

**DEPARTMENT OF ENGLISH**  
**Oakland University**  
**Semester Course Descriptions (Advising Memo), Fall 2018**  
**(Subject to change)**

**AMS 4998: Senior Project.....J. Insko**  
**CRN 40445**

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

TEXTS: TBA

MEETS: TBA

**CINEMA 1150: Introduction to Film .....K. Edwards**  
**CRN 42547**

*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. Wednesday class meeting time extended to accommodate film viewing.

TEXTS: TBA

MEETS: W 9:20 - 11:47 a.m.; M 9:20 -11:07 a.m.

**CINEMA 1150: Introduction to Film .....N. Koob**  
**CRN 43246**

*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. We will examine how films are made, watched, consumed and regarded throughout different societies and perspectives. **Wednesday** class meeting time extended to accommodate film viewing.

TEXTS: TBA

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

**CINEMA 1150: Introduction to Film .....B. Kredell**  
**CRN 43556**

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

**CINEMA 1150: Introduction to Film .....D. Shaerf  
CRN 42548**

*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. **Thursday** class meeting time extended to accommodate film viewing.

TEXTS: TBA

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

**CINEMA 1150: Introduction to Film .....B. Kredell  
CRN 43968**

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

**CINEMA 1150: Introduction to Film .....D. Shaerf  
CRN 42947**

*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. **Thursday** class meeting time extended to accommodate film viewing.

TEXTS: TBA

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

**CINEMA 1150: Introduction to Film .....N. Koob  
CRN 43560**

*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. We will examine how films are made, watched, consumed and regarded throughout different societies and perspectives. Class meeting time extended to accommodate film viewing.

TEXTS: TBA

MEETS: M 6 – 9:50 p.m.

**CINEMA 1150: Introduction to Film .....C. Meyers  
CRN 43558**

*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. Class meeting time extended to accommodate film viewing. **Anton/Frankel Ctr. – Mt. Clemens (AFC)**

TEXTS: TBA

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

**CINEMA 1600: Introduction to Filmmaking.....No Teachers Assigned  
CRN 42748**

Introduction to digital film production through group projects. **Prerequisite(s): CIN 1150 or ENG 2610; cinema studies major or minor standing.**

TEXTS: TBA

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

**CINEMA 1600: Introduction to Filmmaking.....A. Eis  
CRN 41846**

Introduction to digital film production through group projects. **Prerequisite(s): CIN 1150 or ENG 2610; cinema studies major or minor standing.**

TEXTS: TBA

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

**CINEMA 2150: Methods of Cinema Studies.....K. Edwards  
CRN 41483**

*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 ENG 2610; WRT 1060 with a grade of 2.0 or higher.**

TEXTS: TBA

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

**CINEMA 2320: Masterpieces of World Cinema ..... C. Meyers  
CRN 44842**

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

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. (Formerly CIN 150) **Anton Frankel Center – Macomb (AFC)**

TEXTS: TBA

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

**CINEMA 2600: Form and Meaning in Filmmaking .....A. Gould  
CRN 41847**

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

TEXTS: TBA

MEETS: TR 12-1:47 p.m.; TR 12-1:47 p.m.

**CINEMA 2600: Form and Meaning in Filmmaking .....No Teachers Assigned  
CRN 44739**

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

TEXTS: TBA

MEETS: R 5-8:20 p.m.; R 5-8:20 p.m.

**CINEMA 3150: Film Theory and Criticism.....M. Vaughan  
CRN 41819**

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: CIN 2150 with a grade of 2.0 or higher.**

CIN 3150 offers a survey of critical approaches to film and visual culture, including montage theory, auteur theory, film semiotics, feminist theory, and genre theory, as well as an introduction to the larger paradigms of twentieth- and twenty-first century thought, such as formalism, structuralism, and postmodernism. We will chart major developments in film theory alongside the unfolding of twentieth-century film, intellectual, and artistic histories. This course aims to develop an intensive theoretical perspective, demanding rigorous ongoing intellectual and analytic exercise from the students involved. Your full preparation, attention, and energy is required! By the end of the semester, students should have a broad understanding of film theory as a history and practice, and will have developed the potential for developing original and creative ways of understanding moving-image aesthetics and meaning.

TEXTS: TBA

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

**CINEMA 3230: His/Film: Intro 21<sup>st</sup> Century .....C. Donoghue  
CRN 44740**

Study of developments in film since the late 1980s, including topics such as Hollywood cinema, independent film-making, experimental films, feminist cinema, national cinema, and new technologies such as digital imaging. Film screening lab may be required. (Formerly CIN 303) **Prerequisite(s): (CIN 150 or CIN 1150) or (ENG 250 or ENG 2610).**

TEXTS: TBA

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

**CINEMA 3630: Experimental Filmmaking .....A. Eis  
CRN 44744**

Range of experimental filmmaking techniques, with a focus on aesthetic practices that fall outside of mainstream commercial filmmaking. (Formerly CIN 368) **Prerequisite(s): (CIN 265 or CIN 2600).**

TEXTS: TBA

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

**CINEMA 3660: Short Form Filmmaking.....A. Gould  
CRN 44745**

Through critical analysis, students will develop an understanding of single and multi-camera short form, non-theatrical film production; that knowledge will then be put into practice through the production of original projects.

