

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

Summer Session I: May 11-July 1, 2015

NOTE: STUDENTS REGISTERING FOR ENGLISH 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: Topics in American Culture.....C. Apap
CRN 32481**

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

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: MWR 12-2:05 p.m., 172 SFH

**CINEMA 150: Introduction to Film.....B. Kredell
CRN 33260**

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 time extended for film viewing.

TEXTS: TBA

MEETS: MW 5:30-9:20 p.m., 203 DHE

**CINEMA 150: Introduction to Film.....H. Vaughan
CRN 30911**

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

This semester we will use a selection of films from American cinema history in order to introduce the basics of film studies and a survey of how aspects of social diversity--race, class, and gender--have been represented on the big screen. Using Bordwell and Thompson's *Film Art: an Introduction* as a reference guide to the basic terminology of film analysis, students will have weekly readings, quizzes, creative projects, and MOODLE discussions, as well as a final exam and a final paper. Films include *Citizen Kane*, *Do the Right Thing*, *Rear Window*, *Singin' in the Rain*, and *Eternal Sunshine of the Spotless Mind*.

TEXTS: *Film Art: An Introduction* by David Bordwell and Kristin Thompson

MEETS: **Internet:** Online course

**CINEMA 165: Introduction to Film Production.....A. Gould
CRN 32506**

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

TEXTS: TBA

MEETS: TR 1-4:20 p.m., 112 VAR

**CINEMA 301: History/Film: Sound Era to 1958.....K. Edwards
CRN 33476**

Examination of significant directors, genres and movements: Welles, Hitchcock, Renoir, DeSica and others; the western, gangster film, musical, neorealism, film noir. Film screening lab may be required. **Prerequisite: CIN 150 or ENG 250.**

TEXTS: TBA

MEETS: MW 12:30-4:20 pm, 202 DHE

**ENGLISH 100: Masterpieces of World Literature.....J. Gower-Toms
CRN 30579**

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

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

TEXTS: TBA

MEETS: MW 5:30-8:50 p.m., 165 SFH

**ENGLISH 105: Introduction to Shakespeare N. Herold
CRN 31467**

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

“Shakespeare and Film”: In this fully on-line section of English 105, we will study and discuss in detail three plays (to be announced) which represent some of Shakespeare’s greatest work in the genres of

comedy and tragedy. While most of our attention will be on each of these plays as individual works of dramatic art, we will also have time to consider Shakespeare’s evolving career in the Renaissance theater, the playhouses and audiences for which he wrote, and some historical conditions of the early modern period which his dramatic art both reflected and helped create. We will be using an excellent new textbook, David Bevington’s *Shakespeare: Script, Stage, and Screen*, which presents the plays in a way that allows us to see them freshly in the context of their adaptation to the cinematic screen. Our exploration of these films on DVD (which you watch at home) will help us consider why Shakespeare continues to be an enduring focus for our cultural and political passions. Requirements: quizzes; discussion forums; several short essays; and a final exam. No on-campus meetings.

TEXTS: *Shakespeare: Script, Stage, Screen.*

MEETS: **Internet:** Online course

**ENGLISH 111: Modern Literature.....D. Plantus
CRN 33640**

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

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

TEXTS: TBA

MEETS: MWF 9:45-11:50 a.m., 169 SFH

**ENGLISH 112: Literature of Ethnic America.....B. McDaniel
“Poor, Tired, Huddled Masses: Constructing ‘the Immigrant’ in Recent US Literature”**

CRN 31468
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S. DIVERSITY.

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

TEXTS: Authors including Maxine Hong Kingston, Sandra Cisneros, Mohja Kahf, Edwidge Danticat, Sherman Alexie, Philip Kan Gotanda, and Jhumpa Lahiri..

