

**DEPARTMENT OF ENGLISH
Oakland University
Course Descriptions (Advising Memo), Winter 2020
(subject to change)**

**AMS 3000: ST: The Dissenting TraditionJ. Insko
CRN 13850**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S. DIVERSITY. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE KNOWLEDGE APPLICATION INTEGRATION AREA.

An interdisciplinary approach to various aspects of American culture addressing both the theoretical basis for American Studies and practical application of interdisciplinary methodology. **Prerequisite(s): Western civilization knowledge application integration area: Completion of the general education requirement in the Western civilization knowledge exploration area.**

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

**AMS 4998: Senior Project.....J. Insko
CRN 10580**

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.

**CIN 1150: Introduction to FilmB. Kredell
CRN 10988**

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: M 10-11:47 a.m., W 10 a.m.-12:27 p.m.

**CIN 1150: Introduction to FilmB. Kredell
CRN 11681**

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: M 1:20-3:07 p.m., W 1:20-3:47 p.m.

**CIN 1150: Introduction to FilmK. Edwards
CRN 10987**

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

**CIN 1150: Introduction to Film No Teacher Assigned
CRN 14728**

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

**CIN 1150: Introduction to FilmK. Edwards
CRN 14730**

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

**CIN 1150: Introduction to Film No Teacher Assigned
CRN 12078**

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

**CIN 1150: Introduction to FilmC. Meyers
CRN 14731**

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. **This course meets off campus at the Anton Frankel Center, Mt Clemens.**

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

**CIN 1150: Introduction to FilmC. Meyers
CRN 14732**

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. **This course meets off campus at the Anton Frankel Center, Mt Clemens.**

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

**CIN 1600: Introduction to Filmmaking.....A. Eis
CRN 11420**

Introduction to digital film production through group projects. **Prerequisite(s): CIN 1150 or CIN 2100; cinema studies major or minor standing.**

TEXTS: *Filmmaker’s Eye: Learning (and breaking) the rules of cinematic composition*, Gustavo Mercado.

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

**CIN 1600: Introduction to FilmmakingA. Gould
CRN 12321**

Introduction to digital film production through group projects. **Prerequisite(s): CIN 1150 or CIN 2100; cinema studies major or minor standing.**

MEETS: T 5-8:20 p.m.

**CIN 2100: Film and Formal Analysis N. Koob
CRN 13995**

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: T 4-5:47 p.m., R 4-6:27 p.m.

**CIN 2100: Film and Formal Analysis N. Koob
CRN 13939**

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: T 6-9:50 p.m.

**CIN 2150: Methods of Screen Criticism No Teacher Assigned
CRN 11421**

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

**CIN 2320: Masterpieces of World Cinema C. Meyers
CRN 13938**

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.

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

CIN 2600: Form and Meaning in Filmmaking J. Reifert
CRN 13601

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

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

CIN 3150: Film Theory and CriticismM. Vaughan
CRN 12361

Survey of major critical approaches to the academic study of film, such as those theoretical models proposed by Eisenstein, Kracauer, Arnheim, Bazin, Sarris and Metz. Film screening lab may be required. **Prerequisite(s): CIN 2150**

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

CIN 3210: History of Film: The Sound Era to 1958.....K. Edwards
CRN 14733

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: M 9:20 a.m.-12:07 p.m.

CIN 3330: Understanding Media Industries No Teacher Assigned
CRN 14767

Examination of local, regional, national and global film and media industry practices and communities, with emphasis upon the emergence and impact of key trends in these fields. Film screening lab may be required. **Prerequisite(s): CIN 1150 or CIN 2100**

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

CIN 3610: Documentary Filmmaking..... J. Reifert
CRN 13143

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

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

CIN 3900: ST: Media & Globalization No Teacher Assigned
CRN 13144

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 1150 or CIN 2100.**

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

CIN 3905: ST: Film and Social Change.....H. Vaughan
CRN 14734

Examination of specialized subjects in film. May be repeated for credit under separate sub-headings. Film screening lab may be required. **Prerequisite(s): CIN 1150 or CIN 2100.**

