

DEPARTMENT OF ENGLISH
Oakland University
Course Descriptions (Advising Memo), Winter 2019
 (subject to change)

AMS 3000: ST: Captivating Narratives C. Apap
CRN 14225

Today, the word “captivate” is often used to mean “to overpower with excellence” or to enthrall or charm. Yet the primary meaning is to “take captive, make prisoner, capture.” This course will study one of the most popular genres in North America in the 18th and 19th Century Atlantic World—the captivity narrative. The genre, which typically documented an individual’s capture by “uncivilized” enemies, often featured themes of racial difference and personal redemption. In this course, we will trouble the category by considering the origins of the Native American captivity narratives of the colonial and early United States in context. Beginning with John Smith, we will examine the ways that his capture and salvation by Pocahontas fits into a broader literary history of capture by Islamic Turks. After reading some classic late 17th and early 18th Century narratives, in which categories of race, gender, class, and servitude are delineated, we will ask how early slave narratives utilize and criticize the assumptions of the captivity narrative, and will then ask how Royall Tyler’s novel, *The Algerine Captive*, uses Africa to pose questions about the new republic. We conclude by considering how some nineteenth century captivity narratives (both fictional and biographical) helped frame the debate over Indian Removal. Throughout, we will ask vital questions about the ways that these narratives allow for poignant and often pointed critiques of race, gender, religion, political discourse, and the nature of identity in the Atlantic World between 1600 and 1860, and we will wonder what it is about such stories that we still find them so captivating.

Students should expect to attend class daily, engage in regular course discussions, and complete a series of short writing assignments associated with each reading we complete, culminating in a longer, peer-reviewed writing project of the student’s design.

TEXTS: TBA

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

AMS 4998: Senior ProjectJ. Insko
CRN 10607

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 the course.

TEXTS: TBA

MEETS: TBA

CINEMA 1150: Introduction to Film M. Vaughan
CRN 11027

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. Monday class meeting time extended to accommodate film viewing.

TEXTS: TBA

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

**CINEMA 1150: Introduction to Film N. Koob
CRN 11157**

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. Tuesday class meeting time extended to accommodate film viewing.

TEXTS: TBA

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

**CINEMA 1150: Introduction to Film N. Koob
CRN 11755**

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. Monday class meeting time extended to accommodate film viewing.

TEXTS: TBA

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

**CINEMA 1150: Introduction to Film N. Koob
CRN 11026**

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. Thursday class meeting time extended to accommodate film viewing.

TEXTS: TBA

MEETS: R 1-3:27 p.m.-12:27 p.m.; T 1-2:47 p.m.

**CINEMA 1150: Introduction to Film C. Meyers
CRN 12173**

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. Tuesday class meeting time extended to accommodate film viewing. **This course meets off campus at the Anton Frankel Center, Mt Clemens.**

TEXTS: TBA

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

**CINEMA 1600 Introduction to Filmmaking.....No Teachers Assigned
CRN 11483**

Introduction to digital film production through group projects. **Prerequisite(s): CIN 1150 or ENG 2610; cinema studies major or minor standing.**

TEXTS: TBA

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

**CINEMA 1600 Introduction to Filmmaking A. Eis
CRN 12440**

Introduction to digital film production through group projects. **Prerequisite(s): CIN 1150 or ENG 2610; cinema studies major or minor standing.**

TEXTS: TBA

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

**CINEMA 1600 Introduction to FilmmakingNo Teachers Assigned
CRN 13404**

Introduction to digital film production through group projects. **Prerequisite(s): CIN 1150 or ENG 2610; cinema studies major or minor standing.**

TEXTS: TBA

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

**CINEMA 2100: Film and Formal Analysis..... D. Shaerf
CRN 14375**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN 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. (Formerly ENG 250)

TEXTS: TBA

MEETS: R 3-5:20 p.m.; T 3-4:47 p.m.

**CINEMA 2100: Film and Formal Analysis..... C. Meyers
CRN 14217**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN 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. (Formerly ENG 250)

TEXTS: TBA

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

**CINEMA 2150: Methods of Cinema Studies B. Kredell
CRN 11484**

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 ENG 2610; WRT 160 with a grade of**

TEXTS: TBA

MEETS: MW1:20-4:07 p.m.

**CINEMA 2320: Masterpieces of World Cinema N. Koob
CRN 14318**

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

Examination of a range of cinematic traditions, historical trends, and national film movements from around the globe. (Formerly ENG 260)

TEXTS: TBA

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

**CINEMA 2600: Form and Meaning in Filmmaking A. Gould
CRN 13945**

Through group projects and individual editing, students explore formal methods of creating meaning in shots, sequences and short films. Formerly CIN 265) **Prerequisite(s): (CIN 165 or CIN 1600); permission of instructor.**

TEXTS: TBA

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

**CINEMA 2600: Form and Meaning in Filmmaking A. Eis
CRN 12615**

Through group projects and individual editing, students explore formal methods of creating meaning in shots, sequences and short films. **Prerequisite(s): CIN 165 or CIN 1600; permission of instructor.**

TEXTS: TBA

MEETS: T 5:30-8:50 p.m.; T 5:30-8:50 p.m.