MEETS: **Internet:** Online Course

**ENGLISH 215: Fundamentals of Grammar.....R. Smydra
CRN 30863**

Throughout the semester, we will discuss several components of English grammar including the following: modifiers, sentence construction, diagramming, coordination, pronouns, rhetorical grammar, nominal, 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. **Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 216: Intro Fiction/Poetry Reading.....V. Stauffer
CRN 33592**

Entry level creative writing workshop in fiction writing and poetry. **Prerequisite: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: MWR 12-2:05 p.m.,

**ENGLISH 224: American Literature.....K. Pfeiffer
CRN 33594**

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 1-4:20 p.m.,

**ENGLISH 224: American LiteratureJ. Insko
CRN 30580**

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

This course is an introduction to the American literary tradition, focusing on some of the “greatest hits” of the nineteenth and twentieth centuries. Our principle concern will be developing a variety of strategies for analyzing and activating meanings in literary texts, with special attention devoted to learning the practice of “close reading.” A guiding theme of the course will be the conflicts and negotiations between self-determining individualism and community obligations and demands. Lecture/discussion format. Requirements include several short writing assignments, frequent quizzes, mid-term and final exams.

TEXTS: Authors may include, Frederick Douglass, Walt Whitman, Herman Melville, Mark Twain, and Kate Chopin.

MEETS: **Internet:** Online course

**ENGLISH 241: British Literature: *Crazy in Love...or just Crazy: Expression, Repression, and Obsession in British Literature from the 1300s to the 1900s*.....S. Beckwith
CRN 30581**

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

In this course we will examine the expression and repression of emotion as well as the depiction of ‘experience’ in British Literature. We’ll meet characters and narrators whose stories are driven by obsessions of love, hate, and science. We will consider how each text is determined by the specific cultural, social, political, and historical moment in which the literature was created and read; and we will explore the question of how literary texts themselves operate—for example, how the narrative structure of a text can serve to “punish” a character who exhibits excessive or unacceptable behavior linked to their “desires.” We’ll encounter crazy characters, violent criminals, and love-struck ladies—as well as some actual ghosts—as we explore how emotions and ideas (whether expressed or repressed) haunt British Literature. Close and careful reading along with discussion participation will be required of all students. Assignments include: participation on Moodle, two exams, a narrative terms assignment and a group project.

TEXTS: TBA

MEETS: MW 5:30-8:50 p.m., 163 SFH

**ENGLISH 241: British Literature.....A. Powell
CRN 33272**

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: **Internet:** Online course

**ENGLISH 342: African American Literature.....K. Pfeiffer
CRN 33630**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE KNOWLEDGE APPLICATION INTEGRATION AREA. PREREQUISITE FOR KNOWLEDGE APPLICATION INTEGRATION: COMPLETION OF THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE EXPLORATION AREA. SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN U.S. DIVERSITY.

The study of African American literary history, including the evolution of the form through slave narrative, sentimental fiction, political protest, to contemporary writing; authors may include Douglass, Jacobs, Chesnut, Du Bois, Ellison, Perry and Morrison. **Prerequisite: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: TR 1-4:20 p.m., 314 PH

**ENGLISH 250: Film and Formal AnalysisC. Meyers
CRN 31751**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

This course is an 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 Mt. Clemens**

TEXTS: TBA

MEETS: TR 6-9:50 p.m., 126 AFC, Mt. Clemens

**ENGLISH 303: Fiction.....R. Anderson
CRN 31469**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

In our exploration of the literary possibilities of fiction, we will read 3 novels and 1 collection of short stories. Jeremy Hawthorn’s excellent *Studying the Novel* will help us develop a critical vocabulary that will enable us to see, analyze and discuss these possibilities more precisely. This formal and technical approach to reading fiction will both enhance our pleasure of reading and make us more sophisticated readers. Grading will be based on exams and quizzes. **Prerequisites: WRT 160 or equivalent with a 2.0 or higher and junior/senior standing.**

TEXTS: Jane Austen’s *Persuasion*, Italo Calvino’s *Cosmicomics*, Jeremy Hawthorn’s *Studying the Novel*, Yann Martell’s *Life of Pi*, Mary Shelley’s *Frankenstein*.

MEETS: TR 8:30-11:50 a.m., 173 SFH

**ENGLISH 305: The Bible as Literature.....K. Grimm
CRN 31582**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.*

Emphasis on the artistic, imaginative and historical aspects of the Bible. **Identical with REL 353.**

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 342: African American Literature.....K. Pfeiffer
CRN 33630**
*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN 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.*

Study of African American literary history, including the evolution of form through slave narrative, sentimental fiction, political protest, to contemporary writing; authors may include Douglass, Jacobs, Chesnut, Du Bois, Ellison, Petry and Morrison.

