

DEPARTMENT OF ENGLISH
Oakland University
Semester Course Descriptions (Advising Memo), Fall 2019
(Subject to change)

AMS 4998: Senior Project.....J. Insko
CRN 40425

Either an independent research project or an internship in American studies. Plans for this project must be developed with the concentration coordinator the semester before the student registers for this course.

MEETS: TBA

CIN 1150: Introduction to FilmM. Vaughan
CRN 42390

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE ARTS KNOWLEDGE EXPLORATION AREA. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S. DIVERSITY.

Introduction to the art of film by examination of the filmmaking process, study of narrative and non-narrative film, and exploration of film's relation to society.

MEETS: M 9:20-11:47 a.m.; W 9:20-11:07 a.m.

CIN 1150: Introduction to FilmM. Vaughan
CRN 42990

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE ARTS KNOWLEDGE EXPLORATION AREA. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S. DIVERSITY.

Introduction to the art of film by examination of the filmmaking process, study of narrative and non-narrative film, and exploration of film's relation to society.

MEETS: M 1:20-3:47 p.m.; W 1:20-3:07 p.m.

CIN 1150: Introduction to FilmD. Shaerf
CRN 43217

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE ARTS KNOWLEDGE EXPLORATION AREA. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S. DIVERSITY.

Introduction to the art of film by examination of the filmmaking process, study of narrative and non-narrative film, and exploration of film's relation to society.

MEETS: T 10-12:27 p.m.; R 10-11:47 a.m.

CIN 1150: Introduction to FilmN. Koob
CRN 42391

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE ARTS KNOWLEDGE EXPLORATION AREA. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S. DIVERSITY.

Introduction to the art of film by examination of the filmmaking process, study of narrative and non-narrative film, and exploration of film's relation to society. We will examine how films are made, watched, consumed and regarded throughout different societies and perspectives.

MEETS: T 10-11:47 a.m.; R 10 - 12:27 p.m.

CIN 1150: Introduction to FilmD. Shaerf
CRN 43562
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE ARTS KNOWLEDGE EXPLORATION AREA. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S. DIVERSITY.

Introduction to the art of film by examination of the filmmaking process, study of narrative and non-narrative film, and exploration of film's relation to society.

MEETS: T 1-3:27 p.m.; R 1-2:47 p.m.

CIN 1150: Introduction to FilmN. Koob
CRN 42743
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE ARTS KNOWLEDGE EXPLORATION AREA. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S. DIVERSITY.

Introduction to the art of film by examination of the filmmaking process, study of narrative and non-narrative film, and exploration of film's relation to society. We will examine how films are made, watched, consumed and regarded throughout different societies and perspectives.

MEETS: T 1-2:47 p.m.; R 1-3:27 p.m.

CIN 1150: Introduction to FilmC. Meyers
CRN 43219
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE ARTS KNOWLEDGE EXPLORATION AREA. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S. DIVERSITY.

Introduction to the art of film by examination of the filmmaking process, study of narrative and non-narrative film, and exploration of film's relation to society. Class meets at Anton/Frankel Ctr. – Mt. Clemens (AFC).

MEETS: TR 2:40-5:07 p.m.

CIN 1150: Introduction to FilmC. Meyers
CRN 43218
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE ARTS KNOWLEDGE EXPLORATION AREA. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S. DIVERSITY.

Introduction to the art of film by examination of the filmmaking process, study of narrative and non-narrative film, and exploration of film's relation to society. Class meeting time extended to accommodate film viewing. Class meets at Anton/Frankel Ctr. – Mt. Clemens (AFC).

MEETS: T 6-9:50 p.m.

CIN 1600: Introduction to Filmmaking.....A. Eis
CRN 42577

Introduction to digital film production through group projects. Prerequisite(s): CIN 1150 or CIN 2100; cinema studies major or minor standing.

TEXTS: *Filmmaker's Eye: Learning (and breaking) the rules of cinematic composition*, Gustavo Mercado.

MEETS: T 8:30-11:47 a.m.

CIN 2100: Film and Formal AnalysisC. Meyers
CRN 45080
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

Exploration of the dramatic and narrative content of classic and modern films, treating such elements as theme, motif, symbol, imagery, structure and characterization, as well as cultural and philosophical implications.

MEETS: W 5:30-9:20 p.m.

**CIN 2150: Methods of Screen Criticism No Teacher Assigned
CRN 41399**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT FOR A WRITING INTENSIVE COURSE IN THE MAJOR. PREREQUISITE FOR WRITING INTENSIVE: COMPLETION OF THE UNIVERSITY WRITING FOUNDATION REQUIREMENT.

Introduction to the academic study of film, with special emphasis on scholarly research and formal writing. Film screening lab may be required. **Prerequisite(s): CIN 1150 or CIN 2100; WRT 1060 with a grade of C or higher.**

MEETS: MW 1:20-4:07 p.m.

**CIN 2320: Masterpieces of World Cinema.....N. Koob
CRN 44318**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE GLOBAL PERSPECTIVE KNOWLEDGE EXPLORATION AREA.

This course examines the study of World Cinema from the perspective of a more specific case study. As such, we are focusing on Korean regional cinema. Through our study of Korean regional cinema you will learn methods and approaches which will leave you better equipped to study any world cinema context. We will learn how to study and talk about cinema while also examining the history, industry, cultures, styles and identities of Korean regional cinema.

MEETS: R 5:30-9:20 p.m.

**CIN 2600: Form and Meaning in FilmmakingA. Gould
CRN 41736**

Through group projects and individual editing, students explore formal methods of creating meaning in shots, sequences and short films. **Prerequisite(s): CIN 1600**

MEETS: TR 3-4:47 p.m.

**CIN 2600: Form and Meaning in Filmmaking J. Reifert
CRN 44220**

Through group projects and individual editing, students explore formal methods of creating meaning in shots, sequences and short films. **Prerequisite(s): CIN 1600**

MEETS: R 8:30-11:47 a.m.

**CIN 3200: History of Film: The Silent EraB. Kredell
CRN 45084**

Survey of directors and films important in shaping film history: Griffith, Eisenstein, Chaplin, Mumau, Pabst, Lang and others. Film screening lab may be required. **Prerequisite(s): CIN 1150 or CIN 2100**

MEETS: TR 10 a.m.-12:47 p.m.

**CIN 3320: ST: Film Cultures..... No Teacher Assigned
CRN 45085**

Film movements and cinema cultures from outside of the United States. National contexts vary and may be repeated under different subtitle for credit. Film screening lab may be required. **Prerequisite(s); CIN 1150 or CIN 2100 with a grade of C or higher.**

MEETS: MW 9:20 a.m.-12:07 p.m.

**CIN 3640: Design, Motion, Effects A. Eis
CRN 45499**

A range of digital motion graphics and visual effects projects, combined with the study of the principles of design that make them most effective. **Prerequisite: CIN 2600.**

MEETS: R 5-8:20 p.m.

**CIN 3902: ST: Masters of Suspense M. Vaughan
CRN 45087**

Examination of historical and aesthetic issues related to the creation of motion pictures. May focus on individual film directors or other individuals, groups, and institutions involved in the filmmaking process. Topics to be selected by instructor. May be repeated under different subtitle for credit. Film screening lab may be required. **Prerequisite(s): CIN 1150 or CIN 2100**

MEETS: W 5:30-9:20 p.m.

