

DEPARTMENT OF ENGLISH
Oakland University
Semester Course Descriptions (Advising Memo), Summer 2018
(subject to change)

Summer Session I: May 7-June 27, 2018

CINEMA 1150: Introduction to FilmK. Edwards
CRN 32710

*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.

TEXTS: TBA

MEETS: TR 10-1:47 p.m.

CINEMA 1150: Introduction to FilmNo Teachers Assigned
CRN 32458

*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.

TEXTS: TBA

MEETS: **Internet:** Online course

CINEMA 1150: Introduction to FilmNo Teachers Assigned
CRN 33208

*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.

TEXTS: TBA

MEETS: **Internet:** Online course

CINEMA 1600: Introduction to Filmmaking.....A. Gould
CRN 31858

Introduction to digital film production through group projects. **Prerequisite: CIN 1150 or ENG 2610; permission of instructor; cinema studies major or minor standing.**

TEXTS: TBA

MEETS: TR 1:20-4:40 p.m.; TR 1:20- 4:40 p.m.

**CINEMA 2600: Form and Meaning in Digital Film Production.....A. Gould
CRN 32511**

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

TEXTS: TBA

MEETS: MW 1:2-4:40 p.m.; MW 1:20-4:40 p.m.

**CINEMA 3150 Film Theory and CriticismK. Edwards
CRN 33210**

Survey of major critical approaches to the academic study of film, such as those theoretical models proposed by Eisenstein, Kracauer, Arnheim, Bazin, Sarris and Metz. Film screening lab may be required. **Prerequisite: CIN 2150.**

TEXTS: TBA

MEETS: MW 9:20-12:40 p.m.

**CINEMA 3230: History/film: Intro 21st CenturyC. Brannon-Donoghue
CRN 32512**

Study of developments in film since the late 1980s, including topics such as Hollywood cinema, independent film-making, experimental films, feminist cinema, national cinema, and new technologies such as digital imaging. Film screening lab may be required. Prerequisite(s): **CIN 1150 or ENG 2610.**

TEXTS: TBA

MEETS: TR 9:20 a.m. - 12:40 p.m.

**CINEMA 4930: Field Internship in Cinema Studies.....A. Eis
CRN 32446**

Field internship for cinema studies majors under faculty supervision. Academic project that incorporates student performance in an occupational setting. May not be repeated for credit. Prerequisite(s): **CIN 1150 or ENG 2610); junior/senior standing; 16 credits in cinema studies courses, with 8 at the 3000-4000 level; and instructor permission.**

TEXTS: TBA

MEETS: TBA

**CREATIVE WRITING 2100: Intro Workshop in Creative Writing, Fiction/PoetryP. Markus
CRN 33174**

Why read poetry? Why write poetry? What's the point and purpose of story, of the imagination, of the made up? These are just a few questions to get us started as we begin the journey that will be English 216. This is an introductory workshop and studio class set to explore the power and pleasure of reading and writing poetry and fiction. We'll be reading all types and styles of poetry and 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. Students will participate in class discussion, group work, and writing workshop; they will also be responsible for developing a critical vocabulary with which to approach both the reading material and classmates' work. Entry level creative writing workshop in fiction writing and poetry. **Prerequisite(s): WRT 1060 with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: MW 5:30 – 8:50 p.m.

**CREATIVE WRITING 2400: Intro to Screen/TV Writing..... D. Shaerf
CRN 33173**

Entry-level creative writing workshop in screen and television writing. **Prerequisite(s): WRT 1060 with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 1300: Introduction to Shakespeare..... N. Herold
CRN 31152**

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

This E-Lis version of Gen Ed Eng 105 is a fully on-line course called “Shakespeare in Performance.” While we will be spending most of our time studying the language and structure of three of Shakespeare’s plays, we will also be looking at these plays as they have been adapted to the screen. At home, you will be able to watch these films on DVD whenever you want, as long as you complete work for each play in the time allotted for it on the Syllabus (two weeks per play). You will then be asked to write a short essay that describes the movie adaptation in the context of what you have learned from studying the Shakespeare play it adapts. Eng 105 Online 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.

