

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

S01 Spring Session – 8 Weeks (May 6 - June 26, 2019)

CIN 1150: Introduction to Film.....K. Edwards
CRN 32378

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

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

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

CIN 1150: Introduction to Film.....A. Gould
CRN 32163

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

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

MEETS: Online

CIN 1150: Introduction to Film..... J. Reifert
CRN 32839

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

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

MEETS: Online

CIN 1600: Introduction to Filmmaking.....A. Gould
CRN 31650

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

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

CIN 2100 Film and Formal Analysis.....C. Meyers
CRN 33448

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

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

implications.

MEETS: Online

**CIN 2320: Masterpieces of World Cinema.....N. Koob
CRN 33414**

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

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

MEETS: Online

**CIN 3210: History/film: Sound Era to 1958.....K. Edwards
CRN 33415**

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 1150 or CIN 2100**

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

**CIN 4930: Field Internship in CinemaA. Eis
CRN 32151**

Field internship for cinema studies majors under faculty supervision. Academic project that incorporates student performance in an occupational setting. May be repeated for up to 4 credits. Prerequisite(s): **CIN 1150 or CIN 2100; junior/senior standing; 16 credits in cinema studies courses, with 8 at the 3000-4000 level; and instructor permission.**

MEETS: TBA

**CW 2400: Intro to Screen/TV WritingD. Shaerf
CRN 32804**

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

MEETS: Online

**CW 4950: Internship S. McCarty
CRN 33506**

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

MEETS: TBA

**ENG 1300: Introduction to Shakespeare N. Herold
CRN 31068**

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

This E-Lis version of Gen Ed ENG 1300 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 1300 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.

MEETS: Online

**ENG 1500: Literature of Ethnic America L. McDaniel
CRN 31069**

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

In her poem appearing on the Statue of Liberty, Emma Lazarus declares: "Give me your tired, your poor, your huddled masses yearning to breathe free, The wretched refuse of your teeming shore. Send these, the homeless, tempest tossed to me . . ." Whether “tired,” “poor,” or merely undocumented, immigrants and their experiences have provided rich fodder for American literature since the country’s inception. Coming out of a nation founded on the concept of “foreigners” yearning to be free (or at least, more comfortable), American literature often reveals what writers, readers, and critics imagine what it is to be an “outsider” based solely on one’s nation of birth. What do these texts reveal about the “border culture” inhabited by individuals whose desire to honor “homeland” (whether it be Latino culture, or the Navajo nation) conflicts with one’s adopted soil? Where does reinvention end and assimilation (or even “passing”) begin? While paying close attention to how notions of gender, class, race, and “American-ness” are informed by historical, political, and cultural landscapes, we’ll read fiction, drama, poetry, and memoir that engage (for lack of a more concise term) the “immigrant experience.” Our syllabus for this online section of ENG 1500 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.

MEETS: Online

**ENG 1800: Masterpieces of World LiteratureN. Cole
CRN 30754**

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.

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

**ENG 2110: Fundamentals of Grammar A. Stearns-Pfeiffer
CRN 32797**

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

MEETS: Online

**ENG 2300: British Literature..... A. Powell
CRN 31247**

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.

MEETS: Online

**ENG 2500: American Literature..... J. Insko
CRN 32798**

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

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

MEETS: Online

**ENG 3100: History of the English Language M. Smith
CRN 31064**

A detailed survey of the English language from its beginning to modern times. Identical with LIN 4312. **Prerequisite(s): WRT 1060 or equivalent with a grade of C or higher.**

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

**ENG 3420: American Literature 1865-1920..... T. Donahue
32223**

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

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

**ENG 3520: African American Literature..... K. Pfeiffer
CRN 32069**

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

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. Readings will include novels, stories, poems, essays, and film, including Frederick Douglass, Narrative of the Life of Frederick Douglass; Harriet Wilson, Our Nig; Charles Chesnutt, Conjure Tales; Nella Larsen, Passing; Ralph Ellison, Flying Home and Other Stories; Jordan Peele, Get Out; Emily Bernard, Black is the Body. Participation, presentation, midterm and final exams, regular reading quizzes. **Prerequisite(s): WRT 1060** or equivalent with a grade of C or higher.

TEXTS: TBA

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

**ENG 3650: The Bible as Literature..... K. Grimm
CRN 31148**

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

Emphasis on the literary and cultural/historical aspects of the Bible. This fully online 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. **Prerequisite(s): WRT 1060 or equivalent with a grade of (C) or higher and junior standing.**

TEXTS: The New Jerusalem Bible. Doubleday, 1990. ISBN 0-385-14264-1.

