DEPARTMENT OF ENGLISH

**Oakland University**

**Course Descriptions (Advising Memo), Winter 2016**

(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: The Scale of American Antislavery: City, Section, Nation, Globe ………………………………C. Apap

**CRN 11613**

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

In this class, we will study the rise of antislavery sentiment in the United States between the War of 1812 and the end of the American Civil War.  Through the close reading and discussion of several groundbreaking literary works, we will consider the evolution of abolitionism from a politically radical position that many saw as extremist to the very cause of the Civil War. We will think about how antislavery can be at once local and national, regional and global.  Authors will ask what it means to be African and American, to be a citizen of the United States and a citizen of the world, and how to act locally while also understanding how one’s actions resonate on a much larger scale.

We will look at a variety of texts, with a focus on works that are not always adopted for classroom use.  We will consider some firsts—the first African American play, the first African American woman to write a slave narrative, the first African American newspaper—while also reconsidering rightly famous figures of the era. For example, we will read Frederick Douglass’s *My Bondage and My Freedom*, his revision and expansion of his autobiography after his split with Garrison, and at Harriet Beecher Stowe’s *Dred*, her follow-up to *Uncle Tom’s Cabin* that some scholars have read as her attempt to eschew sentiment and embrace a more realistic approach to slavery’s end. You need not have read those earlier works to succeed in this class!  However, students with some familiarity with the period will discover the remarkable depth and complexity of authors that they have already come to know and love.

Students may expect to actively engage in class discussions, do a presentation, a newspaper/bibliography assignment, and several small writing assignments that will culminate in a longer term paper that will be honed through peer review.  **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 1:20-2:27 p.m., 171 SFH

**AMS 401: Senior Project………………………………………………………………………………………….J. Insko**

**CRN 10805**

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 150: Introduction to Film…………………………………………………………………………….A. Gould**

**CRN 11754**

*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 150: Introduction to Film………………………………………………………………………J. Remeselnik**

**CRN 14150**

*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: T 5:30-9:20 p.m., 202 DHE

**CINEMA 150: Introduction to Film………………………………………………………………………….K. Edwards**

**CRN 11402**

*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 10:40 a.m.-1:07 p.m., 203 DHE; W 10:40-12:27 p.m., 203 DHE

**CINEMA 150: Introduction to Film…………………………………………………………………………. H. Vaughan**

**CRN 11401 & 12521**

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

**CINEMA 150: Introduction to Film…………………………………………………………………………….B. Kredell**

**CRN 13393 & 13394**

Introduction to the art of film by examination of the filmmaking process, study of narrative and non-

narrative film, and exploration of film’s relation to society. **Tuesday** class meeting time extended to accommodate film viewing.

TEXTS:TBA

MEETS: T 10 a.m.-12:27 p.m.; R 10-11:47 a.m., 202 DHE **&** T 1-3:27 p.m.; R 1-2:47 p.m., 203 DHE

**CINEMA 165: Introduction to Digital Film Production………………………………………………………A. Gould**

**CRN 13937**

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 1-2:47 p.m., 112 VAR **&** TR 1-2:47 p.m., 228 VAR

## CINEMA 252: Methods of Cinema Studies……………………………………………………………………B. Kredell

**CRN 12086**

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

**CINEMA 265: Form and Meaning in Digital Film Production………………………………………………A. Gould**

**CRN 14400**

Through group projects and individual editing, students explore formal methods of creating meaning in shots, sequences and short films. **Prerequisite: CIN 165; permission of instructor**

TEXTS: TBA

MEETS: TR 10-11:47 a.m., 112 VAR **& T**R 10-11:47 a.m., 228 VAR

**CINEMA 301: History of Film: Sound Era to 1958…………………………………………………………K. Edwards**

**CRN 14095**

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 5:30 p.m.-8:17 p.m., 202 DHE

## CINEMA 312: Experimental/Avant-Garde Film…………………………………………………………………..A. Eis

**CRN 14096**

Historical examination of those forms of motion picture expression that fall outside of mainstream commercial filmmaking. Additional focus on aesthetic and artisanal practices. Film screening lab may be required.
**Prerequisite: CIN 150 or ENG 250.**

TEXTS: TBA

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

## CINEMA 315: Film Theory and Criticism…………………………………………………………………….D. Shaerf

**CRN 14097**

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. **Prerequisites: CIN 252.**

