

DEPARTMENT OF ENGLISH
Spring 2019 COURSE OFFERINGS

ENG 101 Writing Seminar

Offered in series H, G, J, I, A, C, F, L, E,
PC English

Focuses on the creation of complex, analytic, well-supported arguments that matter in academic contexts. Students receive regular feedback on their writing, both from their peers and the instructor, and learn flexible strategies for revision. Assignments promote an awareness of stylistic conventions, rhetorical possibilities, and genuine inquiry. *Fulfills Intensive Writing Level I Proficiency*

ENG 161 001 & 002 Introduction to Journalism

T 4:00-6:30 or R 4:00-6:30 pm

Michael Pare

Introduces students to basic journalistic experiences including interviewing, researching, and news, feature, and sports writing. It defines both standards of journalistic writing and the legal standards that govern journalism and combines lively writing experience with critical awareness. *Prerequisite: Intensive Writing Level I Proficiency*

ENG 175 Introduction to Literature

175 001 MR 2:30-3:45 John Scanlan

175 002 TWF 9:30-10:20 Margaret Reid

175 003 MWF 1:20-2:20 Margaret Healy-Varley

175 004 TR 1:00-2:15 Tuire Valkeakari

175 005 TR 11:30-12:45 Elizabeth Bridgham

175 006 MR 8:30-9:45 John Scanlan

175 007 TR 11:30-12:45 Chard deNiord

175 008 MR 10:00-11:15 Chun Ye

175 009 TR 1:00-2:15 E.C. Osondu

175 010 MWF 12:30-1:20 Margaret Reid

175 011 MWF 2:30-3:20 TBA

175 012 TWF 10:30-11:20 TBA

175 013 TR 2:30-3:45 Raphael Shargel

An investigation of the three main literary genres—poetry, fiction, and drama—with an emphasis on writing. Students completing this course should be able to read with engagement and discernment, discuss literature critically, and write analytically and with an awareness of scholarly conventions. Required for English Majors. All others welcome. *Fulfills Intensive Writing Level I Proficiency*

ENG 231 001 Survey of British Literature I

Series K, TR 11:30-12:45 pm

Raphael Shargel

An intensive survey of English Literature from the Anglo-Saxon beginnings through the 18th century. The course traces the rise of the English language as a vehicle for literary art and emphasizes historical development of literary genres. *(Pre-1800) Fulfills Intensive Writing Level II Proficiency*

ENG 241 001 Introduction to Latinx Literature (Cross-listed with LALS 241)

TR 11:30-12:45

Cristina Rodriguez

An introduction to the key writers of U.S. Latinx Literature, through close reading of poetry, fiction, essays, and drama. The emphasis will be on breadth, with coverage of Central American, Caribbean, and Chicana/o authors from the 19th-21st century, to offer a comprehensive understanding of the U.S. Latinx experience. Writers include Gloria Anzaldúa, Junot Díaz, Tomás Rivera, Emma Pérez, and Héctor Tobar. *Prerequisite: Writing I Core Foundation/Proficiency.*

English 301 001 Intermediate Writing

301 001 TWF 8:30-9:20 Iain Bernhoft

301 002 MWF 11:20-12:20 TBA

301 003 TWF 9:30-10:20 Iain Bernhoft

301 004 TR 4:00-5:15 Mark Pedretti

301 005 MR 8:30-9:45 TBA

301 006 MWF 1:30-2:20 Iain Bernhoft

301 008 TR 1-2:15 pm Chard deNiord

Emphasizes argumentative writing. Students will write and discuss essays in order to master the art of persuasion. Considerable attention will also be given to matters of style and organization. *Prerequisite: Intensive Writing Level I Proficiency. Fulfills Intensive Writing Level II Proficiency.*

ENG 308 001 Milton

M 4:00-6:30 pm

Russell Hillier

Surveys Milton's works from the minor verse and the essential prose through to the major poems *Paradise Lost*, *Paradise Regain'd*, and *Samson Agonistes*. Attempts close, tactful readings of Milton's diffuse and brief visionary epics. Develops an appreciation for Milton's "adventurous song" and his cosmic vision to "assert Eternal Providence/And justify the wayes of God to men." *Fulfills the Oral Communication Proficiency requirement.*

ENG 311 001 Shakespeare: History and Comedies

MR 10:00-11:15 am

Stephen Lynch

This course concentrates on Shakespeare's early plays, primarily comedies and histories, with close analysis of the texts in the light of relevant political, social, and cultural contexts, and with some attention to stage history and film productions.

ENG 312 001 Shakespeare: Tragedies and Romances

T 4:00-6:30 pm

Raphael Shargel

Concentrates on Shakespeare's later plays, primarily tragedies and romances (or tragic-comedies), with close analysis of the texts in the light of relevant political, social, and cultural contexts, and with some attention to stage history and film productions.