MEETS: Online

**ENG 4950: InternshipR. Smydra
CRN 32802**

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

MEETS: TBA; Off Campus

S03 Summer Full Term 16 wks (May 6 – August 24, 2019)

**AMS 4998: Senior Project.....J. Insko
30476**

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

**CIN 4930: Field Internship in Cinema A. Eis
CRN 30684**

Field internship for cinema studies majors under faculty supervision. Academic project that incorporates student performance in an occupational setting. May not be repeated for credit. Prerequisite(s): **CIN 1150 or CIN 2100; junior/senior standing; 16 credits in cinema studies courses, with 8 at the 3000-4000 level; and instructor permission.**

MEETS: TBA; Off Campus

**CW 4950: Internship S. McCarty
CRN 33508**

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

MEETS: TBA; Off Campus

**ENG 4950: Internship R. Smydra
CRN 31462**

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

MEETS: TBA; Off Campus

**ENG 6996: The Master's Project J. Freed
CRN 30485**

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.**

S02 Summer Session - 8 wks (July 1 – August 21, 2019)

**CIN 1150: Introduction to Film.....M. Vaughan
CRN 32845**

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

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

MEETS: Online

**CIN 1150: Introduction to Film.....B. Kredell
CRN 33410**

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

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

MEETS: Online

**CIN 2150: Methods of Cinema Studies.....B. Kredell
CRN 32846**

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

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

MEETS: Online

**CIN 4930: Field Internship in Cinema A. Eis
CRN 31231**

Field internship for cinema studies majors under faculty supervision. Academic project that incorporates student performance in an occupational setting. May not be repeated for credit. **Prerequisite(s): CIN 1150 or CIN 2100; junior/senior standing; 16 credits in cinema studies courses, with 8 at the 3000-4000 level; and instructor permission.**

MEETS: TBA

**CW 4950: Internship S. McCarty
CRN 33507**

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

MEETS: TBA, Off Campus

**ENG 1500: Literature of Ethnic America C. Apap
CRN 31930**

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.

MEETS: MW 5:30 – 8:50 p.m.

**ENG 1800: Masterpieces of World LiteratureA. Pollard
CRN 31745**

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.

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

**ENG 2300: British Literature M. Peiser
CRN 31932**

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

In this class we will explore England’s major literary works from the Middle Ages to the 20th Century. Reading a new text each week, students will listen to podcasts, watch short videos, participate in online discussion posts, complete short reading quizzes, and submit mid-term and final exams. A great way to learn about foundational literary greats from Chaucer, Shakespeare, and Wordsworth, to Aphra Behn, Jane Austen, and Virginia Woolf! This online class will guide you through the historical necessities to understanding these texts, the exciting ways they’ve influenced literature and culture over time, and offer TED-talks to help you master them. This class has no concurrent virtual meetings.

MEETS: Online

**ENG 3110: Advanced Critical Writing.....R. Smydra
CRN 32066**

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

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

MEETS: Online

**ENG 3230: British Literature of the Romantic Period.....R. Anderson
CRN 33404**

In this course we will examine the writings of the one of the richest periods in literary history. Although we will read prose (essays and a novel), we will spend most of our time reading poetry (by Anna Letitia Barbauld, Charlotte Smith, William Blake, Ann Batten Cristal, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Shelley, and John Keats). To help sharpen our skills in reading and writing

about poetry, we will also read Terry Eagleton’s How to Read Poem. Throughout our conversations and writing assignments (papers and in class exams) we will concentrate our efforts on defining Romanticism. There will be two short papers, a midterm, and a take home final/project. **Prerequisite(s): ENG 2100.**

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

**ENG 3600: Fiction S. Beckwith
CRN 32800**

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

Course Description:

Rule #1. The First Rule of Fiction [3600] is, you do not talk about Fiction.

Rule #2. The Second Rule of Fiction [3600] is, you DO NOT talk about Fiction.

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

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

MEETS: Online

**ENG 3650: The Bible as Literature..... D. Plantus
CRN 31933**

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

Emphasis on the artistic, imaginative and historical aspects of the Bible. Prerequisite(s): **WRT 1060** or equivalent with a grade of (C) or higher and junior standing.

MEETS: Online

**ENG 3660: Classical Mythology J. Chapman
CRN 32801**

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

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

MEETS: Online

ENG 4950: Internship**R. Smydra**
CRN 32803

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

MEETS: TBA; Off Campus