TEXTS: TBA

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

## CINEMA 322: Indie………………………………………………………………………………C. Brannon Donoghue

**CRN 13955**

Examination of historical and aesthetic issues related to the creation of motion pictures. May focus on individual film directors or other individuals, groups, and institutions involved in the filmmaking process. Topics to be selected by instructor. May be repeated under different subtitle for credit. Film screening lab may be required. . **Prerequisites: CIN 150 or ENG 250.**

TEXTS: TBA

MEETS: TR 3-5:47 p.m., 93 SEB

## CINEMA 350: ST: Eco-Cinema……………………………………………………………………………..H. Vaughan

## CRN 12273

Examination of specialized subjects in film. This course may be repeated under different subtitle for credit. Film viewing during the **Wednesday** class meeting. **Prerequisites: CIN 150 or ENG 250.**

TEXTS: TBA

MEETS: TR 9-11:47 a.m., 93 SEB

## CINEMA 365: CGI Methods & Concepts in Cinema…………………………………………………………..R. Haley

## CRN 14508

Examination of specialized subjects in film production, such as post-production and visual effects, cinematography, sound design, and film titles and credit sequences. Topics to be selected by instructor. May be repeated for credit under a different subtitle. **Prerequisite: CIN 165.**

TEXTS: TBA

MEETS: T 6-9:20 p.m., 228 VAR

**CINEMA 450: ST: Detroit Media……………………………………..………………………. C. Brannon Donoghue**

**CRN 12522**

*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 viewing during the **Wednesday** class meeting. **Prerequisite: CIN 315 or instructor permission.**

TEXTS: TBA

MEETS: TR 12-2:47 p.m., 93 SEB

## ENGLISH 100: Masterpieces of World Literature…………………………………………………….J. Gower-Toms

**CRN 12353 & 13228**

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

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

TEXTS: TBA

MEETS: TR 3-4:47 p.m., 268 SFH **&** T 6-9:20 p.m., 105 WH

## ENGLISH 100: Masterpieces of World Literature……………………………………………………….A. Spearman

**CRN 10920 & 11612**

# *SATISFIES THEUNIVERSITY 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 3:30-5:17 p.m., 168 SFH **&** M 6-9:20 p.m., 266 SFH

## ENGLISH 100: Masterpieces of World Literature……………………………………………………….J. Gower-Toms

## CRN 12353 & 13228

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

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

TEXTS: TBA

MEETS: TR 3-4:47 p.m., 268 SFH **&** T 6-9:20 p.m., 105 WH

## ENGLISH 100: Masterpieces of World Literature……………………………………………………………..N. Joseph

# **CRN 12219**

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

Designed to introduce students to some great works of literature that span several centuries, this course presents readings, discussions videos, and writing assignments that expose students to an understanding and application of important principles of literary study. These elements include reading and analyzing literature in a meaningful manner, understanding the author’s craft and message, recognizing the significance of a work’s historical and social context, writing about a work with insight and accuracy, and understanding the application of an author’s message to contemporary life. Readings include short stories, plays, poems, and a novel. REQUIREMENTS: Active participation in on-line class discussions and activities. Reading quizzes, writing assignments, and a midterm and a final exam.

TEXTS: *Literature: The Human Experience* by Abcarian, Klotz, and Cohen; *A Thousand Splendid Suns* by Khaled Hosseini

MEETS: **Internet**; Online course

**English 105: Introduction to Shakespeare………………………………………………………………………N. Herold**

**CRN 10921 & 12513**

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

We will study and discuss in detail four plays, *Romeo and Juliet*, *The Merchant of Venice*, *Hamlet*, and a fourth play, TBA.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 the Royal Shakespeare Company editions of individual plays, which present them as performance text that have been transformed into theatrical, video, and cinematic adaptations. We will look at some of these adaptations to help us consider why Shakespeare continues to be an enduring focus for our cultural and political obsessions.  Requirements include short essay writing on each play, and a final exam.

TEXTS: TBA

MEETS: MWF 10:40-11:47 a.m., 2023 HHB **&** MWF 1:20-2:27 p.m., 273 SFH

## ENGLISH 105: Introduction to Shakespeare…………………………………………………………………..K. Laam

**CRN 10922 & 13227**

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

This course will introduce students to the dramatic works of William Shakespeare and to the primary historical contexts in which they were produced.  We will trace Shakespeare's literary career through the course of five plays, with a particular focus on his tragedies and comedies.  In the course, we will pay close attention to Shakespeare's language—symbolism, poetics, historical allusions, and so forth—with the objective of making the plays accessible and relevant to our interests as twenty-first century readers.  In addition to close reading, we will also consider Shakespeare in performance through regular in-class screenings of theatrical and filmic productions: some traditional, some radical.  There will be regular quizzes and in-class group writing assignments, as well as a midterm and a final examination.  Class sessions will be comprised variously of lecture, discussion, and group work.  Diligent attendance and preparation are essential.