TEXTS: TBA

MEETS: TR 1-4:20 p.m., 314 PH

**ENGLISH 376: History of the English Language..... M. Smith
CRN 31459**

This course examines in considerable detail how the structure of the English language has changed from its origins over 1000 years ago to the present day. Topics will include the historical backgrounds of English as a member of the Indo-European language family, the sounds and spelling of current English, and, most importantly, changes in the English sound system, writing system, grammar (word and sentence structure), and word meaning. We will also explore how new words have been (and have continued to be) created and how new vocabulary has been borrowed into English from other languages. A variety of texts from different periods in the history of the language will be examined to illustrate the changes we will be studying. Assignments will include: regular homework assignments (some of which will be turned in for a grade), and several exams (either in class or take home). **Identical with Lin 376. Prerequisite: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: MW 5:30-8:50 p.m., 167 SFH

**ENGLISH 380: Advanced Critical WritingR. Smydra
CRN 33627**

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.

In this course, we start off by exploring what makes writing effective for various audiences. To do this, we will consider purpose, organizational patterns, grammar, sentences, paragraphs, and revision. After discussion and review of these writing fundamentals, we will begin to apply what we have discussed to six writing formats: summary, analogy, description, dialogue, personification, and argumentative response. Required for English STEP majors and minors. **Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 383: Workshop in Fiction A. Gilson
CRN 31259**

Intermediate workshop to Fiction Writing. We will go deeper into the basics of fiction writing and explore the fundamentals of short story structure, as well as experimental departures from the classic form. Students will write in-class exercises, three prompt driven short-short stories, two shorter stories, and one revision. **Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher, and for freshmen, ENG 216.**

TEXTS: TBA

MEETS: MW 6:30-9:50 p.m., 170 SFH

**ENGLISH 500: Advanced Topics in Literature & Language ST: Non-fiction in Film & Page.....D. Shaerf
CRN 33299**

Prerequisites: Graduate standing.

TEXTS: TBA

MEETS: MW 5:30-9:50 p.m., 172 SFH

Summer Session: May 11-August 29, 2015

**AMS 401: Senior Project.....J. Insko
CRN 30574**

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

Prerequisite: AMS 300 and instructor permission.

TEXTS: TBA

MEETS: TBA

**CINEMA 350: ST: Screening Ireland.....K. Edwards
CRN 31425**

This course meets off campus in Dublin, Ireland. Prerequisites: CIN 150 or ENG 250; Program Director permission required.

TEXTS: TBA

MEETS: TBA; **Dublin, Ireland**

**CINEMA 485: Field Internship in CinemaK. Edwards
CRN 30912**

Field internship for cinema studies majors under faculty supervision.

An academic project that incorporates student performance in an occupational setting. May not be repeated for credit. **Prerequisites: CIN 150 or ENG 250; Junior/senior standing; 16 credits in CIN courses, with 8 at the 300-400 level; and instructor permission.**

TEXTS: TBA

MEETS: TBA

**ENGLISH 100: Masterpieces of World Literature.....B. Connery
CRN 31681**

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. **This course meets off campus at the University of Otago in Edinburgh of the South, New Zealand.**

TEXTS: TBA

MEETS: TBA; **Edinburgh of the South, New Zealand**

**ENGLISH 112: Literature of Ethnic America.....B. Connery
CRN 30819**

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. **This course meets off campus in Dublin, Ireland.**

TEXTS: TBA

MEETS: TBA; **Dublin, Ireland**

**ENGLISH 300: ST: Exploring Early Irish Literature.....B. Connery
CRN 30955**

Topics selected by the instructor. **Prerequisites: Program Director permission required. This course meets off campus in Don Laoghaire, Ireland.**

TEXTS: TBA

MEETS: TBA; **Dun Laoghaire, Ireland**

**ENGLISH 306: Drama.....B. Connery
CRN 30582**

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

Major forms of dramatic expression studied from generic and historical points of view. **Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher; junior/senior standing; special permission. This course meets off campus in Dublin, Ireland.**

TEXTS: TBA

MEETS: TBA; **Dublin, Ireland**

**ENGLISH 350: Topics in Film: ST: Amer Rep of Morocco.....K. Edwards
CRN 31414**

Topics selected by the instructor. **Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher and instructor permission. May be repeated under different subtitle. This course meets off campus in Fes, Morocco.**