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 1500: Literature of Ethnic America L. McDaniel
CRN 31153**

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

In her poem appearing on the Statue of Liberty, Emma Lazarus declares: "Give me your tired, your poor, your huddled masses yearning to breathe free, The wretched refuse of your teeming shore. Send these, the homeless, tempest tossed to me . . ." Whether “tired,” “poor,” or merely undocumented, immigrants and their experiences have provided rich fodder for American literature since the country’s inception. Coming out of a nation founded on the concept of “foreigners” yearning to be free (or at least, more comfortable), American literature often reveals what writers, readers, and critics imagine what it is to be an “outsider” based solely on one’s nation of birth. What do these texts reveal about the “border culture” inhabited by individuals whose desire to honor “homeland” (whether it be Latino culture, or the Navajo nation) conflicts with one’s adopted soil? Where does reinvention end and assimilation (or even “passing”) begin? While paying close attention to how notions of gender, class, race, and “American-ness” are informed by historical, political, and cultural landscapes, we’ll read fiction, drama, poetry, and memoir that engage (for lack of a more concise term) the “immigrant experience.” Our syllabus for this online section of ENG 112 includes writers who represent Latino-, Asian-, Arab-, Afro-Caribbean, and Native American voices, with the majority of material written in the last fifty years. **REQUIREMENTS:** Weekly (easy) Quizzes; Weekly Text Analyses; Final Exam; Rigorous Class Participation in Moodle Forums. Studies in literature about the American ethnic heritage including examples from such sources as African-American, Native American and American immigrant literatures.

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 1700: Modern Literature V. Stauffer
CRN 32362**

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

General introduction to modern literature, which can include works written from the early twentieth century to the present, with some attention to literary form and to the way in which literature reflects culture.

TEXTS: TBA

MEETS: MW 1 – 4:20 p.m.,

**ENGLISH 1800: Masterpieces of World LiteratureJ. Gower-Toms
CRN 30822**

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

This course explores the use of literature to represent different cultures in our global community. As we examine literature's many forms and genres, we will consider how the literary text allows us a personal view into the lives of citizens that may differ greatly from our own. Our process of literary analysis will include an investigation of the historical and cultural context of the works. By approaching literature like an artifact that requires an understanding of the culture that produced it, we will study the role of literature as a mode of cultural expression in our global society.

TEXTS: TBA

MEETS: MW 1:00-4:20 p.m.

**ENGLISH 2110: Fundamentals of Grammar A. Stearns-Pfeiffer
CRN 33166**

A thorough introduction to basic grammatical forms and structures, drawing upon a variety of approaches and models. **Prerequisite(s): WRT 1060 or equivalent.**

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 2300: British LiteratureN. Cole
CRN 31336**

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

This course provides a survey of British literature from the heroic epic Beowulf (circa 8th century CE) to the fantasy short fiction of Angela Carter in *The Bloody Chamber and Other Stories* (1979). ENG 2300 aims to give students not only a strong understanding of the historical, cultural and literary context in which a text originates, and an understanding of various literary forms or genres, including: poetry, drama, short fiction, gothic, fantasy and film adaptation. Course requirements: participation in forums and once a week on-line chats (15%); homework and quizzes on assigned reading (45%) and one final exam (40%). Some assignments listed on syllabus are posted on Moodle and should be printed so you can refer to them during chats.

TEXTS:

MEETS: **Internet:** Online course

ENGLISH 2610: Film and Formal AnalysisC. Meyers
CRN 31337
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

Focuses on the analysis of the dramatic and narrative content of both classic and modern films, examining such elements as theme, motif, symbol, imagery, structure and characterization, as well as cultural and philosophical implications. In addition to their visual codes of meaning, the selected films will also be examined in terms of their cultural contexts and philosophical implications. This course meets off campus at the **Anton/Frankel Center in Mt. Clemens (AFC)**.

TEXTS: TBA

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

ENGLISH 3100: History of the English Language..... M. Smith
CRN 31148

A detailed survey of the English language from its beginning to modern times. Identical with LIN 4312.
Prerequisite(s): WRT 100 or equivalent with a grade of 2.0 or higher.

TEXTS: TBA

MEETS: MWR 2:15-4:20 p.m.

ENGLISH 3250: Brit/Commonwlt Lit since 1900S. Beckwith
33455

British and Anglophonic literature since 1900. Authors may include Joyce, Woolf, Eliot, Rhys, Beckett, Rao and Achebe. **Prerequisite(s): ENG 2100.**

Oh, The Places You'll Go and The Things You'll See this Spring: You're Off to Great Places in British and Commonwealth Literature since 1900! ...Susan Lynne Beckwith

In this class we'll start off with *Mad Women* 'transformed' into '*Bad*' *Women* and then again into *Bad-A\$\$ Women*.