TEXTS:              TBA

MEETS: MWF 12-1:07 p.m., 2023 HHB **&** M 6:30-9:50 p.m., 105 WH

## ENGLISH 111: Modern Literature……………………………………………………………………….S. Beckwith

**CRN 11160 & 10385**

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

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

TEXTS: TBA

MEETS: TR 1-2:47 p.m., 273 SFH **&** TR 3-4:47 p.m., 273 SFH

**ENGLISH 111: Modern Literature………………………………………………………………………D. Plantus**

**CRN 14570**

*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 8-9:07 a.m., 166 SFH

## ENGLISH 112: Literature of Ethnic America……………………………………………………………..B. McDaniel

# **CRN 11110 & 11111**

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

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

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

TEXTS: TBA

MEETS: MWF 12:00-1:07 p.m., 105 WH **&** MWF 1:20-2:27 p.m., 105 WH

## ENGLISH 200: ST: Literary Connections…………………………………………………………………….R. Smydra

**CRN 14059**

This course combines the study of literature with service learning in order to build collectively a more complex understanding of the function of literature and real-world applications of literary themes.

TEXTS: TBA

MEETS: TR 1-2:47 p.m., 171 SFH

## ENGLISH 211: Introduction to Literary Studies……………………………………………………………....A. Knutson

## CRN 11866 & 11867

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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 grade of 2.0 or higher and English major or minor standing.**

TEXTS: TBA

MEETS: MWF 10:40-11:47 a.m., 166 SFH **&** W 6:30-9:50 p.m., 171 SFH

## ENGLISH 215: Fundamentals of Grammar…………………………………………………………………………Staff

**CRN 10060 & 10485**

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: MWF 10:40-11:47 a.m., 310 PH

## ENGLISH 215: Fundamentals of Grammar……………………………………………………………A. Stearns-Pfeiffer

**CRN 14572**

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 215: Fundamentals of Grammar……………………………………………………………………R. Smydra

### CRN 14079

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.

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

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 216: Intro Fiction/Poetry Writing……………………….………………………………………….V. Stauffer**

**CRN 12221**

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. Students will submit

two portfolios representing their best creative and analytical work, one of poetry and one of fiction, and write both

a midterm and a final exam. **Prerequisite: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: TR 10-11:47 a.m., 171 SFH

**ENGLISH 216: Intro to Creative Writing: Fiction/ Poetry…………….………………………………….....P. Markus**

**CRN 12230 & 13246**

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., 265 SFH **&** T 6-9:20 p.m., 313 WH

**ENGLISH 224: American Literature…………………………………………………………………………..C. Apap**

**CRN 10460 & 11937**

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

There are many ways to tell the story of American literature. Exploring them all would be impossible, but in this course we will study the ways that several different stories intersect over the course of four centuries of American literature. We will work to develop a critical vocabulary about American literature and the ways that several tensions operate over time in a variety of genres, including poetry, sermons, political writing, speeches, and fiction. In the process, we will trace some of the ways that American literature reflected, produced and at times critiqued American culture from the colonial period to the early twenty-first century. Our readings will tend to focus on shorter works that will open up into broader discussions of American literature, and we will spend considerable time with a single novel to be found in our anthology: Twain’s *The Adventures of Huckleberry Finn.* Requirements include active and engaged participation, regular in-class quizzes, a three to four take-home exams.

TEXTS: Norton Anthology of Literature

MEETS: MWF 9:20-10:27 a.m., 105 WH **&** MWF 12-1:07 p.m., 102 WH

## ENGLISH 224: American Literature………………………………………………………………………..V. Stauffer

**CRN 10483 & 14064**

*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 1-2:47 p.m., 269 SFH **&** TR 3-4:47 p.m., 270 SFH

**ENGLISH 241: *Crazy in Love…or just Crazy:* Expression, Repression, and Obsession in British Literature from the**

**1300s to the 1900s………………………………………………………………………………………………..S. Beckwith**

**CRN 12231**

*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, and a group project.