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

**CIN 3906: ST: Audio Production..... J. Reifert
CRN 14411**

An introduction to the art and practice of audio production. Students will explore sound through practical audio recording, editing, and mixing and will study best practices in sound for visual media. **Prerequisite(s): CIN 2600**

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

**CIN 4900: ST: Cultures of Screen Media.....B. Kredell
CRN 11682**

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

Specialized topics in film history, theory and research methods. Film screening lab may be required. May be repeated for credit under different subtitle. (Formerly CIN 450) **Prerequisite(s): CIN 3150 or permission of instructor.**

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

**CIN 4930: Field Internship in Cinema A. Eis
CRN 13146**

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; Off Campus

**CIN 4999: Filmmaking Thesis.....A. Gould
CRN 13572**

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

MEETS: F 9:20 a.m. – 12:40 p.m.

**CW 2100: Intro Prose/Poetry Writing..... S. McCarty
CRN 13140**

Entry level creative writing workshop in fiction writing and poetry. **Prerequisite(s): WRT 1060 with a grade of C or higher.**

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

**CW 2100: Intro Prose/Poetry Writing..... P. Markus
CRN 13141**

This is an introductory workshop designed to explore the power and pleasure of reading and writing poetry and prose. We'll be reading all types and styles of poetry and prose (fiction and non-fiction) that exist in the world as a way of expanding our experience and exposing us to new ways of seeing and saying and being in the world. 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 take and make the time to sit down and pick up a pencil and begin to wonder and wander through it in order to see it in a new way. To see what we think we see, to find out what we might know about the things that we don't, to discover what we know about what we think we know, to put it all into words. Emerson once made the claim: "Every word was once an animal."

The Word, in other words—our language—as a living, breathing thing. In this class students will learn to embrace our living language in new and, hopefully, meaningful ways.

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

**CW 2400: Intro to Screen/TV Writing N. Koob
CRN 13148**

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

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

**CW 2500: Intro to Literary Nonfiction K. Pfeiffer
CRN 14664**

This class begins with the premise articulated by writer Vivian Gornick: “What happened to the writer is not what matters; what matters is the larger sense that the writer is able to make of what happened.” The literary nonfiction writer makes sense of the world by examining and developing strategies of narrative intervention, and by paying particular attention to the craft of writing. Thus, we will consider literary nonfiction as both an art form and an earnest engagement with truth, or, in Gornick’s words, “what happened.” Developing the skills established in CW 2500, we will intensify our study and practice of a variety of narrative approaches to literary nonfiction. This class will advance each writer’s skills in close reading, analysis, and revision -- always developing tools to expand creative range. **Prerequisite(s): WRT 1060 or equivalent with a grade of C or higher.**

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

**CW 3200: Workshop in Fiction P. Markus
CRN 13151**

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, I like to believe, is your imagination. We are the makers and the dreamers and the inventors of our own truth. Remember, in the world of the dream, in the narrative of the made up: anything—no, everything!—is possible.

In this intermediate-level fiction writing workshop, students will be expected to produce short stories both in and out of class, and will spend much time 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 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’ll be discussing each week. These stories, written by your peers, will constitute the bulk of the fiction that we will be reading over the course of the semester.

Prerequisite: CW 2100

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

**CW 3300: Workshop in Poetry K. Hartsock
CRN 13152**

T. S. Eliot wrote that “When a poet’s mind is perfectly equipped for its work, it is constantly amalgamating disparate experience . . . (into) new wholes.” Students in this poetry workshop will practice making these distant connections as they read and compose in a variety of poetic forms, as well as develop a closer attention to language and a sense of their own creative voices. Meetings will include in-class writing exercises, discussion of assigned readings, introductions to literary movements and poetic forms, and workshops of fellow students’ work. Assignments will include formal and free verse poems, imitations of poets, and word studies. Geared towards poets but instrumental for any aspiring creative writer, the class gives students the opportunity to slow down with language and dwell with words, and to expand their critical vocabulary as they provide feedback to each other on their work. **Prerequisite(s): CW 2100.**

