

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

**AMS 4998: Senior Project .....J. 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. **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? These are just a few questions to get us started as we begin the journey that will become this class. We'll be reading all types and styles of poetry and fiction that exist in the world as a way of expanding our experience in the literary arts and exposing us to new ways of seeing and saying and being in the larger world. The world is a mysterious place, a world shaped by the things in it, though the world doesn't always make sense to us until we make the time to sit down and pick up a pencil and begin to wonder and wander our way through it in order to see it in a new way. We will read the poems and stories of other writers to help inspire the poems and stories that are ours to write. We'll look at other writers to help us discover the kinds of writing that excite us, engage us, and make us feel the sensation of being not only awake in the world but fully alive. All I ask of you is to be open to what you might not at first understand. Don't be afraid of what might seem or feel new and strange (both what you read and also what you write).

TEXTS: TBA

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

**CW 2400: Intro to Screen/TV Writing .....J. Chappell  
CRN 14283**

Entry level creative writing workshop in screen and television writing. **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 Nonfiction .....K. Pfeiffer  
CRN 14285**

Introduction to the genre of literary nonfiction through the study of short examples and by writing in three categories of literary nonfiction: memoir, personal essay, and special topics essays on topics such as travel, food, and health. **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**

Creative writing workshop, with emphasis on narrative. **Prerequisite(s): ENG 216.**

TEXTS: TBA

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

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

In this workshop class, students will be expected to produce short fiction both in and out of class, and will be reading works (mostly short fiction) both in and out of class. Students will be expected to “workshop” their own fiction (twice) over the course of the semester (schedule of workshop dates to be determined on the second day of class), with a third story expected in the Final Portfolio. Students will be doubly expected to read and offer both oral and written remarks (in a spirit that is both generous and honest) about all the student fiction that will form the bulk of this workshop class. Elements of the craft of fiction will be addressed, in mini-lectures, each week, but this student-centered course depends more on discussion and student discourse than it does on formal lecture. **Prerequisite(s): ENG 216.**

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**

Creative writing for motion pictures, emphasizing fundamentals of scene construction, characterization, and dialogue creation. **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**

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

TEXTS: TBA

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

**CW 4200: Advanced Workshop in Fiction .....J. Chapman  
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: Adv Workshop in Poetry .....K. Hartsock  
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.*

Creative writing workshop in poetry. **Prerequisite(s): ENG 384 and permission of instructor.**

TEXTS: TBA

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

**CW 4400: Advanced Screenwriting Poetry .....D. 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 Nonfiction .....S. 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.*

Continuation of ENG 385, including study of classic literary essays by various authors. **Prerequisite(s):  
ENG 395 or permission of instructor.**

TEXTS: TBA

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

**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. Spearman  
CRN 12551**

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

A general introduction to representative dramatic works of Shakespeare.

TEXTS: TBA

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

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

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

A general introduction to representative dramatic works of Shakespeare.

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.*

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 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.*

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

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

TEXTS: TBA

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

**ENGLISH 1500: Literature of Ethnic America ..... V. 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 Literature ..... A. Anderson**  
**CRN 13322**

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

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

TEXTS: TBA

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

**ENGLISH 1700: Modern Literature ..... A. Anderson**  
**CRN 10879**

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

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

TEXTS: TBA

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

**ENGLISH 1700: Modern Literature ..... S. 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.*

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

TEXTS: TBA

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

**ENGLISH 1800: Masterpieces of World Literature ..... J. Hartsock  
CRN 12552**

*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 10:40-11:47 a.m.

**ENGLISH 1800: Masterpieces of World Literature ..... J. Gower-Toms  
CRN 10412**

*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 12-1:07 p.m.

**ENGLISH 1800: Masterpieces of World Literature .....J. 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 Literature .....D. 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 Studies .....K. Grimm  
CRN 11522**

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. The course is designed to introduce English Majors to the critical analysis of drama, prose fiction, and poetry. We will practice both oral and written literary interpretation and 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 Studies .....K. 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.**

TEXTS: TBA

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 Studies ..... A. 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 ..... Faculty**  
**CRN 13634**

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

**ENGLISH 2500: American Literature .....K. Pfeiffer**  
**CRN 14210**

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

**ENGLISH 2500: American Literature .....K. 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 Literature .....T. Donahue**  
**CRN 14233**

*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 12-1:07 p.m.

**ENGLISH 2500: American Literature .....T. Donahue**  
**CRN 14209**

*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 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 .....Faculty  
CRN 14218**

Prose, poetry and drama from 1660 to the Romantic Revolutions. Consideration of such major authors as Dryden, Swift, Pope and Johnson. **Prerequisite(s): ENG 211.**

TEXTS: TBA

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

**ENGLISH 3240: British Lit/Victorian Era 20th Cen .....N. 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: Shakespeare .....N. 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 Literature .....A. Knutson  
CRN 14219**

This class introduces students to American literary and cultural roots of the 17<sup>th</sup> and 18<sup>th</sup> 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 Literature .....J. 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: Fiction .....A. Gilson  
CRN 10642**

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

The major forms of narrative fiction (short story, novella, novel) studied from generic and historical points of view. **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 (303): Fiction ..... J. 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: Poetry .....N. Herold  
CRN 13024**

The major forms of poetic expression studied from generic and historical points of view. **Prerequisite(s): RT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

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

**ENGLISH 3650: The Bible as Literature .....D. 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 Mythology .....J. 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 Mythology .....J. 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 3900: Morgan, Merlin, and MORE .....K. Grimm  
CRN 14612**

This course will examine the origins and the growth of the Arthurian Legend. Our texts will range from the most important original sources of the Arthurian material in the Middle Ages to more recent developments in literature and film. Though we will, of course, focus on Arthur and his many noble knights, we will also take a particular interest in Morgan and Merlin, two characters who have become increasingly popular during the modern period of Arthurian story telling. As such, in addition to chivalry, loyalty, and kingship, we will be obliged to discuss LOVE, MAGIC, and FEMINISM, to name only a few of the important ideas and motifs embedded in Arthuriana. **Prerequisite(s): WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: Major Assignments (tentative): a short paper (800 to 1200 words); an annotated bibliography; a longer paper (2500 to 3500 words); a midterm and a final exam.

(Tentative): Geoffrey of Monmouth, *History of the Kings of Britain*; Chrétien de Troyes, *The Knight of the Cart*; Sir Thomas Malory, *Le Morte Darthur* (selections); Alfred Tennyson, *The Idylls of the King* (selections); *First Knight* (1995); *King Arthur* (2004); *Merlin* (BBC 2008-2012).

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

**ENGLISH 4000: Approaches to Teaching Lit/Comp .....A. 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 Writers .....J. 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: Internship .....A. 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: Internship ..... R. 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 Kinds ..... N. 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--*Huck Finn*, of course, and *Tom Sawyer* and *Pudd'nhead Wilson*. We'll look also at some of Twain's less frequently read works of fiction--possibilities there 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 Lit ..... A. 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 Project ..... N. 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

**Study Abroad (January 3 – April 25, 2018)**

**ENGLISH 3900: ST: Italian Cinema  
CRN 10664**

Special problems or topics selected by the instructor. **Prerequisite(s): WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: TBA

**ENGLISH 3900: ST: Lit and Language  
CRN 10857**

Special problems or topics selected by the instructor. **Prerequisite(s): WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: TBA