

Department of English Fall 2026 Course Offerings

ENG 101 Writing Seminar

Staff

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 awareness of stylistic conventions, rhetorical possibilities, and genuine inquiry.

Fulfills Intensive Writing Level I Proficiency

For additional details on the English Department's Writing Intensive courses, please visit <https://english.providence.edu/writing-courses/>.

101 001 (1129) TRF	08:30AM-9:20AM	Staff
101 002 (1130) MWF	08:30AM-9:20AM	Staff
101 003 (1131) MWF	11:30AM-12:20PM	Staff
101 004 (1132) MWF	10:30AM-11:20AM	Staff
101 005 (1133) MW	11:30AM-12:45PM	Staff
101 006 (1134) MW	05:30PM-06:45PM	Staff
101 007 (1135) MW	07:00PM-08:15PM	Staff
101 008 (1136) MW	11:30AM-12:45PM	Staff
101 009 (1137) MWF	01:00PM-01:50PM	Staff
101 010 (1138) MWF	02:00PM-02:50PM	Staff
101 011 (1139) MW	08:30AM-09:45AM	Staff
101 012 (1140) TRF	09:30AM-10:20AM	Staff
101 013 (1141) MWF	09:30AM-10:20AM	Staff
101 014 (1142) TR	08:30AM-09:45AM	Staff
101 015 (1143) MWF	09:30AM-10:20AM	Staff
101 016 (1144) MWR	05:30PM-06:20PM	Staff
101 017 (1145) MWR	06:30PM-07:20PM	Staff

ENG 161 Introduction to Journalism

161 001 (1146) W 04:00PM-6:45PM

161 002 (1147) W 07:00PM-9:45PM

Michael Pare

Michael Pare

Introduces students to basic journalistic experiences including interviewing, researching, 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

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

For additional details on the English Department's Writing Intensive courses, please visit <https://english.providence.edu/writing-courses/>.

175 001 (1148) TR	10:00AM-11:15AM	Stephen Lynch
175 002 (1149) MW	11:30AM-12:45PM	Staff
175 003 (1150) MW	01:00PM-02:15PM	Staff
175 004 (1151) TR	11:30AM-12:45PM	E.C. Osondu
175 005 (1152) TR	04:00PM-05:15PM	Russell Hillier
175 006 (1153) TR	05:30PM-06:45PM	Russell Hillier
175 007 (1154) TR	02:30PM-03:45PM	Raphael Shargel
175 008 (1155) TR	04:00PM-05:15PM	Raphael Shargel
175 009 (1156) MWF	01:00PM-01:50PM	Staff
175 010 (1157) MWF	02:00PM-02:50PM	Staff
175 011 (1158) TRF	09:30AM-10:20AM	Staff
175 012 (1159) TRF	10:30AM-11:20AM	Staff

**Schedule, courses, and instructors are subject to change.*

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ENG 185 (1161) Introduction to Creative Writing **TR 01:00PM-02:15PM**

E.C. Osondu

Introduction to Creative Writing in fiction and poetry designed for non-majors and open to all students. Classes discuss reading and writing assignments in seminar and workshop settings. Students keep reading journals, write substantive critiques of each other's work, a book review on poetry or fiction, and assemble a portfolio of their work including nine poems and three short stories, all with two to four revisions. Required of English Creative Writing Majors.

ENG 202 (2701) Rhetorical Analysis **MW 10:00AM-11:15AM**

Mark Pedretti

This course introduces students to foundational concepts in the analysis of persuasive speech and argumentation across various kinds of texts and media. Students will acquire a foundational knowledge of Aristotelian rhetoric, including its contemporary adaptations and critiques. This knowledge is then applied to a variety of discursive domains, including narrative, cultural studies, public speech acts, and digital communication.

ENG 231 (1163) Survey of British Literature I **MWF 02:00PM-02:50PM**

Fr. Jordan Zajac

When you want to get to know someone, you ask about their origins—where they came from and how they became who they are. British literature is definitely worth getting to know. This course, therefore, explores its beginnings and development through the eighteenth century. We'll enjoy a survey (think: five-star deluxe buffet) of poems, plays, and prose texts from the early eras of British literature. This course will supply English majors with the background and familiarity needed to thrive in upper-level British literature courses and give non-majors a unique opportunity to fall more deeply in love with literature and literary studies.