**CIN 3906: ST: Directing Actors A. Gould
CRN 45088**

Different forms and conventions of directing actors in narrative filmmaking. Relevant aesthetic concepts and technical skills will be put into practice through the production of original short-form narrative films. **Prerequisite(s): CIN 2600**

MEETS: MW 9-10:47 a.m.

**CIN 3906: ST: Producing J. Reifert
CRN 45089**

An exploration of the role of the producer for film, television, and commercial video production. The many facets of this role will be examined with an emphasis on practical skills such as scheduling, budgeting, pitching projects, and developing marketing and distribution plans. **Prerequisite(s): CIN 2600.**

MEETS: T 5-8:20 p.m.

**CIN 4900: ST: Detroit Media No Teacher Assigned
CRN 43224**

*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT FOR THE CAPSTONE EXPERIENCE.
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT FOR A WRITING INTENSIVE COURSE
IN THE MAJOR. PREREQUISITE FOR WRITING INTENSIVE: COMPLETION OF THE UNIVERSITY WRITING
FOUNDATION REQUIREMENT.*

Specialized topics in film history, theory and research methods. Film screening lab may be required. May be repeated for credit under different subtitle. **Prerequisite(s): CIN 3150 or permission of instructor.**

MEETS: MW 1:20-3:47 p.m.

**CIN 4910: Study Abroad TIFF B. Kredell
CRN 45489**

The Toronto International Film Festival (TIFF) program is designed to provide Oakland University students with hands-on experience at a major international film festival and market, including screenings, industry panels, and master class workshops with media professionals. Students will be introduced to

contemporary trends in global cinema; foster an understanding of the business operations and cultural activities of TIFF; obtain professionalization opportunities and forge pathways towards successful creative careers in the media industries. **Prerequisites/Comments: CIN 1150 or CIN 2100 with a grade of C or higher and instructor's permission.**

MEETS: M 5:30-8:50 p.m.

**CIN 4930: Field Internship in CinemaA. Gould
CRN 43653**

Field internship for cinema studies majors under faculty supervision. Academic project that incorporates student performance in an occupational setting. May be repeated for up to 4 credits.

Prerequisite(s): CIN 1150 or CIN 2100; junior/senior standing; 16 credits in cinema studies courses, with 8 at the 3000-4000 level; and instructor permission.

MEETS: TBA

**CIN 4930: Field Internship in CinemaNo Teachers Assigned
CRN 43830**

Field internship for cinema studies majors under faculty supervision. Academic project that incorporates student performance in an occupational setting. May be repeated for up to 4 credits.

Prerequisite(s): CIN 1150 or CIN 2100; junior/senior standing; 16 credits in cinema studies courses, with 8 at the 3000-4000 level; and instructor permission.

MEETS: TBA

**CIN 4930: Field Internship in CinemaNo Teachers Assigned
CRN 44728**

Field internship for cinema studies majors under faculty supervision. Academic project that incorporates student performance in an occupational setting. May be repeated for up to 4 credits.

Prerequisite(s): CIN 1150 or CIN 2100; junior/senior standing; 16 credits in cinema studies courses, with 8 at the 3000-4000 level; and instructor permission.

MEETS: TBA

**CIN 4999: Filmmaking ThesisA. Eis
CRN 45128**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT FOR THE CAPSTONE EXPERIENCE. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT FOR A WRITING INTENSIVE COURSE IN THE MAJOR. PREREQUISITE FOR WRITING INTENSIVE: COMPLETION OF THE UNIVERSITY WRITING FOUNDATION REQUIREMENT.

Directed individual work completing a major thesis film and research into film industry practices.

Prerequisite(s): Senior standing, CIN 2150, and 28 credits in cinema studies of which at least 12 must be at the 3000 level, or permission of instructor.

MEETS: TBA

**CW 2100: Intro Prose/Poetry Writing P. Markus
CRN 43322**

This is an introductory workshop designed to explore the power and pleasure of reading and writing poetry and prose. We'll be reading all types and styles of poetry and prose (fiction and non-fiction) that exist in the world as a way of expanding our experience and exposing us to new ways of seeing and saying and being in the world. The world is a mysterious place, a world shaped by the things in it, though of course the world doesn't always make sense to us until we take and make the time to sit down and pick up a pencil and begin to wonder and wander through it in order to see it in a new way. To see what we think we see, to find out what we might know about the things that we don't, to discover what we know about what we think we know, to put it all into words. Emerson once made the claim: "Every word was once an animal."

The Word, in other words—our language—as a living, breathing thing. In this class students will learn to embrace our living language in new and, hopefully, meaningful ways. **Prerequisite(s): WRT 1060 with a grade of C or higher.**

MEETS: MW 3:30-5:17 p.m.

**CW 2100: Intro Prose/Poetry Writing..... S. McCarty
CRN 43321**

Entry level creative writing workshop in fiction, poetry and literary nonfiction. **Prerequisite(s): WRT 1060 with a grade of C or higher.**

MEETS: M 6-9:20 p.m.

**CW 2400: Introduction to Screen/TV WritingJ. Chappell
CRN 43323**

As an introduction to screenwriting, students will reverse engineer a television or film screenplay of their choice and then use the tools discussed in class to present their screenwriting analysis in the form of a multi-media final presentation. Lecture topics include the differences between screenwriting and other literary forms, idea generation, visual storytelling, unpacking and subverting genre tropes, thematic development, deep character and character archetypes, plot structure, in-depth scene construction, dialogue, formatting, as well as breaking into the business and working in Hollywood. Students will read screenplays, develop loglines, present pitches, review podcasts, as well as screen WGA-recognized films and television episodes while analyzing page-to-screen. **Prerequisite: WRT 1060 with a grade of C or higher.**

MEETS: T 6-9:20 p.m.

**CW 2400: Introduction to Screen/TV WritingJ. Chappell
CRN 43324**

As an introduction to screenwriting, students will reverse engineer a television or film screenplay of their choice and then use the tools discussed in class to present their screenwriting analysis in the form of a multi-media final presentation. Lecture topics include the differences between screenwriting and other literary forms, idea generation, visual storytelling, unpacking and subverting genre tropes, thematic development, deep character and character archetypes, plot structure, in-depth scene construction, dialogue, formatting, as well as breaking into the business and working in Hollywood. Students will read screenplays, develop loglines, present pitches, review podcasts, as well as screen WGA-recognized films and television episodes while analyzing page-to-screen. **Prerequisite: WRT 1060 with a grade of C or higher.**

MEETS: R 6-9:20 p.m.

**CW 2500: Intro to Literary Nonfiction..... P. Markus
CRN 44621**

We are the stories we tell. In this introductory workshop, we will look to the lives we call our own to tell the stories—the true stories—that are ours to tell. We will look at the true stories of other writers as models to see how other writers find ways to make use of their own worlds to speak about and make from the truths that only they know. If you're old enough to read these words, then you have a world and a truth and a story that is yours to tell. Too often we take our own experiences for granted, we turn away from writing about what we know most intimately. Which is us. No two stories or lifetimes are exactly alike, and yet: the best stories build up from the small particulars of our world to speak to something universal. That's what good writing aims to do. In this workshop we will explore a multitude of ways to find and tell those stories and to come away from the experience knowing and understanding ourselves and the world we live in. **Prerequisite: WRT 1060 with a grade of C or higher.**

MEETS: W 6:30-9:50 p.m.