Then we'll explore the era that was the *War of Manners*—and Manors! think *Downton Abbey* here—as well as the *Era of* (real-life) *War*, and finally an era that was (thought to be) *The End of War*.

After that we'll go from Cocaine to Catholic Priests in a Century of Characters-Who-Crack-the-Case (from *Holmes* to *Harry Potter*!)

We'll end up at Platform 9¾ and see what we can figure out from a *Century of Student Life* (think *#studentproblems* with some *Sci-Fi* and *Time Travel* thrown in...).

Basically—from Jane Eyre to Jamaica, from Downton Abbey to Detectives, from Holmes to Harry Potter—we're going to have *fun* in this class exploring British and Commonwealth Literature! (Yes. 'Fun' will be on the syllabus.)

Oh, The Things You'll Read and See (because, yes, we'll be streaming and screening!) while we're looking for the meaning (and meme-ing!) of life in literature: Forster, Ford, and Forster; Woolf, Wodehouse, and Willis; Doyle, Dexter, Crispin, and Chesterton; and Rhys and Rowling.

[Earn FOUR Credits in EIGHT Weeks. And, since I'll be providing a number of readings—along with memes—on Moodle and many are also in the free domain, your 'ticket' cost for the course materials should be under \$30! Your 'Passport' Cost = Priceless! Register Now and 'You're off to Great Places! You're off and away!']

TEXTS: TBD

MEETS: TR 1-4:20 p.m.

**ENGLISH 3600: Fiction.....R. Anderson
CRN 31154**

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

In our exploration of the literary possibilities of fiction, we will read 3 novels and 1 collection of short stories. Jeremy Hawthorn's excellent *Studying the Novel* will help us develop a critical vocabulary that will enable us to see, analyze and discuss these possibilities more precisely. This formal and technical approach to reading fiction will both enhance our pleasure of reading and make us more sophisticated readers. Grading will be based on exams and quizzes. **Prerequisites: WRT 1060 or equivalent with a 2.0 or higher and junior/senior standing.**

TEXTS: TBA

MEETS: TR 8:30-11:50 a.m.

**ENGLISH 4950: Internship.....R. Smydra
CRN 33171**

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.**

TEXTS: TBA

MEETS: TBA; Off Campus

**ENGLISH 5900: Myth and Modernism K. Hartsock
CRN 32745**

How did characters like the Greek hero Odysseus, the famous poet Orpheus and his lost Eurydice, the god of wine Dionysus, the goddess of the harvest Demeter, and legendary mortal women like Leda make their way into some of the most influential literary works of Modernism? How did these ancient figures serve a key role in expressing Modernism's attitude toward the past, as well as the present? In this course we will read excerpts from classical authors such as Homer, Sappho, Euripides, Ovid, and Virgil alongside Modernist texts including James Joyce's *Ulysses*, the poetry and translations of Imagist H.D., T.S. Eliot's *Wasteland*, and work from W.B. Yeats, Ezra Pound, and William Carlos Williams. We'll look at works of visual art, music, and architecture to enhance our understanding of the various ways Modernism engaged the classical world. We will also consider texts that were influential on Modernist writers such as William Frazier's *The Golden Bough* and Jessie Weston's *From Ritual to Romance*, and recent scholarship concerning the transformations of ancient stories within a movement which would later be remembered for its mantra, "Make it new."

TEXTS: TBA

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

Full Term 16 wks (May 7 – August 25, 2018)

**ENGLISH 2800: Masterpieces of World CinemaN. Koob
31338**

*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE 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 Australian regional cinema including Australian society, New Zealand, the Outback and indigenous populations. Through our study of Australian 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, styles and identities of Australian regional cinema. (Formerly ENG 260)

TEXTS: TBA

MEETS: **Internet:** Online course

S03 Summer Full Term 16 wks (May 7 – August 25, 2018)

**AMS 4998: Project.....J. Insko
CRN 30495**

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

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.