**CINEMA 3150: Film Theory and Criticism M. Vaughan
CRN 12487**

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. (Formerly CIN 315) **Prerequisite(s): (CIN 252 or CIN 2150).**

TEXTS: TBA

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

**CINEMA 3220: History/film: New Wave and Beyond..... M. Vaughan
CRN 14260**

Study of film since 1959, including directors such as Godard, Truffaut, Akerman, Fassbinder, Herzog, Wertmuller, Bergman, Altman, Kubrick and Scorsese. Film screening lab may be required. (Formerly CIN 302) **Prerequisite(s): (CIN 150 or CIN 1150) or (ENG 250 or ENG 2610).**

Focusing on world cinema from the mid-1950s to the mid-1970s, this course aims to equip students with a thorough knowledge of film movements, technological developments and aesthetic practices, and important personnel and texts from this period. Contextualized within the geopolitical, sociocultural, and

philosophical upheavals of the post war decades, and geared to develop a transnational and transmedial perspective, we will also integrate film history into larger concerns of art (the transition from modernism to postmodernism, pop culture, counter-culture, the advent of photojournalism and television) and identity (post-colonialism, women's liberation, the sexual revolution). In other words, we are going to do everything, and it is going to be awesome! Students will sharpen their historical knowledge of this period, familiarize themselves with some of the most important films and filmmakers of international cinema history, and will develop their ability to connect film culture to larger geopolitical and theoretical issues.

TEXTS: TBA

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

**CINEMA 3300: Studies In Documentary Film.....B. Kredell
CRN 14378**

Examination of the history of documentary film-making. Additional focus on aesthetic and industrial practices. Film screening lab may be required. (Formerly CIN 311) **Prerequisite(s): (CIN 150 or CIN 1150) or (ENG 250 or ENG 2610).**

TEXTS: TBA

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

**CINEMA 3610: Documentary FilmmakingNo Teachers Assigned
CRN 13407**

Introduction to documentary film pre-production, production, and post-production. Additional emphasis upon how documentary film aesthetics shape audience experience. **Prerequisite(s): CIN 2600.**

TEXTS: TBA

MEETS: R 5:30-9:50 P.M.; R 5:30-9:50 P.M.

**CINEMA 3900: ST: The 80s.....K. Edwards
CRN 13408**

Close examination of one or more of the major artistic, industrial or cultural trends shaping film history. Topics explored may include film censorship, art cinemas, the history of cinema technology, historiography. May be repeated under different subtitle for credit. Film screening lab may be required. (Formerly CIN 320) **Prerequisite(s): (CIN 150 or CIN 1150) or (ENG 250 or ENG 2610).**

TEXTS: TBA

MEETS: TR 1-3:47 p.m.

**CINEMA 4900: ST: Screwball ComedyK. Edwards
CRN 11756**

*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. (Formerly CIN 450) **Prerequisite(s): (CIN 315 or CIN 3150) or permission of instructor.**

TEXTS: TBA

MEETS: TR 9-11:47 a.m.

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

CRN 13411

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 300-400 level; and instructor permission.**

TEXTS: TBA

MEETS: TBA

CINEMA 4999: Filmmaking ThesisA. Gould
CRN 13910

Directed individual work completing a major thesis film and research into film industry practices.
Prerequisite(s): Senior standing, (CIN 252 or CIN 2150), and 28 credits in cinema studies of which at least 12 must be at the 3000 level, or permission of instructor.

TEXTS: TBA

MEETS: F 9:20 a.m. – 12:37 p.m.; F 9:20 a.m. – 12:37 p.m.

CREATIVE WRITING 2100: Intro Fiction/Poetry WritingP. Markus
CRN 13401

Why read poetry? Why write poetry? What's the point and purpose of story, of the imagination, of the made up, of telling the truth? These are just a few questions to get us started as we begin the journey that I hope will be this class.

This is an introductory workshop and studio class set to explore the power and pleasure of reading and writing poetry, fiction, and literary non-fiction. We'll be reading all types and styles of writing that exist in our 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 make the time to sit down and pick up a pen and begin to wander and wonder our way through it in order to see it, feel it, believe it, experience it in new ways.

To see what we think we see, to find out what we know—truth!—about the things that we don't, to discover what we really know about what we think we know, and to put it all into words. Emerson wrote: "Every word was once an animal." The Word, in other words—our language—as a living, breathing thing.

TEXTS: TBA

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

CREATIVE WRITING 2100: Intro Fiction/Poetry WritingV. Stauffer
CRN 13402

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

CREATIVE WRITING 2400: Intro to Screen/TV WritingJ. Chappell
CRN 13414

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 presentation. Lecture topics include the differences between screenwriting and other literary

forms, idea generation, visual storytelling, unpacking genre, thematic development, character and archetypes, plot structure, in-depth scene construction, dialogue, formatting, as well as the business of 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.

Prerequisites: WRT 1060 or equivalent with a grade of 2.0 or higher.

TEXTS: TBA

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

**CREATIVE WRITING 3200: Workshop in FictionP. Markus
CRN 13417**

Don't believe what they tell you. All stories have not been told. You see the world in a way that is unique to your own way of seeing and being in the world. What are the stories that are yours to write? Your imagination is your imagination. We are inventors of our own truth. Remember: anything is possible. In this intermediate-level fiction writing workshop, students will be expected to produce short fiction both in and out of class, and will be reading works of fiction—mostly contemporary short-short fiction—both in and out of class. Students will be expected to “workshop” their own short fiction (twice) over the course of the semester with a third story to be turned in as part of in their Final Portfolio project. Students will be doubly expected to read and offer oral and written remarks (in a spirit that is both generous and honest) about all the student stories that we will be discussing each week. These stories, written by your peers, will constitute the bulk of the fiction that we will be reading. Elements of the craft of fiction will be addressed, in mini-lectures, throughout the semester, but this student-centered workshop depends more on rigorous conversation and student discourse than it does on the authority of formal lecture.