TEXTS: TBA

MEETS: TBA; **Fes, Morocco**

**ENGLISH 491: Internship.....A. Gilson
CRN 32115**

Practical experience in appropriate work position at an approved site, correlated with directed study

assignments. **This course meets off-campus. Prerequisite: 16 credits in English, of which at least 8 must be at the 300-400 level, and permission of the instructor and the department chair.**

TEXTS: TBA

MEETS: TBA; **Off Campus**

**ENGLISH 690: The Master's Project.....Staff
CRN 30586**

Completion of a modest project of a scholarly or pedagogical nature proposed by the degree candidate during the previous semester. **Prerequisite: Graduate Programs Committee permission**

TEXTS: TBA

MEETS: TBA

Summer Session II: July 6 – August 26, 2015

**CINEMA 150: Introduction to Film.....H. Vaughan
CRN 31622**

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

This semester we will use a selection of films from American cinema history in order to introduce the basics of film studies and a survey of how aspects of social diversity--race, class, and gender--have been represented on the big screen. Using Bordwell and Thompson's *Film Art: an Introduction* as a reference guide to the basic terminology of film analysis, students will have weekly readings, quizzes, creative projects, and MOODLE discussions, as well as a final exam and a final paper. Films include *Citizen Kane*, *Do the Right Thing*, *Rear Window*, *Singin' in the Rain*, and *Eternal Sunshine of the Spotless Mind*.

TEXTS: TBA

MEETS: **Internet:** Online course

**CINEMA 252: Methods of Cinema Studies.....B. Kredell
CRN 33642**

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.

Introduction to the academic study of film, with special emphasis on scholarly research and formal writing. Film screening lab may be required. **Prerequisite: CIN 150 or ENG 250. WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: TR 1-4:50 p.m., 202 DHE

**CINEMA 485: Field Internship in Cinema K. Edwards
CRN 31724**

Field internship for cinema studies majors under faculty supervision.

An academic project that incorporates student performance in an occupational setting. May not be repeated for credit. **Prerequisites: CIN 150 or ENG 250; junior/senior standing; 16 credits in CIN courses, with 8 at the 300-400 level and permission of the instructor.**

TEXTS: TBA

MEETS TBA

**ENGLISH 100: Masterpieces of World Literature.....A. Spearman
CRN 32766**

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 1-4:20 p.m., 169 SFH

**ENGLISH 105: Introduction to Shakespeare N. Herold
CRN 33269**

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

“Shakespeare and Film”: In this fully on-line section of English 105, we will study and discuss in detail three plays (to be announced) which represent some of Shakespeare’s greatest work in the genres of comedy and tragedy. While most of our attention will be on each of these plays as individual works of dramatic art, we will also have time to consider Shakespeare’s evolving career in the Renaissance theater, the playhouses and audiences for which he wrote, and some historical conditions of the early modern period which his dramatic art both reflected and helped create. We will be using an excellent new text-book, David Bevington’s *Shakespeare: Script, Stage, and Screen*, which presents the plays in a way that allows us to see them freshly in the context of their adaptation to the cinematic screen. Our exploration of these films on DVD (which you watch at home) will help us consider why Shakespeare continues to be an enduring focus for our cultural and political passions. Requirements: quizzes; discussion forums; several short essays; and a final exam. No on-campus meetings.

TEXTS: *Shakespeare: Script, Stage, Screen.*

MEETS: **Internet:** Online course

**ENGLISH 111: Modern LiteratureN. Joseph
CRN 32660**

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

This course introduces students to the study of modern and post-modern literature, with a reading list consisting of novels, short stories, plays and poems. Discussions focus on the literary work’s historical and

social context and explore how literature is constructed and how it relates to today’s readers. Through this course, students will investigate approaches to reading, thinking, and writing about literature. This course includes reading, quizzes, online discussions, writing assignments, and exams through Moodle.