TEXTS: TBA

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

**CINEMA 3900: ST: Women in Hollywood ..... C. Donoghue  
CRN 42251**

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. The course explores the historic and contemporary position of women working in Hollywood. Focusing on women creatives in media production, the course will examine the changing nature of gendered labor and work in connection to specific industry practices and broader conversations about gender equity and the workplace. (Formerly CIN 320) **Prerequisite(s): (CIN 150 or CIN 1150) or (ENG 250 or ENG 2610).**

TEXTS: TBA

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

**CINEMA 3905: ST: Hollywood & the Red Scare.....B. Kredell  
CRN 44934**

Examination of specialized subjects in film. May be repeated for credit under separate sub-headings. Film screening lab may be required. (Formerly CIN 350) **Prerequisite(s): (CIN 150 or CIN 1150) or (ENG 250 or ENG 2610).**

TEXTS: TBA

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

**CINEMA 3905: ST: Film Festivals A Global Market ..... C. Donoghue  
CRN 43564**

Corresponding with a study abroad trip to the 2018 Toronto International Film Festival, the course will explore the festival as a business and marketplace for international cinema. Through hands-on participation in festival activities and assignments, students will examine a major international film festival utilizing various scholarly and industry perspectives and research methods. (Formerly CIN 350) **Prerequisite(s): (CIN 150 or CIN 1150) or (ENG 250 or ENG 2610).**

TEXTS: TBA

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

**CINEMA 4900: ST: Ecocinema .....M. Vaughan  
CRN 43569**

*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 315 or CIN 3150) or permission of instructor.**

Ecocinema offers students a complex look at the intersection between screen culture and the environment, addressing the most pressing global problem of the twenty-first century through a variety of film, media, and literary texts. Looking at problems of how films and other media represent nature, the ecological impact of a text's life cycle from production to disposal, and how film and other media act as a tool to educate and enact ecological values, behaviors, and policies, Ecocinema cultivates an understanding of important environmental issues and sharpens appreciation for the multifaceted impact of moving-image culture on the natural world. Students will read important environmental and critical studies texts, will watch fiction and documentary feature films and televisual and digital shorts, will interact with online interfaces, and will have the opportunity to produce original video content.

TEXTS: TBA

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

**CINEMA 4930: Field Internship in Cinema .....A. Eis  
CRN 44094**

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. (Formerly CIN 485)  
**Prerequisite(s): (CIN 150 or CIN 1150) or (ENG 250 or ENG 2610); junior/senior standing; 16 credits in cinema studies courses, with 8 at the 3000-4000 level; and instructor permission.**

TEXTS: TBA

MEETS: TBA

**CINEMA 4930: Field Internship in Cinema .....K. Edwards  
CRN 44292**

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. (Formerly CIN 485)  
**Prerequisite(s): (CIN 150 or CIN 1150) or (ENG 250 or ENG 2610); junior/senior standing; 16 credits in cinema studies courses, with 8 at the 3000-4000 level; and instructor permission.**

TEXTS: TBA

MEETS: TBA

**CREATIVE WRITING 2100: Intro Prose/Poetry Writing .....P. Markus  
CRN 43704**

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). (Formerly ENG 216) **Prerequisite(s): (WRT 160 or WRT 1060 ) with a grade of 2.0 or higher.**

TEXTS: TBA

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

**CREATIVE WRITING 2100: Intro Prose/Poetry Writing ..... V. Stauffer  
CRN 43702**

Entry level creative writing workshop in fiction writing and poetry. (Formerly ENG 216) **Prerequisite(s): (WRT 160 or WRT 1060) with a grade of 2.0 or higher.**

TEXTS: TBA

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

**CREATIVE WRITING 2100: Intro Prose/Poetry Writing ..... V. Stauffer  
CRN 43703**

Entry level creative writing workshop in fiction writing and poetry. (Formerly ENG 216) **Prerequisite(s): (WRT 160 or WRT 1060) with a grade of 2.0 or higher.**

TEXTS: TBA

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

**CREATIVE WRITING 2400: Introduction to Screen/TV Writing .....J. Chappell  
CRN 43705**

Entry level creative writing workshop in screen and television writing. (Formerly ENG 217)  
**Prerequisite(s): (WRT 160 or WRT 1060) with a grade of 2.0 or higher.**

TEXTS: TBA

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

**CREATIVE WRITING 2400: Introduction to Screen/TV Writing .....J. Chappell  
CRN 43707**

Entry level creative writing workshop in screen and television writing. (Formerly ENG 217)  
**Prerequisite(s): (WRT 160 or WRT 1060) with a grade of 2.0 or higher.**

TEXTS: TBA

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

**CREATIVE WRITING 2500: Intro to Literary Non-Fiction..... P. Markus  
CRN 45168**

We are the stories we tell. In this introductory workshop, we will look to the lives we call our own to tell the stories—the true stories—that are ours to tell. We will look at the true stories of other writers as models to see how other writers find ways to make use of their own worlds to speak about and make from the truths that only they know. If you're old enough to read these words, then you have a world and a truth and a story that is yours to tell. Too often we take our own experiences for granted, we turn away from writing about what we know most intimately. Which is us. No two stories or lifetimes are exactly alike, and yet: the best stories build up from the small particulars of our world to speak to something universal. That's what good writing aims to do. In this workshop we will explore a multitude of ways to find and tell those stories and to come away from the experience knowing and understanding ourselves and the world we live in a little better. **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

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

**CREATIVE WRITING 3200: Workshop in Fiction ..... J. Chapman  
CRN 43710**

This is the second class in the fiction-writing workshop sequence. We will develop the foundation started in CW 2100 (Intro Fiction & Poetry Writing). The goals of this class are twofold. One, we will focus on developing good habits of writing (ie. writing daily). Two, we will really focus on the fundamentals of storytelling and try to understand how stories work. We will write daily, do many exercises, and generate new material; we will not spend time focusing on things you've already written before this semester. You will write at least two brand-new stories for this class. You will also use the feedback you receive during workshop to revise one of the stories into a more-polished story. **Prerequisite(s): ENG 216 or CW 2100.**