**CW 3200: Workshop in Fiction J. Chapman
CRN 43327**

This is the second class in the fiction-writing workshop sequence. We will develop the foundation started in CW 2100 (Intro Fiction & Poetry Writing). The goals of this class are twofold. One, we will focus on developing good habits of writing (i.e. writing daily). Two, we will really focus on the fundamentals of storytelling and try to understand how stories work. We will write daily, do many exercises, and generate new material; we will not spend time focusing on things you’ve already written before this semester. You will write at least two brand-new stories for this class. You will also use the feedback you receive during workshop to revise one of the stories into a more-polished story. **Prerequisite(s): CW 2100.**

MEETS: TR 8-9:47 a.m.

**CW 3300: Workshop in Poetry A. Powell
CRN 43325**

Creative writing workshop, with emphasis on both traditional and experimental poetic forms. **Prerequisite(s): CW 2100.**

MEETS: TR 10-11:47 a.m.

**CW 3400: Screenwriting D. Shaerf
CRN 43328**

Creative writing for motion pictures, emphasizing fundamentals of scene construction, characterization, and dialogue creation. **Prerequisite(s): CW 2400 and CIN 1150.**

MEETS: R 6-9:20 p.m.

**CW 3600: Playwriting K. Dubin
CRN 43744**

The first part of this course will focus on the craft of playwriting: structure, character, and dialogue. The rest will function as a writing workshop where students read each other’s work aloud in class and exchange feedback. Course objectives include learning the basic elements of playwriting, analyzing these elements in existing works, and writing a one-act play that incorporates these elements. **Prerequisite(s): WRT 1060 with a grade of C or higher.**

MEETS: TR 1-2:47 p.m.

**CW 3800: Editing/Publishing a Literary Journal..... A. Powell
CRN 44714**

Readings in the history and practice of literary journal publishing with practical application. Students produce one issue of OU’s literary journal, the Oakland Arts Review, as well as analytical papers and other writings related to journal production. **Prerequisite(s): WRT 1060 or equivalent with a grade of C or higher.**

MEETS: TR 3-4:47 p.m.

**CW 4200: Advanced Workshop in Fiction..... A. Gilson
CRN 43329**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT FOR A WRITING INTENSIVE COURSE IN THE MAJOR. PREREQUISITE FOR WRITING INTENSIVE: COMPLETION OF THE UNIVERSITY WRITING FOUNDATION REQUIREMENT. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT FOR THE CAPSTONE EXPERIENCE.

In this course we will use students’ stories and in-class writing, as well as stories written by published authors and craft readings, to explore the short story form. Students will write five stories (with the option to opt out of any one). All students must turn in one revision. We’ll consider different approaches—Robert Olen Butler’s claim that writers must write from where they dream, Flannery O’Connor’s insistence that

writers must pay careful attention to the world. George Saunders says: “An artist works outside the realm of strict logic. Simply knowing one’s intention and then executing it does not make good art. Artists know this. According to Donald Barthelme: ‘The writer is that person who, embarking upon her task, does not know what to do.’”

Toni Morrison says: “I always get up and make a cup of coffee while it is still dark—it must be dark—and then I drink the coffee and watch the light come. . . For me this ritual comprises my preparation to enter a space that I can only call nonsecular . . . Writers all devise ways to approach that place where they expect to make the contact, where they become the conduit, or where they engage in this mysterious process. For me, light is the signal in the transition. It’s not being *in* the light, it’s being there *before it arrives*. It enables me, in some sense.”

This class will focus on writing stories and exercises, and developing the vocabulary and skills to critique others’ stories. All this work will help you understand when your own story is working, when you need to revise to try to take it further, and when you need to put your current draft aside and start again. We’ll also explore process, to help students remember that every writer has ups and downs, and that every writer has strengths to write to, and weaknesses they can work on. **Prerequisite(s): CW 3200 or permission of instructor.**

MEETS: T 6-9:20 p.m.

**CW 4950: Internship S. McCarty
CRN 45001**

Practical experience in appropriate work position at an approved site, correlated with directed study assignments. In the semester prior to enrollment, the student will plan the internship in conjunction with the instructor and with the approval of the department chair. A final analytical paper will be required. May be repeated once in a different setting for elective credit only. **Prerequisite(s): 16 credits in English, of which at least 8 must be at the 3000-4000 level, and permission of the instructor and the department chair.**

MEETS: TBA; Off Campus

**ENG 1300: Intro to Shakespeare..... N. Herold
CRN 42394**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

ENG 1300 is designed to satisfy the General Education requirement in Literature, with two specific objectives in mind. (1) Literary Culture: You will be asked to think about and then demonstrate in essays how literature is an expression of culture. (2) Literary Form: By considering differences of genre (comedy and tragedy) and by developing a sensitivity to other aspects of literary performance such as style, tone, metaphor, etc., you will be asked to acquire and demonstrate in your essays a knowledge of literary form. A general introduction to representative dramatic works of Shakespeare.

MEETS: MWF 12-1:07 p.m.

**ENG 1300: Intro to Shakespeare..... N. Herold
CRN 40472**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

ENG 1300 is designed to satisfy the General Education requirement in Literature, with two specific objectives in mind. (1) Literary Culture: You will be asked to think about and then demonstrate in essays how literature is an expression of culture. (2) Literary Form: By considering differences of genre (comedy and tragedy) and by developing a sensitivity to other aspects of literary performance such as style, tone, metaphor, etc., you will be asked to acquire and demonstrate in your essays a knowledge of literary form. A general introduction to representative dramatic works of Shakespeare.

MEETS: MWF 1:20-2:27 p.m.

ENG 1300: Intro to Shakespeare..... A. Pollard
CRN 42450
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

This course provides an introductory study to Shakespeare's tragedies, comedies, and histories through a careful study of eight major plays and a handful of sonnets. Class discussion will explore such issues as power and authority, language and identity, gender and desire, race and class, and print versus performance. When time permits, we will screen clips from film versions of the plays. Students will be expected to act out scenes and play with staging. Know that this course is an interactive one!

MEETS: TR 1-2:47 p.m.

ENG 1300: Intro to Shakespeare..... A. Pollard
CRN 43875
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

This course provides an introductory study to Shakespeare's tragedies, comedies, and histories through a careful study of eight major plays and a handful of sonnets. Class discussion will explore such issues as power and authority, language and identity, gender and desire, race and class, and print versus performance. When time permits, we will screen clips from film versions of the plays. Students will be expected to act out scenes and play with staging. Know that this course is an interactive one!

MEETS: TR 3-4:47 p.m.

ENG 1500: Literature of Ethnic AmericaJ. Freed
CRN 44151
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S. DIVERSITY.