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

**CW 3400: ScreenwritingJ. Chappell
CRN 13154**

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 final presentation. Lecture topics include the differences between screenwriting and other literary forms, idea generation, visual storytelling, unpacking and subverting genre tropes, thematic development, deep character and character archetypes, plot structure, in-depth scene construction, dialogue, formatting, as well as breaking into the business and 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: CW 2400 and CIN 1150.**

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

**CW 3500: Workshop Literary Nonfiction K. Pfeiffer
CRN 14283**

This class begins with the premise articulated by writer Vivian Gornick: “What happened to the writer is not what matters; what matters is the larger sense that the writer is able to make of what happened.” The literary nonfiction writer makes sense of the world by examining and developing strategies of narrative intervention, and by paying particular attention to the craft of writing. Thus, we will consider literary nonfiction as both an art form and an earnest engagement with truth, or, in Gornick’s words, “what happened.” Developing the skills established in CW 2500, we will intensify our study and practice of a variety of narrative approaches to literary nonfiction. This class will advance each writer’s skills in close reading, analysis, and revision -- always developing tools to expand creative range. **Prerequisite(s): CW 2500.**

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

**CW 3600: Playwriting K. Dubin
CRN 13539**

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 a one-act play that incorporates these elements. **Prerequisite(s): WRT 1060 with a grade of C or higher.**

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

**CW 4200: Advanced Workshop in Fiction J. Chapman
CRN 13155**

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 fiction. **Prerequisite(s): CW 3200 or permission of instructor.**

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

**CW 4300: Advanced Workshop in Poetry K. Hartsock
CRN 13157**

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): CW 3300 or permission of instructor.**

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

**CW 4400: Advanced ScreenwritingJ. Chappell
CRN 13158**

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 advanced screenwriting course students will complete a full length feature screenplay of approximately 110 pages. Students will brainstorm ideas, solidify a logline, break down their story into acts and sequences, compose a beat sheet, generate a detailed scene list, and then quickly compose a rough, “speed draft.” Students will then revise in multiple passes focusing on idea, structure, genre, character, dialogue, and then formatting. The course will contain extensive preparatory work outside of class as well as work shopping and instruction within class, culminating in a polished screenplay ready to introduce to the marketplace. **Prerequisite(s): CW 3400 and permission of instructor.**

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

**CW 4500: Advanced Workshop Literary Nonfiction..... S. McCarty
CRN 14267**

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

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

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

**CW 4600: Advanced Playwriting K. Dubin
CRN 13540**

A continuation of Playwriting I, structure, character development and dialogue will be studied in greater depth. Students will be required to read and attend several full length plays. The class will function primarily as a writing workshop where, over the course of the semester, students will write a 10 minute play as well as a one or two act play. **Prerequisite(s): CW 3600 or THA 3040 and permission of instructor. Restricted to CW, ENG, or THA majors or minors.**

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

**CW 4950: Internship S. McCarty
CRN 14668**

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.**

**ENG 1300: Introduction to ShakespeareJ. Gower-Toms
CRN 10669**

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

This class is intended to teach you the fundamentals of reading the Shakespearean text. The goal is that you leave this course confident in your ability to read Shakespeare’s body of work. As we will discuss extensively in class, Shakespeare is often considered among the most difficult authors in the English language to read and understand. I hope to dispel you of this notion, to give you the skills to read Shakespeare in a confident and meaningful way. Because we are studying works from such a historically unfamiliar period, our discussions will often include the historical, cultural and social phenomenon and beliefs that were central to this time period. The Shakespearean text cannot be separated from the culture that produced it; therefore, we will consider the relationship between early modern (Shakespearean) culture and his writing.

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

**ENG 1300: Introduction to ShakespeareJ. Gower-Toms
CRN 13394**

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

This class is intended to teach you the fundamentals of reading the Shakespearean text. The goal is that you leave this course confident in your ability to read Shakespeare’s body of work. As we will discuss extensively in class, Shakespeare is often considered among the most difficult authors in the English language to read and understand. I hope to dispel you of this notion, to give you the skills to read Shakespeare in a confident and meaningful way. Because we are studying works from such a historically unfamiliar period, our discussions will often include the historical, cultural and social phenomenon and beliefs that were central to this time period. The Shakespearean text cannot be separated from the culture that produced it; therefore, we will consider the relationship between early modern (Shakespearean) culture and his writing.

