

4/16/2015

DEPARTMENT OF ENGLISH
Oakland University
Semester Course Descriptions (Advising Memo), Fall 2015
(Subject to change)

NOTE: STUDENTS REGISTERING FOR ENGLISH AND CINEMA STUDIES CLASSES MUST ATTEND THE FIRST CLASS SESSION TO CONFIRM THEIR REGISTRATION. STUDENTS WHO FAIL TO ATTEND THE FIRST DAY MAY BE DROPPED FROM THE CLASS.

**AMS 300: ST: American Culture.....C. Apap
CRN 44300**

*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S.DIVERSITY.
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE KNOWLEDGE APPLICATION
INTEGRATION AREA. **PREREQUISITE:** WESTERN CIVILIZATION KNOWLEDGE APPLICATION
INTEGRATION AREA: COMPLETION OF THE GENERAL EDUCATION REQUIREMENT IN THE WESTERN
CIVILIZATION KNOWLEDGE EXPLORATION 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: WRT 160 or equivalent with a grade of 2.0 or higher. Writing requirement (may be waived by the concentration coordinator in the case of foreign students). Identical with ENG 324.**

TEXTS: TBA

MEETS: MWF 12-1:07 p.m., 320 PH

**AMS 401: Senior Project.....J. Insko
CRN 40578**

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. **Prerequisite: AMS 300 and instructor permission.**

TEXTS: TBA

MEETS: TBA

**CINEMA 150: Introduction to Film.....C. Brannon Donoghue
CRN 44289 & 41296**

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

Introduction to the art of film by examination of the filmmaking process, study of narrative and non-narrative film, and exploration of film's relation to society. **Monday** class meeting time extended to accommodate film viewing.

TEXTS: TBA

MEETS: M 9:20-11:47 a.m., 202 DHE; W 9:20-11:07 a.m., 202 DHE & M 1:20-3:47 p.m., 203 DHE; W 1:20-3:07 p.m., 203 DHE

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**CINEMA 150: Introduction to Film.....D. Shaerf
CRN 44290**

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: Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. 10th ed.
ISBN: 978-0073535104

MEETS: T 10 a.m. - 12:27 p.m., 203 DHE; R 10 a.m. - 11:47 a.m., 203 DHE

**CINEMA 150: Introduction to Film.....A. Gould
CRN 41297**

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.

TEXTS: TBA

MEETS: F 9:20 a.m. – 1:10 p.m., 202 DHE

**CINEMA 165: Introduction to Film Production.....A. Gould
CRN 44828 & 44830**

Introduction to digital film production through group projects. **Prerequisite: CIN 150 or ENG 250; permission of instructor; cinema studies major standing.**

TEXTS: TBA

MEETS: TR 12-1:47 p.m., 228 VAR; TR 12-1:47 p.m., 112 VAR & TR 3-4:47 p.m., 112 VAR; TR 3-4:47 p.m., 228 VAR

**CINEMA 252: Methods of Cinema Studies.....K. Edwards
CRN 42123**

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.

Designed for Cinema Studies majors and minors, this course aims to introduce you to the *essential methods* of inquiry, analysis, and writing in your chosen field of scholarship. In this class, you will encounter and engage with various Cinema Studies critical concepts and methodologies, including formal analysis, Cultural Studies, film history and theory. Through this close engagement, you will gain a strong foundation as a developing Cinema Studies scholar. Importantly, this course will also prepare you for your required, future courses in film theory (CIN 315) and history (CIN 300-303). Film viewing during the **Monday** class meeting. **Prerequisite: CIN 150 or ENG 250; WRT 160 with a grade of 2.0 or higher.**

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TEXTS: TBA

MEETS: MW 1:20-4:07 p.m., 202 DHE

**CINEMA 300: History of Film: The Silent Era.....B. Kredell
CRN 43614**

Survey of directors and films important in shaping film history: Griffith, Eisenstein, Chaplin, Mumau, Pabst, Lang and others. Film viewing during the **Monday** class meeting. **Prerequisite: CIN 150 or ENG 250.**

TEXTS: TBA

MEETS: MW 6-8:47 p.m., 202 DHE

**CINEMA 315: Film Theory and Criticism.....H. Vaughan
CRN 42694**

Using Braudy and Cohen's film theory anthology, *Film Theory and Criticism*, as well as additional MOODLE readings, this semester 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. Full preparation, attention, and energy is required, and is evaluated through in weekly class meetings, MOODLE discussions, as well as two in-class writing assignments, a take-home midterm and final exam, and a creative theory project. Films include Welles' *Citizen Kane*, De Sica's *Bicycle Thieves*, Chaplin's *Modern Times*, and Lynch's *Mulholland Drive*. Film viewing during the **Wednesday** class meeting. **Prerequisite: CIN 252 with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: MW 1:20-4:07 p.m., 93 SEB