TEXTS: TBA

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

**CREATIVE WRITING 3200: Workshop in Fiction ..... P. Markus  
CRN 43709**

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. Elements of the craft of fiction will be addressed, in mini-lectures, throughout the semester, but this student-centered workshop depends more on rigorous conversation and student discourse than it does on the authority of formal lecture. (Formerly ENG 383) **Prerequisite(s): (ENG 216 or CW 2100).**

TEXTS: TBA

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

**CREATIVE WRITING 3300: Workshop in Poetry ..... A. Powell  
CRN 43708**

Creative writing workshop. With emphasis on both traditional and experimental poetic forms. (Formerly ENG 384) **Prerequisite(s): (ENG 216 or CW 2100).**

TEXTS: TBA

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

**CREATIVE WRITING 3400: Screenwriting ..... D. Shaerf  
CRN 43711**

Creative writing for motion pictures, emphasizing fundamentals of scene construction, characterization, and dialogue creation. (Formerly ENG 387) **Prerequisite(s): (ENG 217 or CW 2400) and (CIN 150 or CIN 1150) or (ENG 250 or ENG 2610).**

TEXTS: TBA

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



**CREATIVE WRITING 3600: Playwriting ..... K. Dubin/K. Knox  
CRN 44196**

The first part of this course will focus on the craft of playwriting: structure, character, and dialogue. The rest will function as a writing workshop where students read each other's work aloud in class and exchange feedback. Course objectives include learning the basic elements of playwriting, analyzing these elements in existing works, and writing several short plays that incorporate these elements. Kitty provides a fun and supportive atmosphere where creativity can flourish. Playwriting is a 4 credit course that fulfills English, Theatre, and Creative Writing credit. **Prerequisite(s): (WRT 160 or WRT 1060) with a grade of 2.0 or higher.**

TEXTS: TBA

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

**CREATIVE WRITING 4200: Adv. Workshop in Fiction ..... J. Chapman  
CRN 43712**

*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 course picks up where CW 3200 (Workshop in Fiction) leaves off. We will continue to focus developing our expertise storytelling structure and language. While you 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. You should leave this class with an understanding of the process of publishing a short story. You will also face up to the fear that comes with submitting your work. **Prerequisite(s): CW 3200 or permission of instructor.**

TEXTS: TBA

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

**ENGLISH 1300: Intro to Shakespeare ..... N. Herold  
CRN 42551**

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

ENG 1300 is designed to satisfy the General Education requirement in Literature, with two specific objectives in mind. (1) Literary Culture: You will be asked to think about and then demonstrate in essays how literature is an expression of culture. (2) Literary Form: By considering differences of genre (comedy and tragedy) and by developing a sensitivity to other aspects of literary performance such as style, tone, metaphor, etc., you will be asked to acquire and demonstrate in your essays a knowledge of literary form. A general introduction to representative dramatic works of Shakespeare. Formerly ENG 105

TEXTS: TBA

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

**ENGLISH 1300: Intro to Shakespeare ..... N. Herold  
CRN 40497**

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

ENG 1300 is designed to satisfy the General Education requirement in Literature, with two specific objectives in mind. (1) Literary Culture: You will be asked to think about and then demonstrate in essays how literature is an expression of culture. (2) Literary Form: By considering differences of genre (comedy

and tragedy) and by developing a sensitivity to other aspects of literary performance such as style, tone, metaphor, etc., you will be asked to acquire and demonstrate in your essays a knowledge of literary form. A general introduction to representative dramatic works of Shakespeare. Formerly ENG 105

TEXTS: TBA

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

**ENGLISH 1300: Intro to Shakespeare .....J. Gower-Toms  
CRN 42609**

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

Shakespeare is a contentious figure. Some of his plays seem to conform to the status quo of his time period, while others appear to radically depart from the time's conventional notions of gender, power, religion and race. Our class will examine Shakespeare's poetry and plays with an eye toward considering whether the works present a break from traditional norms or if they comply with societal expectations. My goal as your instructor is that you will leave the course confident in your ability to read and dissect the Shakespearean text.

TEXTS: TBA

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

**ENGLISH 1300: Intro to Shakespeare .....J. Gower-Toms  
CRN 44344**

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

Shakespeare is a contentious figure. Some of his plays seem to conform to the status quo of his time period, while others appear to radically depart from the time's conventional notions of gender, power, religion and race. Our class will examine Shakespeare's poetry and plays with an eye toward considering whether the works present a break from traditional norms or if they comply with societal expectations. My goal as your instructor is that you will leave the course confident in your ability to read and dissect the Shakespearean text.

TEXTS: TBA

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

**ENGLISH 1300: Intro to Shakespeare .....K. Laam  
CRN 41868**

*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. Formerly ENG 105.

TEXTS: TBA

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

**ENGLISH 1500: Literature of Ethnic America .....S. Beckwith  
CRN 45191**

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

How do we see ourselves? How do others see us? Social Media now allows us to share ‘selfies’ on any number of platforms. We have filters to alter our image before other people see it. We have sticks to determine the ‘distance’ at which we stand. And we have #hashtags to define and position ourselves.

But what happens when society and your ethnicity influence how you are seen? When you don’t choose your ‘platform,’ or place, but instead society and ethnicity determine it for you? What happens when society and ethnicity are the ‘filters’ that alter your image—changing both how others see you and how you see yourself?

When society and ethnicity become the ‘stick’ that distances you from others—sometimes making you seem ‘other’ even to yourself? What happens when society defines you by a ‘hashtag’ chosen by others—a hashtag that consists of one single identifying word: your ethnicity?

