

DEPARTMENT OF ENGLISH
Oakland University
Advising Memo, Winter 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: Topics in American Culture: Issues in American Literature.....C. Apap
CRN 11856**

SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT FOR KNOWLEDGE APPLICATIONS INTEGRATION. 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.

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., 171 SFH

**AMS 401: Senior Project.....J. Insko
CRN 10883**

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 11554 & 13055**

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

**CINEMA 150: Introduction to Film.....C. Meyers
CRN 12016**

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: M 6-9:50 p.m., 203 DHE

**CINEMA 150: Introduction to Film.....K. Edwards
CRN 11555**

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 12-2:27 p.m.; W 12-1:47 p.m., 203 DHE

**CINEMA 150: Introduction to Film..... H. Vaughan
CRN 14242 & 14243**

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

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

TEXTS: TBA

MEETS: T 10:00 a.m.-12:27 p.m.; R 10:00-11:47 p.m., 203 DHE & T 1-3:27 p.m.; R 1-2:47 p.m., 202 DHE

**CINEMA 165: Introduction to Digital Film Production.....A. Gould
CRN 12455**

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

TEXTS: TBA

MEETS: T 8:30-11:50 a.m., 107 WH

**CINEMA 303: History of Film: Into the 21st Century.....C. Brannon Donoghue
CRN 14254**

Survey of directors, genres and movements: Welles, Hitchcock, Renoir, DeSica and others, the western, gangster film, musical, neorealism, film noir. Film viewing during the **Wednesday** class meeting. **Prerequisite: CIN 150 or ENG 250.**

TEXTS: TBA

MEETS: MW 9:20 a.m.-12:07 p.m., 202 DHE

**CINEMA 325: Understanding Media Industries.....C. Brannon Donoghue
CRN 14255**

Examination of local, regional, national and global film and media industry practices and communities, with emphasis upon the emergence and impact of key trends in these fields. Film viewing during the **Thursday** class meeting time. **Prerequisites: CIN 150 or ENG 250.**

TEXTS: TBA

MEETS: TR 10:00 a.m.-12:47 p.m., 202 DHE

**CINEMA 350: ST: Film and Social Change.....H. Vaughan
CRN 12693**

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

**CINEMA 365: ST: Film Titles Theory/Prac.....A. Eis
CRN 14486**

CIN365 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.

Informational and creative title sequences have a long history within the medium of film. In this course, students will view examples of the historical progression: basic title cards of the early days of silent film, visually expressive titles that signal the style and tone of movies, elaborate mini-narrative title sequences that become experimental short films, and the increasingly elaborate motion effects that are possible in the digital realm. Titles will be explored as creative visual texts that can relate conceptually in varied ways to the films they precede.

Students will create title sequences for films chosen from different eras of film history. Course work will include case studies of existing title sequences, concept and design planning, storyboarding, production and post-production. Students will learn to use Adobe After Effects to combine live action footage, photographs, illustrations, and typography. They will animate title sequences that draw from the films themselves, as well as from historical, aesthetic and technical progressions. (No previous experience with After Effects is required.) **Prerequisites: CIN 165 or instructor permission.**

TEXTS: TBA

MEETS: T 5:30-9 p.m., 409 WH

**CINEMA 450: ST: History of Warner Brothers.....K. Edwards
CRN 13059**

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: MW 5:30-8:17 p.m., 93 SEB

**ENGLISH 100: Masterpieces of World Literature.....D. Plantus
CRN 11003**

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: MWF 12-1:07 p.m., 272 SFH

**ENGLISH 100: Masterpieces of World Literature.....A. Spearman
CRN 12800**

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 10-11:47 a.m., 105 WH

**ENGLISH 100: Masterpieces of World Literature.....J. Gower-Toms
CRN 11855 & 14053**

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 1-2:47 p.m., 272 SFH & T 6-9:20 p.m., 105 WH

**ENGLISH 100: Masterpieces of World Literature.....N. Joseph
CRN 12607**
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.

