As a vital part of academic study, personal expression, and civic life, writing merits concerted attention in a liberal arts education. The Writing Program, affiliated with the College Writing Center, encourages students to become rigorous thinkers and writers who can construct arguments that matter, craft prose that resonates with their intended audience, and understand how inextricable writing is from learning.

LEARNING GOALS
Students will:
• become rigorous thinkers and writers who can construct arguments that matter, craft prose that resonates with their intended audience, and understand writing to describe and define both learning and knowledge.
• explore a particular theme or field of study while emphasizing writing as a means of inquiry, analysis, and persuasion.
• analyze readings, engage in discussion, and work on all aspects of academic writing, from constructing thoughtful arguments to crafting an effective prose style.
• advance critical reading and analytical writing skills, and explore the broad range of thematic interests inherent in these traditions, sharing as they do common roots in the history of our language and its influences.
• develop the vocabulary, skills, and knowledge necessary to understand not only how to decide what texts mean, but how texts generate and contemplate meaning.
• engage with different exercises in speaking with the understanding that this is a rhetoric commensurate with writing in demonstrating sustained critical inquiry.

CURRICULUM
The Writing Program administers the first-year writing seminars, which all first-year students take. Taught by faculty from across the College, the first-year writing seminars explore a particular theme or field of study while emphasizing writing as a means of inquiry, analysis, and persuasion. Different seminars extend intellectual inquiry into:
• visual and aural cultures.
• the interrogation of the literary canon.
• Quaker history and ethics; categories of difference (racial, sexual, religious, and national identity).
• medical humanities.
• engaged social practice.

The intensive writing seminars (WSI) prepare students who need extra exposure to academic writing.

Seminar topics reflect the range of expertise of the faculty, and small classes encourage close student-faculty interaction. In each course, participants analyze readings, engage in discussion, and work on all aspects of academic writing, frequently in small tutorial groups, from constructing thoughtful arguments to crafting an effective prose style. Students can expect to write frequent, short essays as well as other kinds of informal writing assignments during the semester.

A list of seminars for each incoming class is posted on the Writing Programs website each June, along with information about how incoming students are to register for them.

Creative writing courses are listed under the English Department.

FACULTY
Debora Sherman
Director of College Writing; Assistant Professor of English

Kristin Lindgren
Director of the Writing Center; Visiting Assistant Professor of Writing

Anne Balay
Visiting Assistant Professor of Writing; Coordinator for Gender and Sexuality Studies

Elizabeth Blake
Visiting Assistant Professor of Writing; Writing Fellow

Stephen Finley
Professor of English
WRITING PROGRAM

Ashley Foster
Visiting Assistant Professor of Writing; Writing Fellow

Richard Freedman
John C. Whitehead Professor of Music; Associate Provost

Barbara Hall
Specialist in Multilingual and Developing Writers and Speakers; Lecturer in Writing; Faculty Tutor in the Writing Center

John Hyland
Visiting Assistant Professor of Writing; Writing Fellow

Naomi Koltun-Fromm
Professor of Religion

Nimisha Ladva
Visiting Assistant Professor of Writing

Emma Lapsansky-Werner
Emeritus Professor of History and Emeritus Curator of the Quaker Collection

Jeremiah Mercurio
Research Librarian for Language and Literature; Visiting Assistant Professor of Writing

Rajeswari Mohan
Associate Professor of English

Benjamin Parris
Visiting Assistant Professor of English

Hannah Silverblank
Visiting Assistant Professor of Classics

Gus Stadler
Associate Professor of English

Theresa Tensuan
Associate Dean of the College; Dean for Diversity, Access and Community Engagement; Director of the Office of Multicultural Affairs; Visiting Assistant Professor of English

COURSES

WRPRH101 FINDING A VOICE: IDENTITY, ENVIRONMENT, AND INTELLECTUAL INQUIRY
Nimisha Ladva
First Year Writing

WRPRH109 PERSPECTIVES ON IMMIGRATION AND EDUCATION IN THE UNITED STATES
Barbara Hall
The primary goal of this course is to challenge students as academic readers, writers and thinkers while providing support for continuous growth. We will immerse ourselves in the historical, social, cultural, political, linguistic, and various other contexts of immigration to the United States, with a focus on salient issues relating to K-12 public education. What kinds of experiences, we will ask, have immigrant students had in American schools in the past century? Have schools served this population well? How are schooling and citizenship related? Does public education facilitate or hinder immigrant students in attaining the American dream of success and fortune? How do various kinds of educational practice (like bilingual education, English as a Second Language instruction, and contemporary multicultural education) marginalize or empower immigrant students? Readings for the course will include a wide variety of perspectives on these issues, and to that end will include academic articles, ethnographic texts, autobiographical writing, and fiction. Haverford students only. First Year Writing

WRPRH118 PORTRAITS OF DISABILITY AND DIFFERENCE
Kristin Lindgren
Rosemarie Garland-Thomson writes that “staring is an interrogative gesture that asks what’s going on and demands the story. The eyes hang on, working to recognize what seems illegible, order what seems unruly, know what seems strange.” In this seminar we will explore visual and literary portraits and self-portraits of bodies marked by difference, bodies that often elicit stares. We will ask: What kinds of stories are told about these bodies? How do memoirs and self-portraits by people with disabilities draw on and challenge traditions of life writing and portraiture? How does this work enlarge cultural and aesthetic views of embodiment, disability, and difference? What strategies do writers and artists employ to represent invisible disability and interior bodi
space? How do portraits of disability engage differences of gender, race, and class? Through close readings of essays, memoirs, paintings, and photographs, students will hone their descriptive and interpretive skills and develop their ability to craft clear and persuasive arguments. Haverford students only. First Year Writing