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

**ENG 1300: Introduction to Shakespeare..... K. Laam
CRN 10670**

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

In this course we will trace Shakespeare's literary career through the course of five plays, spanning the genres of comedy, tragedy, history, and romance. We’ll pay close attention to both the formal features and cultural meanings of Shakespeare's plays, with the goal of appreciating his work in its historical context but also making it accessible and relevant to our interests as twenty-first century readers. In addition to textual analysis, we will also consider Shakespeare in performance through regular in-class screenings of theatrical and filmic productions: some traditional, some more experimental. There will be weekly quizzes and regular 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 will be essential.

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

**ENG 1500: Literature of Ethnic America C. Apap
CRN 10799**

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

**ENG 1500: Literature of Ethnic America C. Apap
CRN 12522**

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

**ENG 1500: Literature of Ethnic America L. McDaniel
CRN 10798**

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.

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

**ENG 1500: Literature of Ethnic America L. McDaniel
CRN 14266**

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.

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

**ENG 1700: Modern Literature D. Plantus
CRN 12551**

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

The period starting roughly from 1900-1950 identifies the Modern Period as one that saw extraordinary challenges against the uncertain backdrop of two World Wars, the Bolshevik Revolution and rise of Communism, the collapse of the Ottoman Empire, the Great Depression, climate change, scientific and technological defeat and discovery, and a variety of social, political, religious, philosophical reactions to these precipitous events. The literature that was produced during this period gives voice and consciousness to history, language, and humanity that deserves our renewed attention. Experience a unique approach to the study of Modern Literature with Prof. Plantus’ trademark interdisciplinary method, that presents interesting materials in a high energy, 360-degree view through cool, creative, critical thinking skills.

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

**ENG 1700: Modern Literature..... D. Plantus
CRN 10764**

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

The period starting roughly from 1900-1950 identifies the Modern Period as one that saw extraordinary challenges against the uncertain backdrop of two World Wars, the Bolshevik Revolution and rise of Communism, the collapse of the Ottoman Empire, the Great Depression, climate change, scientific and technological defeat and discovery, and a variety of social, political, religious, philosophical reactions to these precipitous events. The literature that was produced during this period gives voice and consciousness to history, language, and humanity that deserves our renewed attention. Experience a unique approach to the study of Modern Literature with Prof. Plantus’ trademark interdisciplinary method, that presents interesting materials in a high energy, 360-degree view through cool, creative, critical thinking skills.

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

**ENG 1700: Modern Literature A. Gilson
CRN 11503**

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.

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

ENG 1700: Modern LiteratureR. Anderson**CRN 11680***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.

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

ENG 1700: Modern LiteratureR. Anderson**CRN 13853***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.

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

ENG 1700: Modern LiteratureJ. Gower-Toms**CRN 14499***SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.*

In Modern Literature, we will attempt to answer the following questions: aside from the time period in which a work is composed, what exactly makes the contemporary literary text “modern”? What are the qualities we associate with modern literature? What do these literary expectations say about us as modern readers and our current culture more broadly? Contained within these inquiries are larger questions about the nature of modernity and how we attempt to represent ourselves in the present moment. This course will both teach you the fundamentals of literary analysis and will ask you to consider what it means to be a citizen of the modern world.

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

ENG 1800: Masterpieces of World LiteratureC. Apap**CRN 11118***SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.*

Our class will focus on Aristotle's idea of Recognition—or *Anagnorisis*—in literature. We will begin with the classical definitions of the term and the model of the concept, Sophocles' *Oedipus Rex*. From there, we will consider a variety of different literary approaches to *anagnorisis*, from Western religion texts like the Torah, Bible and Koran to early modern romance to more modern coming-of-age tales like Dickens' *Great Expectations* and the graphic novel *Fun Home*. We will consider how Aristotle's ideas are adapted for different genres and different eras, and will ask how the idea might be reimbued with meaning for the contemporary study of literature.