In this course, we'll explore literature written by American writers who identify as members of an ethnic minority, such as African-American, Asian American, Latinx, and Native American. We'll learn the basic skills of how (and why) to read and discuss literature in the college classroom. And we'll apply those skills to familiar forms of literature like poems and short stories, as well as to movies, comics, and video games. Regular class attendance is required. Assignments will include Moodle quizzes, short (<1p.) writing assignments, and a choice of traditional final exam or creative assignment.

MEETS: MWF 8-9:07 a.m.

ENG 1500: Literature of Ethnic AmericaJ. Freed
CRN 44644
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S. DIVERSITY.

In this course, we'll explore literature written by American writers who identify as members of an ethnic minority, such as African-American, Asian American, Latinx, and Native American. We'll learn the basic skills of how (and why) to read and discuss literature in the college classroom. And we'll apply those skills to familiar forms of literature like poems and short stories, as well as to movies, comics, and video games. Regular class attendance is required. Assignments will include Moodle quizzes, short (<1p.) writing assignments, and a choice of traditional final exam or creative assignment.

MEETS: MWF 10:40-11:47 a.m.

ENG 1500: Literature of Ethnic AmericaC. Apap
CRN 44645
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S.

DIVERSITY.

Cyrus Patell has described the multitude of writers of different ethnicities in the United States as crafting a literature that he describes as “emergent”: it is coming into being through a process of simultaneous conflict with and assimilation within mainstream American culture. We will begin by considering the work of two ethnic groups that have emerged in the United States under radically different conditions and with quite different ends: African American and Jewish American. Both groups might be considered to be, in some ways, part of the mainstream (since Toni Morrison and Saul Bellow have won Nobel Prizes for literature), yet each retains some sense of distinction. Looking at the models that they establish, we will then turn to different ethnic groups currently revising the ways that we think about American literature to consider which models they follow—and whether they might be crafting new models as we read.

Our readings will be drawn from the *Norton Anthology of American Literature* and will focus primarily on short prose and poetry, with occasional forays into drama, essays, and sermons. Students can expect to be active class participants in a variety of discussions, complete a series of assessments and exams, and complete a one-page take home essay.

MEETS: TR 10-11:47 a.m.

**ENG 1500: Literature of Ethnic AmericaS. Beckwith
CRN 43175**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S.
DIVERSITY.*

How do we see ourselves? How do others see us? Social Media now allows us to share ‘selfies’ on any number of platforms. We have filters to alter our image before other people see it. We have sticks to determine the ‘distance’ at which we stand. And we have #hashtags to define and position ourselves. But what happens when society and your ethnicity influence how you are seen? When you don’t choose your ‘platform,’ or place, but instead society and ethnicity determine it for you? What happens when society and ethnicity are the ‘filters’ that alter your image—changing both how others see you and how you see yourself?

When society and ethnicity become the ‘stick’ that distances you from others—sometimes making you seem ‘other’ even to yourself? What happens when society defines you by a ‘hashtag’ chosen by others—a hashtag that consists of one single identifying word: your ethnicity?

In this course we will consider how Americans of various ethnic heritages see themselves and their awareness of how society sees them by reading literature in which they compose the picture of what ‘home’ and ‘self’ mean to them in their own words. Along with reading selections from memoirs, novels, short stories, and poetry, we will also look at literal visual depictions of ethnicity and diversity (or the lack of visual depictions of ethnicity and diversity) in socially mediated forums. We will also read and screen performances by comedians and consider how comedy has agency—and laughter can have an edge. We will consider how ethnicity and self is not necessarily perceived as being fixed by these authors—either in terms of literal geographical/national boundaries or by crossing borders delineated by the linguistic fence of code-switching; how one’s voice takes on different accents and levels of agency through writing stories; how the body becomes subject to both self and society when it is a visual cue for others, a cue which can also then become a ‘red-flag’ for persecution or physical injury; and how this body is also a common ground for all Americans—a common ground where maladies (in the form of physical illness and emotional distress) must be treated, where sustenance (in the form of food and the comfort provided by the proximity of others) must be attained, and where shelter (in the form of clothing and housing) must be given; we will also consider constructs of ethnicity outside the U.S.; and we will consider how literature and technology today can allow for ethnicity and race to no longer be a cultural construct that can become a box to be checked on an application or census form, but instead to present true pictures of how we see ourselves as Americans.

Assignments will take various formats, including written essays and visual projects (though no artistic talent is required!). Class Discussion and Participation will be heavily emphasized in our meetings.

Close and careful reading along with discussion participation will be required of all students. Assignments may include: participation on Moodle; short writing assignments/essays; a group project; a midterm and a final exam.

MEETS: TR 3-4:47 p.m.

**ENG 1500: Literature of Ethnic AmericaS. Beckwith
CRN 43177**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S. DIVERSITY.

How do we see ourselves? How do others see us? Social Media now allows us to share ‘selfies’ on any number of platforms. We have filters to alter our image before other people see it. We have sticks to determine the ‘distance’ at which we stand. And we have #hashtags to define and position ourselves. But what happens when society and your ethnicity influence how you are seen? When you don’t choose your ‘platform,’ or place, but instead society and ethnicity determine it for you? What happens when society and ethnicity are the ‘filters’ that alter your image—changing both how others see you and how you see yourself?

When society and ethnicity become the ‘stick’ that distances you from others—sometimes making you seem ‘other’ even to yourself? What happens when society defines you by a ‘hashtag’ chosen by others—a hashtag that consists of one single identifying word: your ethnicity?

In this course we will consider how Americans of various ethnic heritages see themselves and their awareness of how society sees them by reading literature in which they compose the picture of what ‘home’ and ‘self’ mean to them in their own words. Along with reading selections from memoirs, novels, short stories, and poetry, we will also look at literal visual depictions of ethnicity and diversity (or the lack of visual depictions of ethnicity and diversity) in socially mediated forums. We will also read and screen performances by comedians and consider how comedy has agency—and laughter can have an edge. We will consider how ethnicity and self is not necessarily perceived as being fixed by these authors—either in terms of literal geographical/national boundaries or by crossing borders delineated by the linguistic fence of code-switching; how one’s voice takes on different accents and levels of agency through writing stories; how the body becomes subject to both self and society when it is a visual cue for others, a cue which can also then become a ‘red-flag’ for persecution or physical injury; and how this body is also a common ground for all Americans—a common ground where maladies (in the form of physical illness and emotional distress) must be treated, where sustenance (in the form of food and the comfort provided by the proximity of others) must be attained, and where shelter (in the form of clothing and housing) must be given; we will also consider constructs of ethnicity outside the U.S.; and we will consider how literature and technology today can allow for ethnicity and race to no longer be a cultural construct that can become a box to be checked on an application or census form, but instead to present true pictures of how we see ourselves as Americans.

Assignments will take various formats, including written essays and visual projects (though no artistic talent is required!). Class Discussion and Participation will be heavily emphasized in our meetings. Close and careful reading along with discussion participation will be required of all students. Assignments may include: participation on Moodle; short writing assignments/essays; a group project; a midterm and a final exam.

MEETS: T 6:30-9:50 p.m.