WRPRH128 READING SACRED TEXTS
Naomi Koltun-Fromm
An introduction to reading sacred texts in an academic setting. In this course we will apply a variety of methodological approaches—literary, historical, sociological, anthropological or philosophical—to the reading of religious texts, documents and materials. First Year Writing

WRPRH132 BEETHOVEN
Richard Freedman
Humanities (HU)

WRPRH133 THE AMERICAN WEST IN FACT AND FICTION
Emma Lapsansky
An examination of the imagery of the American West. Using visual and verbal images, this course explores such diverse aspects of the West as cowboys, cartography, water rights, race and social class, technology, religion, prostitution, and landscape painting. Open only to members of the first-year class as assigned by the Director of College Writing. First Year Writing

WRPRH150 INTRODUCTION TO LITERARY ANALYSIS
Staff
Intended like other sections of the Writing Program to advance students’ critical reading and analytical writing skills, this course is geared specifically towards introducing students to the discipline that studies the literary traditions of the English language. One of its aims is to explore the broad range of thematic interests inherent in these traditions, sharing as they do common roots in the history of our language and its influences. The powers and limits of language; ideas of character and community, and the relation between person and place; heroic endeavor and the mystery of evil; loss and renovation these are among the themes to be tracked through various strategies of literary representation and interpretation in a variety of genres (epic, narrative, and poetry) and modes (realism, allegory, and romance), and across a range of historical periods. Our goal is to develop the vocabulary, skills, and knowledge necessary to understand not only how we decide what literary texts mean, but also how literary texts generate and contemplate meaning. First Year Writing

WRPRH155 DRAWING THE LINE: ORIGIN STORIES AND GRAPHIC NARRATIVE
Theresa Tensuan
Haverford students only. First Year Writing

WRPRH156 GOOD GUYS & GALS? QUAKER IMAGERY IN FICTION
Emma Lapsansky
First Year Writing

WRPRH162 IMMIGRATION AND REPRESENTATION
Nimisha Ladva
Open only to first-year students as assigned by the Director of College Writing. First Year Writing

WRPRH164 PEACE TESTIMONIES IN LITERATURE AND ART
Ashley Foster
Open only to first-year students as assigned by the Director of College Writing. First Year Writing

WRPRH167 GLOBALIZATION IN THE 21ST CENTURY
Barbara Hall
Open only to first-year students as assigned by the Director of College Writing. First Year Writing

WRPRH168 MADNESS AND WINE IN CLASSICAL LITERATURE
Staff
Open only to first-year students as assigned by the Director of College Writing. First Year Writing

WRPRH169 IMAGINING OTHER FUTURES: ART, POETRY, AND SOCIAL CHANGE
John Hyland
This seminar investigates the ways that poets and artists have responded—and continue to respond—to acts of injustice, instances of violence, and regimes of social oppression. Students learn how to speak, write, and think about the entanglements of art, poetry, and politics. Haverford students only. First Year Writing

WRPRH170 ON (NON)VIOLENCE
Ashley Foster
This course considers theories of nonviolence and begins the work of building vocabularies for peace.
In an age of perpetual war, the ethical request compelled by the other’s very vulnerability to “think peace into existence” presents a political, philosophical, and moral challenge that our itinerary seeks to address. Open only to first-year students as assigned by the Director of College Writing. First Year Writing

WRPRH171 TRUTH AND TECHNO-IDENTITY: DIGITAL AUTO/BIOGRAPHIES
Jeremiah Mercurio
An examination of the ways in which we communicate autobiographical truth online. Through class activities and small-group tutorials, students will hone their skills as critical readers, writers, and speakers. Readings by Sherry Turkle, Eli Pariser, Judith Butler, and Stuart Hall. Open only to first-year students as assigned by the Director of College Writing. First Year Writing

WRPRH172 ECOLOGICAL IMAGINARIES: IDENTITY, VIOLENCE, AND THE ENVIRONMENT
John Hyland
This course interrogates how representations and imaginings of the environment are inseparable from issues of social justice. Considering how literature and art engage the environment, this course explores and investigates a range of topics and issues that arise from the intersection of racism, sexism, imperialism, globalization, and the environment. Open only to first-year students as assigned by the Director of College Writing. First Year Writing

WRPRH175 WOMEN’S WORK
Elizabeth Blake
A literary history of women’s work and women workers, investigating questions such as: Is femininity itself a form of labor? How can a demand for wages enable a political reorientation? And if work feels good, or happiness feels like work? Open only to members of Haverford’s first-year class as assigned by the Director of College Writing. First Year Writing

WRPRH176 ARE YOU WHAT YOU EAT?
EATING AND IDENTITY
Elizabeth Blake
Investigates the complex relationship between food and identity; engages food practices that can unite families, consolidate ethnic identity, reinforce class boundaries, and express gender; asks whether food can assert contemporaneity or materialize nostalgia for an idealized agrarian past. Open only to members of Haverford’s first-year class as assigned by the Director of College Writing. First Year Writing

WRPRH177 HOW STUFF WORKS
Anne Balay
Exploring several pervasive systems that operate by virtue of being invisible, our goal is to *see* the internet, gender, and trucking/goods distribution as structures that discipline sociality, knowledge, and global power. Open only to members of Haverford’s first-year class as assigned by the Director of College Writing. First Year Writing

WRPRH178 BEASTS, MONSTERS AND GIANTS: CONFRONTING MONSTERS FROM THE PAST
Hannah Silverblank
Figurations of the monster in different literary and artistic traditions, from Greek literature to Gothic fiction and horror cinema. Considers the status of the monster, sometimes a source of horror, of reverence, of disgust, of humor, and even of endearment. Open only to members of Haverford’s first-year class as assigned by the Director of College Writing. First Year Writing