

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

AMS 4998: Senior ProjectJ. Insko
CRN 10670

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 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 12016

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 1-3:27 p.m., R 1-2:47 p.m.

CINEMA 1150: Introduction to Film N. Koob
CRN 11156

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

CINEMA 1150: Introduction to Film C. Meyers
CRN 12631

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 1150: Introduction to Film C. Meyers
CRN 14272

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: R 6-9:50 p.m.

CINEMA 1600 Introduction to Filmmaking A. Eis
CRN 11689

Introduction to digital film production through group projects. **Prerequisite(s): CIN 150 or ENG 250; cinema studies major or minor standing.**

TEXTS: TBA

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

CINEMA 1600 Introduction to Filmmaking A. Eis
CRN 12958

Introduction to digital film production through group projects. **Prerequisite(s): CIN 150 or ENG 250; cinema studies major or minor standing.**

TEXTS: TBA

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

CINEMA 2150: Methods of Cinema Studies B. Kredell
CRN 11690

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 150 or ENG 250; WRT 160 with a grade of**

TEXTS: TBA

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

CINEMA 2600: Form and Meaning in Filmmaking A. Gould
CRN 13215

Through group projects and individual editing, students explore formal methods of creating meaning in

shots, sequences and short films. **Prerequisite(s): CIN 165; permission of instructor.**

TEXTS: TBA

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

**CINEMA 3150: Film Theory and Criticism K. Edwards
CRN 13038**

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 viewing during the **Monday** class meeting. **Prerequisites: CIN 252.**

TEXTS: TBA

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

**CINEMA 3210: History/film: Sound Era to 1958 K. Edwards
CRN 14300**

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: MW 10-12:47 p.m.

**CINEMA 3610: Documentary Filmmaking A. Gould
CRN 14276**

Introduction to documentary film pre-production, production, and post-production. Additional emphasis upon how documentary film aesthetics shape audience experience. **Prerequisite(s): CIN 265.**

TEXTS: TBA

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

**CINEMA 3900: ST: Transmedia Storytelling C. Donoghue
CRN 14277**

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. **Prerequisite(s): CIN 150 or ENG 250.**

TEXTS: TBA

MEETS: TR 12-2:47 p.m.

**CINEMA 4900: ST: Cities and Cinema B. Kredell
CRN 12017**

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. May be repeated for credit under different subtitle. In the capstone course for the BA in Cinema Studies degree, students will be required to create a research project of their own design and develop it over the course of the semester. This project should be the culmination

of the student's academic work at the university, drawing from the historical, methodological, and theoretical foundations established in prior coursework. CIN 4900 is structured in seminar format, and each week a different student will present her work-in-progress and workshop ideas with her fellow seminar participants about how to best develop the project. We will begin the course at the end of the process: we'll read an article written by the professor, screen the films that it discusses, and discuss the process of getting from idea to essay. Beginning in the third week of the course, the course syllabus will adapt to reflect the research projects of the students in the course. At the conclusion of the course, students will submit a research paper on their chosen topic, which will reflect a substantial and original contribution to the field. CIN 4900 - Cities and Cinema Catalog Description **Prerequisite(s): CIN 315 or permission of instructor.**

TEXTS: TBA

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

**CINEMA 4930: Field Internship in Cinema..... A. Eis
CRN 14280**

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 2100: Intro Fiction/Poetry Writing.....V. Stauffer
CRN 14270**

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 3:30-5:17 p.m.

**CW 2100: Intro Fiction/Poetry Writing.....P. Markus
CRN 14271**

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: T 6-9:20 p.m.

CW 2400: Intro to Screen/TV WritingJ. Chappell
CRN 14283

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 160 or equivalent with a grade of 2.0 or higher.