This course covers a sampling of great literature from around the world. 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.

TEXTS: TBA

MEETS: **Internet**; Online course

**English 105: Introduction to Shakespeare.....N. Herold
CRN 11005 & 14052**
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 an excellent text-book, David Bevington's *Shakespeare: Script, Stage, and Screen*, which presents the plays in a way that allows us to see what happens to them as they are transformed into theatrical, video, or cinematic performances. We will look at some of these productions to help us consider why Shakespeare continues to be an enduring focus for our cultural and political passions. Requirements include midterm exams, essay writing on each play, and a final exam.

TEXTS: *Shakespeare: Script, Stage, Screen*

MEETS: MWF 10:40-11:47 a.m., 306 PH & MWF 12:00-1:07 p.m., 2023 HHB

**ENGLISH 105: Introduction to Shakespeare.....K. Laam
CRN 11004 & CRN 13035**
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 10:40-11:47 a.m., 2023 HHB & MWF 1:20-2:27 p.m., 273 SFH

**ENGLISH 111: Modern Literature.....J. Chapman
CRN 11162 & 10420**
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 10:40-11:47 a.m., 105 WH & MWF 1:20-2:27 p.m., 370 SFH

**ENGLISH 111: Modern Literature.....J. Remeselnik
CRN 13053**
SATISFIES THE UNIVERSITY GENERAL EDUCATION REQUIREMENT IN THE LITERATURE KNOWLEDGE
EXPLORATION AREA.

This course will consider literary works of the 20th and 21st century in their historical and aesthetic contexts, including poems, novels, plays, short stories, essays, and song lyrics. Literature’s relationship to other artistic media (such as visual art, music, and film) will also be explored. Students will be required to complete all assigned readings, to attend and participate regularly, and to demonstrate their comprehension of course material through regular quizzes and a final exam. Authors will include T.S. Eliot, Gertrude Stein, Franz Kafka, André Breton, Langston Hughes, Samuel Beckett, Allen Ginsberg, and Woody Allen, along with various essayists and hip-hop artists.

TEXTS: TBA

MEETS: M 5:30-8:50 p.m., 105 WH

**ENGLISH 111: Modern Literature.....A. Stearns-Pfeiffer
CRN 12608**
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: TR 1:00-2:47 p.m., 269 SFH

ENGLISH 112: Literature of Ethnic America.....B. McDaniel
“Poor, Tired, Huddled Masses: Constructing ‘the Immigrant’ in Recent US Literature”
CRN 11218 & 11219
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 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 209: Modes of Self-Narrative.....R. Smydra
CRN 14056**

This course will examine the evolution of self-narrative genres, as well as experiment with writing the self through traditional genres. Students will construct blogs and observe the cultural, social, political, and psychological impact of blogging. We will uncover how to construct/write about ourselves for public examination and reflect on society’s response to the result. **Prerequisites: WRT 160 with a grade of 2.0 or higher.**

TEXTS: Virginia Woolf’s *Journal*, *Diary of Anne Frank*, Samuel Pepys’ *Journal*, George Orwell’s “A Hanging,” Benjamin Franklin’s *Autobiography*, Stephen King’s *On Writing*, Portions of Harvey Pekar’s *American Splendor*, Amy Tan’s “Two Kinds” and “Mother Tongue,” and selected writings by Ralph Waldo Emerson including “Self Reliance,” and Barbara Kingsolver’s “Small Wonders.”