ENG 316 001 Chaucer's Love Poetry

MWF 12:30-:20

Margaret Healy-Varley

Concentrates on Chaucer's love and dream poetry, which may include *Troilus and Criseyde*, *The Book of the Duchess*, *The House of Fame*, *The Parlement of Foules*, and *The Legend of Good Women*. These early poems show Chaucer as a distinctly European poet, and they allow a thematic exploration of medieval literature, philosophy, music and the visual arts. Texts are read in Middle English but no previous experience with the language is required.

ENG 359 001 Communications Internship

By Arrangement

Juniors and seniors may obtain internships at local businesses and agencies to develop and apply skills in writing and analysis in the workplace. In addition to the 10-15 hours per week of supervised experience, students must compose and fulfill a contractual learning agreement. *Pass/Fail credit only.*

ENG 363 20th Century British Novel

MWF 1:30-2:20 pm

Alex Moffett

In this class, we will be reading a selection of novels by twentieth century British writers. As we do so, we will be considering the transformation of British society in this period and how these changes are reflected in the texts. In particular, we will be examining the ways in which previously rigid class, gender, and racial hierarchies in British society become modified, complicated or dissolved. We will also be thinking about the transformation of the British Empire into the Commonwealth of Nations, and how the conception of "Britishness" is transformed as British society becomes more ethnically diverse. Finally, we will be placing the works in the contexts of modernist and postmodernist literature, and analyzing the ways in which these particular literary movements influence the authors' attempts to experiment with narrative structure and technique. Authors include Forster, Woolf, West, Mansfield, Greene, Waugh, Burgess, and others.

ENG 364 001 Modern American Fiction

MWF 11:30-12:20 PM

Margaret Reid

Covers American fiction since World War I. Authors include Anderson, Hemingway, Fitzgerald, Cather, Dos Passos, Faulkner, Welty, O'Connor, Salinger, Heller, Percy, Pynchon, Morrison, and Bellow. Topics include the search for identity through tradition, the disillusionment of the '30s, the Southern Renaissance, and the problematics of mass society. *Same as AMS 364.*

ENG 376 001 Toni Morrison (Cross-listed with AMS 376, BLS 376, and WMS 376)

T 4:00-6:30 pm

Tuire Valkeakari

In this seminar, we examine a selection of novels by the 1993 Nobel laureate Toni Morrison. We analyze her dialogue with African American and American history, with an emphasis on individual and communal trauma, memory, and healing. We will read seven of the eleven novels that Morrison has published so far—*The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby*, *Beloved*, *Jazz*, and *Paradise*. We will study Morrison as a literary author who, while writing about history and society, creates memorable portraits of individuals who are caught in swirls of social currents beyond their immediate control and find themselves responding, willingly or unwillingly, to such vicissitudes. Morrison's multivoiced and multilayered lyrical prose offers endless opportunities for discussions of literary style. Selected, accessible Morrison scholarship will be read as well, with a focus on race, class, and gender and on Morrison's strategies as a creative writer.

This seminar is both reading-intensive and writing-intensive. Each weekly session will be run as a discussion, initiated by a student presentation and by discussion questions posted on the course website. The coursework will include two short essays and a final research paper.

Diversity Requirement

ENG 380 002 Creative Writing: Fiction

T 2:30-5:00 pm

E.C. Osondu

This course helps students learn to write short stories. Exercises are designed to strengthen students' skill in rendering the elements of fiction. All work is discussed in a workshop situation. An anthology of short stories is read along with students' work. A folio of exercises, short stories, and revisions provides the basis for the course grade. *Fine Arts Core Requirement*

ENG 390 001 Law and Literature

TR 1:00-2:15 pm

John Scanlan

Next term the Department of English will offer an upper-level course on one of the "hot" new topics in teaching and academic research, the relations between law and literature. As is well known, both famous and less well known writers have been fascinated by the law and lawyers. Our reading list will feature classic works by Shakespeare, Dickens, Fielding, and Melville, as

well as less some less widely known works of contemporary legal figures, including James Boyd White, Stephen Carter, Randall Kennedy, Alan Dershowitz, and Kermit Roosevelt, among others. We'll also consider a handful of recent films on law: *Reversal of Fortune* (with its Rhode Island character, Claus von Bülow), *The Verdict*, *A Few Good Men*, and perhaps a few others. In the second half of the course, we'll spend much time with recent legal-institutional writing, including opinions of the Supreme Court of the United States.