Lit Pre-1800 Elective

Fulfills Intensive Writing Level II Proficiency

ENG 301 Writing Genres

301 001 (1165) MW 05:30PM-06:45PM Staff

301 002 (1166) MW 07:00PM-08:15PM Staff

301 003 (1167) TR 08:30PM-09:45PM Staff

301 004 (1168) TR 07:00PM-08:15PM Staff

Applies students' skills in written argumentation to a nonfiction genre of writing chosen by the instructor. This course foregrounds the argumentative aspects of public genres like biography, reviews, letters, and manifestos, among others. Students will read exemplary texts to study the genre's rhetorical possibilities and will practice writing within and about the genre in ways that incorporate research and revision.

Prerequisite: Intensive Writing Level I Proficiency

Fulfills Intensive Writing Level II Proficiency

For additional details on the English Department's Writing Intensive courses, please visit <https://english.providence.edu/writing-courses/>.

ENG 304 001 (2707) History of English Language **TR 10:00AM-11:15AM**

Robert Stretter

How did a minor Germanic language from a medieval backwater come to dominate our world? Who decided that two negatives make an affirmative? Why do some Shakespearean rhymes not rhyme? Where did "y'all" come from, and why don't we use "thou" anymore? What's the difference between "shall" and "will"? Why can't we mix the order of words in a sentence and still make sense? Why do American movie villains so often have British accents? Is there such a thing as "bad English"?

Find answers to these questions and more in History of the English Language!

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This course offers a survey of the changes in the English language from the Anglo-Saxons (Old English) to contemporary world English. Students will learn to recite Chaucer and Shakespeare in the original pronunciation, discover the wide variety of English dialects spoken around the world, and understand the history and structure of the English spoken in their own homes. Engaging with the many idiosyncrasies of the language and learning what they mean, students will gain greater confidence in writing and speaking in English.

This course counts as a Pre-1800 Literature elective for English majors/minors.
It is required for English/Secondary Education Majors.

ENG 311 001 (2815) Shakespeare: History & Comedies

Stephen Lynch

TR 1:00-2:15PM

The focus this semester will be on psychopathic megalomaniacs, bad kings who learn to be good kings (after it is too late), smooth-talking conquerors who beat up on the French, comedies that veer toward the dark side, and of course women who dress up as men and fix all the problems. We will read several comedies (Midsummer, Merchant of Venice, As You Like It, Twelfth Night, and Measure for Measure) and some history plays (Richard III, Richard II, 1Henry IV, and Henry V). Should be fun, but not recommended for fans of SparkNotes.

Lit Pre-1800 Elective

Cross-listed with TDF 311 001 (2758)

ENG 312 001 (1170) Shakespeare: Tragedies & Romances

Raphael Shargel

TR 05:30PM-06:45PM

We will analyze and discuss the most famous Shakespearean tragedies — *Hamlet*, *Othello*, *King Lear*, and *Macbeth*— along with lesser-known plays like the ferocious and astonishing *Coriolanus* and *Antony and Cleopatra*. We will also cover what are probably Shakespeare's last works, a remarkable series of post-tragedies today known as romances, which include *Cymbeline*, *The Winter's Tale* and *The Tempest*. What is tragedy? What is romance? Is Shakespeare really the greatest writer of all time? We'll explore these questions and many others by diving deeply into Shakespeare's language, characters, plots, imagery.

Lit Pre-1800 Elective

Cross listed with TDF 312 001 (1329)

ENG 317 001 (1171) 17th Century Literature

Robert Reeder

TRF 11:30AM-12:20PM

Seventeenth-century England is known for both its political upheaval—most apocalyptically, the beheading of the king in 1649—and for its astonishingly rich literary output. My goal is to offer you a fair sense of the range of this material while nevertheless concentrating on a small selection of authors. Our first unit, which will take up roughly two thirds of the semester, examines “Gender, Politics, and Religious Change” in the period between 1600 and 1631, the year in which the writer and preacher John Donne died and in which most of his poems were first published. We will study Donne most closely, addressing his bold, vital love poetry, his agonized religious poetry, and his complex, moving religious prose. Within this same unit, however, we will also consider Shakespeare’s thrilling *Macbeth* (1606)—for its overt engagement with its political moment, as it taps into the obsessions of King James, and for its fascination with gender roles—and Aemilia Lanyer’s *Salve Deus Rex Judaeorum* (1611), a proto-feminist account of Christ’s suffering and the first volume of poetry to be published in England by a woman. Our second unit moves us into the middle of the century, considering how and why literature imagined worlds of innocence during this time of civil war and violent regime change. We will focus on two poets who were friends with one another: John Milton, the blind bard behind *Paradise Lost* (1667), and Andrew Marvell, the composer of richly ambiguous and endlessly suggestive lyric poems about gardens and shepherds and “amorous birds of prey.”