**CINEMA 320: Topics in Film: ST: Film Festivals.....C. Brannon Donoghue / B. Kredell
CRN 43607**

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. **Prerequisite: CIN 150 or ENG 250 with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: TR 9-11:47 a.m., 202 DHE

**CINEMA 320: Topics in Film History: ST: Film Festivals.....B. Kredell / C. Brannon Donoghue
CRN 44560**

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. **Prerequisite: CIN 150 or ENG 250 with a grade of 2.0 or higher.**

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TEXTS: TBA

MEETS: TR 9-11:47 a.m., 202 DHE

**CINEMA 321: ST: Trash Cinema: Marginalized Films and Film Communities.....K. Edwards
CRN 44291**

This course explores the films, film producers, and fan communities that fall outside of the Hollywood mainstream and, as a result, are often neglected (and occasionally even derided) in our analyses of film history and culture. In our examination of this subject, we will also consider what so-called 'trash cinema' can illustrate about mainstream audience tastes and industrial power structures. May be repeated under different subtitle for credit. Film viewing during **Wednesday** class meeting. **Prerequisite: CIN 150 or ENG 250.**

TEXTS: TBA

MEETS: MW 10 a.m.-12:47 p.m., 93 SEB

**CINEMA 365: Special Topics in Film Production: ST: Film as Art.....A. Eis
44561**

CIN 365 is a combined production and theory/history course. Students will explore film titling through study of historical background and conceptual approaches, as well as through hands-on technical production. **Prerequisite: CIN 165 or instructor permission**

TEXTS: TBA

MEETS: T 8:30-11:50 a.m., 409 WH

**CINEMA 450: Eco-Cinema.....H. Vaughan
CRN 45140**

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

Eco-Cinema offers students a complex look at the intersection between moving-image 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, Eco-Cinema 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 shorts, will interact with online interfaces, and will have the opportunity to produce original video content. Film viewing during the **Thursday** class meeting. May be repeated for credit under a different subtitle. **Prerequisite: CIN 315 or instructor permission.**

TEXTS: TBA

MEETS: TR 12-2:47 p.m., 301 WH

**CINEMA 485: Field Internship in Cinema.....K. Edwards
CRN 44269**

Field internship for cinema studies majors under faculty supervision. Academic project that incorporates student performance in an occupational setting. May not be repeated for credit. **Prerequisite: CIN 150 or ENG 250; junior/senior standing; 16 credits in cinema studies courses, with 8 at the 300-400 level; and instructor permission.**

TEXTS: TBA

MEETS: TBA

**ENGLISH 100: Masterpieces of World Literature: Literary Outcasts.....S. Beckwith
CRN 40658 & 41119**

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. Coursework will consist of a narrative terms assignment, two exams, and a group project. English 100 is: "a survey acquainting the student with some of the great literature of the world. *For students seeking an English elective or a course to satisfy the university general education requirement in literature.*"

TEXTS: TBD, but may include works from: Mary Shelley, Edgar Allan Poe, Charlotte Perkins Gilman, Albert Camus, Milan Kundera, and Tim O'Brien

MEETS: MWF 12-1:07 p.m., 105 WH & MWF 1:20-2:27 p.m., 102 WH

**ENGLISH 100: Masterpieces of World Literature.....D. Plantus
CRN 40910 & 41872**

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

This course uses literature to attempt a definition of the world: therefore it is broad in text selection, observes general chronology, and respects a variety of cultures. Finally, however, the texts will work together to reveal themes, plots and characters that have both challenged and endured the course of human history, while generating critical discourse on issues such as, but not limited to, history, gender, race, politics, myth, religion, and culture. The course uses a robust lecture and discussion format, quizzes and exams, and stresses critical thinking as a means of exploring the literature in refreshing, relevant ways.

TEXTS: TBA

MEETS: TR 8-9:47 a.m., 102 WH & TR 10-11:47 a.m., 102 WH

**ENGLISH 105: Intro to Shakespeare.....J. Gower-Toms
CRN 44306 & 40660**

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

A general introduction to representative dramatic works of Shakespeare.

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TEXTS: TBA

MEETS: MWF 10:40-11:47 a.m., 102 WH & MWF 1:20-2:27 p.m., 363 SFH

**ENGLISH 105: Intro to Shakespeare.....A. Spearman
CRN 42788 & 44461**

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

This course covers a sampling of great literature from around the world. Although the course is by no means comprehensive of all great world masterpieces, we will attempt to explore a series of seemingly universal themes, such as religion and love, as expressed by authors from different ages, cultural backgrounds, and geographic locations. In doing, so we will explore a variety of literary forms from poetry and prose to drama and epistles. Class sessions include lectures, quizzes, discussion, and group work. In addition, students will complete short response papers, an essay, an exam, and a final project.