TEXTS: TBA

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

CW 2500: Intro to Literary NonfictionK. Pfeiffer
CRN 14285

True stories, well told. The catchphrase of *Creative Nonfiction*, the magazine, is also the catchphrase of the genre, and it will be our guiding principle this semester. Students will learn the history of creative nonfiction in all of its techniques, styles, voices, and variations. We will read and discuss writing which illustrates the range of possible topics for *true stories*, and we will practice a variety of approaches to craft which demonstrate how many ways our stories can be *well told*. Student writing will be shared in workshop, with a strong focus on revision. Authors may include Gay Talese, Joanne Beard, Annie Dillard, Nick Flynn. **Prerequisite(s): WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

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

CW 3200: Workshop in Fiction.....A. Gilson
CRN 14286

In this intermediate fiction workshop, students will present their short stories (and, if they like, short novel excerpts) to fellow students in small groups and in class-wide forums. Each student will give detailed critiques to the other writers in the class, to practice their reading skills and to develop their knowledge of craft. Students will also read classic and new stories for class discussion and do in-class exercises, some of which might be read aloud in class. **Prerequisite(s): (ENG 216 or CW 2100)**

TEXTS: TBA

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

CW 3200: Workshop in Fiction.....P. Markus
CRN 14288

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: R 6-9:20 p.m.

CW 3300: Workshop in Poetry A. Powell
CRN 14289

Creative writing workshop, with emphasis on both traditional and experimental poetic forms.

Prerequisite(s): ENG 216.

TEXTS: TBA

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

CW 3400: Screenwriting J. Chappell
CRN 14292

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 and CIN 150 or ENG 250.

TEXTS: TBA

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

CW 3500: Workshop Literary Nonfiction S. McCarty
CRN 14294

Teacher and writer Lee Gutkind defines literary nonfiction as “true stories, well told.” But that statement is more complex than it looks—what is the nature of truth and how does one go about constructing a story? In this class, we will examine the ways in which literary nonfiction uses techniques from fiction, poetry, journalism and other genres to create a writing space that feels new, surprising, and full of possibility. Literary nonfiction is always about more than one thing. The nonfiction we read will range in subject from animals to sports, from selfies to violence, but it will also ask bigger questions about our roles and responsibilities to our communities and the world. Students will read and discuss different styles of nonfiction (including memoir, graphic essay, cultural criticism, etc.) and write their own nonfiction, which they will share for class discussion in the workshop model. We will discuss craft technique (such as imagery, setting, and style) and do in-class writing experiments in which students will be asked to explore their own experiences, memories, and passions. (Formerly ENG 395). **Prerequisite(s): ENG 218 with a grade of 2.5 or higher.**

TEXTS: TBA

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

CW 3600: Playwriting..... K. Dubin/K. Knox
CRN 14754

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.**

**CW 4200: Advanced Workshop in FictionJ. Chapman
CRN 14293**

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 class will pick up where the intermediate workshop in fiction (Eng 3200) left off. We will focus on developing a community of peers from whom we can learn more about the writing process. While we will continue to work on your craft by writing new stories and then discussing them during class, part of the focus of the class will be upon the challenges of becoming a professional writer. We will not only focus on developing our daily writing habit—so fundamental to success at writing—but also thinking about the literary marketplace. We will research the literary marketplace and by the end of the semester submit a polished draft of a story to a literary magazine. **Prerequisite(s): ENG 383 or permission of instructor.**

TEXTS: TBA

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

**CW 4300: Advanced Workshop in PoetryK. Hartsock
CRN 14295**

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

In this advanced poetry workshop, students will continue to hone their individual poetic voices, develop ever-deeper relationships with words and the range of their meaning on the line level, and experiment with different poetic forms, including a long poem which they will revise over the semester. We will contextualize the contemporary moment in which we write by reading modern poems from over the past century as well as recently published poetry collections, which will include Tyehimba Jess' *Olio*, Allison Pitinii Davis' *Line Study of a Motel Clerk*, and Mary Szybist's *Incarnadine*. **Prerequisite(s): ENG 384 and permission of instructor.**

TEXTS: TBA

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

**CW 4400: Advanced Screenwriting PoetryD. Shaerf
CRN 14296**

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: TR 1-2:47 p.m.

**CW 4500: Advanced Workshop in Literary NonfictionS. McCarty
CRN 14297**

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.