MEETS: **Internet:** Online

**ENGLISH 211: Introduction to Literary Studies.....E. H. Hoepfner
CRN 12140 & 12141**

Introduction to literary research, the writing conventions of literary criticism, and the critical analysis of drama, prose fiction, and poetry. **Prerequisite: WRT 160 or equivalent with a 2.0 or higher.**

TEXTS: TBA

MEETS: TR 1-2:47 p.m., 169 SFH & TR 3:30-5:17 p.m., 169 SFH

**ENGLISH 215: Fundamentals of Grammar.....J. McClure
CRN 10075**

As implied by the title, this course seeks to give students the basics of English grammar through a careful study of how it functions structurally. We will use traditional tools like word classification and sentence diagramming to gain experience in recognizing and using grammatical structure as we write and speak. To that end and as time allows, we will also consider how a working knowledge of grammar can inform rhetorical conventions and facilitate choices in the written voice. This is not a lecture course, so students should be prepared to participate extensively in class discussion and informal, sometimes spontaneous, presentations. Numerous exercises and brief quizzes, approximately three tests, and a (tentative) final exam will round out the agenda. Our mantra, repeated daily, will be “Grammar is Fun.” **THIS COURSE IS OFFERED AS A PARTIALLY ONLINE COURSE. SOME CLASS TIME IS REPLACED WITH ONLINE ACTIVITIES. Prerequisite: WRT 160 with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: MW 10:40-11:47 a.m., 364 SFH

**ENGLISH 216: Intro Fiction/Poetry Writing.....V. Stauffer
CRN 12613**

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: MWF 9:20-10:27 a.m., 171 SFH

**ENGLISH 216: Intro to Creative Writing, Fiction and Poetry Writing.....A. Powell
CRN 12623**

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: MWF 10:40-11:47 a.m., 166 SFH

**ENGLISH 216: Intro to Creative Writing: Fiction/ Poetry.....D. Newton
CRN 14075**

In this course, we will play with words, shaping them into lines and sentences, poetry and prose. Heather Sellers, author of the textbook and professor at Hope College, likes to talk about writing as “play.” We’ll investigate this idea of writing as play (and 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 3:30-5:17 p.m., 265 SFH

**ENGLISH 217: Intro Workshop in Dramatic Writing for Screen and Television.....D. Shaerf
CRN 13039**

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: MW 3:30-5:47 p.m., 171 SFH

**ENGLISH 224: American Literature.....A. Knutson
CRN 10501 & 12264**

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

This course is an introduction to literary analysis and appreciation through readings in the American literary tradition, with emphasis on such authors as Hawthorne, Thoreau, Dickinson, James, and Hurston. Our readings and discussion this semester will focus on exploring and defining the American experience as it is expressed at various stages of U.S. history from the Revolution into the twentieth century, specifically looking at the ways that issues such as race, gender, and class contribute to an American identity. We will read works chronologically to get a sense of literary history, and we will examine each work in light of its author’s life, its cultural and social context, and its literary genre. Requirements: attendance, regular reading quizzes, and exams.

TEXTS: Include—but are not limited—selected stories by Nathaniel Hawthorne; Frederick Douglass, *Narrative of the Life of Frederick Douglass*; Henry David Thoreau, *Walden*; Henry James, *Daisy Miller*; Stephen Crane, *Maggie*; Zora Neale Hurston, *Their Eyes Were Watching God*.

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

**ENGLISH 224: American Literature.....V. Stauffer
CRN 10524**

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., 102 WH

**ENGLISH 241: British Literature.....S. Beckwith
CRN 11006 & 14073**

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: MWF 10:40-11:47 a.m., 266 SFH & M 6:30-9:50 p.m., 269 SFH

**ENGLISH 241: British Literature.....A. Spearman
CRN 12625 & 12624**
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., 370 SFH & T 6-9:20 p.m., 102 WH

**ENGLISH 250: Film and Formal Analysis.....A. Eis
CRN 14257**
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.

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

MEETS: M 2:40-5:07 p.m., 203 DHE; W 2:40-4:27 p.m., 203 DHE

**ENGLISH 260: Masterpieces of World Cinema.....J. Remeselnik
CRN 11552**
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. **Tuesday** class meeting time extended to accommodate film viewing.

TEXTS: TBA

MEETS: T 1-3:27 p.m., 203 DHE; R 1-2:47 p.m., 203 DHE

**ENGLISH 260: Masterpieces of World Cinema.....C. Meyers
CRN 12694 & 11553**
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. Class meeting time extended to accommodate film viewing.