Such works will prompt us to consider some basic questions. To what degree do particular writers support existing legal structures and assumptions? It is said that "thinking like a lawyer" is a specialized ability. Is this true? What areas of law are most engaging to writers? Do writers' interests in law change over time? What are writers' main legal concerns right now, and do they line up with lawyers' and courts' main legal concerns? Do writers' works influence the law? And do films replicate, more or less, writers' interests and predispositions? As the course unfolds, and as we read more and more contemporary works, we'll inevitably address contemporary legal issues.

Students' writing will be an important dimension of this class. As things now stand, I'm planning to have everyone write two short papers and one long final paper, as well as a handful of relatively informal brief essays designed to stimulate class discussion. To be sure, the course may be especially engaging to students considering law school. On the other hand, this course is in no way designed as "baby law school." To underscore the difference between our course and a first-year law school course, our course will have no final examination.

I expect we'll be able to entice a few guest speakers to come to campus, including perhaps Randall Kennedy, one of America's most compelling writers on race and the law (and who teaches nearby at the Harvard Law School). Perhaps we'll also take an off-campus trip to a legal site.

The course welcomes all students from all majors, including those who have never taken a class in the Department of English. (For students majoring in English, majoring in English & Secondary Education, or minoring in Literature, the course will satisfy *either* a "pre-1800" or "post-1800" requirement.)

Should you wish to speak with me further about this course, don't hesitate to send me an email (hambone@providence.edu).

ENG 440 001 Romantic Novel

T 7:00-9:30 pm

Bruce Graver

The novel underwent many transformations during the late eighteenth and early nineteenth centuries. This is the age of Jane Austen, whose novels will be a main focus of the course: we will read *Northanger Abbey*, *Mansfield Park*, and *Persuasion*. But we will also look at the rise of the Gothic novel, the development of the historical novel, and we will look at the emergence of women writers as the primary practitioners of the genre. We will also concentrate on the ways

in which the great historical events of the period, especially the French Revolution, inform the works of fiction we will study. Besides Austen, we will read Burney's *Evelina*, de Stael's *Corinne*, Radcliffe's *The Italian*, Goethe's *Werther*, and a Scott historical novel. Assignments include two short papers, one long paper, one class report, and a final exam. Class participation, which may include unannounced short quizzes, will also be evaluated. We will meet in the evening, and tea will be served.

ENG 441 001 Literary Non-Fiction

M 7-9:30

Alison Espach

In this course, you will study the art of telling true stories. You will learn how magazine-length literary nonfiction gets researched, written, pitched, and published. Toward this end, we will read and write across genre, experimenting with personal/memoir essays, profiles, travel writing, literary journalism, graphic memoir, and more. We will study the history of literary nonfiction, primarily focusing on the genre's explosion at the major magazines in the 2nd half of the 20th century and its evolution on the internet. Possible authors include Seneca, Sei Shonagon, Montaigne, Joan Didion, Truman Capote, Virginia Woolf, Zitkala-Sa, John McPhee, David Foster Wallace, James Baldwin, Claudia Rankine, Susan Orlean, Gay Talese, Mira Jacob, Richard Rodriguez, George Orwell, and others. By the end of the semester, you will emerge with a portfolio of your own creative nonfiction. This is a practice-based course, and extensive writing experience is not a requirement.

ENG 441 002 Studies in Literature: Literature and the Environment

MR 10:00-11:15 pm

William Hogan

What is nature? What is place? And how do our answers matter? Humans are place-based creatures. We live in particular places, nodes of the world where we encounter and shape a given environment so that we may live there. While Americans often think of nature as something in opposition to 'culture,' many thinkers, writers, and artists see our lives as inescapably both natural *and* cultural. We come into the world in particular places, into cultures that have long and complex traditions of place-making. We make and remake those interconnections throughout our lives.

This course is, first, a study of some important examples of that tradition of 'place-making.' We will read poetry and prose (both fictional and nonfictional) that explores the complex interdependence of human beings and the places they inhabit. We will also examine visual art and film that explores similar issues. Throughout, we will ask what it means to tell the *story* of nature and of place, we will consider what kinds of environmental stories we will need to create a genuinely *sustainable* culture.

Since this course satisfies the College's Civic Engagement proficiency, we will put our study of the tradition of environmental storytelling into practice by creating stories of our own. Storytelling is one of the central tools in which environmental issues and concerns can be made

to matter in the public square: how can we tell the story of a particular environment, a particular place, so that policy makers and our fellow citizens can more clearly understand its importance?

In this course, students can expect to:

- Build appreciation for how places are valued in different cultural contexts.
- Sharpen skills of critical analysis by discussing and writing about environmental literature, art, and film.
- Come to understand common elements of story and storytelling (e.g., structure, plot, observed detail, drama) and consider how writers, artists, and filmmakers have used these elements to tell environmental stories.
- Nurture attentiveness through observational journaling.
- Engage with local environments and histories, especially in the Blackstone River corridor between Providence and Worcester, MA.
- Research an environmental issue and organization of public significance, and create a public-facing 'environmental story' (digital, visual, or text-based) about that issue.

