4:00pm (In-person)**

**Studies in Literature and Identity: Gender, Love and Power in Literature  
Schapiro**

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

**ENGL 123 (MTh) 12:00pm-2:00pm (In-person)**

**Literature and Genre: Realists of the Greater Reality  
Potter**

This semester we'll look at what might be the greatest divide in literary genres: the ways that writers—both of modern “realistic” fiction as well as science fiction and fantasy—approach the problem of the contemporary. Why are writers of fantasy and science fiction—those that Ursula K. LeGuin called “Realists of the greater real”—so often thought of as the lesser of the two? And are there books that trouble this boundary? Our texts will include short works by Edgar Allan Poe, J.R.R. Tolkien, Ursula K. Le Guin, Octavia Butler, and Shirley Jackson, as well as selected films and essays. There will be weekly online response paragraphs, as well as a midterm and final paper (4-6 pages each).