In this course we will consider how Americans of various ethnic heritages see themselves and their awareness of how society sees them by reading literature in which they compose the picture of what ‘home’ and ‘self’ mean to them in their own words. Along with reading selections from memoirs, novels, short stories, and poetry, we will also look at literal visual depictions of ethnicity and diversity (or the lack of visual depictions of ethnicity and diversity) in socially mediated forums. We will also read and screen performances by comedians and consider how comedy has agency—and laughter can have an edge. We will consider how ethnicity and self is not necessarily perceived as being fixed by these authors—either in terms of literal geographical/national boundaries or by crossing borders delineated by the linguistic fence of code-switching; how one’s voice takes on different accents and levels of agency through writing stories; how the body becomes subject to both self and society when it is a visual cue for others, a cue which can also then become a ‘red-flag’ for persecution or physical injury; and how this body is also a common ground for all Americans—a common ground where maladies (in the form of physical illness and emotional distress) must be treated, where sustenance (in the form of food and the comfort provided by the proximity of others) must be attained, and where shelter (in the form of clothing and housing) must be given; we will also consider constructs of ethnicity outside the U.S.; and we will consider how literature and technology today can allow for ethnicity and race to no longer be a cultural construct that can become a box to be checked on an application or census form, but instead to present true pictures of how we see ourselves as Americans.

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.

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.

TEXTS: TBA

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

**ENGLISH 1500: Literature of Ethnic America .....S. Beckwith  
CRN 45192**

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

How do we see ourselves? How do others see us? Social Media now allows us to share ‘selfies’ on any number of platforms. We have filters to alter our image before other people see it. We have sticks to determine the ‘distance’ at which we stand. And we have #hashtags to define and position ourselves.

But what happens when society and your ethnicity influence how you are seen? When you don’t choose

your 'platform,' or place, but instead society and ethnicity determine it for you? What happens when society and ethnicity are the 'filters' that alter your image—changing both how others see you and how you see yourself?

When society and ethnicity become the 'stick' that distances you from others—sometimes making you seem 'other' even to yourself? What happens when society defines you by a 'hashtag' chosen by others—a hashtag that consists of one single identifying word: your ethnicity?

In this course we will consider how Americans of various ethnic heritages see themselves and their awareness of how society sees them by reading literature in which they compose the picture of what 'home' and 'self' mean to them in their own words. Along with reading selections from memoirs, novels, short stories, and poetry, we will also look at literal visual depictions of ethnicity and diversity (or the lack of visual depictions of ethnicity and diversity) in socially mediated forums. We will also read and screen performances by comedians and consider how comedy has agency—and laughter can have an edge. We will consider how ethnicity and self is not necessarily perceived as being fixed by these authors—either in terms of literal geographical/national boundaries or by crossing borders delineated by the linguistic fence of code-switching; how one's voice takes on different accents and levels of agency through writing stories; how the body becomes subject to both self and society when it is a visual cue for others, a cue which can also then become a 'red-flag' for persecution or physical injury; and how this body is also a common ground for all Americans—a common ground where maladies (in the form of physical illness and emotional distress) must be treated, where sustenance (in the form of food and the comfort provided by the proximity of others) must be attained, and where shelter (in the form of clothing and housing) must be given; we will also consider constructs of ethnicity outside the U.S.; and we will consider how literature and technology today can allow for ethnicity and race to no longer be a cultural construct that can become a box to be checked on an application or census form, but instead to present true pictures of how we see ourselves as Americans.

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. 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.

TEXTS: TBA

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

**ENGLISH 1500: Literature of Ethnic America .....C. Apap  
CRN 43488**

*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, complete a series of assessments and exams, and complete a one-page take home essay. (Formerly ENG 112)

TEXTS: TBA

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

**ENGLISH 1500: Literature of Ethnic America .....C. Apap  
CRN 43489**

*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, complete a series of assessments and exams, and complete a one-page take home essay. (Formerly ENG 112)

TEXTS: TBA

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

**ENGLISH 1700: Modern Literature ..... D. Plantus  
CRN 43353**

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

This course features a diverse range of literature produced between 1900-1950 and reflects the human experience as a reaction to the extraordinary events of the Modern Period. Books in English and in translation reveal attempts by a range of authors to explain reactions to issues such as war, religion, social issues, emerging struggles against traditional institutions, and advancements in the arts and sciences. The course also emphasizes the interdisciplinary approach to literature that teaches students how to think about literature, rather than what to think about it. Lively and engaging presentation, along with stimulating discussion, the course reaffirms the importance of Modern literature as a critical asset to understanding the modern world.

TEXTS: TBA

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

**ENGLISH 1700: Modern Literature ..... D. Plantus  
CRN 43354**

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

This course features a diverse range of literature produced between 1900-1950 and reflects the human experience as a reaction to the extraordinary events of the Modern Period. Books in English and in translation reveal attempts by a range of authors to explain reactions to issues such as war, religion, social issues, emerging struggles against traditional institutions, and advancements in the arts and sciences. The course also emphasizes the interdisciplinary approach to literature that teaches students how to think about literature, rather than what to think about it. Lively and engaging presentation, along with stimulating discussion, the course reaffirms the importance of Modern literature as a critical asset to understanding the modern world.

TEXTS: TBA

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

**ENGLISH 1700: Modern Literature ..... R. Anderson  
CRN 43352**

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

For the purposes of this class, we will define “modern literature” to mean relatively recent prize-winning fiction. We will read books by writers like Jose Saramago, Toni Morrison, Jhumpa Lahir, Kazuo Ishiguro, and Jennifer Egan to see what’s all the buzz about. As a course that fulfills the university requirements for a General Education course in literature, this course will introduce students to the academic study of literature, including elements of form and historical context.