Fulfills Lit Pre-1800 Elective

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ENG 330 001 (2708) Cormac McCarthy **T 07:00PM-09:45PM**

Russell Hillier

Cormac McCarthy, “Rhode Island Shakespeare,” was born on July 20th, 1933, in Providence. He passed on June 13th, 2023, in Santa Fe, New Mexico, at the age of eighty-nine. He was a major contemporary North American thinker, who published for nearly six decades and authored twelve novels, two plays, and five screenplays. He was a past recipient of Guggenheim and MacArthur “Genius” Fellowships, the National Book Award, the National Book Critics Circle Award, the James Tait Black Memorial Prize for Fiction, and the Pulitzer Prize. The Coen brothers, Ridley Scott, John Hillcoat, Billy Bob Thornton, Tommy Lee Jones, and James Franco have all adapted McCarthy’s narratives for the silver and small screen: *No Country for Old Men*, *The Counselor*, *The Road*, *All the Pretty Horses*, *The Sunset Limited*, and *Child of God*. Screen adaptations of McCarthy’s masterpiece *Blood Meridian*, under the direction of John Hillcoat, and McCarthy’s early Appalachian novel, *Outer Dark*, starring Jacob Elordi and Lily-Rose Depp, are currently in the works. At the invitation of the particle physicist Murray Gell-Mann, from 2001 to 2023 McCarthy was a Fellow at the Santa Fe Institute, where he collaborated in multidisciplinary study with distinguished members of the global scientific community.

McCarthy stated that the “good writers . . . deal with issues of life and death” and his professed literary influences were Herman Melville, Fyodor Dostoevsky, and William Faulkner. His is an authentic, unique literary voice in both the content and style of his work, but to read him is to enter the Western literary and philosophical tradition with which his fiction is in ceaseless conversation. His principal concerns are metaphysical, moral, and ecological: the nature and problem of evil, the idea of God or the transcendent, humanity’s place within nature, the question of moral choice and action, the possibility of goodness, the meaning and limits of civilization, the benefits and pitfalls of industrial and technological progress, the good of story, and the definition of what it is to be human.

The class will explore the full range of McCarthy’s works, from his Appalachian novels, experiments in Southern Gothic, to his reinvention of the Western, to his more recent contributions to the genres of post-apocalyptic, “narc noir,” the philosophical dialogue, and science fiction. Along the way we will consider McCarthy’s investment in the consequential works and ideas of past poets, philosophers, and theologians in realizing his astonishing imaginative project — to discover of what kind of clay the human heart is made.

Although the course is classed at the 300 level, McCarthy’s fiction should appeal and be accessible to anyone who is passionate about, or interested in, great literature.

Lit Post-1800 Elective

Fulfills the Philosophy Core Curriculum Requirement

Fulfills the Oral Communication Proficiency

Cross-listed with AMS 370 001 (2406)

ENG 351 001 (2757) Romantic Age in England **TR 02:30PM-03:45PM**

Staff

From semester to semester, Romantic Age has different thematic emphases, such as Romanticism and Nature, Romantic Representations of Women, Romanticism and Revolution, and Romantic Ballad and Song. The reading list may include Austen, Baillie, Blake, Byron, Coleridge, Keats, Scott, Mary and Percy Shelley, Wollstonecraft, and Wordsworth.

Lit Post-1800 Elective

UG Core: Intensive Writing II

ENG 357 001 (2703) Modern Drama **TR 10:00AM-11:15AM**

Stephanie Boeninger

In this course, we will trace the major developments in modern European drama, beginning with the “social problem play” developed by Norwegian playwright Henrik Ibsen in the 1880’s, and ending with the darkly menacing plays of Harold Pinter in the 1960’s, which balance precariously between realism and absurdism. We will read plays by

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playwrights who tried to bring theatre as close to "real life" as possible, and by playwrights who sought to shatter audience expectations with bizarre innovations in acting, staging, and theatrical language. Along the way, we will ask ourselves some of the questions that modern playwrights and theatre audiences have struggled with:

*Should theatre strive merely to entertain, or should it encourage audiences to think about contemporary issues?

*Should plays attempt to uncover the truth about difficult issues and human problems, or should they take the position that all reality is illusory, all human life merely a performance?