TEXTS: TBA

MEETS: T 6:30-9:50 pm, 102 WH

## ENGLISH 241: British Literature……………………………………………………………………………..B. Connery

**CRN 10923 & 12232**

*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: MWF 9:20-10:27 a.m., 266 SFH **&** MWF 12-1:07 p.m., 167 SFH

**ENGLISH 241: British Literature……………………………………………………………………….J. Gower-Toms**

**CRN 13244**

*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 10:-11:47 a.m., 164 SFH

## ENGLISH 250: Film and Formal Analysis…………………………………………………………………………A. Eis

**CRN 13407**

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

TEXTS: TBA

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

**ENGLISH 250: Film and Formal Analysis…………………………………………………………………….C. Meyers**

**CRN 14065**

*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, Mt Clemens**.

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

MEETS: M 6-9:50 p.m., **125 AFC, Mt Clemens**

**ENGLISH 260: Masterpieces of World Cinema………………………………………………………………..C. Meyers**

**CRN 11400**

*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. **Monday** class meeting time extended to accommodate film viewing. **This course meets off campus at the Anton Frankel Center, Mt Clemens**

TEXTS: TBA

MEETS: M 2:40-5:07 p.m.; W 2:40-4:27 p.m., **125 AFC, Mt Clemens**

### ENGLISH 300: ST: Literary Creative Non-Fiction……………………………………………………………….N. Cole

**CRN 14069**

This course offers an introduction to literary creative nonfiction through reading about, analyzing, and learning to

write various forms of it, including the literary essay, memoir, travel essay, and medical narrative. We will use

familiar literary tools and learn some new ones. Work to be read includes: “Is Facebook Making Us Lonely?”,

“The Last Hippie”, “The Deadliest Virus”, “Why we Travel”, “Stink Jobs” and others.

TEXTS: TBA

MEETS: TR 3-4:47 p.m., 169 SFH

**ENGLISH 300: ST: Dante & Joyce……………………………………………………………………………B. Connery**

**CRN 10801**

TEXTS: TBA

MEETS: **Off-campus** - International

**ENGLISH 300: ST: Italian Cinema…………………………………………………………………………..B. Connery**

**CRN 10797**

TEXTS: TBA

MEETS: **Off-campus** - International

**ENGLISH 300: ST: Literature & Language………………………………………………………………….B. Connery**

**CRN 11035**

MEETS: **Off-campus**-International

## ENGLISH 301: Poetry……………………………………………………………………………………………K. Laam

## CRN 14068

In *The Defense of Poesy,* Sir Philip Sidney wishes a cruel fate on poetry’s detractors: “If you have so earth-creeping a mind that it cannot lift itself up to look to the sky of poetry,” he writes, “then when you die, [may] your memory die from the earth.” To this day poetry continues to incite passion from its enthusiasts and defenders, due in large part to the marginalization of the medium by a culture in which language is routinely debased and disregarded. Poets, at their best, give us language at its most compact, intense, and expressive. In this course we will examine poetry in its dazzling diversity. We will read ballads, sonnets, villanelles, and sestinas; bawdy satires and silly love songs; as well as a fair share of genre-busting pieces that challenge the limits of what poetry is. For the first half of the semester we will focus on the formal features of poetry. In the second half we will explore some of the literary, biographical, cultural, and historical contexts in which poetry is produced, and consider how these contexts aid us in the work of interpretation. There will be two essay assignments, a midterm, and a final examination. Other course requirements include regular attendance, diligent preparation, and enthusiastic participation.

TEXTS: *The Norton Introduction to Poetry*. 9th edition. Ed. J. Paul Hunter, Alison Booth, and Kelly J. Mays. Norton, 2007.