TEXTS: TBA

MEETS: T 6-9:50 p.m., 203 DHE & R 6-9:50 p.m., 125 AFC, Mt. Clemens Campus

**ENGLISH 300: Special Topics in Literature & Language: Dante & Joyce.....B. Connery
CRN 10879**

TEXTS: TBA

MEETS: **Off-campus - International**

**ENGLISH 300: Special Topics in Literature & Language: Italian Cinema.....B. Connery
CRN 10875**

TEXTS: TBA

MEETS: **Off-campus - International**

**ENGLISH 300: Special Topics in Literature & Language.....B. Connery
CRN 12399**

TEXTS: TBA

MEETS: **Off-campus – International**

**ENGLISH 303: Fiction.....D. Plantus
CRN 11161**

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

**ENGLISH 303: Fiction.....C. Apap
CRN 10840 & 11854**

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

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

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

MEETS: MWF 9:20-10:27 a.m., 271 SFH & MWF 10:40-11:47 a.m., 268 SFH

**ENGLISH 303: Fiction: The Evil “I”: or, The Impenetrable Narrator.....S. Beckwith
CRN 14074**

In this class, we will read stories told by narrators who hold subject positions very different than our own in order to better understand *how* stories are constructed. It’s one thing to be told a story by a third-person narrator, or even a first-person narrator who is very much like you or me. We’ve all been there, read that. But what happens when the story is told by a madman? A murderer? A narrator who is mentally challenged? Or one who is just caustic

and jaded...and not always on the right side of the law?

By delving into the minds of the people who tell us these stories, we will examine how literature also reflects cultural and historical moments in which it is created as well as universal themes about the nature of man. We will also study the structural elements of fiction: narration, characterization, setting, and plot. We'll consider how (and why) the authors created these narrators to speak for them and how we as readers relate and respond to them. Coursework will consist of a narrative terms assignment, two exams, and one short essay.

TEXTS: TBA

MEETS: MWF 1:20-2:27 p.m., 270 SFH

**ENGLISH 303: Fiction: The “Rules”: Literary Structures & Genre.....S. Beckwith
CRN 11228**
SATISFIES THE UNIVERSTIY 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 may also have assignments such as participation on Moodle, short writing assignments, a midterm, and a final exam ...but not all on the first night! **Prerequisites: WRT 160 or equivalent with a 2.0 or higher and Junior standing.**

TEXTS: TBA, but will include titles such as: Palahniuk's *Fight Club*, Ellis's *American Psycho*, Horsfall's *You are Here*, Heller's *Catch-22*, Vonnegut's *Slaughterhouse-Five*, Collier's *An Essay on the Art of Ingeniously Tormenting*, Loos's *Gentlemen Prefer Blondes: The Illuminating Diary of a Professional Lady*, Rosenberg's *Fate and Ms. Fortune*, Kinsella's *Shopaholic*, and selections from the writings of Dorothy Parker.

MEETS: **Internet:** Online course

ENGLISH 303: Fiction.....J. Remeselnik

CRN 14076

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., TBA

**ENGLISH 305: The Bible as Literature.....D. Plantus
CRN 14084 & 11595**

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: MWF 9:20-10:27 a.m., 272 SFH & **Internet:** online course

**ENGLISH 307: Modern Drama.....B. McDaniel
CRN 13041**

This class looks at plays from the canon of modern American drama and focuses on playwrights who write from and about so-called “ethnic” experience and identity. Our material explores, among other things, what it is to be an “American Other,” paying frequent attention to issues of identity, politics, race, gender, class, and sexuality as they emerge in US culture and politics. Playwrights include Amiri Baraka, Diane Glancy, Angelina Weld-Grimké, David Henry Hwang, Cherríe Moraga, Suzan-Lori Parks, Luis Valdez, and August Wilson. As a form of literature, drama offers particularities that can make its study especially exciting. In addition to voice, tone, plot, character, theme, and dialogue, for example, dramaturgical concepts such as venue, production history, staging decisions, and even casting influence how a reader/spectator finds meaning. While this is an English and not a Drama class, our discussions will at times incorporate notions of performance analysis as well as the literary.

