



**The Hitchhikers Guide to the  
Department of English  
Course Offerings – SPRING 20093  
Building 6 Room 2301  
585-475-6928  
[www.english.rit.edu](http://www.english.rit.edu)**



## **WRITING – 0502**

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### **Basic Writing – 0502-100-01**

**T/R 10:00am-11:50am**

**Instr. Paulette Swartzfager**

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This course develops minimal entry-level college writing competencies prerequisite for Writing Seminar. The credits earned do not comprise part of the student's normal Liberal Arts general education core curriculum, nor may the course be substituted for Writing Seminar. May be taken as a general education elective.

### **Writing Seminar - 0502-227**

**Various Instructors and Times**

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This is a one-quarter, four-credit seminar limited to 19 students per section designed to develop first-year students' proficiency in analytical writing, critical reading, and critical thinking. Students will read, understand and interpret a variety of texts representing different cultural perspectives and/or academic disciplines. Texts, chosen around a particular theme, are designed to challenge students intellectually and to stimulate writing for a variety of contexts and purposes. Attention will be paid to the writing process including an emphasis on teacher-student conferencing, self assessment, class discussion, peer review, formal and informal writing, research, and revision.

Prerequisite: Liberal Arts Qualifying Exam for students who scored below 560 on verbal portion of SAT, below 6 on the SAT essay and below 23 on the ACT.

### **Honors: Journeys - 0502-325-01**

**M/W 2:00pm-3:50pm**

**Instr. Babak Elahi**

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Tourist, exile, or both? Immigrant or conquistador or something between? Odyssey or quest? A physical journey across geographic space or a spiritual quest within? These have been key questions in the history of human thought. This course invites students to write about artistic, literary, cultural, and philosophical conceptions of travel, quest, exile, wandering, and return. We will read short pieces that critically and creatively explore this arguably universal theme. Most importantly, your own work will be central to this class. In going through the writing process you will embark on your own journey of discovery, inquiry, and contact.

**Technical Writing - 0502-444****01 – M/W 12:00pm-1:50pm Instr. Sharon Warycka****02 – M/W 2:00pm-3:50pm Instr. Barbara Heifferon****03 – T/R 4:00pm-5:50pm Instr. Rachel Nystrom****04 – T/R 2:00pm-3:50pm Instr. Rachel Nystrom**

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This course provides knowledge of and practice in technical writing style; audience analysis; organizing, preparing and revising short and long technical documents; designing documents using effective design features and principles, and format elements; using tables and graphs; conducting research; writing technical definitions, and physical and process descriptions; writing instructions; and individual and group editing. Required course for Communication majors and a professional elective for Advertising & Public Relations majors. Part of the Writing Studies concentration and minor; the Communication minor. May also be taken as an elective. Prerequisite: Writing Seminar 0502-227.

**Creative Writing: Prose Fiction - 0502-452-01****T/R 2:00pm-3:50pm****Instr. Gail Hosking Gilberg**

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This course will address imaginative writing through fictional forms and techniques. We will read and examine the work of established authors and apply what we learn to our own work. Through in-class writing exercises, students will experiment and risk trying new ways of telling stories. It is a class of exploration, development, and revision. Finally, workshopping the writing of others will teach us to become better editors as we focus on language, conflict, structure, and character. May be taken as a professional elective for Communication majors; part of the Creative Writing minor. May also be taken as an elective. Prerequisite: Writing Seminar 0502-227.

**Rhetoric of Science - 0502-456-01****M/W 10:00am-11:50am****Instr. Jill Swiencicki**

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Galileo was not only one of the world's most important scientists, but also one of the world's most talented writers. Darwin was master of metaphor. Barbara McClintock has made corn the most interesting vegetable in genetics research. In this course, students will read the writing of the most influential scientists-rhetoricians who have had to persuade both professional and public audiences of the validity of their science. We will trace the history of the "scientific paper" from the Royal Society to contemporary journals and look at students' favorite figures and texts in the history of science, ongoing controversies in contemporary scientific debates, and the representation of science in popular culture. Part of the Writing Studies Concentration and Minor, required course for Science Writing minor and may also be taken as an elective. Prerequisite of Writing Seminar 0502-227.