TEXTS: *Norton Anthology of World Masterpieces (Expanded Edition)*

MEETS: TR 3-4:47 p.m., 105 WH & T 6-9:20 p.m., 376 SFH

**ENGLISH 105: Intro to Shakespeare.....Brian Connery
CRN 41248 & 44328**

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

A general introduction to representative dramatic works of Shakespeare. **This course meets off-campus in London, England.**

TEXTS: TBA

MEETS: **Off-Campus-International, London, England**

**ENGLISH 111: Modern Literature.....J. Chapman
CRN 44833 & 44305**

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.

TEXTS: TBA

MEETS: MWF 8-9:07 a.m., 263 SFH & MWF 10:40-11:47 a.m., 168 SFH

**ENGLISH 111: Modern Literature.....V. Stauffer
CRN 41775 & 44307**

*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.

TEXTS: TBA

MEETS: TR 1-2:47 p.m., 366 SFH & TR 3-4:47 p.m., 366 SFH

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**ENGLISH 112: Literature in Ethnic America.....C. Apap
CRN 44832 & 40800**

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

Studies in literature about the American ethnic heritage including examples from such sources as African-American, Native American and American immigrant literatures.

TEXTS: TBA

MEETS: MWF 9:20-10:27 a.m., 105 WH & MWF 10:40-11:47 a.m., 268 SFH

**ENGLISH 209: Modes of Self-Narrative.....R. Smydra
CRN 44462**

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

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 211: Introduction to Literary Studies.....A. Powell
CRN 45080 & 45081**

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: WRT 160 or equivalent with a 2.0 or higher and English major or minor standing.**

TEXTS: TBA

MEETS: MWF 8-9:07 a.m., 269 SFH & MWF 10:40-11:47 a.m., 164 SFH

**ENGLISH 211: Introduction to Literary Studies.....R. Anderson
CRN 43462 & 45058**

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. **Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher and English major or minor standing.**

TEXTS: TBA

MEETS: TR 10-11:47 a.m., 171 SFH & M 6-9:20 p.m., 164 SFH

**ENGLISH 215: Fundamentals of Grammar.....R. Smydra
CRN 40063**

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. **REQUIREMENTS:** Excellent attendance; participation in daily discussions, in-class exercises; quizzes; tests, and a final exam.

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Prerequisite: WRT 160 or equivalent with a grade of 2.0 or higher.

TEXTS: TBA

MEETS: TR 10-11:47 a.m., 271 SFH

**ENGLISH 215: Fundamentals of Grammar.....A. Stearns-Pfeiffer
CRN 450051**

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

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 216: Intro Workshop in Creative Writing, Fiction/Poetry.....V. Stauffer
CRN 42598**

An introduction to the basic skills and techniques associated with the study of creative writing within the academy. Through the study of selected modern and contemporary authors, students will learn the basic generic conventions of poetry and fiction and practice these conventions in producing their own work. In addition to creative assignments, students will work to refine their analytical and expressive skills—both written and verbal—through short critical assignments and small- and large-group workshops. This course also examines the role of art and the artist in contemporary society and will encourage the exploration of other crafts.

Requirements: excellent attendance, active participation (verbal and written), exercises, workshop drafts, short analytical essays, two exams, and two portfolios. **Pre-requisite: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: *The Scribner Anthology of Contemporary Short Fiction*, Williford & Martone, Eds.
The Autumn House Anthology of Contemporary American Poetry, 2nd edition. Simms, Ed.

MEETS: TR 10-11:47 a.m., 265 SFH

**ENGLISH 216: Intro Workshop in Creative Writing, Fiction/ Poetry.....P. Markus
CRN 42394 & 42396**

Writing poetry and fiction is a kind of play. In this course, we will play with words, shaping them into lines and sentences, poetry and prose. We'll investigate this idea of writing as pleasure and play (and hard work as well) while we explore the power of our words using cross-genre exercises and writing techniques. Students will participate in class discussion, group work, and writing workshop; they will also be responsible for developing a critical vocabulary with which to approach the reading material and classmates' work. **Prerequisite: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: Sellers, Heather. *The Practice of Creative Writing: A Guide for Students*. 2nd Edition.