MEETS: MWF 9:20-10:27 a.m., 320 PH

## ENGLISH 303: Fiction……………………………………………………………………………………B. McArthur

**CRN 11611**

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

The major forms of narrative fiction (short story,novella, novel) studied from generic and historical points of view.  **Prerequisites: WRT 160 or equivalent with a 2.0 or higher and Junior standing.**

TEXTS: TBA

MEETS: TR 10-11:47 a.m., 268 SFH

## ENGLISH 303: Fiction……………………………………………………………………………………………..Staff

**CRN 10767**

The major forms of narrative fiction (short story,novella, novel) studied from generic and historical points of view.  **Prerequisites: WRT 160 or equivalent with a 2.0 or higher and Junior standing.**

TEXTS: TBA

MEETS: MWF 12-1:07 p.m., 310 PH

**ENGLISH 303: Fiction………………………………………………………………………………………..A. Spearman**

**CRN 13245**

*SATIFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE*

*EXPLORATION AREA.*

The major forms of narrative fiction (short story, novella, novel) studied from generic and historical points of view. **Prerequisites: WRT 160 or equivalent with a 2.0 or higher and Junior standing.**

TEXTS: TBA

MEETS: W 6-9:20 p.m., 364 SFH

## ENGLISH 305: The Bible as Literature…………………………………………………………………………D. Plantus

**CRN 13255**

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

The Bible as Literature naturally invites an approach of study that emphasizes the artistic, imaginative and historical aspects of this formidable anthology: the Bible. But any genuine study of the Bible must necessarily include aspects of translation that have affected our reception of the material at various stages in human history. Therefore, this course will first engage the student in careful reading and literary analysis of selected portions of the Bible, as we strive to enhance our understanding of it as a literary text. In addition, we will consider the role translation has played, and continues to play in revealing the original meaning and context of the Bible. Consequently, the course will cover the basic elements of literary criticism of ancient texts, including style, language, and perspective and historical influences and setting, noting the sociological and political influences of civilizations of Sumer, Egypt, Assyria, Babylon, Persia, Greece, and Rome. We will also study the literary elements such as: plot, character, theme, point of view, symbolism, allegory, metaphor, imagery, irony, and humor. At all times, we will acknowledge the importance of language, both in its original context and the numerous versions into which the Bible has and continues to be translated. **Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher and Junior standing. Identical with REL 353.**

TEXTS: TBA

MEETS: M 6-9:20 p.m., 272 SFH

## ENGLISH 308: Playwriting………………………………………………………………………………………K. Dubin

**CRN 10441**

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. **Prerequisite: WRT 160 or equivalent with a grade of 2.0 or higher. English and theatre majors (or minors) or instructor permission. Identical with THA 340.**

TEXTS: TBA

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

**ENGLISH 309: Adaptation: Fiction, Drama, Film……………………………………………………………C. Meyers**

**CRN 11755**

*SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN KNOWLEDGE APPLICATIONS*

*INTEGRATION AREA. PREREQUISITE FOR KNOWLEDGE APPLICATIONS INTEGRATION: COMPLETION OF*

*THE UNIVERSITY 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. Class meeting time extended for film viewing. **Prerequisites: WRT 160 or equivalent**

**with a grade of 2.0 or higher.**

TEXTS: TBA

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

### ENGLISH 310: Biography……………………………………………………………………………………….K. Pfeiffer

### CRN 14630

#### 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. **Prerequisite: WRT 160**

**with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: M 6-9:20 p.m., 93 SEB

### ENGLISH 311: Chaucer………………………………………………………………………………………….K. Grimm

**CRN 14074**

Chaucer lived from about 1342 to 1400 and he wrote in Middle English. All our readings will be in Middle English and our first task, then, will be to acclimatize ourselves to Chaucer's language, reading aloud and translating in class. (No prior knowledge of medieval literature or Middle English is required or expected.) Our primary focus in the first two weeks will be to master a basic comprehension of the literal meaning of Chaucer's poetry and the correct pronunciation of Middle English. As the semester proceeds, we will increasingly examine the poetry for the qualities that make Chaucer one of the greatest (and most versatile) narrative poets in all of English literature. We will pay particular attention to Chaucer's original use of conventional poetic forms, to his remarkable fascination with the subjectivity of human experience within an objectively ordered universe, and to his repeated approaches to the problem of language itself: how does fictitious language (poetry) create meaning which is relevant to human experience?