TEXTS: Texts may include Saramago’s *Blindness*, Morrison’s *Beloved*, Martell’s *Life of Pi*, and Egan’s *A Visit from the Goon Squad*.

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

**ENGLISH 1700: Modern Literature ..... V. Stauffer  
CRN 42750**

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

General introduction to modern literature, which can include works written from early twentieth century to the present, with some attention to literary form and to the way in which literature reflects culture. The word “modern” derives from the Latin word *modos*, meaning ‘just now’. In common usage, something is modern if it is current, new, up to date. In literary terms, “modern” refers to the literature of the turn of the 20th century through World War II, roughly 1890-1950. This time period witnessed both great innovation—the rise of technology, science, psychology—and great turmoil: wars, the Holocaust, the American struggle for civil rights and women’s suffrage. Literature underwent rapid change as well, as writers sought to make sense of the shifting social, political, and spiritual landscapes through new themes and styles that more accurately represented their ‘just now’. As during most times of cultural upheaval, modern literature tells two stories: one of loss and one of gain. For the era’s icons, aesthetic innovation generally represents a loss of faith in previously unquestioned truths. For other writers, however, this was a time of tremendous opportunity. Some previously-held “truths” excluded on the basis of gender, race, class, and sexuality, and when cracks began to appear in the dominant narrative, new voices emerged to subvert and correct it. This is the era, for instance, of the Harlem Renaissance, the artistic movement that gave voice to African-American culture. This semester we’ll explore both sides of the story of modernism, considering how modern American writers experienced both disillusionment and awakening; where they lost and found faith, both spiritual and secular; and the ways in which they transformed—sometimes transcended—literary form to give expression to their experiences.

TEXTS: TBA

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

**ENGLISH 1800: Masterpieces of World Lit ..... G. Barlow  
CRN 45188**

*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. (Formerly ENG 100)

TEXTS: TBA

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

**ENGLISH 1800: Masterpieces of the World Lit..... A. Pollard  
CRN 40673**

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

Course Description: 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.

TEXTS: TBA

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

**ENGLISH 1800: Masterpieces of the World Lit..... A. Pollard  
CRN 43495**

*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.

TEXTS: TBA

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

**ENGLISH 1800: Masterpieces of the World Lit.....J. Gower-Toms  
CRN 41312**

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

This course will ask you to carefully and critically analyze the literary text. My goal is to teach you to use literary analysis as a means of turning a critical eye on the world outside the classroom. By covering a range of genres (poetry, novels, film, etc.), you will be exposed to the many forms that our global culture uses to express and identify itself. Rather than focusing solely on what the text means, we will examine how the text functions to produce meaning in the reader. (Formerly ENG 100)

TEXTS: TBA

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

**ENGLISH 2100: Introduction to Literary Studies ..... A. Knutson  
CRN 42218**

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. (Formerly ENG 211) **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent with a grade of 2.0 or higher and English major or minor standing.**

TEXTS: TBA

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

**ENGLISH 2100: Intro to Literary Studies .....J. Freed  
CRN 45108**

The goal of this course is to initiate you, as English majors, into the practices and habits of mind of literary scholars. In this course, you will develop your skills as both readers and writers; we will consider examples of prose, poetry, and drama, and in doing so, we will practice reading closely, interpreting rigorously, and articulating the stakes of our claims about a given literary work. Assignments will include writing exercises, close reading papers, and a research paper. **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent with a grade of 2.0 or higher and English major or minor standing.**

TEXTS: TBA

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

**ENGLISH 2100: Intro to Literary Studies .....J. Freed  
CRN 45109**

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 3000 level literary history and capstone courses. (Formerly ENG 211) **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent with a grade of 2.0 or higher and English major or minor standing.**

TEXTS: TBA

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

**ENGLISH 2110: Fundamentals of Grammar .....R. Smydra  
CRN 40048**

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. (Formerly ENG 215) **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent.**

TEXTS: TBA

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

**ENGLISH 2110: Fundamentals of Grammar .....A. Stearns-Pfeiffer  
CRN 42843**

A thorough introduction to basic grammatical forms and structures, drawing upon a variety of approaches and models. **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent.**

TEXTS: TBA

MEETS: Internet

**ENGLISH 2300: British Literature ..... N. Cole  
CRN 41401**

*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. (Formerly ENG 241)

TEXTS: TBA



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

**ENGLISH 2300: British Literature ..... N. Cole  
CRN 42613**

*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. (Formerly ENG 241).

TEXTS: TBA

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

**ENGLISH 2300: British Literature ..... A. Pollard  
CRN 44681**

*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. (Formerly ENG 241)

TEXTS: TBA

MEETS: R 6:30-9:50 p.m. **Mt. Clemens (AFC)**

**ENGLISH 2500: American Literature ..... K. Pfeiffer  
CRN 44586**

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

Our readings this semester will examine the conflict between the self and society as it appears in American fiction. We will read work chronologically to get a sense of literary history, and we will examine each work in light of its author's life, its cultural and social context, and its literary genre. Students will be required to complete all readings prior to class time, to attend classes regularly, to take regular reading quizzes, and to complete three exams. Regular participation is also required. Authors may include Charles Brockden Brown, Susanna Rowson, Nathaniel Hawthorne, Edith Wharton, Charles Chesnutt, Ernest Hemingway, Sylvia Plath, and Tim O'Brien. (Formerly ENG 224)