**ENG 1700: Modern LiteratureS. McCarty
CRN 43079**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

This course features a diverse range of literature produced between 1900-1950 and reflects the human experience as a reaction to the extraordinary events of the Modern Period. Books in English and in translation reveal attempts by a range of authors to explain reactions to issues such as war, religion, social issues, emerging struggles against traditional institutions, and advancements in the arts and sciences. The

course also emphasizes the interdisciplinary approach to literature that teaches students how to think about literature, rather than what to think about it. Lively and engaging presentation, along with stimulating discussion, the course reaffirms the importance of Modern literature as a critical asset to understanding the modern world.

MEETS: MWF 12-1:07 p.m.

**ENG 1700: Modern Literature S. McCarty
CRN 43080**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

This course features a diverse range of literature produced between 1900-1950 and reflects the human experience as a reaction to the extraordinary events of the Modern Period. Books in English and in translation reveal attempts by a range of authors to explain reactions to issues such as war, religion, social issues, emerging struggles against traditional institutions, and advancements in the arts and sciences. The course also emphasizes the interdisciplinary approach to literature that teaches students how to think about literature, rather than what to think about it. Lively and engaging presentation, along with stimulating discussion, the course reaffirms the importance of Modern literature as a critical asset to understanding the modern world.

MEETS: MWF 1:20-2:27 p.m.

**ENG 1700: Modern Literature J. Chapman
CRN 43078**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

The last 100 years were a spectacular time for literature. Punctuated by two world wars and the Vietnam War, the 20th century provided us with some of the most innovative, creative, and exhilarating literature in history. This class will survey literature from 1900 to present, including pieces about hurricanes, war, child geniuses, giant insects, and clones. As we read Zora Neale Hurston, Kazuo Ishiguro, Franz Kafka, Harper Lee, Tim O'Brien, and J.D. Salinger, we will learn to read carefully and glean meaning from various modes of literature. We will also situate what we read within the historical and political moments in which they were written, to see how great authors respond to their own particular zeitgeist.

MEETS: TR 10-11:47 a.m.

**ENGLISH 1700: Modern Literature C. Apap
CRN 42578**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

In this class, we will study a series of novels and plays written in the last 20 years. Our goal will be to gain a sense of how the series of authors I have chosen understand literature and the art of storytelling in general. We will explore questions of identity, history, memory, and the ways that storytelling binds each, and all of us, together. Students should expect to attend class daily, engage in regular course discussions, and complete exams on each major text we study. In addition, the final exam will include a take home essay comparing two different texts we have studied over the course of the semester.

MEETS: TR 1-2:47 p.m.

**ENG 1800: Masterpieces of World Lit D. Plantus
CRN 40471**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

The bedrock of modern consciousness is the whole of World Literature that puts the human condition in constant rapport with history. Any course that offers a variety of literary examples across time and space is properly called World Literature. However, it is the way in which such literature is studied that gives it continuous relevance and value, regardless of one's major. Experience a refreshing, organic approach to

Masterpieces in World Literature with Prof. Plantus’ original interdisciplinary style that combines diverse fields of knowledge such as language, history, philosophy, science, archaeology, and the arts, for example, into the study of world texts. Discover the uncommon satisfaction of getting every penny’s worth of your class tuition as Plantus teaches you how to think, and not what to think about World Literature.

MEETS: TR 8-9:47 a.m.

**ENG 1800: Masterpieces of World Literature N. Cole
CRN 40643**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

A survey acquainting the student with some of the great literature of the world.

MEETS: M 6:30-9:50 p.m.

**ENG 1800: Masterpieces of World Literature A. Pollard
CRN 41240**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

This course covers a sampling of the greatest world literature. Although the course is by no means comprehensive of great world masterpieces, we will attempt to explore a series of universal themes, such as religion and love, as expressed by authors from different ages, cultural backgrounds, and geographic locations. In addition to exploring different cultural writings and historical periods, we will also explore a variety of literary forms from poetry and prose to drama and the epistle. Through careful reading and analysis, along with an open mind, we will seek to familiarize ourselves with traditions and cultures different from our own, as well as identify links to our own traditions and cultures.

MEETS: R 6:30-9:50 p.m.

**ENG 2100: Intro to Literary StudiesM. Peiser
CRN 44561**

An introduction to literary studies, close reading, literary devices, research practices, and writing for English majors and minors. In this course we will read samples from each major literary genre: prose fiction, poetry, drama, and non-fiction. Students will master close reading and literary explication skills, take weekly reading comprehension quizzes, complete 2 or 3 short papers, and one long research paper. We will use a “slow learning” method, spending more time on fewer texts to fully flex our skills at reading them thoroughly. Authors we will explore include William Shakespeare, Robert Browning, Emily Dickinson, Eliza Haywood, Aphra Behn, and more. **Prerequisite(s): WRT 1060 or equivalent with a grade of C or higher and English major or minor standing.**

MEETS: MWF 8-9:07 a.m.

**ENG 2100: Intro to Literary Studies K. Grimm
CRN 42663**

This course, required for English majors and recommended to All the World, is (despite this rather dry description) actually a lot of fun! Designed to introduce students to the serious critical analysis of literature, the course focusses on the three traditional literary forms of drama, prose fiction, and poetry. We will read a variety of works each week, and practice both oral and written literary interpretation. In addition, students will learn the basics of literary research and the conventions of written literary analysis. Assignments (subject to slight change): three short papers (3-4 pp.); a final interpretive paper with research (6-8 pp.); an annotated bibliography; regular open-note quizzes, occasional closed-note quizzes, and in-class writing exercises. **Prerequisite(s): WRT 1060 or equivalent with a grade of C or higher and English major or minor standing.**

TEXTS: Major Literary Texts are still to be determined; *The Bedford Glossary of Critical and Literary Terms*. By Murfin and Ray, 3rd. edition, Bedford/St. Martin's, 2008; ISBN: 978-0312461881; *MLA Handbook*, 8th Edition, MLA, 2016; ISBN 9781603292627.

MEETS: T 6-9:20 p.m.

**ENG 2110: Fundamentals of GrammarR. Smydra
CRN 40047**

Throughout the semester, we will discuss several components of English grammar including the following: modifiers, sentence construction, diagramming, coordination, pronouns, rhetorical grammar, nominals, verbs, and basic patterns. To understand and sharpen our language skills for teaching, writing, or everyday use, we will consider many different aspects of these grammar. **Prerequisite(s): WRT 1060 or equivalent.**

MEETS: TR 10-11:47 a.m.

**ENG 2110: Fundamentals of GrammarR. Smydra
CRN 42656**

Throughout the semester, we will discuss several components of English grammar including the following: modifiers, sentence construction, diagramming, coordination, pronouns, rhetorical grammar, nominals, verbs, and basic patterns. To understand and sharpen our language skills for teaching, writing, or everyday use, we will consider many different aspects of these grammar. **Prerequisite(s): WRT 1060 or equivalent.**

MEETS: Online

**ENG 2300: British LiteratureJ. Gower-Toms
CRN 41323**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

In this course, we will use the process of literary analysis to explore the historical and cultural significance of our chosen texts. We will treat the literary work as a cultural artifact, meaning we will “unpack” or “close-read” the text to discover how the social, cultural and historical phenomenon of Britain can be traced in their literature. We will consider both how the culture of the period impacted the text, and how the work came to impact British culture. Our readings will take us from the period of the Anglo-Saxons in the British territories to our modern moment.