MEETS: TR 3-4:47 p.m., 171 SFH & T 6-9:20 p.m., 369 SFH

**ENGLISH 216: Intro Workshop in Creative Writing, Fiction/Poetry.....B. Connery
CRN 44320**

Entry level creative writing workshop in fiction writing and poetry. **Prerequisite: WRT 160 or equivalent with a grade of 2.0 or higher. This course meets off-campus in London, England.**

TEXTS: TBA

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MEETS: **Off-Campus-International, London, England**

**ENGLISH 217: Intro Workshop in Dramatic Writing for Screen and Television.....D. Shaerf
CRN 42730**

In ENG 217 students will be introduced to the key components of creative writing for television and film narrative. The intent of this class is to present students crucial components of script development: narrative structure, theme, scene structure and rhythm, effective dialogue, character development as well as learning to interface with these techniques. In addition to learning the pragmatic technical elements of the scriptwriting process, students will utilize these devices in the creation of several dramatic writing projects. Class meeting time is extended to accommodate film viewings. **Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: TR 1-3:27 p.m., 93 SEB

**ENGLISH 224: American Literature.....J. Insko
CRN 41871 & 41244**

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

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

TEXTS: TBA

MEETS: MWF 10:40-11:47 a.m., 105 WH & MWF 1:20-2:27 p.m., 164 SFH

**ENGLISH 224: American Literature.....B. McArthur
CRN 44467**

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

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

TEXTS: TBA

MEETS: TR 10-11:47 a.m., 376 SFH

**ENGLISH 224: American Literature.....K. Pfeiffer
CRN 45085**

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

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

TEXTS: TBA

MEETS: MW 3:30-5:17 p.m., 372 SEB

**ENGLISH 241: British Literature.....N. Cole
CRN 41988 & 43354**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

This course will introduce students to major writers in British Literature and, at the same time, seek to foster in students the art of careful reading and literary analysis. One of our focusses throughout the semester will be to encourage students to identify and articulate their own responses to the texts we read and also to then recognize the ways in which authors carefully shape their works. Assignments (subject to change) will include regular quizzes and/or writing exercises, three one-hour tests, and a cumulative final exam.

TEXTS: (Subject to change) will likely to include the following:
Bloody Chamber and Other Stories, 1979 ed., by Angela Carter; ISBN 978-0140178210
Norton Anthology of English Literature, 9th ed. 2013, by S. Greenblatt; ISBN 978-0393928297
Measure for Measure, 1998 ed., by Wm. Shakespeare; ISBN 9780451527158
Dracula, 2002 ed., by Bram Stoker; ISBN 9780312241704

Recommended (Required for English Majors):
Bedford Glossary of Critical and Literary Terms (Bedford, ISBN 0-312-46754-8)

MEETS: MWF 9:20-10:27 a.m., 167 SFH & W 6:30-9:50 p.m., 165 SFH

**ENGLISH 241: British Literature.....J. Gower-Toms
CRN 44468**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

Introduction to literary analysis and appreciation through readings in the British literary tradition.
Emphasis on such authors as Chaucer, Shakespeare and Dickens.

TEXTS: TBA

MEETS: MW 3:30-5:17 p.m., 270 SFH

**ENGLISH 241: British Literature.....D. Plantus
CRN 40801**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

Introduction to literary analysis and appreciation through readings in the British literary tradition.
Emphasis on such authors as Chaucer, Shakespeare and Dickens.

TEXTS: TBA

MEETS: TR 1-2:47 p.m., 266 SFH

**ENGLISH 250: Film and Formal Analysis.....A. Eis
CRN 42829**
*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. **Monday** class meeting time extended to accommodate film viewing.

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TEXTS: *Looking at Movies*, 4th ed., Richard Barsam

MEETS: M 9:20-11:47 a.m.; W 9:20-11:07 a.m., 203 DHE

**ENGLISH 250: Film and Formal Analysis.....C. Meyers
CRN 44566**

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

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

TEXTS: TBA

MEETS: R 5:30-9:20 p.m., 202 DHE

**ENGLISH 250: Film and Formal Analysis.....C. Meyers
CRN 44567**

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

Exploration of the dramatic and narrative content of classic and modern films, treating such elements as theme, motif, symbol, imagery, structure and characterization, as well as cultural and philosophical implications. Class meeting time extended to accommodate film viewing. **This course meets off campus at the Anton Frankel Center in Mount Clemens.**

TEXTS: TBA

MEETS: M 6-9:50 p.m., **TBA, Mount Clemens**

**ENGLISH 260: Masterpieces of World Cinema.....C. Meyers
CRN 43612**

*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. Special emphasis on the formal techniques of cinematic expression and methods of critical analysis. Class meeting time extended to accommodate film viewing. **This course meets off campus at the Anton Frankel Center in Mount Clemens.**

TEXTS: TBA

MEETS: MW 2:40-5:07 p.m., **TBA, Mount Clemens**

**ENGLISH 300: ST: 20th Century British Novel.....B. Connery
CRN 41062**

Special problems or topics selected by instructor. **This course meets off-campus in London, England.**