We will continue to explore the conventions of literary nonfiction by reading nonfiction about contemporary issues including immigration, fakery, and violence, written in a variety of forms (essay, book

review, memoir, etc.). We will ask questions about how form and content inform each other. And we will write a lot. 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 learn how to “professionalize” as writers, which means practice in the fields of publishing and teaching, and learning how to contextualize their own work within a creative heritage.
(Formerly ENG 415). **Prerequisite(s): ENG 395 or permission of instructor.**

TEXTS: TBA

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

**CW 4600: Advanced Playwriting..... K. Dubin/K. Knox
CRN 14755**

May be repeated once for credit. **Prerequisite(s): (ENG 308 or CW 3600) or (THA 340 or THA 3040).
English and theatre majors (or minors). Permission of instructor.**

**ENGLISH 1300: Introduction to Shakespeare K. Laam
CRN 14581**

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

This course will introduce students to the dramatic works of William Shakespeare and to the primary historical contexts in which they were produced. We will trace Shakespeare's literary career through the course of five plays, with a particular focus on his tragedies and comedies. In the course, we will pay close attention to Shakespeare's language—symbolism, poetics, historical allusions, and so forth—with the objective of making the plays accessible and relevant to our interests as twenty-first century readers. In addition to close reading, we will also consider Shakespeare in performance through regular in-class screenings of theatrical and filmic productions: some traditional, some radical. There will be regular quizzes and in-class group writing assignments, as well as a midterm and a final examination. Class sessions will be comprised variously of lecture, discussion, and group work. Diligent attendance and preparation are essential.

TEXTS: TBA

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

**ENGLISH 1300: Introduction to Shakespeare A. Pollard
CRN 12551**

*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 3-4:47 p.m.

**ENGLISH 1300: Introduction to Shakespeare A. Pollard
CRN 14201**

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

**ENGLISH 1500: Literature of Ethnic America C. Apap
CRN 13278**

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

Cyrus Patell has described the multitude of writers of different ethnicities in the United States as crafting a literature that he describes as “emergent”: it is coming into being through a process of simultaneous conflict with and assimilation within mainstream American culture. We will begin by considering the work of two ethnic groups that have emerged in the United States under radically different conditions and with quite different ends: African American and Jewish American. Both groups might be considered to be, in some ways, part of the mainstream (since Toni Morrison and Saul Bellow have won Noble Prizes for literature), yet each retains some sense of distinction. Looking at the models that they establish, we will then turn to different ethnic groups currently revising the ways that we think about American literature to consider which models they follow—and whether they might be crafting new models as we read. Our readings will be drawn from the Norton Anthology of American Literature and will focus primarily on short prose and poetry, with occasional forays into drama, essays, and sermons. Students can expect to be active class participants in a variety of discussions, create online annotations as part of a class project, and to complete take home midterm and final exams.

TEXTS: TBA

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

**ENGLISH 1500: Literature of Ethnic America C. Apap
CRN 10921**

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

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TEXTS: TBA

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

ENGLISH 1500: Literature of Ethnic America L. McDaniel
CRN 10922

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 13276

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

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TEXTS: TBA

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

**ENGLISH 1500: Literature of Ethnic AmericaV. Stauffer
CRN 14203**

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

**ENGLISH 1700: Modern LiteratureA. Anderson
CRN 13322**

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

The books in this class have either won a prestigious international award (the Man-Booker Prize, the Pulitzer Prize) or were written by a Nobel Prize winning author. We will spend time talking about what means. We will also talk about the way that form—the way the writers construct their works—shapes our reading experience. Partly because the works are all relatively recent, we will have plenty of opportunities to talk about the way the novels engage the world we live in. Texts include some of the following: Morrison's *Beloved*, Saramago's *Blindness*, Ishiguro's *Never Let Me Go* (all Nobel prize winners), Egan's *A Visit from the Goon Squad*, Lahiri's *Interpreter of Maladies* (both Pulitzer Prize winners) and Martel's Booker Prize-winning *Life of Pi*. There will be many short quizzes and two in-class exams.

TEXTS: TBA

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

**ENGLISH 1700: Modern LiteratureA. Anderson
CRN 10879**

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

The books in this class have either won a prestigious international award (the Man-Booker Prize, the Pulitzer Prize) or were written by a Nobel Prize winning author. We will spend time talking about what means. We will also talk about the way that form—the way the writers construct their works—shapes our reading experience. Partly because the works are all relatively recent, we will have plenty of opportunities to talk about the way the novels engage the world we live in. Texts include some of the following: Morrison's *Beloved*, Saramago's *Blindness*, Ishiguro's *Never Let Me Go* (all Nobel prize winners), Egan's *A Visit from the Goon Squad*, Lahiri's *Interpreter of Maladies* (both Pulitzer Prize winners) and Martel's Booker Prize-winning *Life of Pi*. There will be many short quizzes and two in-class exams.