MEETS: MWF 9:20-10:27 a.m.

**ENG 2300: British LiteratureJ. Gower-Toms
CRN 42454**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

In this course, we will use the process of literary analysis to explore the historical and cultural significance of our chosen texts. We will treat the literary work as a cultural artifact, meaning we will “unpack” or “close-read” the text to discover how the social, cultural and historical phenomenon of Britain can be traced in their literature. We will consider both how the culture of the period impacted the text, and how the work came to impact British culture. Our readings will take us from the period of the Anglo-Saxons in the British territories to our modern moment.

MEETS: MWF 10:40-11:47 a.m.

**ENG 2500: American Literature A. Knutson
CRN 43228**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

Introduction to literary analysis and appreciation through readings in the American literary tradition. Emphasis on such authors as Hawthorne, Melville, Dickinson and James.

MEETS: MWF 12-1:07 p.m.

**ENG 2500: American Literature A. Knutson
CRN 43229**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

Introduction to literary analysis and appreciation through readings in the American literary tradition.
Emphasis on such authors as Hawthorne, Melville, Dickinson and James.

MEETS: MWF 1:20-2:27 p.m.

**ENG 2500: American Literature K. Pfeiffer
CRN 44640**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

Our readings this semester will examine the conflict between the self and society as it appears in American literature. We will read work chronologically to get a sense of literary history, and we will examine each work in light of its author's life, its cultural and social context, and its literary genre. Students will be required to complete all readings prior to class time, to attend classes regularly, to take regular reading quizzes, and to complete three exams. Regular participation is also required. Authors may include Benjamin Franklin, Susanna Rowson, Nathaniel Hawthorne, Edith Wharton, Charles Chesnutt, Ernest Hemingway, Sylvia Plath, and Tim O'Brien.

MEETS: TR 10-11:47 a.m.

**ENG 3110: Advanced Critical Writing R. Smydra
CRN 40677**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT FOR A WRITING INTENSIVE COURSE
IN GENERAL EDUCATION. PREREQUISITE FOR WRITING INTENSIVE: COMPLETION OF THE
UNIVERSITY WRITING FOUNDATION REQUIREMENT.*

Focus on the process of critical thinking to develop analytical writing skills. Required for English STEP majors and minors. **Prerequisite(s): WRT 1060 with a grade of C or higher.**

MEETS: Online

**ENG 3230: British Literature Romantic Period R. Anderson
CRN 45009**

In this course we will examine the writings of the one of the richest periods in literary history. Although we will read prose (essays and a novel), we will spend most of our time reading poetry (by Anna Letitia Barbauld, Charlotte Smith, William Blake, Ann Batten Cristal, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Shelley, and John Keats). To help sharpen our skills in reading and writing about poetry, we will also read Terry Eagleton's *How to Read a Poem*. Throughout our conversations and writing assignments (papers and in class exams) we will concentrate our efforts on defining Romanticism. There will be two short papers, a midterm, and a take home final/project. **Prerequisite(s): ENG 2100.**

MEETS: MWF 1:20-2:27 p.m.

**ENG 3320: Milton K. Laam
CRN 45010**

Among English authors, only Shakespeare rivals John Milton's influence. His life and work embodied the numerous contraries that shaped English social and political life during the turbulent years of the mid-seventeenth century. His works have been variously described as visionary and reactionary, feminist and misogynist, liberal and apocalyptic. He tackled issues ranging from censorship to divorce to regicide, in ways that alternately amazed and horrified his contemporaries. We will look at all of these issues and more in this class. In addition to reading *Paradise Lost* in its entirety, we'll also read Milton's major prose writings and several of his shorter poems. Requirements for the course include two essays, two exams, regular group work, and passionate reading. **Prerequisite(s): ENG 2100**

MEETS: M 6-9:20 p.m.

**ENG 3410: American Literature 1820-1865 J. Insko
CRN 45013**

Studies in American prose and poetry of the pre-Civil War period, with emphasis on such writers as Emerson, Hawthorne, Melville, Thoreau and Whitman. **Prerequisite(s): ENG 2100**

MEETS: R 6-9:20 p.m.

**ENG 3420: American Literature 1865-1920..... T. Donahue
CRN 44172**

Studies in American prose and poetry from the Civil War through World War I, with emphasis on such writers as Twain, James and Dickinson. In the U.S., the decades between the Civil War and the First World War were a time of massive historical change—a period in which the nation, in many regards, took shape it holds today. This English course surveys American literature written during this time. Authors of the period witnessed efforts at reconciling North and South, the “close” of the western frontier, migrations from country to city, the entry of the New Woman into public life, the emergence of new class hierarchies, U.S. empire-building abroad, and transformations of race relations at home. To take stock of this evolving social landscape, authors developed new forms of cultural expression: convention-shattering poetic techniques, narrative modes like realism and naturalism, journalistic practices like documentary photography, and philosophical methods like pragmatism. Our survey of this body of writing will consider a wide range of authors, from poets like Walt Whitman and Emily Dickinson, to novelists like Mark Twain and William Dean Howells, to philosophers and essayists like William James and W.E.B. Du Bois. Assignments will likely include quizzes, reading responses, several essays, and a final exam. **Prerequisite(s): ENG 2100**

MEETS: TR 3-4:47 p.m.

**ENG 3520: African American Literature.....L. McDaniel
CRN 44173**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE KNOWLEDGE APPLICATION INTEGRATION AREA. PREREQUISITE FOR KNOWLEDGE APPLICATION INTEGRATION: COMPLETION OF THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S. DIVERSITY.

In 1821, over four decades before the Emancipation Proclamation would be signed, William Alexander Brown created the first African American theatre company: New York’s “African Grove Theatre.” And as historian Douglas Jones explains, long before “The African Grove,” traumatized and enslaved Africans trying to survive the middle passage also performed for “audiences” of white kidnapers. Often by force, these performances facilitated a collective means of enduring trauma as well as a way of communicating for victims who often shared neither tribal affiliation nor language. Whether compulsory, a means of processing grief, political resistance, personal narrative/testimony, or merely cultural affirmation, African American performance has existed long before the US even called itself a country. This section of African American literature will focus on drama/performance, starting with Brown’s *The Drama of King Shotaway* (1823) and culminating in the present. Some of the questions we’ll explore include: (1) How do African-American playwrights comment on assimilation, cultural separatism, shame, and cultural pride? (2) How has African American performance engaged Abolition, a reclamation of history, W.E.B. Dubois’ “Talented Tenth,” the Black Panthers, or Police Brutality and Black Lives Matter? (3) How do Sentimental Melodrama, Satire, the Harlem Renaissance, Black Arts Movement, or Slave Narrative comment on racism, colorism, sexuality, gender roles, and class? (4) What is the relationship between Hip Hop and 19th c. American Minstrelsy? (5) How and why is African American performance *especially* qualified to represent (testify to) the history, beauty, and power of African American culture and experience?

Prerequisite(s): WRT 1060 or equivalent with a grade of C or higher.