Texts studied may include: Aristotle's *Poetics*, Homer's *The Odyssey*, Sophocles' *Oedipus Rex*, excerpts from The Torah, Bible, and Koran, Shakespeare's *King Lear*, Dickens' *Great Expectations*, and Bechdel's *Fun Home*.

Course requirements include: class attendance and participation, an end-of-term comparative writing assignment, and three exams.

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

**ENG 1800: Masterpieces of World LiteratureS. Beckwith
CRN 12047**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

In this course, we will read texts in which characters are emotionally, politically, physically, or psychologically cast out of society. We'll consider how these narratives reveal to us both human nature and the socio-historical constructs that determine a person's place—sometimes literally—in the world... We'll also address and come to better understand core elements of literary studies, such as narrator, character, plot, and setting in our class discussions on these texts and the 'outcasts' they depict.

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. We will examine the history and lineage of these texts (their literary ancestry) and we will determine what these short stories, novels, and plays have contributed to the study and formation of fiction.

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. Assignments will take various formats, including written essays and visual projects (though no artistic talent is required!). Class Discussion and Participation will be heavily emphasized in our meetings.

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

**ENG 1800: Masterpieces of World LiteratureK. Grimm
CRN 10374**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

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

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

**ENG 1800: Masterpieces of World LiteratureA. Pollard
CRN 11584**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

This course covers a sampling of the greatest world literature. Although the course is by no means comprehensive of great world masterpieces, we will attempt to explore a series of universal themes, such as religion and love, as expressed by authors from different ages, cultural backgrounds, and geographic locations. In addition to exploring different cultural writings and historical periods, we will also explore a variety of literary forms from poetry and prose to drama and the epistle. Through careful reading and analysis, along with an open mind, we will seek to familiarize ourselves with traditions and cultures different from our own, as well as identify links to our own traditions and cultures.

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

ENG 1800: Masterpieces of World LiteratureK. Grimm

CRN 14681

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

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

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

**ENG 2100: Introduction to Literary StudiesJ. Insko
CRN 11304**

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

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

**ENG 2100: Introduction to Literary StudiesJ. Insko
CRN 11305**

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

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

**ENG 2110: Fundamentals of Grammar R. Smydra
CRN 12510**

Throughout the semester, we will discuss several components of English grammar including the following: modifiers, sentence construction, diagramming, coordination, pronouns, rhetorical grammar, nominals, verbs, and basic patterns. To understand and sharpen our language skills for teaching, writing, or everyday use, we will consider many different aspects of these grammar fundamentals. **Prerequisite: WRT 1060 or equivalent.**

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

**ENG 2110: Fundamentals of GrammarA. Stearns-Pfeiffer
CRN 12358**

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 10671**

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

ENG 2300: British Literature A. Powell
CRN 11506

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

ENG 2500: American Literature T. Donahue
CRN 13111

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

When did American 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 such questions. We'll analyze, contextualize, and interpret prose, poetry, and drama written between the fifteenth and twenty-first centuries. We'll consider long canonized figures like Walt Whitman and Ralph Waldo Emerson, as well as figures whose critical significance only more recently been recognized, like Phillis Wheatley and José Martí. Reading such a variety of literature will help you 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, along with consistent attendance and participation. This is a general education course and has no prerequisites.

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

ENG 2500: American Literature T. Donahue
CRN 13092

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

When did American 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 such questions. We'll analyze, contextualize, and interpret prose, poetry, and drama written between the fifteenth and twenty-first centuries. We'll consider long canonized figures like Walt Whitman and Ralph Waldo Emerson, as well as figures whose critical significance only more recently been recognized, like Phillis Wheatley and José Martí. Reading such a variety of literature will help you 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, along with consistent attendance and participation. This is a general education course and has no prerequisites.