TEXTS: TBA

MEETS: **Off-Campus-International, London, England**

**ENGLISH 303: Fiction.....A. Spearman
CRN 41772**

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

In this course we will explore the evolution of narrative fiction from the late 19th century to the late 20th century. The short story and novella forms will constitute much of the course, including works by authors such as Donald Barthleme, Irwin Shaw, Charlotte Perkins Gilman, and Ursula LeGuin. In addition, we will read three novels in their entirety: *Lolita*, *The Color Purple*, and a third novel to-be-named. Through these works we will be exposed to the many ways in which fiction can be used to tell stories ranging from the painfully realistic to the sublimely fantastic. To fully understand our stories, we will break down the relationship between narrative voice (our storyteller's persona) and framework (our story's structure). The course will consist of a great deal of reading, as well as daily reading, quizzes, weekly short writing assignments, one major essay, and two exams. Participation in class meetings is a must. **Prerequisites: WRT 160 or equivalent, and junior/senior standing.**

TEXTS: Our texts will include the three novels listed above as well as *The Norton Anthology of Short Fiction*

MEETS: R 6-9:20 p.m., 174 SFH

**ENGLISH 303: Fiction.....J. Lipson Freed
CRN 43586 & 41987**
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

The major forms of narrative fiction (short story, novella, novel) studied from generic and historical points of view. **Prerequisites: WRT 160 or equivalent, ENG 211 and junior/senior standing.**

TEXTS: TBA

MEETS: MWF 8-9:07 a.m., 170 SFH & MWF 10:40-11:47 a.m., 169 SFH

**ENGLISH 303: Fiction: The "Rules": Literary Structures & Genre.....S. Beckwith
CRN 41617**
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA.

Rule #1. The First Rule of Fiction [303] is, you do not talk about Fiction.
Rule #2. The Second Rule of Fiction [303] 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 weekly essays and other online assignments; prepare discussion & reading questions and review online lectures and materials; and write a final paper of 8-10 pages...but not all on the first night!

Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher and junior/senior standing.

TEXTS: TBD, but may include titles such as: Chuck Palahniuk, Bret Easton Ellis, Joseph Heller, Jane Collier, Anita Loos, Dorothy Parker, and Charlotte Perkins Gilman.

MEETS: **Internet:** Online course

**ENGLISH 306: Drama.....L. McDaniel
CRN 44471**

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. **Prerequisite: WRT 160 or equivalent with a 2.0 or higher and junior/senior standing.**

TEXTS: TBA

MEETS: R 6-9:20 p.m., 172 SFH

**ENGLISH 308: Playwriting.....K. Dubin / K. Knox
CRN 40434**

The first part of this course will focus on the craft of playwriting: structure, character development and dialogue. The rest will function as a writing workshop where students read each other's plays 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.

Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher. Identical with THA 340.

TEXTS: TBA

MEETS: TR 1-2:47 p.m., 222 VAR

**ENGLISH 308: Playwriting.....B. Connery
CRN 44329**

Creative Writing for the theatre, emphasizing fundamentals of scene, character, and dialogue development.

Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher. Identical with THA 340. This course meets off-campus in London, England.

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TEXTS: TBA

MEETS: **Off-Campus-International, London, England**

**ENGLISH 310: Biography..... K. Pfeiffer
CRN 45086**

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

The study of biography as a form of literary art, considering both theory and practice. **Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher and junior standing.**

TEXTS: TBA

MEETS: R 6-9:20 p.m., 185 SEB

**ENGLISH 315: Shakespeare K. Laam
CRN 43465**

In this course we will read four plays by William Shakespeare--a comedy, a tragedy, a romance, and a "problem play"--and examine various theoretical perspectives on these plays. In addition to reading the texts of the plays closely, we will also read several critical essays and view selected theatrical and cinematic productions of the plays. There will be regular in-class group writing assignments, as well as a 6-page essay assignment, a midterm examination, and a final examination. Class sessions will be comprised variously of lecture, discussion, and group work. Students must acquire the Bedford/St. Martin's editions of each of the four plays. Diligent attendance and preparation are essential. **Prerequisites: ENG 211 with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: TR 1-2:47 pm, 372 SFH

**ENGLISH 317: Early American Literature.....A. Knutson
CRN 43467**

This class introduces students to American literary and cultural roots of the 17th and 18th centuries. We will read, contextualize, and compare a wide range of writings from the colonial period through the Revolution and early republic with special attention to developing patterns of culture and nationalism. Special attention will be given to the emergence of myths and realities surrounding an American identity and the American "dream," including specific issues such as attitudes toward and fantasies about the New World, the cultural power of the Puritans, the roles of women, the treatment of Indians, and the rhetoric of the Revolution. Focusing on genres such as exploration narratives, captivity narratives, promotional literature, poetry, histories, oratory, autobiographies, and political writings, we will be guided by the following questions: How does the literature reflect various historical and cultural phenomena and positions, and what are they? What cultural work does the literature perform? Where do the texts affirm the status quo and where do they depict sub-cultures at odds with the dominant culture? What does the literature say about the particular historical and cultural moment in which it was produced? In what ways is the literature a reaction to previous American historical and cultural moments? Students will write a weekly reading response, three short analysis papers, and take a final exam. **Prerequisites: ENG 211 with a grade of 2.0 or higher.**