TEXTS: TBA

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

**CREATIVE WRITING 3200: Workshop in FictionA. Gilson
CRN 13418**

What brings a story alive? In this second class in the workshop sequence for the fiction track, we begin to explore that question by writing pieces that focus on different key elements of fiction, such as character and setting, dialogue and conflict, to help writers develop their understanding of basic elements of narrative. By the middle of the semester, students will present full stories to the class for workshop, and by the end they will workshop a revision of any story they did for the class. Throughout the semester we will do in-class exercises designed to help students find their voices and to surprise themselves; we will also analyze stories by published authors from a number of craft approaches, to help students understand how writers achieve their particular narrative effects. In addition, we will spend time in each class talking about process. Students will learn how to develop their subjects and to understand their strengths as writers. At the same time, they will explore their new identities as members of a writing community. That involves learning how to engage with other writers in the classroom, and learning about how an audience responds to their work. This will help students to build a sustained writing practice and will help them in the future when they go out into the world to tell their own stories. **Prerequisite(s): (ENG 216 or CW 2100).**

TEXTS: TBA

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

**CREATIVE WRITING 3300: Workshop in Poetry.....K. Hartsock
CRN 13419**

T. S. Eliot wrote that “When a poet’s mind is perfectly equipped for its work, it is constantly amalgamating disparate experience . . . (into) new wholes.” Students in this poetry workshop will practice making these distant connections as they read and compose in a variety of poetic forms, as well as develop a closer attention to language and a sense of their own creative voices. Meetings will include in-class writing exercises, discussion of assigned readings, introductions to literary movements and poetic forms, and workshops of fellow students’ work. Assignments will include formal and free verse poems, imitations of poets, and word studies. Geared towards poets but instrumental for any aspiring creative writer, the class gives students the opportunity to slow down with language and dwell with words, and to expand their

critical vocabulary as they provide feedback to each other on their work. **Prerequisite(s): ENG 2100.**

TEXTS: TBA

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

**CREATIVE WRITING 3400: ScreenwritingJ. Chappell
CRN 13422**

This intermediate screenwriting course is a workshop format where students give and receive critical feedback as they develop, pitch, draft, and revise four different original screenplays: a personal anecdote, a group adaptation, a low budget realistic short, and a big budget genre short. Students will warm up by brainstorming “riffs” off of exemplary scene models to spark their own creativity. The instruction emphasizes the application of correct formatting, turning scenes, and advanced dialogue techniques.

Prerequisite: ENG 217 or (CW 2400) and CIN 150 or (CIN 1150) or ENG 2610.

TEXTS: TBA

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

**CREATIVE WRITING 3500: Workshop Literary NonfictionP. Markus
CRN 14672**

Study of masters in literary nonfiction, including readings within the genre from anthologies and literary journals. (Formerly ENG 395). **Prerequisite(s): ENG 218 or CW 2500 with a grade of 2.5 or higher.**

TEXTS: TBA

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

**CREATIVE WRITING 3600: Playwriting K. Dubin/K. Knox
CRN 13870**

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 several short plays that incorporate these elements. The class has a supportive atmosphere where creativity can flourish. **Prerequisite(s): (WRT 160 or WRT 1060) with a grade of 2.0 or higher.**

TEXTS: TBA

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

**CREATIVE WRITING 4200: Advanced Workshop in FictionA. Gilson
CRN 13423**

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.

This is the capstone course in the fiction track. Students will build on the work they did in the intermediate course, workshopping one flash fiction story, two or three 5-20 page stories, and at least one revision. Students will do a range of craft-focused exercises to hone their understanding of fiction as a genre and to explore the many forms stories can take. The class will also analyze stories by published authors from a number of craft approaches, to help students understand how writers achieve their particular narrative effects. Students will be encouraged to explore their own process and to talk about the ups and downs of the daily writing life with classmates. The focus here is on honoring our creative selves and finding what works and what doesn’t when we’re trying to write regularly. We will emphasize the importance of open exploration and critical thoughtfulness when it comes to reading each other’s stories. We will be in a very open, nonjudgmental environment, but we will also provide one another with feedback as to the effects various narrative strategies have on readers. Writers will be encouraged to consider whether they achieved

the effects they wanted, and will be invited to explore ways to open up their creative practice, while also and always honoring and exploring the stories they already know how to tell. Here again, we will also focus on helping each student to build a sustained writing practice and develop a strong writing community in order to help them in the future to go out into the world to tell their own stories. (Formerly ENG 410)

Prerequisite(s): (ENG 383 or CW 3200) or permission of instructor.

TEXTS: TBA

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

**CREATIVE WRITING 4300: Advanced Workshop in Poetry A. Powell
CRN 13425**

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.

Creative writing workshop in poetry. (Formerly ENG 411) **Prerequisite(s): (ENG 384 or CW 3300) or permission of instructor.**

TEXTS: TBA

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

**CREATIVE WRITING 4400: Advanced Screenwriting D. Shaerf
CRN 13426**

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.

Advanced creative writing workshop in screenwriting. **Prerequisite(s): ENG 387 and permission of instructor.**

TEXTS: TBA

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

**CREATIVE WRITING 4500: Advanced Workshop Literary Nonfiction S. McCarty
CRN 14656**

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.