TEXTS: TBA

MEETS: **Internet:** Online course

ENGLISH 112: Literature of Ethnic America.....B. McDaniel
“Poor, Tired, Huddled Masses: Constructing ‘the Immigrant’ in Recent US Literature”

CRN 33271

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

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

TEXTS: Authors including Maxine Hong Kingston, Sandra Cisneros, Mohja Kahf, Edwidge Danticat, Sherman Alexie, Philip Kan Gotanda, and Jhumpa Lahiri..

MEETS: **Internet:** Online Course

ENGLISH 215: Fundamentals of Grammar.....R. Smydra
CRN 33628

Throughout the semester, we will discuss several components of English grammar including the following: modifiers, sentence construction, diagramming, coordination, pronouns, rhetorical grammar, nominal, 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. **Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: **Internet:** Online course

ENGLISH 217: Introduction to Screen/TV Writing.....D. Shaerf
CRN 33494

Entry level creative writing workshop in screen and television writing. **Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: MW 5:30-8:50 p.m., 203 DHE

**ENGLISH 241: British Literature.....N. Cole
CRN 31750**

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

This course provides a survey of British literature from the heroic epic *Beowulf* (circa 8th century CE) to the fantasy short fiction of Angela Carter in *The Bloody Chamber and Other Stories* (1979). ENG 241 aims to give students not only a sense of the historical, cultural and literary context in which a text originates, but also to consider that text's ongoing relevance to contemporary culture. Genres to be explored include poetry, drama, short fiction, science fiction, fantasy and film adaptation. Course requirements: class participation (10%); in-class quizzes on assigned reading (25%) and two exams (65%). Some assignments listed on syllabus are posted on Moodle and should be printed and hard copy brought to class.

TEXTS: *Buy these editions ONLY, in hard copy:

Norton Anthology of British Literature: Major Authors, 8th edition (Norton, ISBN 13: 978-0393928297);

Carter, *Bloody Chamber and Other Stories* (Penguin ISBN: 13 978-0140178210);

Shakespeare, *MEASURE FOR MEASURE* (Signet 1998 edition)

Stoker, *Dracula* (Bedford//St. Martin's, ISBN 13: [9780312241704](https://www.bedfordstmartins.com/9780312241704))

MEETS: MW 5:30-8:50 p.m., 163 SFH

**ENGLISH 241: British Literature.....A. Powell
33274**

*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: **Internet:** Online course

**ENGLISH 303: Fiction: Chick Lit vs. Lad Lit: Gender and Genre in Literature.....S. Beckwith
CRN 31843**

*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. Coursework will consist of participating in online Moodle discussions, short essays & assignments, and a final paper project. **Prerequisites: WRT 160 or equivalent with a 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: MW 6:30-9:50 pm, 176 SFH

**ENGLISH 305: The Bible as Literature.....D. Plantus
CRN 33277**

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

The Bible as Literature naturally invites an approach of study that emphasizes the artistic, imaginative and historical aspects of this formidable anthology: the Bible. But any genuine study of the Bible must necessarily include aspects of translation that have affected our reception of the material at various stages in human history. Therefore, this course will first engage the student in careful reading and literary analysis of selected portions of the Bible, as we strive to enhance our understanding of it as a literary text. In addition, we will consider the role translation has played, and continues to play in revealing the original meaning and context of the Bible. Consequently, the course will cover the basic elements of literary criticism of ancient texts, including style, language, and perspective and historical influences and setting, noting the sociological and political influences of civilizations of Sumer, Egypt, Assyria, Babylon, Persia, Greece, and Rome. We will also study the literary elements such as: plot, character, theme, point of view, symbolism, allegory, metaphor, imagery, irony, and humor. At all times, we will acknowledge the importance of the language, both in its original context and the numerous versions into which the Bible has and continues to be translated. **Prerequisites: WRT 160 or equivalent and junior standing. Identical with REL 353.**

TEXTS: TBA

MEETS: MWR 9:45-11:50 am, 163 SFH

**ENGLISH 380: Advanced Critical WritingR. Smydra
CRN 31474**

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.

In this course, we start off by exploring what makes writing effective for various audiences. To do this. we will consider purpose, organizational patterns, grammar, sentences, paragraphs, and revision. After

As of 4/16/2015

discussion and review of these writing fundamentals, we will begin to apply what we have discussed to six writing formats: summary, analogy, description, dialogue, personification, and argumentative response. Required for English STEP majors and minors. **Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: **Internet:** Online course