**Advanced Science Writing - 0502-462-01****T/R 4:00pm-5:50pm****Instr. Lisa Hermsen**

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Students will explore the art of narrative and other literary approaches to explain concepts in science and technology: What makes climate change research credible? What is the history of the word “sustainable” and how is it used differently in different contexts or cultures? What is a virus and what do we know about any particular virus? The course focuses on writing about scientific and technological subjects for popular presses and for literary and science magazines. A considerable part of the class will be devoted to the art and craft of the science essay: choosing a good narrative and structuring the story. In this class we will workshop drafts and complete multiple revisions of the assigned essay. To stimulate student thinking and provide models, we will read samples of creative nonfiction in “literary science.” Part of the Science Writing minor. Prerequisite is Writing Seminar 0502-227.

**Special Topics: Writing and Medicine – 0502-560-01****T/R 12:00pm-1:50pm****Instr. Barbara Heifferon**

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A focused, in depth study of a selected topic in writing. Specific topics vary according to faculty assigned. This in principles and course covers such topics as: medical ethics; document design data management in medical settings; medical diagnostic practices, the History and Physical, conventional and online charting in patient care — the diagnostic practices that initiate and provide content for patient charts in hospitals and doctors’ offices; medical forms and internal reports such as reports — reports with examples of each, plus encounter forms and procedural forms that patients fill out; health education materials: traditional and online — handbooks, such as newsletters, brochures, instruction documents sheets, posters, flyers, shower tags, bookmarks and websites aimed at patients and consumers; public health campaigns — determination and analysis of problems suitable for campaigns, ethical considerations, audience segmentation, media choices, campaign proposals and assessments; writing grant proposals and government and insurance documents —considerations for grant writing in medicine, the language of government agencies and insurance companies; documentation standards, pharmaceutical documents and medical sciences research reports used by physicians, nurses and other health professionals.

### **Literary and Cultural Studies:**

**Convergence Culture: Literature and the Arts after the Internet – 0504-210-01**

**T/R 4:00pm-5:50pm**

**Instr. Amit Ray**

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The advent of writing allowed societies to record, transmit and preserve human language in a manner that fundamentally changed their reality. Does the impact of the Internet provide grounds for a similar tectonic shift? We will explore this question by learning about the developmental history of media: from painting and writing, to print and mass media, and on to the present state of digital media. We will examine key works that exemplify the changes wrought by successive forms of media, as well as their impact upon language, politics and economics. Requirements: 1) Two In-class exams (Short Essay); 2) Attendance and Participation: Participation includes speaking in class, as well as actively contributing to the wiki with notes, commentary, discussion, questions, links, etc.; 3) Cumulative Final Exam or Individual/Group Project: Cumulative Final Exam during Finals Week. Projects: Students may individually or collaboratively submit a project –creative or analytical or some combination—in lieu of the final exam. Your project can take any form (a paper, a film, a multi-media presentation, etc.) as long as it deals with topics, issues and/or works that we have studied in this course. The prerequisite is that you draw up a formal proposal in order to obtain my input and final approval.

**Literary and Cultural Studies:  
Marvels and Wonder in the Middle Ages – 0504-210-02  
T/R 10:00am-11:50am  
Instr. Tom Stone**

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This class will introduce you to literary and cultural studies by considering a subject that though remote in time is still vividly familiar to us. When we spend our hard earned money on a vacation to stand gaping at the Grand Canyon, read a national Geographic magazine, or even watch the reality show *Amazing Race*, we are sharing in a distinctly medieval activity: we are indulging our appetite for awe and wonder. We are basking in the strange and unusual, and perhaps most pointedly, we are enjoying the wild tang that comes from seeing snatches of our everyday life projected against the backdrop of far away places and strange adventures. At first glance, this might not seem like a distinctively medieval activity. We all know that the Renaissance put its stamp on just such longings—after all, it is only comparatively recently that we have stopped calling it the “Age of Discovery.” For its part, classical antiquity is given full credit for figures such as Strabo, Herodotus, and Ptolemy who are considered the progenitors of our modern studies of distant lands and foreign cultures. It is the middle age caught between these two oft applauded cultural moments that probably has the most to say, however, to an age like ours in which technology has ever more shrunk the boundaries of the world, and which daily forces us to confront the ways our own sense of self is bound up in how we define the distant and strange as other. For the medieval mind, wonder was neither the cheap thrill of a carnival sideshow nor the prelude to conquest it was, rather, the profound reflection of a humble and receptive mind. The twelfth century schoolman Hugh of St. Victor once said that “he is perfect to whom the entire world is as a foreign land.” In order to understand the medieval idea of wonder we must recognize that in their minds we are all foreigners—exiles in search of a way home. This sets the age off from both the imperial aspirations of the Renaissance conquistador and the “proud, deep disdain” of the classical authorities. We will begin our investigation in this class by examining some classical sources that we may better understand the attitudes toward marvels, knowledge, curiosity, and desire out of which the medieval view grew. Then we will consider medieval tales of the marvelous in a variety of contexts: romance, chronicle, hagiography, and pilgrimage among others. Through this we will hopefully gain a fuller understanding of this remarkable time, and further, as we look forward, following the path that Stephen Greenblatt has famously traced, “from medieval wonder as a sign of dispossession to Renaissance wonder as an agent of appropriation,” we will emerge with a richer appreciation of the world around us, and a deeper respect for all the myriad shapes of its many faceted splendor.