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

MEETS: TR 3-4:47 p.m., 167 SFH

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**ENGLISH 320: American Literature 1920-1950.....E. H. Hoepfner
CRN 42275**

Fiction and poetry from the age that saw Americans respond to the first World War, women=s voting rights, the Great Depression, the largest KKK march ever staged in our nation=s capitol, the Harlem Renaissance, trans-continental flight, the birth of Hollywood, and the second World War. Here start the lives of our parents and grandparents. Here is an explosion of realism and the avant-garde. Lecture and discussion. Two short papers and a final exam. **Prerequisite: ENG 211 with a grade of 2.0 or higher.**

TEXTS: Barnes, *Nightwood*; Conarroe (ed.), *Six American Poets*; Eliot, *The Waste Land*; Faulkner, *As I Lay Dying*; Hemingway, *Short Stories*; Hurston, *Their Eyes Were Watching God*; Toomer, *Cane*; West, *Day of the Locust*; Cather, *A Lost Lady*

MEETS: W 6:30-9:50 p.m., 102 WH

**ENGLISH 324: Issues in American Literature.....Staff
CRN 45061**

Study of literary works ranging across period and/or genre in their relation to a central issue, theme or problem in American literature. Representative topics are romanticism, the Puritan tradition, American humor and the writer and American society.

TEXTS: TBA
MEETS: R 6:30-9:50 p.m., 105 WH

**ENGLISH 332: Modern Fiction.....T. Donahue
CRN 45178**

Studies in fiction of the first half of the 20th century. This course may emphasize British, American or international fiction in any given semester.

TEXTS: TBA
MEETS: TR 3-4:47 p.m., 168 SFH

**ENGLISH 333: Modern Poetry.....E. H. Hoepfner
CRN 44477**

Studies in poetry since the beginning of the 20th century. This course may emphasize American or British poetry or discuss international currents in modern poetry.

TEXTS: TBA
MEETS: TR 1-2:47 p.m., 270 SFH

**ENGLISH 354: British Medieval Literature.....K. Grimm
CRN 43470**

This course will introduce the student to the historical study of the first eight centuries of British literature. We will begin with selections from the Old English period (700-1100) in translation and then move on to a variety of texts from the Middle English period (1200-1500), some of which we will read in translation, and some in the original Middle English. Our primary focus will be on understanding individual literary works in terms of their historical, literary, and textual cultures—what is the relationship of a literary work to its moment in history? To the moment in which we read it? How does a work relate to the literary tradition from which it arose? And which followed it? In what physical form did the work present itself to its first

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audience (as a handwritten text? a printed text? a recited poem?) And how has that form changed over the centuries? NO PRIOR KNOWLEDGE OF MEDIEVAL LITERATURE OR LANGUAGE IS REQUIRED. SOME (at least) OF THE READING WILL BE IN MIDDLE ENGLISH. Assignments (Tentative—subject to change): Two papers; an annotated bibliography; a mid-term and a final exam; participation in weekly on-line discussion boards. All students must have email accounts. **Prerequisite: ENG 211 with a grade of 2.0 or higher.**

TEXTS: Tentative: Boethius, *Consolation of Philosophy*; *Everyman and Medieval Miracle Plays*; *Sir Gawain and the Green Knight*, *Pearl*, and *Sir Orfeo*; *100 Middle English Lyrics*; *Beowulf*; Chaucer, *Troilus and Criseyde*; Malory, *Le Morte D'arthur*, Vol. 2.

MEETS: T 6-9:20 p.m., 176 SFH

**ENGLISH 355: British Literature-Renaissance.....N. Herold
CRN 44474**

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. **Prerequisite: ENG 211 with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: TR 10-11:47 a.m., 312 PH

**ENGLISH 357: British Literature / Victorian Era 20th Century.....N. Cole
CRN 44475**

We will read, discuss and write about a fascinating range of British Literature from Victoria's ascension to the throne in 1837 to the contemporary fairy tales of Angela Carter in 1979. Areas of investigation include: the effects of industrialization on identity and relationships; the changing social constructs of gender and class; the impact of scientific discoveries on practices of faith; the cultural anxieties expressed in stories about bankruptcy, honeymoons, and murder; gothic narratives such as *The Strange Case of Dr. Jekyll and Mr. Hyde* and *Dracula*; and the impact of World War I and modernism in upending Victorian values and aesthetics. Genres to be studied include poetry, short fiction, novels, plays and essays. Films and film clips of major texts will also be viewed and analyzed. Grading: Quizzes & Homework: 25%; 2 papers 45%; Final exam 30%. **Prerequisites: ENG 211 with a grade of 2.0 or higher and Junior standing.**

