

DEPARTMENT OF ENGLISH
Oakland University
Semester Course Descriptions (Advising Memo), Summer 2017
(subject to change)

Summer Session I: May 8-June 28, 2017

CINEMA 150: Introduction to FilmK. Edwards
CRN 32797

*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: MW 10:40-2:27 p.m.

CINEMA 150: Introduction to FilmM. Vaughan
CRN 33138

*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: *Film Art: An Introduction* by David Bordwell and Kristin Thompson

MEETS: **Internet:** Online course

CINEMA 165: Introduction to Film MakingA. Gould
CRN 31902

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. **Prerequisite: CIN 150 or ENG 250; permission of instructor; cinema studies major or minor standing.**

TEXTS: TBA

MEETS: MW 9:20-1:07 p.m.; MW 9:20-1:07 p.m.

CINEMA 265: Form and Meaning in Digital Film Production.....A. Gould
CRN 32582

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

TEXTS: TBA

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

**CINEMA 301: History/film: Sound Era 1958K. Edwards
CRN 33141**

Examination of significant directors, genres and movements: Welles, Hitchcock, Renoir, DeSica and others; the western, gangster film, musical, neorealism, film noir. Film screening lab may be required.
Prerequisite(s): CIN 150 or ENG 250.

TEXTS: TBA

MEETS: TR 10 a.m.-1:47 pm.

**CINEMA 485: Field Internship in Cinema Studies.....A. Eis
CRN 32515**

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: CIN 150 or ENG 250; junior/senior standing; 16 credits in cinema studies courses, with 8 at the 300-400 level; and instructor permission.**

TEXTS: TBA

MEETS: TBA

**ENGLISH 100: Masterpieces of World Literature C. Apap
CRN 30845**

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

Our class will focus on Aristotle's idea of Recognition—or Anagnorisis—in literature. We will begin with the classical definitions of the term and the model of the concept, Sophocles' Oedipus Rex. From there, we will consider a variety of different literary approaches to anagnorisis, from the Bible to early modern romance to the detective story to modern coming-of-age tales like the graphic novel Fun Home. We will consider how Aristotle's ideas are adapted for different genres and different eras, and will ask how the idea might be reimbursed with meaning for the contemporary study of literature. Texts studied may include: Aristotle's Poetics, Sophocles' Oedipus Rex, The Bible, The Koran, Shakespeare's King Lear, selected stories from Edgar Allen Poe and Arthur Conan Doyle, Himes' A Rage in Harlem, and Bechdel's Fun Home. Course requirements include: class attendance and participation, a weekly reading log, midterm exam, and final exam.

TEXTS: TBA

MEETS: MWR 9:45-11:50 a.m.

**ENGLISH 100: Masterpieces of World LiteratureJ. Gower-Toms
CRN 30510**

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: TR 1:00-4:20 p.m.

**ENGLISH 105: Introduction to Shakespeare N. Herold
CRN 31183**

*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 111: Modern Literature V. Stauffer
CRN 32425**

*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 112: Literature of Ethnic America: “Star-Spangled Selfies: Ethnic American Self-Portraits—
Pictures of Home and Self in Their Own Words L. McDaniel
CRN 32232**

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

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 215: Fundamentals of Grammar A. Stearns-Pfeiffer
CRN 32414**

A thorough introduction to basic grammatical forms and structures, drawing upon a variety of approaches and models. **Prerequisite(s): WRT 160 or equivalent.**

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 216: Intro Workshop in Creative Writing, Fiction/Poetry P. Markus
CRN 33134**

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 160 with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: MW 5:30 – 8:50 p.m.,

**ENGLISH 217: Intro to Screen/TV Writing D. Shaerf
CRN 32728**

Entry-level creative writing workshop in screen and television writing. **Prerequisite(s): WRT 160 with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 224: American Literature J. Insko
CRN 30511**

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.