## **ARTS OF EXPRESSION: WRITING THE DISCIPLINES – 0504**

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### **Medicine: First, Do No Harm – 0504-319-01**

**T/R 8:00am-9:50am**

**Instr. Nick Jones**

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A female child born in 2000 or later stands an excellent chance of living to the age of 100 and beyond, and with a viable lifestyle, experts tell us. Many Americans have come to expect every service to be provided and every treatment available to be applied to every condition in every locale all the time at little or no cost. Many of these expectations are realistic: the true miracles of modern medicine have brought us understandably to this attitude. *Medicine: First, Do No Harm* explores various facets of medicine, including history, beginning with primitive medicine and moving ultimately to significant advances in contemporary times; the triumvirate of patient care, education and research; medicine as a political instrument; economic factors; landmark accomplishments; technology; ethical considerations; and medicine in the media (including film and television). The instructor spent 30 years in the health care field in administration, public relations, marketing, and fund development, including positions with the University of Rochester Medical Center, St. John's Home, and Fairport Baptist Homes.

### **The Graphic Novel – 0504-319-02**

**M/W 8:00am-9:50am**

**Instr. Bobby Pelphey**

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Art Spiegelman once stated that, "Even in schools, one's taught to read. One's rarely taught to look." In this course we are going to do just that—"learn to look" by focusing on the graphic novel. We will investigate/deconstruct the relationships between the concepts of "graphic novel" and pop culture, with each of us bringing our unique socioeconomic identities to our readings and discussions. Through in-depth studies of several primary texts, including *Watchmen*, *Maus*, *V for Vendetta*, and *The Dark Knight Returns*, we will learn how the graphic novelists use and manipulate historical and contemporary social issues as the foundation of their art. A research-based presentation on a (pertinent) topic of the student's choice will be required. Prerequisite: Writing Seminar 0502-227. This course fulfills a Liberal Arts requirement.

**Storytelling – 0504-319**  
**04 – T/R 2:00pm-3:50pm**  
**90 – ONLINE**  
**Instr. Tom Stone**

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This class will examine a fundamental form of expression: storytelling. An activity that far transcends the borders of English class, we tell stories to make sense of things from relatively private moments like a car wreck to grander questions like the fate of the universe. This is thus a truly multidisciplinary enterprise, and we are going to examine narratives from a variety of fields from myth and folktale to astronomy, and psychotherapy, among others, to consider the way these stories work in their different disciplinary settings. Jerome McGann has argued that being human necessarily means being mired in what he has famously termed “the textual condition,” and so we would do well to recognize and appreciate the stories we tell ourselves. To aid us in this exploration, students will be expected to give presentations as well as write papers both in response to the reading material and develop their own independent argument. Prerequisite of Writing Seminar 0502-227. This course fulfills a Liberal Arts requirement.

**Cinematic Aesthetics – 0504-319-05**  
**T/R 4:00pm-5:50pm**  
**Instr. Brendan Connor**

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The course offers an analysis on the nature, structure and function of new media art. An important objective of this class is to create opportunities for you to learn the concept of convergence, how it's changing the nature and focus of the “traditional” mass media, and how we're beginning to see the emerging dominance of applied cinematic aesthetics in new media art. Before creating media content, contemporary artists often consider how fine art elements in video/filmmakers' projects shape belief systems among targeted audiences, where the media have developed into a powerful social, political, and economic force in society. Included in our papers and discussions will be the examination of theoretical approaches that scholars and critics cite to discuss cinematic aesthetics found in new media art's strategies.