Violence is part of our national conversation. It's a public health problem that terrorizes us in our schools, our communities, and sometimes in our own domestic spaces. It's the exercise of power by a person, a group of people, or an institution over others in an attempt to marginalize and control them through harm or threat. Because one of the projects of nonfiction is to engage the reader's compassion, it is a particularly good genre through which to explore the trauma and grief that violence leaves in its wake. This semester, we will pay special attention to the ways authors break convention and experiment with form in order to better tell and transcend stories of violence. We will read contemporary works of nonfiction by authors like Maggie Nelson, Claudia Rankine, Susan Sontag, and Justin St. Germain and try to make sense of some of the ways violence boils up in our culture. Students do NOT need to write about violence in their own work. Using readings for class and in-class writing experiments as departure points, students will draft several short essays and revise at least one. Students will share drafts for class discussion in the workshop model, and write a brief aesthetics paper that will help them articulate their own beliefs and practices about writing. (Formerly ENG 415). **Prerequisite(s): ENG 395 or CW 3500 or permission of instructor.**

TEXTS: TBA

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

**CREATIVE WRITING 4600: Advanced Playwriting K. Dubin/K. Knox
CRN 13871**

May be repeated once for credit. A continuation of Playwriting I, structure, character, development and dialogue will be studied in greater depth. Students will be required to read and attend several plays. The class will function primarily as a writing workshop where, over the course of the semester, students will write a ten minute play as well as a full length play. Learning how to market your work is an important component of this class. Kitty provides a fun and supportive atmosphere where creativity can flourish. Advanced Playwriting is a 4 credit course that fulfills English, Theatre, and Creative Writing credit. The class is only offered winter term. **Prerequisite(s): (ENG 308 or CW 3600) or (THA 340 or THA 3040). Permission of instructor.**

TEXTS: TBA

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

**ENGLISH 1300: Introduction to ShakespeareJ. Gower-Toms
CRN 10696**

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

A general introduction to representative dramatic works of Shakespeare. (Formerly ENG 105)

TEXTS: TBA

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

**ENGLISH 1300: Introduction to ShakespeareJ. Gower-Toms
CRN 13697**

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

A general introduction to representative dramatic works of Shakespeare. (Formerly ENG 105)

TEXTS: TBA

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

**ENGLISH 1300: Introduction to ShakespeareA. Pollard
CRN 10697**

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!

TEXTS: TBA

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

**ENGLISH 1300: Introduction to ShakespeareA. Pollard
CRN 13339**

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!

TEXTS: TBA

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

**ENGLISH 1500: Literature of Ethnic America L. McDaniel
CRN 12669**

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

“Poor, Tired, Huddled Masses: Constructing ‘the Immigrant’ in Recent US Literature”

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 outsiders 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 better/more concise term) the "immigrant experience." Our syllabus 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; Midterm and Final Exams; Class (Group) Presentation; Rigorous Class Participation; Required Attendance; Student-Generated Discussion Questions.

TEXTS: TBA

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

**ENGLISH 1500: Literature of Ethnic America L. McDaniel
CRN 10833**

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

“Poor, Tired, Huddled Masses: Constructing ‘the Immigrant’ in Recent US Literature”

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 outsiders 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 better/more concise term) the "immigrant experience." Our syllabus 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; Midterm and Final Exams; Class (Group) Presentation; Rigorous Class Participation; Required Attendance; Student-Generated Discussion Questions.

TEXTS: TBA

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

**ENGLISH 1500: Literature of Ethnic AmericaJ. Insko
CRN 10834**

*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 1-2:47 p.m.

**ENGLISH 1500: Literature of Ethnic AmericaJ. Insko
CRN 12668**

*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 3-4:47 p.m.

**ENGLISH 1500: Literature of Ethnic AmericaS. McCarty
CRN 14655**

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

**ENGLISH 1500: Literature of Ethnic AmericaS. McCarty
CRN 14657**

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

**ENGLISH 1700: Modern Literature C. Apap
CRN 12702**

*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. Over the course of the semester we will study four works: Jonathan Safran Foer's *Everything is Illuminated*, Toni Morrison's *A Mercy*, Jennifer Egan's *A Visit from the Goon Squad*, and Alison Bechdel's *Fun Home*. In each work 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. (Formerly ENG 111)

TEXTS: TBA

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

**ENGLISH 1700: Modern Literature C. Apap
CRN 10798**

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. Over the course of the semester we will study four works: Jonathan Safran Foer's *Everything is Illuminated*, Toni Morrison's *A Mercy*, Jennifer Egan's *A Visit from the Goon Squad*, and Alison Bechdel's *Fun Home*. In each work 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. (Formerly ENG 111)

TEXTS: TBA

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

**ENGLISH 1700: Modern LiteratureJ. Chapman
CRN 11566**

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.

TEXTS: TBA

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

**ENGLISH 1700: Modern LiteratureJ. Chapman
CRN 11754**

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.