TEXTS: TBA

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

**ENGLISH 3110: Advanced Critical Writing ..... R. Smydra  
CRN 40709**

*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. (Formerly ENG 380) **Prerequisite(s): (WRT 160 or WRT 1060) with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: **Internet**

**ENGLISH 3110: Advanced Critical Writing .....R. Smydra  
CRN 42842**

*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. (Formerly ENG 380) **Prerequisite(s): (WRT 160 or WRT 1060) with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: Internet

**ENGLISH 3200: British Medieval Literature ..... K. Grimm  
CRN 44686**

Before ever there was Shakespeare there were eight centuries of fantastic English Literature! Come read the best of the best! Knights and ladies! Sex and Salvation! Monsters and Martyrs! From Grendel to God, this course has it all, and will introduce students to the first eight centuries of British literature through careful study of a few extraordinary and compelling literary works. Students who complete this course successfully will be able to describe the nature of British medieval literature, explaining how it is different from other periods of British literature, and what qualities and characteristics define it. Students will also be able to explain the three major periods in the development of the English language, as well as how the literature reflects the various cultures (social, political, religious, literary) of medieval Britain. (Formerly ENG 354) **Prerequisite(s): (ENG 211 or ENG 2100).**

TEXTS: (Tentative): Boethius, *The Consolation of Philosophy*; *Beowulf*; Geoffrey Chaucer, *Troilus and Criseyde*; *Sir Gawain and the Green Knight*; *Pearl*; Sir Thomas Malory, *Le Morte d'Arthur*; *Everyman* and *Medieval Miracle Plays*. Assignments (tentative): an annotated bibliography; one short close-reading paper; one long interpretive essay; quizzes and discussion fora postings; midterm and final exams.

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

**ENGLISH 3210: British Literature of the Renaissance ..... N. Herold  
CRN 44687**

Literature from about 1500 to 1660. Emphasis on the development of the sonnet and lyric, drama, prose and epic. Consideration of such major authors as Sidney, Donne, Shakespeare and Milton. (Formerly ENG 355) **Prerequisite(s): (ENG 211 or ENG 2100).**

TEXTS: TBA

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

**ENGLISH 3420: American Literature 1865-1920 ..... J. Insko  
CRN 44690**

Studies in American prose and poetry from the Civil War through World War I, with emphasis on such writers as Twain, James and Dickinson. (Formerly ENG 319) **Prerequisite(s): (ENG 211 or ENG 2100).**

TEXTS: TBA

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

**ENGLISH 3440: American Literature 1950-Present ..... J. Freed  
CRN 45110**

This course will examine works of fiction, poetry, and drama written between 1950 and the present, to explore the ways in which both national culture and literary style evolved during that period. We'll ask

ourselves: Why did this author write this work, in this way, at this particular moment in history? What might it have been like to read this book at the time that it was written? And what can we learn from reading it today? Assignments will include a group presentation, a paper, quizzes, and a final exam. Possible texts include DeLillo, *White Noise*; Morrison, *The Bluest Eye*; Kushner, *Angels in America*; and Ledesma, *Diary of a Reluctant Dreamer*. **Prerequisite(s): (ENG 211 or ENG 2100).**

TEXTS: TBA

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

**ENGLISH 3520: African American Literature .....L. McDaniel  
CRN 44691**

*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.*

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," the traumatized 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 vehicle of communication for victims who often shared neither tribal affiliation or language. Whether compulsory, as a means of processing grief, political resistance, personal narrative/testimony, or celebration/affirmation, African American performance has existed long before the US even called itself a country.

This section of African American literature will focus on drama/performance, starting with Brown's *The Drama of King Shotaway* (1823) and working through to the present. Just some of the questions we'll explore in this class: (1) How do African-American playwrights comment on assimilation, cultural separatism, shame, and cultural pride? (2) How has African American performance engaged Abolition, a reclamation of history, W.E.B. Dubois' "Talented Tenth," the Black Panthers, or Police Brutality and Black Lives Matter? (3) How do Sentimental Melodrama, Satire, the Harlem Renaissance, Black Arts Movement, or Slave Narrative comment on racism, colorism, sexuality, gender roles, and class in Black culture? (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? (Formerly ENG 342) **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

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

**ENGLISH 3600: Fiction.....M. Peiser  
CRN 41229**

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

What influences readers of a text beyond the text itself? How does prose fiction uniquely lend itself to outside influences? This class will explore prose fiction that is surrounded by other texts and media which influence how consumers read it over time. Works we will explore may include: *Frankenstein*, *Dracula*, *The Handmaid's Tale*, and others. Assignments may include: in-person and online surveys of book-covers, popular culture analysis, close-reading class presentations, short papers, and a class media-blog. (Formerly ENG 303) **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent with a grade of 2.0 or higher and junior standing.**

TEXTS: TBA

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

**ENGLISH 3600: Fiction.....M. Peiser**  
**CRN 44692**

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

What influences readers of a text beyond the text itself? How does prose fiction uniquely lend itself to outside influences? This class will explore prose fiction that is surrounded by other texts and media which influence how consumers read it over time. Works we will explore may include: *Frankenstein*, *Dracula*, *The Handmaid's Tale*, and others. Assignments may include: in-person and online surveys of book-covers, popular culture analysis, close-reading class presentations, short papers, and a class media-blog. (Formerly ENG 303) **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent with a grade of 2.0 or higher and junior standing.**

TEXTS: TBA

MEETS: MWF 1:20-2:27 pm

**ENGLISH 3600: Fiction.....S. Beckwith**  
**CRN 41120**

*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. (Formerly ENG 303) **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent with a grade of 2.0 or higher and junior standing.**

The 'Rules': Literary Structures and Genre 'Fight Night' in Literary Studies (Fiction)

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!