*Should plays make sense? Are traditional plots important or is it better to use surprising, non-traditional-even nonsensical—methods to try to affect audiences emotionally or viscerally?

*Should stage sets try to look as much as possible like the places they are trying to represent, or should they reveal that they are stages and props?

*Should actors try to "become" their characters, or should they distance themselves from their characters and think analytically about them?

Fulfills Intensive Writing II Proficiency

UG Core: Intensive Writing II

Lit Post-1800 Elective

Cross-listed with TDF 357 001 (2759)

ENG 363 001 (2702) 20th Century British Novel

Alex Moffett

TR 02:30PM-03:45PM

This course tracks the development of the novel in Britain from the Edwardian period to the cusp of the 21st century. Authors include Woolf, Forster, West, Smith, Greene, Winterston, Waugh, Burgess, and others. Topics for discussion range include modernism, postmodernism, immigration, social class, and the effects of world wars.

Fulfills Lit Post-1800 Elective

ENG 364 001 (2705) Modern American Fiction

Suzanne Fournier

MWF 10:30AM-11:20AM

This course examines modern American fiction since World War I. Authors may include Wharton, Hemingway, Fitzgerald, Faulkner, Welty, Wright, O'Connor, Salinger, and Heller. Topics for discussion include the search for identity through tradition, the disillusionment of the '30s, the Southern Renaissance, and the consequences of mass society.

Cross-listed with AMS 364 001 (2834)

ENG 367 001 (2709) Modern British and American Poetry

William Hogan

TR 08:30AM-09:45AM

An introduction to poetry in English from the late nineteenth century to the 1950s, including major figures and movements in the United States, England, Ireland, and Anglophone countries around the world. We will pay special attention to poetic form and meaning and to themes of artistic experimentation, alienation and war, religious questioning, technology, race and colonialism. Poets studied vary somewhat from semester to semester, but commonly include WB Yeats, GM Hopkins, Robert Frost, TS Eliot, H.D., Wallace Stevens, Marianne Moore, Langston Hughes, Melvin Tolson, and Elizabeth Bishop.

Fulfills Lit Post-1800 Elective

UG Core: Intensive Writing II

ENG 380 001 (1175) Creative Writing: Fiction

E.C. Osondu

M 04:00PM-06:45PM

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.

Lit Post-1800 Elective

Fine Arts Core Requirement

**Schedule, courses, and instructors are subject to change.*

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ENG 382 001 (1176) The Prose Poem

Alison Espach

T 11:30AM-02:15PM

This is a study of the prose poem, a unique and short hybrid form that sits on the line between fiction and poetry. Not quite fiction, not quite poetry, the prose poem borrows elements from both genres and encourages experimentation. During the semester, we will analyze this hybrid form and trace its enigmatic history. Students will write their own original prose poetry to be discussed in a workshop format.

Lit Post-1800 Elective

ENG 390 001 (2710) Law and Literature

John Scanlan

MW 10:00AM-11:15AM

The focus of our attention will be the relations between law and literature, two of the most compelling ways of understanding the world. Although we'll discuss a wide range of subjects and writers, I expect some important questions will arise again and again, albeit in slightly different formulations. What are the similarities and differences in the way lawyers and writers think about the law? If some writers register critiques of one or more aspects of the law, on what grounds do they do so? Are their critiques in line with lawyers' critiques? Are their critiques convincing? What areas of law most engage our writers? Why? Which writers, if any, hold views on justice or other social issues that actually influence the legal reality? Why, in the end, have writers been so fascinated by the law? And do films replicate, more or less, writers' interests and predispositions?

Students' writing will be an important dimension of this class. As things now stand, I'm planning on having everyone write two short papers, one long final paper, and handful of brief, in-class writings. There will be no in-class final examination.

This course is open to all students, including those who have never taken a single class in the Department of English. The course has only two "prerequisites": a willingness to argue as carefully and as strongly as possible, and a desire to improve your ability to "see things from the other side."

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

Lit Post-1800 Elective

Lit Pre-1800 Elective

UG Core: Intensive Writing II

ENG 481 001 (2706) Seminar Post-1800: Charles Dickens

Elizabeth Bridgham

TR 11:30AM-12:45PM

This course will examine 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 also contextualize and supplement the long fiction with short pieces from Dickens's journalism and with a study of contemporary social issues.

Lit Post-1800 Elective

Fulfills the Oral Communication Proficiency