Assignments (tentative): one translation paper (2-3 pages); one literary analysis paper (5-7 pages); annotated bibliography; mid-term and final exams. **Prerequisite: ENG 211.**

TEXTS: Boethius, *The Consolation of Philosophy*, Penguin, ISBN 0-1-4044780-6

 Chaucer, *Dream Visions and Other Poems*, Norton, ISBN 0-393-92588-9

 Chaucer, *The Canterbury Tales, Norton*, ISBN 0-393-92587-0

 Useful, not required: Davis, et al., *A Chaucer Glossary, Penguin*, ISBN 0-140-44780-6

MEETS: MW 3:30-5:17 p.m., 269 SFH

### ENGLISH 317: Early American Literature…………………………………………………………………..A. Knutson

**CRN 14073**

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: MWF 1:20-2:27 p.m., 169 SFH

## ENGLISH 321: American Literature 1950 to Present………………………………………………………….J. Freed

**CRN 14241**

Studies in American fiction, poetry, and drama from 1950 to present. **Prerequisites: ENG 211 with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: TR 1-2:47 p.m., 169 SFH

## ENGLISH 334: Contemporary Fiction………………………………………………………………………T. Donahue

## CRN 14652

 Narrative literature from 1950 to the present day. **Prerequisites: WRT 160 with a grade of 2.0 or higher.**

TEXTS: TBA

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

**ENGLISH 342: African American Literature………………………………………………………………….J. Freed**

**CRN 12233**

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

The study of African American literary history, including the evolution of the form through slave narrative, sentimental fiction, political protest, to contemporary writing; authors may include Douglass, Jacobs, Chesnutt,

Du Bois, Ellison, Perry and Morrison. **Prerequisite: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: TR 8-9:47 a.m., 170 SFH

**ENGLISH 369: The English Novel…………………………………………………………………………..B. Connery**

**CRN 14075**

A study of the origin and development of the English novel from its beginnings to the early twentieth century. We’ll begin in the 18th C: although there is debate as to what work might qualify as the first English novel, most readers agree that the genre first appeared and subsequently developed sometime between 1688 (*Oroonoko*) and 1748 (*Tom Jones*) and read groundbreaking works by Defoe, Richardson, and Fielding, attending both to the developing formal characteristics of the novel and the concerns which the novel is suited to explore. In particular, historians of the form have noted that the novel is more concerned than other genres with issues of economics, gender, and class. As we consider these issues, we will track the probably non-coincidental focus of these works on servants and the theme of service in English literature in the 19th century (*Jane Eyre*) and 20th century (*To the Lighthouse* and *Remains of the Day*). Format will largely be discussion; attendance is consequently supremely important. Students will keep reading journals, write two tests, and write a research-informed term paper. **Prerequisite: ENG 211with grade of 2.0 or higher.**

TEXTS: Defoe, *Robinson Crusoe* (Norton Critical Edition); Richardson, *Pamela* (Penguin Classics edition); Fielding, *Joseph Andrews* (Broadview edition); Bronte, *Jane Eyre* (Broadview edition); Woolf, *To the Lighthouse* (Houghton Mifflin); Ishiguro, *Remains of the Day* (Vintage).

MEETS: M 6-9:20 p.m., 269 SFH

**ENGLISH 371: British Literature of the Romantic Period………………………………………………..R. Anderson**

**CRN 13273**

In this course we will examine the writings of the one of the richest periods in literary history. Although we will read prose (essays and a novel), we will spend most of our time reading the poetry of Anna Letitia Barbauld, Charlotte Smith, William Blake, Ann Batten Cristal, William Wordsworth, Samuel Taylor Coleridge, Lord Byron,Percy Shelley, and John Keats. To help sharpen our skills in reading and writing about poetry, we will also read Terry Eagleton’s *How to Read a Poem.* Throughout our conversations and writing assignments (papers and in class exams) we will concentrate our efforts on defining Romanticism. There will be two short papers, a midterm,and a take home final/project. **Prerequisite: WRT 160 or equivalent and ENG 211.**

TEXTS: *The Longman Anthology of British Literature: Vol. 2A: The Romantics and Their Contemporaries.* Eds. Damrosch, Wolfson, Manning

 Jane Austen, *Persuasion.* Longman Cultural Edition. Ed. William Galperin.

 William Blake, *The Book of Urizen.* Dover Publications.

 Terry Eagleton, *How to Read a Poem.*

MEETS: TR 8-9:47 a.m., 266 SFH

### ENGLISH 380: Advanced Critical Writing…………………………………………………………………………Staff

### CRN 11386

 Focus on the process of critical thinking to develop analytical writing skills. Required for English STEP majors

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

TEXTS: TBA

MEETS: **Internet**: Online course

### ENGLISH 380: Advanced Critical Writing……………………………………………………………………R. Smydra

### CRN 14571

 Focus on the process of critical thinking to develop analytical writing skills. Required for English STEP majors

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

TEXTS: TBA

MEETS: **Internet**: Online course

### ENGLISH 383: Intermediate Workshop in Fiction………………………………………………………………A. Gilson

**CRN 11526**

 We will go deeper into the basics of fiction writing and explore the fundamentals of short story structure, elements

 of craft such as character, point of view, plot, voice, etc., as well as experimental departures from the classic form.