TEXTS: TBA

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

ENGLISH 1700: Modern Literature S. Beckwith

CRN 14228

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

Murder, Mayhem, & Mystery: Looking at the Dark Side in Literary Studies & Modern Literature

In this course we will examine literary texts and traditions that depict the darker side of human nature: and pose the question of whether or not this also illuminates the better qualities of mankind—and, if so, *how*? How do the books that reveal what frightens us most in society, scare us and simultaneously attempt to reassure us that we are safe or that there is ‘hope’? As we read “mysteries” and “thrillers,” we will also consider the question of ‘genre’: how a text is placed within a specific category of literature and what that ultimately means for both writers and readers. In an area of literature that is sometimes called ‘formulaic’ (or—shocked gasp!—‘*pleasure reading*’), we will look at the import of narrative structure and the experiments in literary structure that these writers embark upon. We will discover how literary texts themselves operate—for example, how texts literally and literarily “punish,” “redeem,” and “reward” certain characters and behaviors. We will analyze the content, language, and narrative structure of these stories, paying close attention to plot trajectory, narrative voice, symbols, setting, characterization, and character development in the lectures/discussions. Basically, in this class we’re going to read books that have been denounced as being ‘trash’ or ‘frivolous,’ and we’re going to ‘detect’ how in fact they can be and are literary—and how literary studies can be applied to *all* texts. We will determine what these novels have contributed to the study and formation of fiction; and how they pose questions to us—readers who consume them late at night to scare ourselves silly or just for ‘fun’—about ourselves and reveal the world and culture in which we live...well, all of us that is except for the victims in these thrillers! 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. This class satisfies the General Education requirements in the Knowledge Exploration Area of Literature.

TEXT: TBD, but selections include Doyle’s ‘Sherlock Holmes’ and Edgar Allan Poe short stories, *The Big Sleep*, *Fight Club*, *Darkly Dreaming Dexter* (the first book of the series the TV series is based on), *A Clockwork Orange*, *Shutter Island*, and *Pale Fire*

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

ENGLISH 1800: Masterpieces of World LiteratureD. Plantus
CRN 11167

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. This course provides valuable insight into human history through the literature of diverse periods and the cultures that produced it. We will study a variety of styles, subjects, themes, and characters that provide a timely understanding of the power of literature in human events. We will emphasize critical strategies for interpreting and applying literature to life at large, in addition to recognizing the virtue of literature for its own sake. The course offers an interesting and energetic format, with stimulating discussion.

TEXTS: TBA

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

ENGLISH 1800: Masterpieces of World LiteratureK. Grimm
CRN 12133

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

You’ve read the rest, now read the BEST! The very best literature that the western tradition of the world has to offer. We will read a selection of great literature translated from different languages and different centuries. The course thus offers tremendous diachronic diversity. With the aim of being both edifying and entertaining, this course will 1) introduce students to beautiful and important examples of narrative literature; 2) teach students how to read both verse and prose narratives with an appreciation for form; 3) enable students to engage in serious analysis of written language. What more could one ask for? (Yet, there is more . . . come and see). Possible Texts (tentative; subject to revision): Homer, *The Iliad*; Ovid, *The Metamorphoses*; Marie de France, *Lais*; Cervantes, *Don Quixote*; Voltaire, *Candide*; Mary Shelley, *Frankenstein*. Assignments (also tentative): quizzes and discussion fora posts; three tests; final exam.

TEXTS: Possible Texts (tentative; subject to revision): Homer, *The Iliad*; Ovid, *The Metamorphoses*; Marie de France, *Lais*; Cervantes, *Don Quixote*; Voltaire, *Candide*; Mary Shelley, *Frankenstein*.
Assignments (also tentative): quizzes and discussion fora posts; three tests; final exam.

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

ENGLISH 1800: Masterpieces of World LiteratureK. Grimm
CRN 10384
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

You've read the rest, now read the BEST! The very best literature that the western tradition of the world has to offer. We will read a selection of great literature translated from different languages and different centuries. The course thus offers tremendous diachronic diversity. With the aim of being both edifying and entertaining, this course will 1) introduce students to beautiful and important examples of narrative literature; 2) teach students how to read both verse and prose narratives with an appreciation for form; 3) enable students to engage in serious analysis of written language. What more could one ask for? (Yet, there is more . . . come and see). Possible Texts (tentative; subject to revision): Homer, *The Iliad*; Ovid, *The Metamorphoses*; Marie de France, *Lais*; Cervantes, *Don Quixote*; Voltaire, *Candide*; Mary Shelley, *Frankenstein*. Assignments (also tentative): quizzes and discussion fora posts; three tests; final exam.

TEXTS: Possible Texts (tentative; subject to revision): Homer, *The Iliad*; Ovid, *The Metamorphoses*; Marie de France, *Lais*; Cervantes, *Don Quixote*; Voltaire, *Candide*; Mary Shelley, *Frankenstein*.
Assignments (also tentative): quizzes and discussion fora posts; three tests; final exam.

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

ENGLISH 1800: Masterpieces of World Literature S. Beckwith
CRN 11654
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. (Formerly ENG 100)

Stranger Things & Literary Outcasts: Looking at Literary Masterpieces in a Black Mirror

In this course, we will read texts in which characters are emotionally, politically, physically, technologically, or psychologically cast out of society. We'll consider how these narratives reveal to us both human nature and the socio-historical constructs that determine a person's place—sometimes literally—in the world... We'll also address and come to better understand core elements of literary studies, such as narrator, character, plot, and setting in our class discussions on these texts and the 'outcasts' they depict. And we'll definitely be screening and considering *Stranger Things* and *Black Mirror* to consider the debt they owe to authors and novels who came before them and what they reveal to us about society today! 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; midterms and a final exam.