**Writing about American Film – 0504-319****06 – M/W 8:00am-9:50am****11 – T/R 8:00am-9:50am****Instr. Steve Huff**

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In this course we will focus on, and write about, the hero and the anti-hero in American film. We will examine the pantheon of heroes created for us by Hollywood, the moralistic William S. Hart of early silent films, the Achilles-like character of Rick (Humphrey Bogart) in *Casablanca*, the inscrutable but courageous Ethan Edwards (John Wayne) of *The Searchers*, Clarise Starling (Jodie Foster) of *Silence of the Lambs*, and other more recent examples. We will also examine the anti-hero, the character who lacks the single-mindedness and moral courage that we expect of the hero, the victim of the times and circumstances, such as Travis Bickle (Robert De Niro) in *Taxi Driver*. Readings will include essays by Dwight Macdonald, Richard Grenier, and others. In response to the films, readings, and classroom discussions students will write essays which will examine—among other things—how images of the movie hero, and the anti-hero, have become the cast of our mythology, have affected and impinged on our personal and national identity, and colored how we see our history and the world.

**Computer Games and Gaming – 0504-319-07****M/W 10:00am-11:50am****Instr. Julie Johannes**

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Who Are You? What Are You Doing? Can I Play, Too? The Psychology and Identity of Games. In this course, we examine some of the current trends in gaming, both electronic and otherwise, concentrating most heavily on RPGs (role-playing games). We will examine how knowledge is framed and expressed in this discipline, especially concentrating on the continuing effort to legitimize and gain acceptance for game studies as an area for academic inquiry. We will utilize a variety of texts, which include critical scholarly essays, popular periodical articles, film excerpts, and actual RPGs.

**The Inescapably Human: Math, Science, and the World – 0504-319****08 – M/W 12:00pm-1:50pm****09 – M/W 2:00pm-3:50pm****Instr. Gail Hosking Gilberg**

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Have you ever wondered about the people behind global politics, technology or science? How do humans deal with the ethical, political, cultural and psychological issues contained in their work or passions? Where do history, culture, politics and science intersect with personality? In this quarter we will experience brief encounters with those involved with such things as the atom bomb, the social upheaval of Haiti, the benighted landscapes of the Third World, the genius and madness of logic and mathematics, and the romanticized philosopher-warrior of Che Guevara. We will explore the intimate connection between the foreign, the familiar and the inescapably human. After reading a play, a collection of short stories and a novel, we will look as well at these topics viewed from what gets captured in the newspaper. We will compare primary and secondary evidence, as we continue the argumentation and writing process. Our goal will be to expand proficiency in written and oral communication through practice in short and longer forms; you will as well increase your ability to reason both critically and creatively. As we read from many perspectives, we will discover the story behind the story.

**The Graphic Novel – 0504-319-10****M/W 4:00pm-5:50pm****Instr. Andrew Perry**

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In important ways, the slippery genre of the “graphic novel” has changed how many people consume contemporary literature. We will study their deliberate manipulation of established literary and comic book conventions, while exploring the creative confluence of text and images as a serious form of literary expression. We will begin by touring the history of the modern comic form, from Rodolphe Toppfer’s *Histoires en Estampes* (ca. 1846), to the seminal “Yellow Kid” serial comic strip and yellow journalism (ca. 1897), to the mid-century crackdown on comics as a suspected cause of juvenile delinquency, to the birth and evolution of the superhero comic (ca. 1938-62), culminating in the so-called birth of the graphic novel with Will Eisner’s groundbreaking *A Contract With God* in 1978. Our primary reading list will consist of important and influential graphic novels produced by men and women who have emerged as important voices in the last 15 or so years, including Marjane Satrapi, Alison Bechdel, R. Crumb, Charles Burns, Art Spiegelman, Daniel Clowes, Chris Ware, Seth, and Adrian Tomine. The class may also include film screenings of *American Splendor*, *Crumb*, *Ghost World*, and *Persepolis*. As a final project, you will have the choice of writing a term paper, a publishable review of a recently released graphic novel, or creating a short, original graphic novel accompanied by an artist’s statement.

**BE FOREWARNED:** This is not a course in Japanese anime, manga, or superhero comic books. Additionally, the works under consideration contain mature/graphic language and situations and should be considered Rated R.