TEXTS: TBA

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

**ENGLISH 1700: Modern LiteratureS. Beckwith
CRN 11787**

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

**ENGLISH 1700: Modern Literature S. Beckwith
CRN 12015**

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

**ENGLISH 1800: Masterpieces of World Literature J. Gower-Toms
CRN 11307**

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

In this course, we will consider the historical and cultural position of the literary text and the importance of reading globally. Our study of poetry, the short story, the novel and the graphic novel will provide you a foundation for understanding how the literary text produces meaning for the reader. With each piece, we

will focus on the historical and cultural forces that went into the making of the text; likewise, we will examine how literature impacts history and culture. Because the texts range globally, you will be introduced to multiple perspectives on the human experience expressed through differing modes of writing.

TEXTS: TBA

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

ENGLISH 1800: Masterpieces of World LiteratureJ. Hartsock
CRN 12552
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

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

TEXTS: TBA

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

ENGLISH 1800: Masterpieces of World LiteratureJ. Gower-Toms
CRN 10412
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

How has the human impulse to tell stories changed over time and culture? What's the difference between tales that emerge from countless generations of one culture's imagination—like the Homeric epics or the Arabian Nights—and narratives that modern novelists compose? We'll consider different modes of storytelling across a variety of texts, including Homer's Iliad, Lady Murasaki's The Tale of Genji, Ludovico Ariosto's Orlando Furioso, Mary Shelley's Frankenstein (which hits its 200th anniversary in 2018!), Christa Wolf's Cassandra, and Jeffrey Eugenides' Middlesex. Students' final grade will include participation, in-class written responses, quizzes, and exams.

TEXTS: TBA

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

ENGLISH 1800: Masterpieces of World LiteratureJ. Hartsock
CRN 11894
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: TBA

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

ENGLISH 1800: Masterpieces of World LiteratureD. Plantus
CRN 14231
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: TBA

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

ENGLISH 2100: Introduction to Literary StudiesK. Grimm
CRN 11522

This course, required for English majors and recommended to All the World, is (despite this rather dry description) actually a lot of fun! Designed to introduce students to the serious critical analysis of

literature, the course focusses on the three traditional literary forms of drama, prose fiction, and poetry. We will read a variety of works each week, and practice both oral and written literary interpretation. In addition, students will learn the basics of literary research and the conventions of written literary analysis.

Prerequisite for the 300-level literary history and capstone courses. Prerequisite(s): WRT 160 or equivalent with a grade of 2.0 or higher and English major or minor standing.

TEXTS: (Tentative): *The Norton Introduction to Literature*. Eds. Booth and Mays. Portable 10th ed. 2010. ISBN: 978-0393911640; *The Bedford Glossary of Critical and Literary Terms*. Murfin and Ray. 3rd. edition. 2008, ISBN: 978-0312461881. **Assignments** (tentative): quizzes; three short papers (800-1000 words); annotated bibliography; final interpretive essay with sources (2000 words); a midterm and a final exam.

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

**ENGLISH 2100: Introduction to Literary StudiesK. Grimm
CRN 11523**

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 300-level literary history and capstone courses. **Prerequisite for the 300-level literary history and capstone courses. Prerequisite(s): WRT 160 or equivalent with a grade of 2.0 or higher and English major or minor standing.** **Assignments** (subject to slight change): three short papers (3-4 pp.); a final interpretive paper with research (6-8 pp.); an annotated bibliography; regular open-note quizzes, occasional closed-note quizzes, and in-class writing exercises.

TEXTS: The Norton Introduction to Literature. Edited by Booth and Mays, Portable 10th ed, Norton, 2010. ISBN: 978-0393911640
The Bedford Glossary of Critical and Literary Terms. By Murfin and Ray, 3rd. edition, Bedford/St. Martin's, 2008. ISBN: 978-0312461881
MLA Handbook, 8th Edition, MLA, 2016. ISBN 9781603292627

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

**ENGLISH 2110: Fundamentals of Grammar Studies R. Smydra
CRN 13263**

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 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

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

**ENGLISH 2110: Fundamentals of Grammar StudiesA. Stearns-Pfeiffer
CRN 13029**

A thorough introduction to basic grammatical forms and structures, drawing upon a variety of approaches and models. **Prerequisite(s): WRT 160 or equivalent. Prerequisite: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 2300: British Literature A. Powell
CRN 10769**

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: TR 1-2:47 p.m.