TEXTS: Along with a few essays, we’ll read plays by William Alexander Brown, Angelina Weld Grimké, Zora Neale Hurston, Lorraine Hansberry, James Baldwin, Amiri Baraka, George C. Wolfe, August Wilson, and Suzan-Lori-Parks.

MEETS: MW 3:30-5:17 p.m.

ENG 3600: Fiction**M. Peiser**
CRN 41157
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

Stories within stories. Unreliable narrators. Letters, journals, flashbacks, and confessions. What influences readers of a story beyond the text itself? How does prose fiction uniquely lend itself to outside influences? This class will explore prose fiction that is told as a frame narrative, or is surrounded by other texts and media which influence how consumers read it over time. Works we will explore may include: *Frankenstein, Heart of Darkness, Maus, The Handmaid’s Tale*, and others. Assignments include: in-person and online surveys of book-covers, popular culture analysis, close-reading, reading comprehension quizzes, and a creative interpretation final project. **Prerequisite(s): WRT 1060 or equivalent with a grade of C or higher and junior standing.**

MEETS: MWF 9:20-10:27 a.m.

ENG 3600: Fiction**M. Peiser**
CRN 44174
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

Stories within stories. Unreliable narrators. Letters, journals, flashbacks, and confessions. What influences readers of a story beyond the text itself? How does prose fiction uniquely lend itself to outside influences? This class will explore prose fiction that is told as a frame narrative, or is surrounded by other texts and media which influence how consumers read it over time. Works we will explore may include: *Frankenstein, Heart of Darkness, Maus, The Handmaid’s Tale*, and others. Assignments include: in-person and online surveys of book-covers, popular culture analysis, close-reading, reading comprehension quizzes, and a creative interpretation final project. **Prerequisite(s): WRT 1060 or equivalent with a grade of C or higher and junior standing.**

MEETS: MWF 12-1:07 pm

ENG 3600: Fiction**S. Beckwith**
CRN 41057
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

- Rule #1. The First Rule of Fiction [3600] is, you do not talk about Fiction.
- Rule #2. The Second Rule of Fiction [3600] is, you DO NOT talk about Fiction.

But, just like the book, *Fight Club*, which is all about fight club, discussing fiction is exactly what we will be doing in this class! This semester, we’re going to pit Chick-Lit against Lad-Lit. Yes, there is another term for Lad-Lit, which is much more ‘macho,’ but we won’t go there. It can also be referred to as Fratire. You can see already how even the nomenclature or names of the genre are problematic—which will be one of the issues we tackle in this course. But, since we’re on the subject of tackling... In this class we will examine a selection of ‘books for men.’ Manly-man books. The Chunky-Soup of literature. We’ll read and analyze books that deal with fighting wars, fighting the system, and fighting one another. Books such as *Fight Club, American Psycho, You are Here, Slaughterhouse-Five* and *Catch-22*. Novels that deal with the issue of what it ‘means’ to be a ‘man’ in society. We will also be reading a selection of texts which serve as the predecessors to today’s *Sex in the City* and *Bridget Jones’s Diary*. Even before *Gentlemen Prefer Blondes* and *Dorothy Parker, Jane Collier* wrote *An Essay on the Art of Ingeniously Tormenting*: a ‘how-to’ book for women...dating back to 1753! It is a [Lipstick] Jungle out there, and we’ll be entering the jungle that makes up ‘gender-lit,’ considering the socio-economic and historical import of each of the texts we will read in this class. Reading these books, we will examine how characters and plot are constructed—and how they inform or reflect our social constructs of gender. We will discuss literary concerns such as setting and narrative voice and tone—but we will also move outside these texts to consider how they are marketed and how they subvert that marketing (did anyone else notice that Adam Brody is wearing a *Fight Club* T-shirt when Brad Pitt interrogates him at the end of *Mr. and Mrs. Smith?*). Thus, despite the labels of the genres, this class is marketed to both men and women and we’ll take a non-

gendered approach to the study of the literature we read. The books we'll read in this course are bestselling novels which both men and women can enjoy, relate to, and—most importantly—learn from.

Rule # 7 is: “If this is your first night at Fight Club, you have to fight.” In this class, you will also have to complete short assignments & essays and a final paper project ...but not all on the first night!

TEXTS: TBD but selections include *Catch-22*, *Fight Club*, *Gentlemen Prefer Blondes*, *An Essay on the Art of Ingeniously Tormenting*, and readings by Dorothy Parker, Charlotte Perkins Gilman, and John Cheever, etc.

MEETS: Online

**ENG 3610: Poetry N. Herold
CRN 45028**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

The major forms of poetic expression studied from generic and historical points of view.
Prerequisite(s): WRT 1060 or equivalent with a grade of C or higher.

MEETS: W 6-9:20 pm

**ENG 3620: Drama L. McDaniel
CRN 44177**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

This course provides an overview of Western drama from Greek Classical Theatre to the contemporary stage, including various aesthetic movements and dramatic forms. Playwrights covered begin with Sophocles and end with Kushner. Our emphasis will be on the continued development of (1) critical, (2) historical, and (3) theoretical skills necessary to the study of drama, performance, and literature in general. For this reason, in addition to our main text that provides an overview of Western drama, we'll also consult outside readings that address theory and performance. While we examine plays, performance histories, and the scholarly discourses surrounding them, we'll consistently investigate how constructs of race, class, sexuality, nation, and gender locate themselves within drama and performance. Class format combines discussion, group work, and lecture. **REQUIREMENTS:** Weekly (easy) reading quizzes (10%); brief essay (10%); longer paper (20%); a set of discussion questions (5%); mid-term exam (20%); final exam (25%). Students' physical, mental, and verbal presence in class is also a component (10%) of the final course grade. **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent with a grade of C or higher and junior standing.**

MEETS: M 6:30-9:50 p.m.

**ENG 3650: The Bible as Literature..... D. Plantus
CRN 41081**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

Robust study of the Bible as a constructed composite literary document that emphasizes the artistic, linguistic, philosophical and historical aspects of this formidable anthology. While mindful of the religious foundations of both the Hebrew Bible (Old Testament) and New Testament, focus is on literary forms and elements, including character and plot, theme and symbolism toward a deeper appreciation of one of the most influential texts in World Literature. **Prerequisites: WRT 160 or equivalent with a grade of C or higher and junior standing. Identical with REL 3740.**

MEETS: TR 10-11:47 a.m.

**ENG 3660: Classical Mythology K. Hartsock
CRN 45027**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

The principal Greek and Roman myths and their uses in classical and post-classical art and literature.
Prerequisite(s): junior standing.

MEETS: MWF 1:20-2:27 p.m.

**ENG 3660: Classical Mythology..... K. Hartsock
CRN 45029**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

The principal Greek and Roman myths and their uses in classical and post-classical art and literature.
Prerequisite(s): junior standing.

MEETS: W 6-9:20 p.m.

**ENG 3700: Modern Fiction..... K. Pfeiffer
CRN 45061**

This semester, we will focus on modern American fiction, considering both long form novels and short stories. We will examine the notion of modernity, considering how modernist writers respond to an era marked by rapid changes in social life, technology, work, political culture, and aesthetics, to name but a few. By reading closely and carefully – by reading as writers, rather than as critics or scholars, we will examine the craft of modernist writing. Authors may include Edith Wharton, Anita Loos, Ernest Hemingway, Zora Neale Hurston, William Faulkner, Flannery O'Connor and Ralph Ellison.