 Students will write in-class exercises, three prompt-driven short-short stories, and one revision. **Prerequisites:**

 **WRT 160 or equivalent with a grade of 2.0 or higher and for freshman, ENG 216.**

TEXTS: TBA

MEETS: TR 1-2:47 p.m., 265 PH

## ENGLISH 383: Workshop in Fiction…………………………………………………………………………….P. Markus

**CRN 12517**

This course introduces students to the craft of writing short narrative fiction and reading fiction as writers. Students will focus on all aspects of the creative process—from generating story ideas to seeing a story through the rigorous stages of revision. Throughout the course, students will read and analyze short stories to understand the choices writers make as we give shape to the stories that are ours to tell. Students will learn about traditional narrative development as well as more experimental story-telling. One of the key components of the course is the writing workshop, in which students will offer up their short story manuscripts for feedback from peers and instructor. Craft issues will be addressed and discussed as a group and a writing community within the classroom that is based on such principles as generosity and respect will be a source of both inspiration and support. A final portfolio of writing (comprised of no less than three short stories in addition to a self-reflective essay on "Why I Write") will be the semester's culminating project.  **Prerequisites: WRT 160 or equivalent and Junior standing.**

TEXTS: Van Cleave and Pierce, eds. *Behind the Short Story: From First to Final Draft*; Williford and Martone, eds. *The Scribner Anthology of Contemporary Short Fiction: 50 North American Stories Since 1970*.

MEETS: R 6-9:20 p.m., 265 SFH

## ENGLISH 384: Workshop in Poetry…………………………………………………………………………….A. Powell

**CRN 12518**

Creative writing workshop, with emphasis on both traditional and experimental poetic forms. **Prerequisite: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: MWF 8-9:07 a.m., 171 SFH

## ENGLISH 398: Approaches to Teaching Literature and Composition………………………………A. Stearns-Pfeiffer

**CRN 14576**

Introduction to teaching literature and composition. Topics include the reading and writing processes, adolescent literature, media and the language arts, and spoken language. To be taken in the winter semester prior to internship. **Prerequisite: WRT 160 with a grade of 3.0 or higher and permission of the instructor. For students admitted to the secondary education program (STEP).**

TEXTS: TBA

MEETS: T 5:30-8:50 p.m., 227 SFH

## ENGLISH 401: Studies in Literary Kinds ST: American Women’s Memoir……………………………….K. Pfeiffer

**CRN 14487**

*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.*

Close reading and analysis of contemporary memoirs by American women writers. Our approach will consider feminist theory, social and cultural context, and the role of the role of the book marketplace in creating an audience for these works; we will also pay close attention to aesthetics, craft and style. Assignments will address creative as well as critical writing. Writers under consideration may include Carolyn Heibrun, Mary Karr, Joanne Beard, Alison Bechdel, Patricia Hampl, Cheryl Strayed, Bich Minh Nguyen and others. This course may be repeated for additional credit under a different subtitle. **Prerequisite: ENG 211 and the three required 300-level British and American literary history courses; or permission of instructor.**

TEXTS:Bronte, *Wuthering Heights; Dickens, Tale of Two Cities*; Gaskell, *North and South;* H. Rider Haggard, *She*; George Moore, *Esther Waters;* Murfin and Ray, *Bedford Glossary of Literary Terms;* Stoker, *Dracula.*

MEETS: MW 3:30-5:17 a.m., 301 WH

## ENGLISH 401: Studies in Literary Kinds: ST: Contemporary Novels of Fantastic..........................................A. Gilson

**CRN 14076**

*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.*

Contemporary Novels of Fantastic, in this class we will explore Anglo-American 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. We will look at some of the novelists who helped usher in the new and now relatively commonplace tradition of fantastic realism in literary fiction. This 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.**

TEXTS: TBA

MEETS: T 6-9:20 p.m., 166 SFH

## ENGLISH 410: Advanced Workshop in Fiction…………………………………………………………….A. Gilson

**CRN 10708**

*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. **Prerequisites: ENG 383 and permission of instructor.**

TEXTS: TBA

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

### ENGLISH 411: Workshop in Poetry…………………………………………………………………………..A. Powell

**CRN 14573**

Creative writing workshop in poetry. **Prerequisites: ENG 383 and permission of instructor.**