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 241: British Literature N. Cole
CRN 31372**

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 241 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: REQUIRED TEXTS: 1. M.H. Abrams, Editor, Norton Anthology of English Literature: Major Authors, 9th Edition, TWO VOLUMES,

ISBN: I-13: 978-0393919660 NOTE: GET THIS EDITION ONLY

2. Jane Austen, *Pride and Prejudice*. Any good edition.

3. Angela Carter, *The Bloody Chamber and Other Stories* (Penguin)

ISBN: 978-0140178210

4. Charles Dickens, *A Christmas Carol* -Any unabridged edition

5. William Shakespeare, *Measure for Measure* (Signet Edition)

6. Moodle assignments (Students need to print these out so they have hard copies to which they can refer. These are very useful when students need to post to forums; participate in chats; and prepare for exam, etc.)

REQUIRED VIEWING: 1. BBC TV 1979 *Measure for Measure*, available to view in Kresge Library at Oakland University; available at various public libraries in Southeastern Michigan. Check availability on line.

2. *Pride and Prejudice* (2005, directed by Joe Wright, starring Keira Knightly and Matthew MacFadyen) available at OU Kresge Library, Michigan public libraries, and streaming on Amazon.

MEETS: **Internet:** Online course

ENGLISH 250: Film and Formal AnalysisC. Meyers
CRN 31373
 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**.

TEXTS: TBA

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

ENGLISH 303: Fiction.....R. Anderson
CRN 31185
 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 160 or equivalent with a 2.0 or higher and junior/senior standing.**

TEXTS: TBA

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

**ENGLISH 305: The Bible as Literature D. Plantus
CRN 32236**

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

The Bible as Literature online course offers a robust, refreshing exploration of the Hebrew Bible, also known as the Old Testament, and the New Testament, collectively called the Bible. We will study this magnificent text that has influenced civilization, the arts, philosophy, and more, as a literary masterpiece deserving of the powerful elements such as plot, character, style, and theme alongside the great literatures of the world. This is not a course in theology, but an examination of the narratives in the context in which they were created, including the historical, cultural, geographical, creative, and religious terms of the times. No prior knowledge of the Bible is assumed or required, but neither should one expect a “Bible-study format.” Rather all students are promised a rewarding and illuminating experience with a literary anthology of constructed books, written by people attempting to understand their role in a divine plan for mankind. It is not a casual survey, but a spirited examination of literary techniques, characters, language, translation, and meaning. The readings are aggressive in number, since a strong foundation is necessary for appreciating the range of the text. Generous lecture material is supplemented with a variety of secondary web sources, including audio readings and maps. Practice quizzes and mandatory forums prepare students for midterm and final exams. Additionally, 2-3 short papers are required over the term. One on-campus meeting is offered at the request of students before the midterm or final, but not required. Chat sessions are also available at the request of students. The professor participates in all forums to guide and inspire productive discussions, and is highly accessible for all questions. Preferred text is the Oxford Annotated Bible. **Prerequisite(s): WRT 160 or equivalent with a grade of 2.0 or higher and junior standing the artistic, imaginative and historical aspects of the Bible. Identical with REL 353.**

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 342: African American Literature K. Pfeiffer
CRN 32416**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S. DIVERSITY.

An exploration of black identity, both male and female, as it is articulated in various literary forms. We will read African-American literature chronologically, paying close attention to the social and cultural context within which these authors wrote, and tracing the evolution of a distinctly black literary aesthetic. **Prerequisite(s): WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

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

**ENGLISH 376: History of the English Language..... M. Smith
CRN 31179**

A detailed survey of the English language from its beginning to modern times. Identical with LIN 376. **Prerequisite(s): WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

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

**ENGLISH 380: Advanced Critical WritingR. Smydra
CRN 32413**

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 160 with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 500: ST: American Satire SectionB. Connery
CRN 33137**

An exploration of satire as a mode or genre in the American tradition in a variety of media (newspapers, prose narrative, film, and standup), especially in relation to enduring American issues such as ethnicity and race. Authors, filmmakers, and performers to be considered may include James Russell Lowell, Benjamin Franklin, Fanny Fern, Edith Wharton, Mark Twain, Nathanael West, George Schuyler, Ishmael Reed, Finley Peter Dunne, Langston Hughes, Al Franken, Molly Ivins, Stanley Kubrick, Robert Downey Sr., Robert Townsend, John Sayles, Spike Lee, Michael Moore David Byrne, Dick Gregory, Lenny Bruce, Richard Pryor, Mort Sahl, Will Durst, Stephen Colbert, the Guerrilla Girls, and the Yes Men. Class format will largely be discussion; students will write and present a report, write two take-home tests, and write a term paper or complete a project.