Requirements: completion of readings prior to class, regular/brief quizzes, rigorous attendance and participation, a midterm and final exam, one set of class-wide discussion questions, and a formal paper. **Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: M 5:30-8:50 p.m., 364 SFH

**ENGLISH 308: Playwriting.....K. Dubin
CRN 10481**

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., 229 VAR

**ENGLISH 309: Adaptation: Fiction, Drama, Film.....J. Remeselnik
CRN 12017**

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

**ENGLISH 318: American Literature 1820-1865.....J. Insko
CRN 14086**

Did a novel by Harriet Beecher Stowe start the Civil War? Why was Emerson banned from Harvard? Why was Thoreau thrown in jail? Was Poe really a drug-addict? Answers to these questions and more will be revealed in this survey of the rich literature and turbulent culture of antebellum America. A time of intense conflict, over national identity, westward expansion, the displacement of indigenous peoples, women's rights, and of course, slavery, the decades before the Civil War produce some of the most enduring works of fiction, non-fiction prose, and poetry in American literature. We'll explore many of them, along with writings by some lesser-known, under-appreciated authors. Format: lecture and discussion. Requirements: in-class writing and short essays, research presentations, mid-term and final exams. **Prerequisites: ENG 211 with a grade of 2.0 or higher.**

TEXTS: Emerson, *Selected Essays*; Douglass, *The Narrative of the Life of Frederick Douglass*; Hawthorne, *Selected Tales and Sketches*; Poe, *The Fall of the House of Usher and Other Writings*; Melville, *Moby-Dick*; Stowe, *Uncle Tom's Cabin*.

MEETS: TR 1-2:47 p.m., 376 SFH

**ENGLISH 320: American Literature 1920-1950.....J. Freed
CRN 14091**

This course will examine American literature written during the period 1920-1950, and will work to situate that

literature in its broader historical and cultural context. We will consider a range of different forms, including poetry, novels, and short stories, and authors will likely include Hemmingway, Faulkner, and Hurston, among others. In addition to regular reading assignments and consistent class participation, students will be required to complete papers, in-class exams, and a group project requiring outside research. **Prerequisites: ENG 211 with a grade of 2.0 or higher.**

TEXTS: TBA

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

**ENGLISH 324: Issues in American Literature.....C. Apap
CRN 14485**

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. **Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher. Identical to AMS 300.**

TEXTS: TBA

MEETS: MWF 12-1:07 p.m., 171 SFH

**ENGLISH 333: Modern Poetry.....V. Stauffer
CRN 14096**

Studies in poetry since the beginning of the 20th century. Course may emphasize American and British poetry or discuss international currents in modern poetry. **Prerequisite: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: MWF 12-1:07 p.m., 167 SFH

**ENGLISH 335: Contemporary Poetry.....A. Powell
CRN 14099**

Poetry from 1950 to the present day. **Prerequisite: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: MWF 1:20-2:27 p.m., 176 SFH

**ENGLISH 342: African American Literature.....J. Freed
CRN 12626**

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: MWF 10:40-11:47 a.m., 276 SFH