TEXTS: TBA

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

## ENGLISH 412/THA 440: Advanced Playwriting………………………………………………………………K. Dubin

**CRN 14655/14656**

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**.  Prerequisite:  ENG 308 or THA 340. English and theatre majors (or minors) and instructor permission. Identical with THA 440. May be repeated once for additional credit.**

TEXTS: TBA

MEETS: TR 10-11:47 a.m., 113 HHS

**ENGLISH 413: Advanced Screenwriting……………………………………………………………………..D. Shaerf**

**CRN 13281**

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

Advanced creative writing workshop in screenwriting. **Prerequisite: ENG 387 and permission of instructor.**

TEXTS: TBA

MEETS: W 6-9:20 p.m., 93 SEB

## ENGLISH 453: ST: Blake and Godwin…………………………………………………………………….R. Anderson

## CRN 13285

*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.*

Examination of the works of William Blake and William Godwin in their historical and literary contexts. Will include both their most famous works (Blake’s Songs and Godwin’s Caleb Williams) as well as their lesser known works (Blake’s Milton and Godwin’s children’s books). 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.**

TEXTS: TBA

MEETS: TR 10-11:47 a.m., 169 SFH

## ENGLISH 491: Field Experience in English……………………………………………………………………..A. Gilson

**CRN 10579**

## 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. This course does NOT count as a 400-level seminar, which is required for all majors. Prerequisite: 16 credits in English, of which at least 8 must be at the 300-400 level, and permission of instructor and department chair.

TEXTS: TBA

MEETS: TBA

## ENGLISH 533: Critical Theory/Practice………………………………………………………………………B. McDaniel

**CRN 13678**

Introduction to critical methodology, emphasizing practical applications. Required of all students **Prerequisite: Graduate Standing.**

TEXTS: TBA

MEETS: M 6:00-9:20 p.m., 313 WH

**ENGLISH 546: Literary Kinds: ST: Shakespeare & Forgiveness……………………………………………N. Herold**

**CRN 14077**

For much of the past thirty years, Shakespeare Studies has been dominated by historically materialist approaches to early modern drama, those which, instead of privileging Shakespeare as a universal genius, have situated his plays in the context of the work of other playwrights and other sorts of cultural production. The relatively recent “religious turn” in early modern studies, however, seems to have an effect, intended or not, on articulating a key Shakespearean difference; that is, Shakespeare’s plays have embedded religious structures that associate his drama with both a late medieval heritage and with changes in religious practice and belief instituted by the English Reformation. At the center of what was revolutionary about Shakespeare is the broken ritual of sacramental penance, historically the mediating role of Catholic priests. In Shakespeare’s Reformational drama, this older ritual of repentance is giving way to other modes of forgiveness, those that seem to lie at the heart of Shakespeare’s poetics. We will study a half-dozen plays in which these structures and affiliations are not only observable but account for Shakespeare’s difference during his own time and why, arguably, his plays continue to speak to our own culture and moment. *Measure for Measure, All’s Well That Ends Well, Hamlet, King Lear, The* *Winter’s Tale*, and *The Tempest*. Course requirements include several oral reports, in group, a mid-term and final exam or paper. **Prerequisite: Graduate Standing.**

TEXTS: TBA

MEETS: W 6:30-9:50 p.m., 313 WH

**ENGLISH 600: Studies in Biography…………………………………………………………………………K. Pfeiffer**

**CRN 14089**

This seminar will assume no prior knowledge of the Bible. It will introduce students to the advanced study and understanding of the Bible, while at the same time expose them to the theory and practice of book production. We will examine how a manuscript becomes a book, and particularly, how the book (the physical presentation of the text) shapes a reader’s approach to a text. **Prerequisite: Graduate Standing. Completion of the literary core.**

TEXTS: TBA

MEETS: M 6-9:20 p.m., 265 SFH

## ENGLISH 690: The Master’s Project…………………………………………………………………………………Staff

**CRN 10799**

Completion of a project of a scholarly or pedagogical nature proposed by the degree candidate. The student needs to consult with a faculty member in order to draw up a proposal for study which must be submitted to the Graduate Program Committee before the end of the fall semester. **Prerequisite: Permission of the Graduate Program Committee. Application required four weeks prior to the start of the semester.**

TEXTS: TBA

MEETS: TBA