TEXTS: TBA

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

ENG 2600: Modes of Self-Narrative R. Smydra
CRN 13091

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

MEETS: Online

**ENG 3110: Advanced Critical Writing R. Smydra
CRN 10980**

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 3220: British Literature Restoration and 18th Century M. Peiser
CRN 13100**

The Enlightenment. The Age of Enlightenment. The first English dictionary. Women playwrights, censored pornography, pamphlet battles, and the invention of newspapers and the novel. Eighteenth-Century British literature is a period and subject that explores a global perspective on trade, slavery, human rights, gender and sexuality, and more. In this class we will read newspapers, diaries, plays, poetry, novels, bawdy songs, speeches to parliament, political treatises, scientific musings, and religious declarations. We will visit Special Collections to look at original eighteenth-century books and manuscripts. Students will conduct independent research to add readings to our syllabus, and participate in digital discussions to practice close reading skills. The assessment for this course is largely participation-based. **Prerequisite(s): ENG 2100.**

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

**ENG 3300: Chaucer K. Grimm
CRN 14684**

The major works, with emphasis on *The Canterbury Tales* and *Troilus and Criseyde*. Our primary focus will be understanding the qualities that make Chaucer one of the greatest (and most versatile) narrative poets in all of English literature: his original use of conventional genres and poetic forms; his remarkable fascination with the subjectivity of human experience within an objectively ordered universe; his repeated approaches to the problem of literature itself--how does fiction create meaning which is relevant to reality? Chaucer lived from about 1342 to 1400 and he wrote in Middle English. Though he wrote a variety of poems throughout his career, we will focus on his unfinished masterpiece, *The Canterbury Tales* (itself both one work and a collection of a wide variety of poems). No prior knowledge of medieval literature or Middle English is expected or required in beginning this course.

Upon successfully completing the course, students will be able to

- read aloud and comprehend Middle English
- explain the poetic forms used in *The Canterbury Tales*
- explain the narrative genres used in *The Canterbury Tales*
- explain the major recurrent issues and themes in Chaucer's work
- analyze specific passages of Chaucer's poetry in relation to the forms, genres, themes and issues previously identified

I hope you will discover that Chaucer is a surprisingly modern author.

Assignments (subject to change): Class participation (including quizzes and other written exercises); Article summary and abstract; Midterm exam; Interpretive Essay; Final Exam.

Texts (subject to change): Chaucer, *The Canterbury Tales, Fifteen Tales and the General Prologue*, edited by V. A. Kolve and Glending Olson (Norton, 2004); ISBN 978-039392587-6. *Bedford Glossary of Critical and Literary Terms*, Ross Murfin and Supryia M. Ray, (Bedford/St. Martin's, 2008); ISBN 978-03124618-8. **Prerequisite(s): ENG 2100.**

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

**ENG 3310: ShakespeareN. Herold
CRN 14683**

Reading and discussion of representative plays and poetry. **Prerequisite(s): ENG 2100**

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

**ENG 3400: Early American LiteratureA. Knutson
CRN 13101**

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 weekly reading responses, three short analysis papers, and take a final exam. **Prerequisites: ENG 2100.**

TEXTS: Myra Jehlen and Michael Warner, eds., *The English Literatures of America, 1500-1800.*

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

**ENG 3430: American Literature 1920-1950K. Pfeiffer
CRN 14685**

In 1920, women’s suffrage became law and daily airmail service linked New York to Chicago; by 1950, U.S. troops has invaded North Korea and President Truman approved development of the hydrogen bomb. The years in between saw exciting and unnerving developments in American history and culture, and American writers paid close attention. This class will read American literature in light of the rich and vivid history that saw the Scopes Trial, the Harlem Renaissance, Charles Lindberg’s solo flight from New York to Paris, the Great Depression, the Red Scare, the institution of a national forty hour work week, the second World War, zoot suits and the jitterbug. Format: lecture and discussion with student presentations, midterm exam, final exam, research report, paper. TEXTS (tentative): Anita Loos, *Gentlemen Prefer Blondes*; Ernest Hemingway, *The Nick Adams Stories*; William Faulkner, *The Sound and the Fury*; Zora Neale Hurston, *Their Eyes Were Watching God*; Robert Penn Warren, *All the King’s Men*. **Prerequisite(s): ENG 2100.**

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

**ENG 3600: Fiction S. Beckwith
CRN 10560**

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

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

**ENG 3620: DramaA. Pollard
CRN 14686**

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

Major forms of dramatic expression studied from generic and historical points of view. **Prerequisite(s): WRT 1060 or equivalent with a grade of C or higher and junior standing.**