TEXTS: Altick, *Victorian People and Ideas*; Bronte, *Jane Eyre*; Carter, *Bloody Chamber and Other Stories*; Dickens, *Hard Times*; *Longman Anthology of British Literature: Victorian Age (Vol. 2-B) and Longman Anthology of British Literature: The Twentieth Century and Beyond (Vol. 2-C)*; Murfin and Ray, *Bedford Glossary of Literary Terms*; Stoker, *Dracula*. Additional materials posted on Moodle.

MEETS: MWF 12-1:07 p.m., 169 SFH

**ENGLISH 380: Advanced Critical Writing.....R. Smydra
CRN 45049**

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 skills. Required for English STEP majors and minors. **Prerequisite: WRT 160 with a grade of 2.0 or higher.**

TEXTS: TBA

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MEETS: **Internet:** Online course

**ENGLISH 383: Workshop in Fiction.....A. Gilson
CRN 42279**

Creative writing workshop, with emphasis on narrative. **Prerequisite: WRT 160 with a 2.0 or higher.**

TEXTS: TBA

MEETS: W 6-9:20 p.m., 171 SFH

**ENGLISH 383: Workshop in Fiction.....P. Markus
CRN 42278**

Creative writing workshop, with emphasis on narrative. **Prerequisite: WRT 160 with a 2.0 or higher.**

TEXTS: TBA

MEETS: R 6-9:20 p.m., 171 SFH

**ENGLISH 384: Workshop in Poetry.....E. H. Hoepfner
CRN 40485**

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

TEXTS: TBA

MEETS: T 6:30-9:50 p.m., 171 SFH

**ENGLISH 387: Screenwriting.....D. Shaerf
CRN 43472**

Creative writing for motion pictures, emphasizing fundamentals of scene construction, characterization, and dialogue creation. **Prerequisite: ENG 217 with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: T 6-9:20 p.m., 170 SFH

**ENGLISH 400: ST: The Notion of Shame.....B. McDaniel
CRN 40966**

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

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

TEXTS: TBA

MEETS: TR 3-4:47 p.m., 371 SFH

ENGLISH 400: ST: English Revolutionary Literature.....K. Laam

CRN 44123

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.

After long simmering tensions between King Charles I and the English Parliament erupted into civil war in the 1640s, the unprecedented happened: the king was tried and executed by his own people on January 30, 1649. For the next eleven years, England was not a monarchy but a republic, established and governed by the charismatic leader of the Parliamentary forces, Oliver Cromwell. The so-called “republican experiment” failed in 1660, when Charles II was restored as king: but it left a lasting expression on English society, laying the basis for the political and religious reforms of the late-seventeenth and eighteenth centuries. In this course we will examine the literature that emerges from this momentous time in English history, with a particular focus on poems and prose by two of the key players in Cromwell’s government: John Milton and Andrew Marvell. We will also read works by prominent royalist writers (defenders of the monarchy), including Margaret Cavendish and John Dryden, along with works by radical writers such as the proto-communist “Digger” Gerrard Winstanley and the notorious “Ranter” Abiezer Coppe. Requirements for the course include dutiful attendance, vigorous participation, an oral presentation, a short interpretive essay, and a research paper. **Prerequisite: ENG 211 and the three required 300-level British and American literary history courses; or permission of instructor.**

TEXTS: TBA

MEETS: TR 8-9:47 a.m., 269 SFH

**ENGLISH 410: Advanced Workshop in Fiction.....J. Chapman
CRN 42656**

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.

Creative writing workshop in fiction. **Prerequisite: ENG 383 or instructor permission.**

TEXTS: TBA

MEETS: MWF 1:20-2:27 p.m., 265 SFH

**ENGLISH 412: Advanced Playwriting.....K. Dubin / K. Knox
CRN 41341**

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 plays. The class will function primarily as a writing workshop where, over the course of the semester, students will write either a full length play (one or two acts) or related one acts. May be repeated once for additional credit.

Prerequisite: ENG 308 or THA 340. English and theatre majors (or minors) and instructor permission. Identical with THA 440.

TEXTS: TBA

MEETS: TR 10-11:47 a.m., 222 VAR

**ENGLISH 465: Shakespeare Seminar.....N. Herold
CRN 43477**

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.