ENGLISH 2300: British Literature A. Powell
CRN 11791

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

ENGLISH 2300: British Literature M. Peiser
CRN 13634

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

This survey of literature written in, about, or by authors from England (as broadly considered) will trace the connections between literature—a seemingly static and permanent ideal, and ephemera—things that are disposable. We will read literature from the Medieval Period to the early twentieth-century, discuss characteristics of historical periods, and identify their influence on England's literatures. We will visit Special Collections to view rare and original copies of works we read, explore digital exhibits of peoples and places foundational to British Literature, and ask how the various poems, plays, novels, letters, newspapers, diaries, speeches, dictionaries, and other documents together make our definition of "British Literature." Authors that may be read in this class include: Geoffrey Chaucer, Margery Kempe, William Shakespeare, Queen Elizabeth, John Donne, Aphra Behn, Eliza Haywood, Jonathan Swift, Alexander Pope, Robert Browning, Charlotte Smith, John Gay, Samuel Johnson, Frances Burney, Christina Rossetti, Virginia Woolf, T.S. Eliot, William Wordsworth, Oscar Wilde, and more. Assignments include: textual experience assignments (hands-on), close reading exercises, a literary supplement, a midterm, and a final exam.

TEXTS: TBA

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

ENGLISH 2500: American LiteratureK. Pfeiffer
CRN 14210

*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 9:20-10:27 a.m.

**ENGLISH 2500: American LiteratureK. Pfeiffer
CRN 14232***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: MWF 10:40-11:47 a.m.

**ENGLISH 2500: American LiteratureT. Donahue
CRN 14233***SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

When did America begin? What is an American? How do we draw the boundaries around America? How does the American past influence the American present? This course will consider the many ways American writers have grappled with questions like these. We'll analyze, contextualize, and interpret prose, poetry, and drama written between the fifteenth and the twenty-first centuries. We'll consider long-canonized figures like Walt Whitman and Ralph Waldo Emerson, as well as writers whose critical significance has been more recently recognized, like Phillis Wheatley and José Martí. Reading such a variety of literature will help you to develop a capacity for textual analysis—what literary critics call “close reading.” More broadly, the course aims to show how American literature can serve as a valuable resource for reflecting on American history, culture, and politics. Course requirements include exams, quizzes and writing exercises, and consistent attendance and participation. This is a general education course and has no prerequisites.

TEXTS: TBA

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

**ENGLISH 2500: American LiteratureT. Donahue
CRN 14209***SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

When did America begin? What is an American? How do we draw the boundaries around America? How does the American past influence the American present? This course will consider the many ways American writers have grappled with questions like these. We'll analyze, contextualize, and interpret prose, poetry, and drama written between the fifteenth and the twenty-first centuries. We'll consider long-canonized figures like Walt Whitman and Ralph Waldo Emerson, as well as writers whose critical significance has been more recently recognized, like Phillis Wheatley and José Martí. Reading such a variety of literature will help you to develop a capacity for textual analysis—what literary critics call “close reading.” More broadly, the course aims to show how American literature can serve as a valuable resource for reflecting on American history, culture, and politics. Course requirements include exams, quizzes and writing exercises, and consistent attendance and participation. This is a general education course and has no prerequisites.

TEXTS: TBA

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

**ENGLISH 2600: Modes of Self-Narrative.....R. Smydra
CRN 14208**

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

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 2610: Film and Formal Analysis C. Meyers
CRN 13062**

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

Exploration of the dramatic and narrative content of classic and modern films, treating such elements as theme, motif, symbol, imagery, structure and characterization, as well as cultural and philosophical implications. Class meeting time extended to accommodate film viewing.

TEXTS: TBA

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

**ENGLISH 2800: Masterpieces of World Cinema C. Donoghue
CRN 11155**

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.

TEXTS: TBA

MEETS: M 10:40 a.m. – 12:27 p.m.; W 10:40 a.m. – 1:07 p.m.

**ENGLISH 2800: Masterpieces of World Cinema C. Donoghue
CRN 14281**

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.

TEXTS: TBA

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

**ENGLISH 2800: Masterpieces of World Cinema D. Shaerf
CRN 11825**

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.