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

MEETS: **Internet**

**ENGLISH 3620: Drama.....L. McDaniel  
CRN 44695**

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

This course provides an overview of Western drama from Greek Classical Theatre to the contemporary stage, including various aesthetic movements and dramatic forms. Playwrights covered begin with Sophocles and end with Kushner. Our emphasis will be on the continued development of (1) critical, (2) historical, and (3) theoretical skills necessary to the study of drama, performance, and literature in general. For this reason, in addition to our main text that provides an overview of Western drama, we'll also consult outside readings that address theory and performance. While we examine plays, performance histories, and the scholarly discourses surrounding them, we'll consistently investigate how constructs of race, class, sexuality, nation, and gender locate themselves within drama and performance. Class format combines discussion, group work, and lecture. **REQUIREMENTS:** Weekly (easy) reading quizzes (10%); brief essay (10%); longer paper (20%); a set of discussion questions (5%); mid-term exam (20%); final exam (25%). Students' physical, mental, and verbal presence in class is also a component (10%) of the final course grade. (Formerly ENG 306) **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent with a grade of 2.0 or higher and junior standing.**

TEXTS: TBA

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

**ENGLISH 3650: The Bible as Literature ..... D. Plantus  
CRN 41145**

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

Robust study of the Bible as a constructed composite literary document that emphasizes the artistic, linguistic, philosophical and historical aspects of this formidable anthology. While mindful of the religious foundations of both the Hebrew Bible (Old Testament) and New Testament, focus is on literary forms and elements, including character and plot, theme and symbolism toward a deeper appreciation of one of the most influential texts in World Literature. **Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher and Junior standing. Identical with REL 3740.**

TEXTS: TBA

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

**ENGLISH 3675: Adaptation Fiction Drama Film.....C. Meyers  
CRN 44746**

*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN KNOWLEDGE APPLICATIONS INTEGRATION AREA. PREREQUISITE FOR KNOWLEDGE APPLICATIONS INTEGRATION: COMPLETION OF THE GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.*

Examination of how works of fiction and drama are transformed into film, including focus on creative and industrial practice. Formerly ENG 309) **Prerequisite(s): (WRT 160 or WRT 1060 ) or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

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

**ENGLISH 3705: Climate Fiction .....J. Insko  
CRN 44698**  
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE  
EXPLORATION AREA.*

This course is an introduction to the recently emerging genre of narrative called Climate Fiction (or “cli-fi”)—that is, short stories, novels, and films that concern themselves with climate change or global warming. Many, but not all, of these works have much in common with speculative fiction, science fiction, and post-apocalyptic fiction. We will read and view recent (late-twentieth and twenty-first century) works of cli-fi as well as earlier (nineteenth-century) works that anticipate the environmental crises and social problems generated by a rapidly warming planet. Our exploration of this genre will be informed by the science of climate change and the growing field of the Environmental Humanities.

TEXTS: TBA

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

**ENGLISH 3715: Contemporary Poetry – The Forms of Free Verse ..... K. Hartsock  
CRN 44705**

Would you rather read a sonnet or a free verse poem that seems to work by its own rules, rather than by meter and rhyme? How did you come to have this preference? Does it matter that just over 150 years ago, free verse as we know it didn’t really exist? In this class we’ll track how free verse came to its current reign over American poetry, and we’ll analyze the restrictions that even free verse contains. We’ll first study traditional forms and learn the rules of prosody, so we can better understand what free-versifiers were reacting against. We’ll also consider the recent rise of slam poetry in the contemporary poetry landscape. We’ll then read a wide selection of American free verse before moving on to contemporary younger poets who are now composing in form again. Authors will include Emily Dickinson, Walt Whitman, H.D., T.S. Eliot, Marianne Moore, W.C. Williams, W.H. Auden, Langston Hughes, Sylvia Plath, Lucille Clifton, A.E. Stallings, and Erica Dawson.

TEXTS: TBA

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

**ENGLISH 3900: ST: Editing and Publishing ..... A. Powell  
CRN 43272**

Special problems or topics selected by the instructor. (Formerly ENG 300) **Prerequisite(s): (WRT 160 or WRT 1060) or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

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

**ENGLISH 3902: Issues in American Literature – American Romance .....C. Apap  
CRN 45169**

Nathaniel Hawthorne wrote in the preface to *The House of Seven Gables* that he saw romance as a genre fundamentally different than realistic fiction; instead of dealing with probable events, romance deviated from other novels because it dealt with the “truth of the human heart.” Since that time, critics have used his definition as a lens through which to read early novels in the United States. We will use early modern definitions of the romance genre to set the stage and then study a series of early American novelists to see how they develop the genre alongside the development of American literary identity. The course will conclude with the study of Mark Twain’s *The Adventures of Huckleberry Finn*, which might be effectively understood as his critique of the idea of romance and the audience’s expectations of it. Other authors studied will likely include Charles Brockden Brown, James Fenimore Cooper, Catharine Maria Sedgwick, William Gilmore Simms, Nathaniel Hawthorne, and William Wells Brown.