TEXTS: TBA

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

Summer Session: May 8-August 26, 2017

AMS 401: Senior Project.....J. Insko CRN 30505

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 485: Field Internship in Cinema Studies.....A. Eis CRN 30766

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 150 or ENG 250; junior/senior standing; 16 credits in cinema studies courses, with 8 at the 300-400 level; and instructor permission.**

TEXTS: TBA

MEETS TBA

ENGLISH 491: Internship.....A. Gilson CRN 31620

Practical experience in appropriate work position at an approved site, correlated with directed study assignments. This course meets off-campus. **Prerequisite: 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.**
Prerequisites/Comments: Four courses in ENG, two of which must be at the 300-400 level; and instructor permission. **THIS INTERNSHIP MEETS OFF CAMPUS - LOCATION TO BE ARRANGED. Internship runs May 08 to August 26, 2017.**

TEXTS: TBA

MEETS: TBA; Off Campus

ENGLISH 491: Internship.....R. Smydra CRN 33142

Practical experience in appropriate work position at an approved site, correlated with directed study assignments. This course meets off-campus. **Prerequisite: 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.** Prerequisites/Comments: Four courses in ENG, two of which must be at the 300-400 level; and instructor permission. **THIS INTERNSHIP MEETS OFF CAMPUS - LOCATION TO BE ARRANGED. Internship runs May 8 to August 26, 2017.**

TEXTS: TBA

MEETS: TBA; Off Campus

ENGLISH 690: The Master's Project.....N. Cole CRN 30515

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

Summer Session II: July 5 – August 23, 2017

CINEMA 150: Introduction to FilmB. Kredell CRN 33139

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.

Arts Knowledge Exploration learning objectives:

- knowledge of cultural or historic artistic traditions in visual, auditory, movement, theatrical, or cinematic art
- knowledge of the role of art as critical commentary on society and as an aesthetic expression of experience

US Diversity learning objectives

- demonstrate knowledge of how diverse value systems and societal structures are influenced by at least two of the following: race, gender, ethnicity
- identify major challenges and issues these raise in society

TEXTS: TBA

MEETS TR 5:30-9:20 p.m.,

CINEMA 150: Introduction to FilmH. Vaughan CRN 32527

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 252: Methods of Cinema Studies.....B. Kredell CRN 33162

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT FOR A WRITING INTENSIVE COURSE IN THE MAJOR.

Introduction to the academic study of film, with special emphasis on scholarly research and formal writing. Film screening lab may be required. Prerequisite for writing intensive: completion of the university writing foundation requirement. **Prerequisite(s): CIN 150 or ENG 250; WRT 160 with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS **Internet:** Online course

**CINEMA 485: Field Internship in Cinema Studies A. Eis
CRN 31356**

Field internship for cinema studies majors under faculty supervision. An academic project that incorporates student performance in an occupational setting. May not be repeated for credit. **Prerequisites: CIN 150 or ENG 250; junior/senior standing; 16 credits in CIN courses, with 8 at the 300-400 level and permission of the instructor.**

TEXTS: TBA

MEETS TBA

**ENGLISH 100: Masterpieces of World LiteratureA. Spearman
CRN 32010**

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.

TEXTS:

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

**ENGLISH 111: Modern LiteratureN. Joseph
CRN 31972**

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: **Internet:** Online course

**ENGLISH 241: British LiteratureA. Powell
32235**

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: **Internet:** Online course

**ENGLISH 260: Masterpieces of World Cinema.....N. Koob
33140**

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

Examination of a range of cinematic traditions, historical trends, and national film movements from around the globe.