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

**ENG 3650: The Bible as LiteratureD. Plantus
CRN 12049**

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

Every meaningful life of every discipline, in every age and circumstance has derived critical knowledge and illumination from the study of the Bible as literature. In addition to Prof. Plantus’ signature interdisciplinary teaching style, she also brings to the study of biblical literature the relevance of biblical languages of Koiné Greek, Biblical Hebrew, and Aramaic in the formation of the entire composite text. This course explores the meaning of character, plot, theme, symbol, and style, of biblical narratives from the entire Bible, revealing the magnificent and unparalleled beauty of one of the most critical texts in both Western and Eastern Tradition. Explore the refreshing dynamics of stories that have influenced over 2 billion believers and as many readers from across time and space. **Prerequisites: WRT 1060 or equivalent with a grade of C or higher and junior standing.**

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

**ENG 3660: Classical Mythology.....J. Chapman
CRN 13108**

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: MWF 8-9:07 a.m.

ENG 3660: Classical Mythology.....**J. Chapman**
CRN 13109
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: MWF 12-1:07 p.m.

ENG 3705: Contemporary Fiction.....**A. Gilson**
CRN 14688

Narrative literature from 1950 to the present day. **Prerequisite(s): WRT 1060 with a grade of C or higher.**

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

ENG 3800: Postcolonial Literature..... **J. Freed**
CRN 14687

In this course, we'll start out by defining the term "postcolonial"—which refers to countries formerly colonized by European powers, what we often describe as the "Third World"—and we'll explore how particular histories of decolonization have been reflected in works of literature. We'll study works from Africa, Southeast Asia, and North America, attending to major themes such as nationalism, identity, trauma, hybridity, and development, as well as the ways in which these works both engage with and transform the forms, styles, and conventions of the Western literary tradition. Alongside these literary works, we'll read some of the most influential theories that emerged to describe and reflect on postcolonial politics, life, and art. Assignments will include Moodle discussions, a theory response paper, a literary analysis paper, and a final exam. **Prerequisite(s): WRT 1060 or equivalent with a grade of C or higher.**

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

ENG 4000: Approaches to Teaching Lit/Comp**A. Stearns-Pfeiffer**
CRN 13863

Introduction to teaching literature and composition. Topics include the reading and writing processes, adolescent literature, media and the language arts, and spoken language. For students planning to apply to the secondary education program (STEP). To be taken in the winter semester prior to applying.

Prerequisite(s): Declared STEP major; WRT 1060 with a grade of B or higher; junior/senior standing or instructor permission.

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

ENG 4900: ST: Histories and Theories of the Book..... **M. Peiser**
CRN 14751

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.

For this capstone seminar students will study the material object that has for most of history contained the literature we read—the book. Beginning with clay tablets, illuminated manuscripts, and papyrus scrolls, students will learn the history of “book” production, and the theory behind the study of books, bibliography. Examining the printshop of Early Modern Europe, Japanese woodblock and silk printing, through hyperlinks and eBooks, this class will ask students to think about how the vehicle that literature students study so deeply influences the way we understand and consume literature. Much of this class will be spent in “lab” hours in Kresge Library’s Special Collections working hands-on with books up to 400 years old. **Prerequisite(s): ENG 2100 and at least two of the three required 3000 level British and American literary history courses; or permission of the instructor.**