TEXTS: TBA

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

ENGLISH 2100: Introduction to Literary StudiesT. Donahue
CRN 11360

Introduction to literary research, the writing conventions of literary criticism, and the critical analysis of drama, prose fiction, and poetry. Required for the English major and minor. Prerequisite for the 3000 level literary history and capstone courses. (Formerly ENG 211) **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent with a grade of 2.0 or higher and English major or minor standing.**

TEXTS: TBA

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

ENGLISH 2100: Introduction to Literary StudiesT. Donahue
CRN 11361

Introduction to literary research, the writing conventions of literary criticism, and the critical analysis of drama, prose fiction, and poetry. Required for the English major and minor. Prerequisite for the 3000 level literary history and capstone courses. (Formerly ENG 211) **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent with a grade of 2.0 or higher and English major or minor standing.**

TEXTS: TBA

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

ENGLISH 2110: Fundamentals of Grammar Studies R. Smydra
CRN 12655

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 fundamentals. **Prerequisite: WRT 1060 or equivalent.**

TEXTS: TBA

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

ENGLISH 2110: Fundamentals of Grammar StudiesA. Stearns-Pfeiffer
CRN 12482

A thorough introduction to basic grammatical forms and structures, drawing upon a variety of approaches and models. (Formerly ENG 215) **Prerequisite(s): WRT 1060 or equivalent.**

TEXTS: TBA

MEETS: **Internet**

ENGLISH 2300: British Literature A. Powell
CRN 10698

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

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

ENGLISH 2300: British Literature A. Powell
CRN 11569

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

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

ENGLISH 2500: American LiteratureK. Pfeiffer
CRN 13370

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.

TEXTS: TBA

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

**ENGLISH 2500: American Literature A. Knutson
CRN 13348**

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. (Formerly ENG 224)

TEXTS: TBA

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

**ENGLISH 2500: American Literature A. Knutson
CRN 13371**

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. (Formerly ENG 224)

TEXTS: TBA

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

**ENGLISH 2600: Modes of Self-Narrative..... R. Smydra
CRN 13346**

Explores the construction of literary self-narratives with emphasis on written texts and developments in electronic media. (Formerly ENG 209) **Prerequisite(s): (WRT 160 or WRT 1060) with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: Internet

**ENGLISH 3110: Advanced Critical Writing R. Smydra
CRN 11018**

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. (Formerly ENG 380) **Prerequisite(s): (WRT 160 or WRT 1060) with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: **Internet****ENGLISH 3220: British Literature of the Restoration and 18th Century M. Peiser
CRN 13356**

This course will explore the explosion of printed materials in Restoration and Eighteenth-Century Britain, and its relationship to the period's literature. We will read newspapers, periodicals, broadside ballads, novels, occasional poetry, pamphlet battles, drama, and other print literatures. We will explore such authors as Eliza Haywood, Addison and Steele, Samuel Johnson, Aphra Behn, Samuel Richardson, Frances Burney, Mary Astell, Lady Mary Wortley Montagu, Jonathan Swift, Samuel Pepys, John Gay, and others. Our class spend time in Special Collections viewing original printings of our literature. Assignments for this class will include: work with the British Library's In the Spotlight project, and the Eighteenth-Century Collections Online database and accompanying Typewrite tool, close reading assignments, and a final project with presentation. **Prerequisite(s): ENG 211 or 2100.**

TEXTS: TBA

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

**ENGLISH 3240: British Lit/Victorian Era 20th CenN. Cole
CRN 13355**

From the Victorians to the 1920s. Authors may include Bronte, Tennyson, Browning, Dickens, Eliot, Hardy, Arnold, Carlyle, Rossetti, Shaw, Lawrence, Yeats and Woolf. **Prerequisite(s): ENG 211 or 2100.**

TEXTS: TBA

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

**ENGLISH 3330: The English Novel M. Peiser
CRN 14229**

A study of the origin and development of the English novel from its beginnings to the early twentieth century. Among the novelists to be considered are Fielding, Richardson, Austen, Dickens, Conrad, Lawrence and Joyce. (Formerly ENG 369) **Prerequisite(s): (ENG 211 or ENG 2100)**

TEXTS: TBA

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

**ENGLISH 3400: Early American LiteratureA. Knutson
CRN 13357**

This class introduces students to American literary and cultural roots of the 17th and 18th centuries. We will read, contextualize, and compare a wide range of writings from the colonial period through the Revolution and early republic with special attention to developing patterns of culture and nationalism. Special attention will be given to the emergence of myths and realities surrounding an American identity and the American "dream," including specific issues such as attitudes toward and fantasies about the New World, the cultural power of the Puritans, the roles of women, the treatment of Indians, and the rhetoric of the Revolution. Focusing on genres such as exploration narratives, captivity narratives, promotional literature, poetry, histories, oratory, autobiographies, and political writings, we will be guided by the following questions: How does the literature reflect various historical and cultural phenomena and positions, and what are they? What cultural work does the literature perform? Where do the texts affirm the status quo and where do they depict sub-cultures at odds with the dominant culture? What does the literature say about the particular historical and cultural moment in which it was produced? In what ways is the literature a reaction to previous American historical and cultural moments? Students will write a weekly reading response, three short analysis papers, and take a final exam. **Prerequisites: ENG 211.**

TEXTS: TBA

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

ENGLISH 3410: American LiteratureT. Donahue
CRN 14230

Studies in American prose and poetry of the pre-Civil War period, with emphasis on such writers as Emerson, Hawthorne, Melville, Thoreau and Whitman. (Formerly ENG 318) **Prerequisite(s): (ENG 211 or ENG 2100).**

TEXTS: TBA

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

ENGLISH 3600: FictionA. Pollard
CRN 10585

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

In this course we will explore the evolution of narrative fiction from the late 19th century to the late 20th century. The short story and novella forms will constitute much of the course, including works by authors such as Ernest Hemingway, Charlotte Perkins Gilman, Ursula LeGuin, and Ray Bradbury. In addition, we will read several novels in their entirety such as *Lolita*, *The Color Purple* and *The Unbearable Lightness of Being*. Through these works we will be exposed to the many ways in which fiction can be used to tell stories ranging from the painfully realistic to the sublimely fantastic. To fully understand our stories, we will break down the relationship between narrative voice (our storyteller's persona) and framework (our story's structure). This course will consist of a great deal of reading, as well as regular reading quizzes, weekly short writing assignments, essays, and exams.