TEXTS: TBA

MEETS: T 4–6:27 p.m.; R 4–5:27 p.m.

**ENGLISH 3110: Advanced Critical Writing R. Smydra
CRN 11145**

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: **Internet:** Online course

**ENGLISH 3220: British Literature of the Restoration and 18th Century M. Peiser
CRN 14218**

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.**

TEXTS: TBA

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

**ENGLISH 3240: British Lit/Victorian Era 20th CenN. Cole
CRN 14217**

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.**

TEXTS: TBA

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

**ENGLISH 3310: ShakespeareN. Herold
CRN 13636**

Reading and discussion of representative plays and poetry. **Prerequisite(s): ENG 211.**

TEXTS: TBA

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

**ENGLISH 3400: Early American LiteratureA. Knutson
CRN 14219**

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 1-2:47 p.m.

**ENGLISH 3520 African American LiteratureJ. Insko
CRN 11792**

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

The study of African American literary history, including the evolution of the form through slave narrative, sentimental fiction, political protest, to contemporary writing; authors may include Douglass, Jacobs, Chesnutt, Du Bois, Ellison, Perry and Morrison. **Prerequisite: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

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

**ENGLISH 3600: FictionA. Gilson
CRN 10642**

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

In this class, students will read short stories, a novella, and a novel, and write papers to develop their reading and writing skills (exams may also be given). Each work of fiction will be discussed in class. In-class writing assignments and creative options will also be available. Readings may include: short fiction by Alice Munro, OU English alum Matt Bell, Andy Mozina and Ben Marcus, a novella by Joseph Conrad (*Heart of Darkness*), and Cormac McCarthy's *The Road*. **Prerequisites: WRT 160 or equivalent with a 2.0 or higher and Junior standing.**

TEXTS: TBA

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

**ENGLISH 3600: FictionA. Pollard
CRN 11306**

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.

**ENGLISH 3600 (303): FictionJ. Freed
CRN 11306**

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

What is fiction? In their own way, each of the works we will read this semester invite us to ask this question, and in many cases, suggest answers of their own. We'll look at examples of the three major forms of narrative prose fiction: short stories, novellas, and novels, and reflect on the way each is able to communicate with its readers. We'll also consider the stakes of telling stories, and the relationship between imagination and reality. Assignments will include reading and analysis quizzes and longer in-class essays. **Prerequisites: WRT 160 or equivalent with a 2.0 or higher and Junior standing.**

TEXTS: TBA

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

**ENGLISH 3600: Fiction J. Freed
CRN 12556**

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

What is fiction? In their own way, each of the works we will read this semester invite us to ask this question, and in many cases, suggest answers of their own. We'll look at examples of the three major forms of narrative prose fiction: short stories, novellas, and novels, and reflect on the way each is able to communicate with its readers. We'll also consider the stakes of telling stories, and the relationship between imagination and reality. Assignments will include reading and analysis quizzes and longer in-class essays.

Prerequisites: WRT 160 or equivalent with a 2.0 or higher and Junior standing.

TEXTS: TBA

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

**ENGLISH 3610: PoetryN. Herold
CRN 13024**

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. We'll encounter a variety of poetic forms from different historical periods. We'll begin by reading some 16th century love poetry, and then see what Shakespeare did with the sonnet form, in both *Romeo and Juliet* and his equally famous *Sonnets*. We'll continue to follow the sonnet's fortunes as it morphed into powerful forms for religious and political expression in the hands of 17th century poets, Donne and Milton. The second half of the semester will focus on reading "modern poetry" from our own nearer times and places. Several short papers, a midterm and final, and some memorizing. **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

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

**ENGLISH 3650: The Bible as LiteratureD. Plantus
CRN 12559**

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 160 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 MythologyJ. Chapman
CRN 14226
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.

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

TEXTS: TBA

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

ENGLISH 3660: Classical MythologyJ. Chapman
CRN 14227
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.

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

TEXTS: TBA

MEETS: MWF 9:20-10:24 a.m.