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

**ENG 4900: Specters, Hauntings, and the Divine: The Supernatural in American Literature.....A. Knutson
CRN 14282**

*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.*

From Puritan interpretations of events as divine or diabolical to Edgar Allan Poe's hauntings to Edith Wharton's ghost stories, the supernatural has been a powerful imaginative construct in American literature. Beginning with the colonial period this course will examine the ways that the supernatural defined Puritan identity and experience, focusing on the ways authors draw on different kinds of evidence to make sense of their experience and/or develop arguments for claims about their relationships to God and community. The Salem witch trials will be the focal point for this analysis, as it will involve reading and comparing eyewitness accounts, testimonials, demographic evidence, and reference to scholarly authorities in order to understand how various forms of evidence suit an author's objectives. We will then examine the ways authors use the supernatural as a way to explore various questions surrounding gender, class, religious experience, mind, and identity. Questions to be considered: What does it mean to be haunted? What are characters haunted by? How is fear or terror useful or entertaining? How are definitions of the supernatural informed by various historical or cultural contexts? How do the various forms or ideas of the supernatural blur, complicate, clarify, or darken the world or knowledge or experience? Authors include, but are not limited to, William Bradford, Cotton Mather, Herman Melville, Edgar Allan Poe, Emily Dickinson, Nathaniel Hawthorne, Edith Wharton, William James, and Mark Danielewski. Class is discussion based and will culminate in a research project. In addition, students will write weekly reading responses, and short close readings. **Prerequisite(s): ENG 2100 and at least two of the three required 3000 level British and American literary history courses; or permission of the instructor.**

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

**ENG 4950: Internship R. Smydra
CRN 12727**

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 4980: Studies in Major AuthorsT. Donahue
CRN 14689**

Mark Twain, America, and the World

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, like *Roughing It*, and *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 2100 and at least two of the three required 3000 level British and American literary history courses; or permission of the instructor.

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

**ENG 5330: Critical Theory/Practice J. Freed
CRN 12209**

For a while, capital-T Theory dominated the landscape of literary studies—whether one loved it, or loved to hate it. But what does the term “theory” mean today, and how does it fit into our literary critical practice? This course will introduce you to theoretical approaches with recognizable names (like psychoanalysis, deconstruction, feminist theory, and postcolonial theory). We’ll read and grapple with various works of theory, with help from Robert Dale Parker’s clear and approachable overviews in his book, *How to Interpret Literature*. Most importantly, you’ll learn how to deploy theory in your own interpretations of literary texts in ways that feel authentic and meaningful to you, and to use theory to help you situate your readings of literary texts in conversation with other scholars. Assignments will include response papers, facilitating class discussion, and a paper applying theory to a text of your choosing.

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

**ENG 5905: Literary Kinds: Drama B. McDaniel
CRN 14690**

In 1821, over four decades before the Emancipation Proclamation would be signed, William Alexander Brown created the first African American theatre company: New York’s “African Grove Theatre.” And as historian Douglas Jones explains, long before “The African Grove,” traumatized and enslaved Africans trying to survive the middle passage also performed for “audiences” of white kidnappers. Often by force, these performances facilitated a collective means of enduring trauma as well as a way of communicating for victims who often shared neither tribal affiliation nor language. Whether compulsory, a means of processing grief, political resistance, personal narrative/testimony, or merely cultural affirmation, African American performance has existed long before the US even called itself a country.

While plays and performance texts will comprise our primary material for this course, we’ll also incorporate a handful of theoretical pieces from the disciplines of Performance Theory, Critical Race Studies, Critical Disability Studies, Postcolonial/Diasporic Studies, and Gender/Queer Theory. Some of the questions we’ll explore include: (1) How do African-American playwrights comment on assimilation versus cultural separatism? (2) How has African American performance engaged Abolition, a reclamation or re-presentation of history, W.E.B. Dubois’ “Talented Tenth,” the Black Power Movement, Police Brutality, and Black Lives Matter? (3) How do Sentimental Melodrama, Satire, the Harlem Renaissance, and the Black Arts Movement comment on racism, colorism, sexuality, gender roles, and class? (4) What is the relationship between Hip Hop and 19th c. American Minstrelsy? (5) How and why is African American performance especially qualified to represent (testify to) the history, beauty, and power of African American culture and experience?

TEXTS: Along with critical essays, we’ll read plays by Angelina Weld Grimké, Zora Neale Hurston, Lorraine Hansberry, James Baldwin, Amiri Baraka, George C. Wolfe, August Wilson, and Suzan-Lori-Parks.

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

**ENG 6943: Renaissance LiteratureN. Herold
CRN 14691**

Special topics and problems as selected by instructor. Student must have completed the literary studies core.

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

**ENG 6996: The Master’s Project..... J. Freed
CRN 10578**

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.