TEXTS: TBA

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

ENGLISH 3610: PoetryV. Stauffer
CRN 12481

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. (Formerly ENG 301) **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

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

ENGLISH 3640: BiographyK. Pfeiffer
CRN 14231

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

This course will examine biography as a genre, considering its role in defining and shaping literary values, and questioning the implications of Roland Barthes's statement that biography is "a novel that dare not speak its name." We will consider some of the practical problems faced by a biographer, thereby uncovering numerous problems and controversies. The course will employ skills and training from a wide variety of disciplines--for example by questioning a biography's uses of evidence (history), narrative point of view (literature), social history (sociology), shifting cultural conventions (anthropology), and changes in market value (economics). The course will also question the ethical dilemmas that confront a biographer, by examining the biographical subject's right to privacy, and by considering the social value of differing biographical interpretations.

TEXTS: TBA

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

ENGLISH 3650: The Bible as LiteratureD. Plantus

CRN 12137

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

The Bible as Literature naturally invites an approach of study that emphasizes the artistic, imaginative and historical aspects of this formidable anthology: the Bible. But any genuine study of the Bible must necessarily include aspects of translation that have affected our reception of the material at various stages in human history. Therefore, this course will first engage the student in careful reading and literary analysis of selected portions of the Bible, as we strive to enhance our understanding of it as a literary text. In addition, we will consider the role translation has played, and continues to play in revealing the original meaning and context of the Bible. Consequently, the course will cover the basic elements of literary criticism of ancient texts, including style, language, and perspective and historical influences and setting, noting the sociological and political influences of civilizations of Sumer, Egypt, Assyria, Babylon, Persia, Greece, and Rome. We will also study the literary elements such as: plot, character, theme, point of view, symbolism, allegory, metaphor, imagery, irony, and humor. At all times, we will acknowledge the importance of language, both in its original context and the numerous versions into which the Bible has and continues to be translated. **Prerequisites: WRT 1060 or equivalent with a grade of 2.0 or higher and junior standing.**

TEXTS: TBA

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

ENGLISH 3660: Classical MythologyK. Hartsock
CRN 13364

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

How did Aphrodite become the goddess of love? Why was Achilles the “best” of the Greek warriors? Why did Agamemnon’s wife murder him as soon as he came home from war? These are just some of the “A”-names in the catalogue of figures from classical literature and myth we’ll discuss, all the way to how Zeus became king of the gods. This course will read a variety of classical Greek and Roman poetry and texts, and will focus on central questions of origins in the ancient cosmos: the creation of the universe; the foundations of cities; how individual gods and goddesses acquired their peculiar powers; systems of government; mortals who became legendary or even immortal; and features of landscape and love. Authors will include Homer, Sappho, Aeschylus, Euripides, Plato, Apollonius of Rhodes, Virgil, Propertius, and Ovid. Additionally, we will analyze retellings of these stories in modern literature and film, and examine how subsequent authors change myths to reflect contemporary concerns and questions: how classical myth is alive today. **Prerequisite(s): junior standing. Prerequisite(s): junior standing.**

TEXTS: TBA

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

ENGLISH 3660: Classical MythologyK. Hartsock
CRN 13365

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

How did Aphrodite become the goddess of love? Why was Achilles the “best” of the Greek warriors? Why did Agamemnon’s wife murder him as soon as he came home from war? These are just some of the “A”-names in the catalogue of figures from classical literature and myth we’ll discuss, all the way to how Zeus became king of the gods. This course will read a variety of classical Greek and Roman poetry and texts, and will focus on central questions of origins in the ancient cosmos: the creation of the universe; the foundations of cities; how individual gods and goddesses acquired their peculiar powers; systems of government; mortals who became legendary or even immortal; and features of landscape and love. Authors will include Homer, Sappho, Aeschylus, Euripides, Plato, Apollonius of Rhodes, Virgil, Propertius, and Ovid. Additionally, we will analyze retellings of these stories in modern literature and film, and examine how subsequent authors change myths to reflect contemporary concerns and questions: how classical myth is alive today. **Prerequisite(s): junior standing.**

TEXTS: TBA

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

**ENGLISH 3901: Studies in Lit Nonfiction.....K. Pfeiffer
CRN 14238**

Readings and literary nonfiction writing assignments organized around the theme of trauma. In this course students will learn how to structure and develop narratives in the forms of memoir and personal essay concerned with trauma; provide relevant detail; incorporate research; learn about ethical and legal concerns related to writing; and how to revise their writing through knowledge of literary craft.