Prerequisite(s): WRT 1060 or equivalent with a grade of C or higher.

MEETS: TR 8-9:47 a.m.

**ENG 3710: Modern Poetry A. Powell
CRN 45030**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

Studies in poetry since the beginning of the 20th century. Course may emphasize American or British poetry or discuss international currents in modern poetry. **Prerequisite(s): WRT 1060 or equivalent with a grade of C or higher.**

MEETS: TR 1-2:47 p.m.

**ENG 4900: ST: Energy and Literature.....J. Insko
CRN 42314**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT FOR THE CAPSTONE EXPERIENCE. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT FOR WRITING INTENSIVE IN THE MAJOR AREA. PREREQUISITE FOR WRITING INTENSIVE: COMPLETION OF THE UNIVERSITY WRITING FOUNDATION REQUIREMENT.

Advanced topics and problems selected by the instructor. **Prerequisite(s): ENG 2100 and at least two of the three required 3000 level British and American literary history courses; or permission of the instructor.**

TEXTS: TBA

MEETS: TR 3-4:47 p.m.

**ENG 4900: ST: Fantastic Novels A. Gilson
CRN 44193**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT FOR THE CAPSTONE EXPERIENCE. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT FOR WRITING INTENSIVE IN THE MAJOR AREA. PREREQUISITE FOR WRITING INTENSIVE: COMPLETION OF THE UNIVERSITY WRITING FOUNDATION REQUIREMENT.

Fantasy, magic, the mythic, the supernatural—writers of the past produced serious literature containing all these elements. But for more than half a century, American literary realism was the dominant high-culture form. Now that’s changing, and once again, writers of the fantastic are winning prizes and recognition. We will read winners of the Nobel prize, the National Book Award, and other celebrated contemporary authors who fuse the literary realist genre with elements of the fantastic. We will also consider a number of questions.

Are our authors rebelling against the realist tradition that has been seen as the hallmark of “serious” literature in English literature? What does their invocation of the fantastic do for them, in literary terms? Does the fantastic allow them to explore character and society in a way that differs from realism? To what extent does it free them, to what extent does it limit them? What is the relationship between “genre” fiction and high-culture fiction? Where does the past antagonism toward fantasy come from?

Works *may* include: John Berger, *Here Is Where We Meet*, Kathryn Davis, *The Thin Place*, Penelope Fitzgerald, *Gate of Angels*, Hilary Mantel, *Fludd*, Cormac McCarthy, *The Road*, Toni Morrison, *Beloved*, George Saunders, *Lincoln in the Bardo*, Leslie Marmon Silko, *Ceremony*. **Prerequisite(s): ENG 2100 and at least two of the three required 3000 level British and American literary history courses; or permission of the instructor.**

MEETS: R 6-9:20 p.m.

**ENG 4950: Internship R. Smydra
CRN 43081**

Practical experience in appropriate work position at an approved site, correlated with directed study assignments. In the semester prior to enrollment, the student will plan the internship in conjunction with the instructor and with the approval of the department chair. A final analytical paper will be required. May be repeated once in a different setting for elective credit only. **Prerequisite(s): 16 credits in English, of which at least 8 must be at the 3000-4000 level, and permission of the instructor and the department chair.**

MEETS: TBA; Off Campus

**ENG 4970: ST: Masterpieces 19th Century N. Cole
CRN 45038**

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The study of a single literary kind, whether genre (such as novel, lyric or drama) or mode (such as tragedy or comedy). May be repeated under different subtitle. **Prerequisite(s): ENG 2100 and at least two of the three required 3000 level British and American literary history courses; or permission of the instructor.**

MEETS: MW 3:30-5:17 p.m.

**ENG 5200: Intro to Graduate Studies K. Grimm
CRN 40822**

The primary objective of the course is to familiarize students with the basic methods of literary study and research at the graduate level. The course serves also to familiarize students with the evolution of literary

studies as a discipline and as a profession. Skills to be emphasized include:

- Interpreting a literary work according to its formal features
- Locating, summarizing, evaluating, and citing scholarly sources
- Identifying major critical approaches and methodologies for the study of literature
- Entering the critical conversation on literary works, theories, and movements
- Writing a preliminary abstract, annotated bibliography, and research paper.

Assignments (subject to change): Class participation; Close Reading Paper (4-5 pages); Article Abstract; Annotated Bibliography; Research Presentation; Final Abstract; Final Paper.

MEETS: R 6-9:20 p.m.

**ENG 5821: Literary History: American 19th Century T. Donahue
CRN: 45362**

Realism in America

How do novels construct worlds that resemble reality? What epistemological, ethical, and political commitments drive authors to create such verisimilar fictional worlds? And how does the history of Gilded Age America—a tumultuous time of increasing immigration and urbanization, of the New Woman’s entry into public life, of changing race relations, of empire-building abroad, and of the frontier’s ostensible close at home—motivate and complicate efforts at novelistic world-making? Such questions occupied a number of U.S. novelists writing in closing decades of the nineteenth century, and these questions of literary realism will be at the center of our course. To explore them, we’ll read a number of works of realist, naturalist, and local color fiction—likely authors include Charles Chesnutt, William Dean Howells, Henry James, Sarah Orne Jewett, Mark Twain, and Frank Norris. To consider how these writers borrow representational strategies from adjacent cultural discourses, we’ll read their novels alongside the philosophical pragmatism of William James, W.E.B. Du Bois’ analyses of race in America, the documentary photojournalism of Jacob Riis, and the frontier historiography of Frederick Jackson Turner. To develop an understanding of the political and theoretical issues raised by realist representation within and beyond nineteenth-century America, we’ll read contemporary scholarship on this period by critics like Amy Kaplan, Jennifer Fleissner, and Mark Seltzer. The course will conclude by reflecting on nineteenth-century realism’s twenty-first century afterlife, with the HBO series *The Wire* serving as our reference point. Assignments will likely include a close reading paper, an annotated bibliography, a researched essay, and a class presentation.

TEXTS: TBA

MEETS: T 6-9:20 p.m.

**ENG 6900: AT: Mechanical SubjectivityR. Anderson
CRN 45034**

In “Mechanical Subjectivity,” we’ll discuss the history of efforts to treat the human as machines. We will use philosophical and theoretical discourses (Descartes, Derrida, Harraway) to look at four novels (Shelley’s *Frankenstein*, Godwin’s *Fleetwood*, Brockden Brown’s *Wieland*, and Dick’s *Do Android’s Dream of Electric Sheep?*). Along the way, we will consider why machines and animals are brought together, and what that has to do with notions of human subjectivity. Assignments: several short papers leading to a substantial seminar paper. **Prerequisite(s): Student must have completed the literary studies core.**

MEETS: M 6-9:20 p.m.

**ENG 6996: The Master’s Project J. Freed
CRN 43106**

Completion of a modest project of a scholarly or pedagogical nature proposed by the degree candidate. **Prerequisite(s): Student must have permission of the Graduate Program Committee.**