**Expressions of Nature – 0504-319****12 – T/R 10:00am-11:50am****13 – T/R 12:00pm-1:50pm****Instr. Barbara MacCameron**

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This course introduces students to a broad range of art forms (primarily literature) emerging from the environmental imagination. Students will examine vital connections between literature and environmental values; they will refine and articulate their own values through reading, observing, writing, and conversing with one another; they will experiment with various modes of expression strengthening their communication skills, primarily through writing papers and presenting projects to the class. Hopefully students will delight in coming to know and respect the wilderness of their own imaginations. In the past, students have presented projects on The Hudson River School of Painting and Transcendentalism. They have researched diverse topics such as contemporary environmental challenges and the photography of Edward Burtynsky. Readings may include authors such as Jon Krakauer, Gary Snyder, Mary Oliver, Barry Lopez, John Muir, and Henry David Thoreau.

**Terrorism in Fiction – 0504-319-14****T/R 2:00pm-3:50pm****Instr. Harvey Granite**

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Terrorism may be defined as the systematic and deliberate use of violence as a political weapon, often directed against the civilian population of a country, to demoralize and intimidate its governing body in order to bring about political change. Often the terrorist group is small, secret, and highly organized. Sometimes, but not always, it has the support of the society whose governing body it seeks to change. For this course we will read several major works of fiction and drama and view motion pictures which depict terrorist groups and individuals. We will discuss and write about our perceptions. Our purpose will be to try to understand the nature of terrorism and some of its methods. Texts include: The Secret Agent by Joseph Conrad, Man's Fate by Andre Malraux , The Shadow of a Gunman by Sean O'Casey, The Informer by Liam O'Flaherty, TERRORIST by John Updike, and The Handmaid's Tale by Margaret Atwood.

**Social Awareness – 0504-319-15****T/R 4:00pm-5:50pm****Instr. Robb Tillett**

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This course emphasizes the essay as genre within and across the disciplines, recognizing the role the essay plays in the formation of knowledge and the framing of academic and social debate. This course highlights the processes and practices of the essay as a genre unto itself and the production of research across the academic disciplines. In this section of Arts of Expression, students will engage in the study of professional essays which deal with social and academic argumentation. Students will read professional essays and endeavor to develop their own voice within the context of their disciplines, broadening their critical understanding of the important debates within their field of study. Students will recognize how their discipline is located within a larger culturally-diverse context.

**The Enjoyment of Music – 0504-319-16****M/W 8:00am-9:50am****Instr. Lloyd Milburn**

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This course involves studying concert performance videos and the book *Musicophilia* by Dr. Oliver Sacks to explore the basis for our enjoyment of music. Current neuroscience research of synesthesia will help illuminate why there is such variation in tastes for the arts. Students will deepen their appreciation of the arts by writing a research paper, choosing topics for discussions, and writing a critical review. We will also explore why societies often undervalue their artists, and how the conflict can paradoxically hone art. Critical theory will be applied to music and to selected poetry by Wallace Stevens, Issa, and others.

**Experiments and Explorations – 0504-319****17 – M/W 10:00am-11:50am****19 – M/W 2:00pm-3:50pm****Instr. Linda Reinfeld**

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Ludwig Wittgenstein famously claimed that the limits of our language are the limits of our world. How can we re-think these limits, bend or break these boundaries? This is a nontraditional writing class structured around a series of multi-disciplinary "wreading" experiments: students will explore the possibilities of creative work in transforming, deforming, reforming and free-forming texts in various disciplines, including literary (and not-so-literary) texts. Our starting point will be Hazel Smith's, "The Writing Experiment," a source of theory as well as practice for innovative writing. Students will keep a weekly journal in which they record their experiments and respond to the assigned readings drawn from scholarly as well as popular sources, from reports and reviews to lipograms and libretti. Overlap between response and experiment is welcome. Each student will be required to share one to two pages of weekly writing experiment or response with the class each week. Visual text, performance, and work in new media may be included as appropriate. At the end of the quarter, each student will submit a completed manuscript, sufficient in length for a short chapbook, of his or her own most successful experimental writing. Prerequisite: Writing Seminar 0502-227. This course fulfills a Liberal Arts requirement.