Students should expect to attend class daily, engage in regular course discussions, and complete a series of short writing assignments associated with each reading we complete, culminating in a longer, peer-reviewed writing project of the student's design. (Formerly ENG 324) **Prerequisite(s): (WRT 160 or WRT 1060 ) or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

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

**ENGLISH 4900: ST: American Environments & Their Afterlives .....A. Knutson  
CRN 40710**

*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. (Formerly ENG 400) **Prerequisite(s): (ENG 211 or ENG 2100) and at least two of the three required 3000 level British and American literary history courses; or permission of the instructor.**

This seminar will begin in Early America and move forward to the present day in order to map the colonial legacies that continue to shape our cultural, material, and natural environments. We will track these legacies by examining flashpoints of struggle and resistance within our emerging national culture. Texts will be clustered so that the voices and perspectives of women, Indigenous peoples, African-Americans, among other marginalized groups are centered as a way of imagining and constructing real and imagined futures. Texts will range from promotional materials of colonial settlement to contemporary works by Indigenous and African-American science fiction writers, so the readings will be wide-ranging but close attention will be paid to the way that language and long-standing discursive formations shape our relationships to the cultural, material, and natural environments that we inhabit. Some questions that will guide our discussions: 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 are the texts a reaction to previous American historical and cultural moments? In what ways do they relate to later moments?

TEXTS: TBA

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

**ENGLISH 4900: ST: Harlem Renaissance ..... K. Pfeiffer  
CRN 42468**

*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.*

Harlem became the hub of African-American culture in the 1920's and 30's, and the extraordinary writing that developed during this time continues to influence American literature and culture. This seminar will read the literature of the Harlem Renaissance in relation to its history as well as its social and cultural context. We will examine the role of race and mentorship--paying particular attention to the relationships between white mentors and black writers, and to white and black exchanges generally. In the context of these racial exchanges, we will study the values and the aesthetics of the "New Negro" movement that emerged in Harlem, and we will examine the competing theories about race and racial identity that defined the Harlem Renaissance's intellectual culture. Authors may include Jean Toomer; Waldo Frank; Carl Van Vechten; Nella Larsen; Langston Hughes; Edward Christopher Williams; Zora Neale Hurston.

TEXTS: TBA

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

**ENGLISH 4900: ST: Frankenstein's Legacy .....R. Anderson  
CRN 44711**

*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 lovers of Mary Shelley's Frankenstein, 2018 is a banner year. In honor of the 200th anniversary of the novel's publication, festivals, conferences, news articles, adaptations, and courses (like this one) are popping up all over the cultural landscape. It is hard to think of a novel that has generated more cultural products than Frankenstein: more theatrical and film adaptations and parodies than you could count (from Frankenweenie to Abbot and Costello Meet Frankenstein), action figures, memes, cartoons, breakfast cereals, Supreme Court decisions and discussions of race and campaign finance. In this course, we look at that legacy to understand the source of that influence.

TEXTS: Texts include Frankenstein, Le Guin's The Left Hand of Darkness, Supreme Court decisions, films, short stories and a wide range of historical and critical readings. Writing assignments will include several short essays and a final paper.

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

**ENGLISH 4950: Internship .....R. Smydra  
CRN 43355**

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.**

TEXTS: TBA

MEETS: TBA

**ENGLISH 4950: Internship .....No Teacher Assigned  
CRN 40470**

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.**

TEXTS: TBA

MEETS: TBA

**ENGLISH 5200: Intro to Graduate Studies ..... K. Grimm  
CRN 40873**

The primary objective of the course is to familiarize students with the basic methods of literary study and research at the graduate level. The course serves also to familiarize students with the evolution of literary studies as a discipline and as a profession. Skills to be emphasized include: • Interpreting a literary work according to its formal features • Locating, summarizing, evaluating, and citing scholarly sources • Identifying major critical approaches and methodologies for the study of literature • Entering the critical conversation on literary works, theories, and movements • Writing a preliminary abstract, annotated



bibliography, and research paper.

**TEXTS:** Sir Gawain and the Green Knight; Sir Thomas Malory, *Le Morte Darthur*; a literary text of the student's choosing; MLA Handbook, 8th ed., 2016. Assignments (tentative): one close-reading paper; an article summary and abstract; an annotated bibliography; a research presentation; final paper with abstract.

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

**ENGLISH 5812: 18th Cen Women Writers in Manuscript, Print, and Digital Media .....M. Peiser  
CRN 44712**

Prose, poetry and drama from 1660 to Romantic Revolution, with emphasis on major authors such as Dryden, Swift, Pope and Johnson.

In this class we will read the works of some major late eighteenth-century women writers, including Charlotte Smith, Frances Burney, Jane Austen, Anna Letitia Barbauld, Mary Wollstonecraft and others, scholarship on the ways their works were disseminated to various reading publics over time, and review digital platforms that review, host, and edit their works now. Major topics of discussion will be: the book market in the eighteenth century, women writers of various genres, historical and modern editing practices, feminist literary criticism and history, and textual editing. Final weeks of the class will be spent working on a textual editing project that uses textual and digital editing to produce an edition of a rare work from the period. We will partner with Kresge Library Special Collections for much of this course's content.

**TEXTS:** TBA

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

**ENGLISH 6945: 19<sup>th</sup> Century Literature – Travel in Victorian Literature ..... N. Cole  
CRN 44714**

Travel can estrange, transform, liberate, and unsettle (Morgan, 2001), and Victorian fiction and biography are replete with fascinating representations of how Victorians navigate leisure practices and travel, including honeymoon trips, seaside holidays, secret excursions to London's "underbelly," and trips for health and mental restoration. Authors to be considered may include Robert Browning, Wilkie Collins, Charles Dickens, George Eliot, Margaret Oliphant, and others. Formerly ENG 645 **Prerequisite(s): Student must have completed the literary studies core.**

**TEXTS:** Moodle assignments (short fiction, critical essays): Charles Dickens, *Little Dorrit*  
*The Wreck of the Golden Mary*, George Eliot, *Middlemarch*

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

**ENGLISH 6996: The Master's Project..... N. Cole  
CRN 43387**

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