ENG 481 001 Seminar: Charles Dickens

M 2:30-5:00 pm

Elizabeth Bridgham

This seminar focuses on the works of Charles Dickens in the context of the rapidly changing cultural landscape of Victorian England. While Dickens is best known for his iconic novels and novellas, his influence in his own day stretched far beyond the fiction that created his literary legacy. Dickens was a journalist, an editor, an activist, a playwright and actor, a dashing public figure, and an international celebrity.

While our primary focus will be the intensive reading of several Dickens novels, we will supplement the long fiction with short pieces from Dickens's journalism and with an investigation of contemporary social issues on which the fiction comments. *Fulfills Oral Proficiency Core Requirement.*

ENG 481 002 Seminar: Flannery O'Connor

M 4:00-6:30 pm

Suzanne Fournier

This course will explore the fiction of Flannery O'Connor, both her two volumes of short fiction and her two novels. In addition, we will read extensively in her letters and essays in order to understand her intellectual and esthetic principles, especially those that underlie her designation of herself as a Hillbilly Thomist. The approach will be chronological because another question that we will consider is that of her development, the ways in which her later work grows out of, but differs from, her earlier work. The O'Connor Library of America volume which we will use includes *Wise Blood*, *A Good Man Is Hard to Find*, *The Violent Bear It Away*, and *Everything that Rises Must Converge* as well as a large selection of her letters and most of her essays. Requirements will include three response papers, a major research paper, two

presentations, and active participation in discussion.

ENG 481 003 Seminar: Whitman & Dickinson

R 2:30-5:00 pm

Chard deNiord

This seminar will concentrate on the works and lives of Walt Whitman and Emily Dickinson, focusing in particular on their respective “meter making arguments” (Ralph Waldo Emerson) as radical American departures, in both form and content, from the English prosodic tradition of their time. We will examine the very different but complementary arcs of these two poets’ groundbreaking careers, paying particular attention to the verbal nature of their transformative power as America’s first iconoclastic poets. In the course of our study, we will explore Whitman’s paradoxical use of the first person as a transpersonal self in contrast to Dickinson’s epigrammatic, often runic speaker who ventures singularly into interiority. The conclusion of this seminar will focus on the question of just how the dramatically different conceits and styles of these two poets established an American poetic sea change that not only presaged modernism, but gave memorable voice to two equally transcendent post Puritan visions that continue to resonate today with enduring social, religious and existential relevance. In addition to reading selected poems from each poet, concentrating in particular on Whitman’s 1855 version of *Leaves of Grass* and Dickinson’s seminal output between 1861 and 1865, we will also read biographical and critical essays. Required texts include: *The Poems of Emily Dickinson*, edited by R.W. Franklin, *Walt Whitman*, edited by Gary Schmidgall, *The Passion of Emily Dickinson* by Judith Farr, and *Walt Whitman’s America* by David S. Reynolds.

ENG 488 001 Seminar: Poetry Capstone

R 2:30-5:00 pm

Chun Ye

This class is designed to help you build upon the poetic skills you developed in *ENG 381: Creative Writing in Poetry* and become more confident poets as well as more informed readers and critics of poetry. The topic of this class is “The Poetic Sequence.” Whether a string of linked poems or a collection of interconnected shorter poems, a sequence allows you to look at a subject matter interesting to you from different angles and create an extended poetic meditation on it. Most of the poetry collections we will be reading feature some kind of sequence—thematic, formal, or both—on subjects ranging from coming of age to man’s relation with nature to social injustice, war, and race. These books also incorporate a variety of poetic forms, some traditional, some experimental and genre defying. This semester, each of you will conceive a subject for your own poetic sequence and find a suitable form or forms for it. By the end of the semester, you will have created a nine-poem sequence.

ENG 489 001 Seminar: Fiction Capstone

R 4:00-6:30 pm

E.C. Osondu

An advanced writing workshop, building on skills acquired in earlier English and Creative

Writing courses. In addition to reading a selection of short fiction, students are expected to write and workshop their own short stories. At the end of the course, students submit a bound volume of their short stories prefaced with brief scholarly introduction. *Prerequisite: ENG 380*

ENG 498 001 and ENG 499 001 Senior Thesis

Staff

Designed for seniors wishing to undertake a significant research project. Students work with a faculty advisor who will guide them from the planning stages of the thesis to its completion. A written proposal must be approved by a faculty advisor and department chair before registering. The thesis will be evaluated by the advisor and a second reader. *Prerequisite: ENG 400.*