TEXTS: TBA

MEETS: TBA

**CINEMA 4930: Field Internship in Cinema Studies.....K. Edwards
CRN 30748**

Field internship for cinema studies majors under faculty supervision. Academic project that incorporates student performance in an occupational setting. May not be repeated for credit. **Prerequisite(s): CIN 1150 or ENG 2610; junior/senior standing; 16 credits in cinema studies courses, with 8 at the 3000-4000 level; and instructor permission**

TEXTS: TBA

MEETS: TBA

**ENGLISH 4950: Internship.....R. Smydra
CRN 31583**

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.**

TEXTS: TBA

MEETS: TBA

**ENGLISH 6996: The Master's Project..... N. Cole
CRN 30505**

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

TEXTS TBA

MEETS: TBA

S02 Summer Full Term 16 wks (May 7 – August 25, 2018)

**CINEMA 1150: Introduction to FilmNo Teachers Assigned
CRN 33214**

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 nonnarrative film, and exploration of film's relation to society. 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.

TEXTS: TBA

MEETS: Internet

**CINEMA 2150: Methods of Cinema Studies.....B. Kredell
CRN 33215**

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 academic study of film, with special emphasis on scholarly research and formal writing. Film screening lab may be required. (Formerly CIN 252). **Prerequisite(s): CIN 1150) or ENG 2610; WRT 1060 with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS Internet

CINEMA 4930: Field Internship in Cinema Studies.....A. Eis

Field internship for cinema studies majors under faculty supervision. Academic project that incorporates student performance in an occupational setting. May not be repeated for credit. **Prerequisite(s): CIN 1150) or ENG 2610; junior/senior standing; 16 credits in cinema studies courses, with 8 at the 3000-4000 level; and instructor permission.**

TEXTS: TBA

MEETS TBA

**ENGLISH 1500: Literature of Ethnic America C. Apap
CRN 32180**

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

Studies in literature about the American ethnic heritage including examples from such sources as African-American, Native American and American immigrant literatures.

TEXTS: TBA

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

**ENGLISH 1800: Masterpieces of World LiteratureA. Pollard
CRN 31966**

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.

TEXTS: TBA

MEETS: TR 1-4:20 p.m.

**ENGLISH 2300: British LiteratureM. Peiser
32153**

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

Introduction to literary analysis and appreciation through readings in the British literary tradition. Emphasis on such authors as Chaucer, Shakespeare and Dickens..

TEXTS: TBA **Internet**

MEET: **Internet**

**ENGLISH 3110: Advanced Critical WritingR. Smydra
CRN 32351**

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 for writing intensive: completion of the university writing foundation requirement. Prerequisite(s): WRT 1060 with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: **Internet**

**ENGLISH 3600: Fiction.....S. Beckwith
33169**

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

The 'Rules': Literary Structures and Genre 'Fight Night' in Literary Studies

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: TBA

MEETS: Internet

**ENGLISH 3650: The Bible as Literature D. Plantus
CRN 32184**

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

The Bible remains a literary champion of Western Civilization for its wondrous catalogue of the human experience captured in writing. The sheer range of subjects, characters, themes, and styles is a critical foundation for all knowledge, and is presented in an interdisciplinary way of learning to understand its enduring relevance in the modern world. We will study the context of narratives in a dynamic, literary fashion that will reveal the beauty and art of the text. We will also discover how timely and critical this multiform collection of meaningful materials is to a wide range of disciplines, from classical literature, to Creative Writing, Film, Art, History, Philosophy and Science. The course includes an emphasis on the role of the original languages of the Bible and history of its translation. **Prerequisite(s): WRT 1060 or equivalent with a grade of 2.0 or higher and junior standing.**

TEXTS: TBA

MEETS: Internet: Online course

**ENGLISH 3660: Classical Mythology J. Chapman
CRN 33170**

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

Greek and Roman myths are the source of some of the greatest, most enduring stories in western culture. They're exciting and captivating. But myths are also some of the places where people have looked to understand human experience. Underneath the adventure, the fighting, and the supernatural events, we learn moral, ethical, or practical lessons. This is just as true now as it was 3000 years ago. This isn't to say that we're just going to search for the lesson that each myth teaches us, rather we are going to think deeply about the stories we read, and think about how they are relevant to all of us at the beginning of the 3rd millennium C.E. **Prerequisite(s): junior standing.**

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 4950: Internship R. Smydra
CRN 33172**

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.**

TEXTS: TBA

MEETS: **Off Campus**