**The Graphic Novel – 0504-319-70****T/R 6:00pm-7:50pm****Instr. Karen VanMeenen**

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Graphic novels, though not concretely defined, are essentially long-format comics and are a valid literary and visual art form. They take many forms but usually demonstrate a concern for a carefully constructed narrative structure, strong character development and plot strategies akin to much contemporary prose. Authors/artists working in this form address all manner of serious subjects worthy of study. In this course, we will explore this form as it is exhibited in several novels focusing on varied human experiences and events in an effort to learn how to read various kinds of texts and to practice different genres of writing as well as enhance critical thinking and media literacy skills.

# **HONORS**

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## **HONORS Literature:**

### **Differently Wired Brains/The Literature of Neuro-atypicals – 0504-325-01**

**T/R 10:00am-11:50am**

**Instr. Doris Borrelli**

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In this course, we will read contemporary tales that reveal the inner life and world experiences of those with various mental illnesses, neurological disorders, savant-like abilities, and other forms of differently wired brains. Genres include memoir, fiction, biography, and film. We will pay careful attention to the way language is used to construct/reflect neuro-atypical identity; consider ways in which this identity fits in with, or remains excluded from, wider society; and examine societal and personal notions of normality. Works include *The Curious Incident of the Dog in the Night-time* by Mark Haddon, *Born on a Blue Day* by Daniel Tammet, *A Beautiful Mind* by Sylvia Nasar, *Girl Interrupted* by Susanna Kaysen, *A Mind Apart: Travels in a Neurodiverse World* by Susanne Antonetta, and *Thinking in Pictures* by Temple Grandin.

## **HONORS Arts of Expression: Writing the Disciplines**

### **Dangerous Texts – 0504-327-01**

**T/R 12:00pm-1:50pm**

**Instr. Elena Sommers**

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The course will center around the issues of censorship in literature and culture. Studying a number of “dangerous texts” and “dangerous films” the class will raise questions such as these:

- What features of political and cultural regimes do artists tend to single out for criticism?
- What is the range of expressive tools they use?
- What is it that makes intellectuals in general and imaginative writers in particular so potent a threat to established power?
- Do issues like these matter only in totalitarian regimes, or can we learn something about the text-banning pressures in our own society?

This class will examine how suppression of information has been orchestrated throughout history in different contexts. We will view the process of suppressing information in perspective – we will recognize acts of censorship in relation to their social settings, political movements, religious beliefs, economic conditions, cultural expressions and/or personal identities.

This class involves a considerable amount of reading.

## **LITERATURE CONCENTRATIONS AND MINORS – 0504**

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**Tolstoy – 0504-425-01**  
**M/W 10:00am-11:50am**  
**Instr. Elena Sommers**

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Leo Tolstoy – the great aristocrat of Russian literature – was an anarchist, a vegetarian, a pacifist, a founder of his own brand of Christianity, an untiring engine of public controversy, and a constant nuisance to authorities. His works confront key questions of modernity that continue to occupy us to this day. Do social pressures confine an individual and make genuine freedom impossible? What should guide us in navigating the stormy whirl of modern life: science, humanism, or religion? What are the physical, social, political, romantic, and ethical dimensions of sexuality? Finally and most importantly– what is the meaning of life and how does death tend to put this question in focus? Part of the Russian language/culture concentration; the Literary and Cultural Studies concentration and minor; and may also be taken as an elective.

**Special Topics: Italian Literature – 0504-435-01**  
**M/W 12:00pm-1:50pm**  
**Instr. A.J. Caschetta**

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The rediscovery of the Greek language and culture in the city of Florence late in the fourteenth century brought about the era we now call the “Renaissance” with its doctrine of humanism and tendencies towards secularization. Unlike most of their Medieval predecessors who focused almost exclusively on religious matters, learned Italian writers of the Renaissance wrote about Art, Love, Manners, War, and Politics in ways that are still relevant and important in the Western World. This course is an introduction to some of the prose texts of the period by such writers as Dante, Castiglione, Machiavelli, Leonardo, Michelangelo, Vasari, and others. Part of the Italian language/culture concentration and minor; the Literary and Cultural Studies concentration and minor; and may also be taken as an elective.

**Film as Literature – 0504-444-02**  
**M/W 12:00pm-1:50pm**  
**Instr. Babak Elahi**

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Examines the nature of narrative in both film and literature, the various aspects of adaptation of literature into film and the relationship between social reality and storytelling in documentary film, utilizing a non-technical approach to the study of film. Part of the literary and cultural studies concentration and minor. May also be taken as an elective. Prerequisite: Writing Seminar 0502-227 or equivalent.