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 303: Fiction.....S. Beckwith
33135**

*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 [303] is, you do not talk about Fiction.

Rule #2. The Second Rule of Fiction [303] is, you DO NOT talk about Fiction.

But, just like the book, *Fight Club*, which is all about fight club, discussing fiction is exactly what we will be doing in this class! This semester, we're going to pit Chick-Lit against Lad-Lit. Yes, there is another term for Lad-Lit, which is much more 'macho,' but we won't go there. It can also be referred to as Fratire. You can see already how even the nomenclature or names of the genre are problematic—which will be one of the issues we tackle in this course. But, since we're on the subject of tackling... In this class we will examine a selection of 'books for men.' Manly-man books. The Chunky-Soup of literature. We'll read and analyze books that deal with fighting wars, fighting the system, and fighting one another. Books such as *Fight Club*, *American Psycho*, *You are Here*, *Slaughterhouse-Five* and *Catch-22*. Novels that deal with the issue of what it 'means' to be a 'man' in society. We will also be reading a selection of texts which serve as the predecessors to today's *Sex in the City* and *Bridget Jones's Diary*. Even before *Gentlemen Prefer Blondes* and Dorothy Parker, Jane Collier wrote *An Essay on the Art of Ingeniously Tormenting*: a 'how-to' book for women...dating back to 1753! It is a [Lipstick] Jungle out there, and we'll be entering the jungle that makes up 'gender-lit,' considering the socio-economic and historical import of each of the texts we will read in this class. Reading these books, we will examine how characters and plot are constructed—and how they inform or reflect our social constructs of gender. We will discuss literary concerns such as setting and narrative voice and tone—but we will also move outside these texts to consider how they are marketed and how they subvert that marketing (did anyone else notice that Adam Brody is wearing a *Fight Club* T-shirt when Brad Pitt interrogates him at the end of *Mr. and Mrs. Smith*?). Thus, despite the labels of the genres, this class is marketed to both men and women and we'll take a non-gendered approach to the study of the literature we read. The books we'll read in this course are bestselling novels which both men and women can enjoy, relate to, and—most importantly—learn from. Rule # 7 is: "If this is your first night at *Fight Club*, you have to fight." In this class, you will also have to complete short assignments & essays and a final paper project ...but not all on the first night!

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

MEETS: **Internet:** Online course

**ENGLISH 305/REL 353: The Bible as Literature..... K. Grimm
CRN 31266**

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

This fully on-line course will engage students in careful reading and literary analysis of selected portions of the Bible. We will examine how literary techniques are employed throughout the Bible, how the various books of the Bible reflect their original cultures, and learn about the history of the composition and assembling of the individual books of the Bible. In discussing the readings, we will also pay careful attention to the nature of literary interpretation--to how readers come to understand a literary text.

Assignments (tentative): weekly discussion fora (300 to 600 words); weekly quizzes; weekly essays (400-500 words); Bible comparison presentation project (posted to the course moodle site); final exam.

Prerequisites: WRT 160 or equivalent with a grade of 2.0 or high and junior standing. Identical with REL 353.

TEXTS: *The Bible as Literature. An Introduction.* Gabel, Wheeler, York, Citino. Oxford University Press,

2006. ISBN 0-19-517907-2; **one of the following:** *The New Jerusalem Bible*. Doubleday, 1990. ISBN 0-385-14264-1; or *The Harper Collins Study Bible*. Harper One, 2006. ISBN 978-0061228407.

MEETS: **Internet:** Online course

ENGLISH (312): Classical Mythology J. Chapman

CRN 33380

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

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.

TEXTS: TBA

MEETS: **Internet:** Online course

ENGLISH 491: Internship..... A. Gilson
CRN 33143

Practical experience in appropriate work position at an approved site, correlated with directed study assignments. This course meets off-campus. Prerequisite: 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. **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 491: Internship.....R. Smydra
CRN 33144

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