ENGLISH 3700: Modern Fiction.....K. Pfeiffer
CRN 14582

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

TEXTS: TBA

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

ENGLISH 3900: Morgan, Merlin, and MOREK. Grimm
CRN 14612

You've seen TV serieses, movies, comic books, it's time for the REAL THING! Was Merlin really the son of a devil? Did he wear a pointy hat? Was Morgan sexy, holy, both? Evil or good (or both)? Come find out what the writers who first invented them thought about Morgan, Merlin, Arthur (yes, of course, King Arthur!), Lancelot, Guenevere, and many others. We will read some of the earliest and best selections of Arthurian literature before skipping off gaily down the centuries to consider even contemporary versions of the story. (And along the way, we'll engage in serious academic discourse concerning the cultural capital of

the Arthurian characters and story throughout history, including today.) **Prerequisite(s): WRT 160 or equivalent with a grade of 2.0 or higher.**

Assignments (subject to change): lots of reading! lots of writing! work, work, work!

TEXTS: (Very subject to change): Geoffrey of Monmouth, *The History of the Kings of Britain*; Chretien de Troyes, *Perceval, or the Story of the Grail*; Sir Thomas Malory, *Le Morte Darthur*; Tennyson, *The Idylls of the King*; *Merlin* (BBC, select episodes); *King Arthur* (2004); *King Arthur: Legend of the Sword* (2017).

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

**ENGLISH 4000: Approaches to Teaching Lit/CompA. Stearns-Pfeiffer
CRN 14263**

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 admitted to the secondary education program (STEP). To be taken in the winter semester prior to internship.

Prerequisite(s): permission of instructor.

TEXTS: TBA

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

**ENGLISH 4900: 19th Century American Women WritersJ. Insko
CRN 12570**

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

Advanced topics and problems selected by the instructor. **Prerequisite(s): ENG 211 and the three required 300-level British and American literary history courses; or permission of the instructor CRN 12570.**

TEXTS: TBA

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

**ENGLISH 4950: InternshipA. Gilson
CRN 10488**

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: InternshipR. Smydra
CRN 13644**

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: Studies in Literary KindsN. Cole
CRN 13035**

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. **Prerequisite(s): ENG 211 and the three required 300-level British and American literary history courses; or permission of the instructor.**

TEXTS: TBA

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

**ENGLISH 4980: Mark Twain, America, and the World.....T. Donahue
CRN 14229**

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.

In this course, we'll read broadly across Mark Twain's body of writing. We'll pay attention to Twain's style, his social and political thought, and the relation between them. On the reading list will be the major novels: *Adventures of Huckleberry Finn*, of course, along with *The Adventures of Tom Sawyer*, *A Connecticut Yankee in King Arthur's Court*, and *Pudd'nhead Wilson*. We'll look also at some of Twain's less-frequently read works of fiction—possibilities include *The Gilded Age*, *Roughing It*, and/or *The Mysterious Stranger*. Along the way, we'll look at some of Twain's writing in other genres—his western humor sketches, his journalism, his political essays, and his travel writing. To help students formulate research projects, the syllabus will include some Twain scholarship. And to help us get a sense of how nineteenth-century readers encountered Twain's writing, at least one class will focus on looking at archival materials in Kresge's rare books room. **Prerequisite(s): ENG 211 and the three required 300-level British and American literary history courses; or permission of the instructor.**

TEXTS: TBA

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

**ENGLISH 5330: Critical Theory/Practice B. McDaniel
CRN 12809**

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

TEXTS: TBA

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

**ENGLISH 5904 (563): Literary Kinds: Fiction J. Freed
CRN 14230**

What can fiction do? We often use the word “fiction” as if it were the antonym of “reality,” and in literature classes we carefully examine the ways that fictional worlds are constructed through narrative artifice. But what, if anything, can fiction *do*? Can it change our politics? Can it make ethical claims?

Can it provide a model for living? Can it tell us something about the nature of art itself? In this course, we'll look carefully at some of the most familiar claims that are made about fiction's potential effects and try to trace and analyze the formal mechanisms that might give rise to them. Possible texts include *Native Son*, *Ceremony*, *The Things They Carried*, and *Jane Eyre*. Assignments will include reading responses, and in-class presentation, and a research paper.

TEXTS: TBA

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

ENGLISH 6900: ST: Supernatural American LitA. Knutson
CRN 13034

Special topics and problems as selected by instructor. **Prerequisite(s): Student must have completed the literary studies core.**

TEXTS: TBA

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

ENGLISH 6996: The Master's ProjectN. Cole
CRN 10666

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