**Special Topics: Black Mountain College – 0504-447-01**

**M/W 2:00pm-3:50pm**

**Instr. John Roche**

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How do you make a Black Mountain Omelet? Put some of America's greatest artists, poets, thinkers on a hilltop in the Smoky Mountains, stir in the Bauhaus refugees from Hitler, add fresh eggs and butter from the campus farm, add a quart of moonshine, then slow bake for 24 years. Then, send them all out as cultural provocateurs to *NYC* and *San Francisco* and *Buffalo* and *Alfred University* and *RIT*. Prerequisite of Writing Seminar 0502-227. May be taken as an elective.

**Auto/Biography – 0504-448-01**

**M/W 12:00pm-1:50pm**

**Instr. Mary Lynn Broe**

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James Merrill said that we live in an age of “me-moir” in American culture—a claim challenged by the diversity of 21<sup>st</sup> century representations in art, film, literature. This interdisciplinary course explores a rich spectrum of contemporary life-writings, ranging from traditional autobiography to graphic memoir; from visual self-portraits to global film. Included in the course will be works by international graphic designer Stefan Sagmeister; a film by Jane Campion; Pulitzer-prize winning journalism of David Finkel; Alison Bechdel's *Fun Home* and Michael Ondaatje's *Running in the Family*. Through a range of cultural works, we will discuss such ideas as the function of gender and language in constructing new modes of identity and community; the escalating quarrel between truth and fiction; the “rogue” role of memory; and the changing writer's pact crafted with the reader. Emphasis is on participation in class discussion, individual and group presentation and projects. Course can be taken for WGS credit.

**Shakespeare: Tragedy Romance – 0504-454-01**

**M/W 2:00pm-3:50pm**

**Instr. Richard Santana**

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For almost four hundred years Shakespeare's work has stood as a monument to the literary imagination. He is widely regarded as the supreme exemplar of not just British, but world literature. How deserved is that reputation? Upon what basis has it developed? Are there political, social and cultural forces at work in the reverence we pay to the Bard? In this course, we will study Shakespeare's tragedies and romances, with a view toward exploring the influence of his work through the ages, as well as addressing questions of canonicity. Through class discussion, interactive activities, and examination of film, students will develop strategies both to investigate the literary and theatrical power of these works as well as to consider their cultural presence in both contemporary American culture and Shakespeare's England. Particular attention will be devoted to literary theory and the variety of interpretation in order to inform our readings of the plays. Part of the Literary and Cultural Studies concentration and minor. Prerequisite of Writing Seminar 0502-227. May be taken as an elective.

**Modern Poetry – 0504-460-01****T/R 8:00am-9:50am****Instr. Linda Reinfeld**

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From Walt Whitman's "Barbaric Yawp," to Emily Dickinson's "Letter to the World that Never Wrote to Me," and Baudelaire's "Breath of Wind From the Wings of Madness," Modern Poetry is a body of literature characterized by bold changes in voice, form, and subject matter. This course offers a close examination of poetry of the 19<sup>th</sup> and 20<sup>th</sup> centuries, with attention to such things as the role played by technological, historical, and political developments; what it means to be "modern" and how other modern arts movements, for instance, visual arts, music, or film, have influenced poetry. Part of the Literary and Cultural Studies concentration and minor; the Creative Writing minor; and may also be taken as an elective. Prerequisite is Writing Seminar 0502-227 or equivalent.

**Literature and Technology – 0504-462-01****T/R 4:00pm-5:50pm****Instr. Laura Shackelford**

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This course will examine the rise of computing technologies and the resultant theories of information spawned by the rapid developments of the last half century. Part of the science and technology studies concentration; the science, technology and environmental studies minor; the science writing minor; the literary and cultural studies concentration and minor; and may also be taken as an elective. Prerequisite is Writing Seminar 0502-227 or equivalent.

**Viking Myth and Saga – 0504-465-70****W 6:00pm-9:50pm****Instr. Sandra Saari**

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Reading the myths, sagas and folktales of the Viking world reveals the values of a people that created the world's oldest extant democratic society. Both women and men fiercely defend their honor and freedom, willing to risk death rather than to bow in submission. The sagas are analyzed as compelling narrative structures and as documents of a culture that continues significantly to shape western civilization. Part of the literary and cultural studies concentration and minor and may also be taken as an elective. (0502-227 or equivalent).

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