This year’s Shakespeare seminar is organized around three of Shakespeare’s greatest tragedies (*Hamlet*, *Macbeth*, and *King Lear*) as we see these plays presented in rehearsal and performance in the recent and acclaimed Canadian television series, *Slings and Arrows*. You will be asked to purchase all three seasons of this series and be watching the DVD’s at home as the semester unfolds. One of the themes this series develops with great insight and power is the conflict a contemporary acting company (called *The New Burbage* in the series, a stand-in for the real *Stratford Shakespeare Festival*, CA) is experiencing between commercial viability and theatrical performance that does not sacrifice artistic integrity for box-office success. We will give this conflict a historical turn as we examine some of the challenges that confronted Shakespeare’s originary theater in both pleasing a paying audience of devoted play-goers while remaining true to the poetic drama of the performance text. What did it then, and what does it now, mean to remain true to the text in performing Shakespeare’s plays? Requirements: Several papers, an oral presentation, and a final seminar paper. Course may be repeated for additional credit under different subtitle.

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

PLEASE NOTE: SOME OF THE SCENES IN THE FILMS TO BE WATCHED FOR THIS COURSE CONTAIN SEXUAL CONTENT, NUDITY, VIOLENCE, AND STRONG LANGUAGE. NO ONE SHOULD TAKE THIS COURSE WHO IS NOT PREPARED TO WATCH, DISCUSS, READ AND WRITE ABOUT SUCH MATERIAL.

TEXTS: TBA

MEETS: R 6:30-9:50 p.m., 164 SFH

**ENGLISH 491: Internship.....A. Gilson
CRN 40613**

Field 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. The students must send the Department Internship Coordinator weekly email updates detailing their progress during their internship, and submit a final analytical paper at the semester's conclusion. May be repeated for credit as an elective, but the course counts toward the English degree only once. Interested students should consult the internship memo and submit to the Internship Coordinator a copy of their unofficial transcripts, as well as the names of two English professors whose classes they have taken while at Oakland. **Prerequisite: WRT 160 or equivalent with a grade of 2.0 or higher; 16 credits in ENG, of which 8 must be at the 300-400 level; and instructor permission. This course meets off-campus – location to be arranged.**

TEXTS: TBA

MEETS: TBA

**ENGLISH 520: Introduction to Graduate Studies..... J. Insko
CRN 41218**

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

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- Writing a preliminary abstract, annotated bibliography, and research paper.

Assignments (subject to change) will likely include regular class participation, a close-reading analysis paper (4-5 pages), an annotated bibliography, two paper abstracts, an in-class presentation, and a final paper (12-15 pages). **Prerequisites: Graduate standing.**

TEXTS: subject to change) Students will need to have a complete modern English translation of *Sir Gawain and the Green Knight* (any translation is acceptable; I recommend the translations by Marie Borroff or J.R.R. Tolkien). Students should also have a good modern English translation of Geoffrey Chaucer's *Canterbury Tales* (I recommend the verse translation by Neville Coghill, available as a Penguin paperback; or the verse translation of David Wright, available as an Oxford World Classics paperback). Gibaldi, Joseph.
MLA Handbook for Writers of Research Papers, Seventh Edition, MLA, 2009.
ISBN 978-1-60329-024-1
A good glossary of literary terms, such as *The Bedford Glossary of Critical and Literary Terms*, Murfin and Ray, Third Edition. ISBN 978-0-312-46188-1.

MEETS: M 6:30-9:50 p.m., 265 SFH

**ENGLISH 546: Literary History: ST: Supernatural in American Literature.....A. Knutson
CRN 44589**

Prerequisites: Graduate standing.

TEXTS: TBA

MEETS: T 6:30-9:50 p.m., 268 SFH

**ENGLISH 566: Literary Kinds: ST: Late 20th Century Anglo-American Novels.....A. Gilson
CRN 44503**

In this class you will explore novels that invoke fantastic elements, departing from the realist tradition which held sway over "literary" fiction for much of the last half of the 20th century. In the last 15 years or so many more literary writers have begun venturing into the fantastic, but this trend is relatively new. You will look at some of the novelists who helped usher in the new and now relatively commonplace tradition of fantastic realism in literary fiction. **Prerequisites: Graduate standing.**

TEXTS: TBA

MEETS: R 6:30-9:50 p.m., 268 SFH

**ENGLISH 600: Literary Theory: ST: Identity American Film & Media.....H. Vaughan
CRN 44535**

This course will offer an in-depth study of race, class, and gender/sexuality in American audio-visual culture. Focusing on American cinema, students will look at how issues of identity both structure and are structured by media texts, reception, and industry practices. **Prerequisites: Graduate standing. This course may be repeated for additional credit under different subtitle.**

TEXTS: TBA

MEETS: W 6:30-9:50 p.m., 169 SFH