TEXTS: TBA

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

**ENGLISH 4000: Approaches to Teaching Lit/CompA. Stearns-Pfeiffer
CRN 14239**

Introduction to teaching literature and composition. Topics include the reading and writing processes, adolescent literature, media and the language arts, and spoken language. For students planning to apply to the secondary education program (STEP). To be taken in the winter semester prior to applying. (Formerly ENG 398) **Prerequisite(s): Declared STEP major; (WRT 160 or WRT 1060) with a grade of 3.0 or higher; junior/senior standing or instructor permission.**

TEXTS: TBA

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

**ENGLISH 4900: Books and TextsK. Grimm
CRN 12144**

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.

The course will introduce students to the amazing process of how the books we read are produced, and how the author's words are prepared and packaged for our consumption (oooh, note that deliberately chosen noun!). We will read a few late medieval texts with care, exercising our skills as literary analysts. At the same time, students will discover the many steps that take place between the author's writing down of her words, and the readers reading off the printed page (or glowing screen). This capstone seminar will indeed be a fitting crowning class with which to bring one's English Major to a triumphant conclusion! (Formerly ENG 400). **Prerequisite(s): (ENG 211 or 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: R 6:30-9:50 p.m.

**ENGLISH 4900: A New Approach to Comics & Graphic NovelsJ. Chapman
CRN 14671**

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.

A course in comic books? Really? Absolutely! Comics is a medium of storytelling. The stories that people choose to tell in this medium can run the gamut from juvenile to adult, trivial to significant, funny to tragic — much like any other medium. But they face an additional challenge: they have to compete against people's preconceptions of what the form can contain. In this course we will try to slide past this notion and learn to recognize and appreciate the vast potential of comics. We will discover and analyze some of the great graphic novels that have been written in the past years, which are in turn political, emotional, honest,

playful, and controversial. The reading will include books by Craig Thompson, Alison Bechdel, Chris Ware, Art Spiegelman, David Mazzucchelli, and David Small.

Although it would be possible to structure a class in graphic novels as a broad survey of all the various genres (e.g. superhero, crime noir, memoir, manga, underground comix, adventure), or as a historical overview of the major movements within comics, I have chosen not to do either of those. This course will be structured like an advanced literature course, with an emphasis upon analysis of key texts (special focus on close reading), development of a sophisticated critical vocabulary with which to discuss the material, and an awareness of some of the body of critical work surrounding graphic storytelling. We are going to be especially interested in figuring out how comics work and what they are capable of that other literature and other media aren't capable of. What doors does the graphic mode unlock that other media — prose, verse, film, television, art, sculpture, animation — do not? How do we experience the graphic novel differently than we do other forms? **Prerequisite(s):** (ENG 211 or 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 8-9:47 a.m.

**ENGLISH 4950: Internship No Teacher Assigned
CRN 10453**

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 300-400 level, and permission of the instructor and the department chair.**

TEXTS: TBA

MEETS: TBA

**ENGLISH 4950: Internship R. Smydra
CRN 12896**

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 300-400 level, and permission of the instructor and the department chair.**

TEXTS: TBA

MEETS: TBA

**ENGLISH 4970: ST: Travel in the Victorian Novel.....N. Cole
CRN 12485**

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.

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. (Formerly ENG 401) **Prerequisite(s): (ENG 211 or 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: T 6-9:20 p.m.

ENGLISH 5330: Critical Theory/Practice B. McDaniel
CRN 12316

Introduction to critical methodology, emphasizing practical applications. Required of all students.
Prerequisite: Graduate Standing.

TEXTS: TBA

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

ENGLISH 5907: ST: Renaissance Romance..... K. Laam
CRN 14240

While the history of literary romance extends from the classical to the contemporary era, the English Renaissance provides a particularly potent lens through which to view the diversity and complexity of this seemingly “timeless” mode. In addition to providing some of the earliest examples of English prose fiction, the romantic mode gives expression to early modern preoccupations with fantasy, desire, and subjectivity. Over the course of the semester we will read a variety of prose, verse, and dramatic romances from the sixteenth and seventeenth centuries, including works by Sir Philip Sidney, Lady Mary Wroth, William Shakespeare, Margaret Cavendish, and Aphra Behn. Course requirements include two papers, an oral presentation, and vigorous in-class participation.

TEXTS: TBA

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

ENGLISH 6900: ST: Oil, Culture, and the Environment.....J. Insko
CRN 12484

In 2010, a tar sands oil pipeline ruptured in Marshall, Michigan, spilling over one million gallons of oil into Talmadge Creek, a tributary of the Kalamazoo River. It was the worst inland oil spill in U.S. history and cost more than a billion dollars to clean up. That same pipeline runs through Oakland County, just to the north of Oakland University. Of course, Michigan and Oakland’s relationship with oil—and oil culture—runs even deeper. The university owes its very existence to the automobile industry (thanks to the Dodge family) and has close ties to that industry even today (think: Chrysler). This course will explore the history, politics, literature, and culture of oil in the United States, from the whaling industry to Standing Rock. In ways visible and invisible, good and bad, oil saturates U.S. culture and history, fueling modernity and driving (pun intended) everything from settler colonialism to climate change. Exploring both the local (the Marshall disaster, the local auto industry, the vulnerability of the Great Lakes) and the national (American myths of mobility and freedom), and examining a variety of cultural artifacts (news reports, blogs, visual art, social protests, literature, film, and more) we will try to grapple with our vexed relationship to oil in an era of global environmental crisis. **Prerequisite(s): Student must have completed the literary studies core.**

TEXTS: TBA

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

ENGLISH 6996: The Master’s ProjectN. Cole
CRN 10605

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.

TEXTS: TBA

MEETS: TBA