**ENGLISH 343: Irish Literature.....B. Connery
CRN 14095**

This course will survey Irish imaginative writing – primarily verse, fiction, and drama –from Patricius (aka St. Patrick) to Martin McDonagh and Eavan Boland. As we read and talk, we’ll be investigating and interrogating all of the questions implicit in the course title: What is “literature”? What is “Irish”? What procedures of inclusion and exclusion should determine the canon of a national literature? As a group of writings written largely in a non-native language during a period of prolonged colonial subjugation or, in many instances, by natives of mixed ancestry many of whom did most of their writing living in other countries, “Irish literature” is a complex and contested category of writing. Readings will include the *Táin Bó Cúailnge* and works by Swift, Sheridan, Edgeworth, Brooke, Moore, Mangan, Lady Gregory, Yeats, Synge, O’Casey, Joyce, Beckett, Kavanaugh, Heaney, McDonagh, and Boland. Students will keep a reading journal and a commonplace book, make one presentation, complete a term paper or project, and write two tests. Classwork will be primarily discussion. **Prerequisite: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: *The Táin*, translated by Ciaran Carson; Wright (ed.), *Irish Literature 1750-1900, An Anthology*(Blackwell); Edgeworth, *Castle Rackrent*; Friel, *Plays 2*; Harrington (ed.), *Modern and Contemporary Irish Drama* (Norton); McDonagh, *The Beauty Queen of Leenane and other plays*.

MEETS: M 6:30-9:50 p.m., 276 SFH

**ENGLISH 357: British Lit/Victorian Period to the Early 20th Century.....N. Cole
CRN 14098**

This course is a survey of British Literature from Victoria’s ascension to the throne in 1837 to the contemporary fairy tales of Angela Carter. Genres to be studied include poetry, short fiction, novels, films, plays and autobiographies. Grading: Quizzes & Homework: 20%; 2 Short papers: 30%; Midterm: 20%; Final Paper: 30%. **Prerequisites: ENG 211 with a grade of 2.0 or higher and Junior standing.**

TEXTS: Bronte, *Jane Eyre* (1847); Carlisle, *Factory Lives* [1830s-1860s]; Dickens, *Hard Times* (1861); Doyle, *Sherlock Holmes Stories* (1880s-19teens); Morrison, *Tales of the Mean Streets* (1894); Carter, *Bloody Chamber and Other Stories*; Altick, *Victorian People and Ideas*. Reserve Readings or additional readings posted on Moodle.

MEETS: TR 3-4:47 p.m., 164 SFH

**ENGLISH 358: 20th Century Brit & Postcolonial Lit.....A. Gilson
CRN 12637**

20th Century British & Postcolonial Literature is a survey course designed to present an overview of the themes and stylistic developments particular to British literature in the twentieth century. We will be concerned with the ways in which literature records many of the changes taking place throughout the end of the nineteenth century and the whole of the twentieth century. These changes include political and national developments (the British empire, the revolt of the colonies against imperial forces, changing national borders, political revolt and war); developments in industry and technology; changing attitudes toward religion and morality; shifting attitudes toward racial and sexual identity and the fight for enfranchisement; the rise of new disciplines in the humanities such as psychology and anthropology; the growth of the publishing industry; and increases in middle and lower class education and literacy. We will be especially interested in exploring how these many changes affect the idea of individual identity. **Prerequisite: ENG 211 with a grade of 2.0 or higher.**

TEXTS: Texts may include: Samuel Beckett, *Waiting for Godot*
 Angela Carter, *Nights at the Circus*
 Joseph Conrad, *Heart of Darkness & Congo Diary*
 T.S. Eliot, *The Wasteland*
 James Joyce, *A Portrait of the Artist as a Young Man*
 Jamaica Kincaid, *Autobiography of My Mother*
 Jean Rhys, *Good Morning, Midnight*
 Salman Rushdie, *East, West*
 Virginia Woolf, *Mrs Dalloway*

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

**ENGLISH 371: British Literature of the Romantic Period.....R. Anderson
 CRN 14105**

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

**ENGLISH 380: Advanced Critical Writing.....J. McClure
 CRN 12043 & 11535**

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.

The focus of this course is on thinking and writing critically, not as two separate functions but rather as an integrated whole. It will facilitate the development of an individual process approach to originating, composing, and revising writing that is representative of your close reading of the essays and thoughtful discussion via forums. The topics we write about, while dealing with the complex concepts of how we make meaning of the world around us and convey that meaning to others, will also challenge you to think critically about education, writing, and the classroom experience in the digital age. In addition, we will examine grammar and style, not as a set of rules to be followed, but rather as tools that can be used creatively to achieve the writer's purpose. Requirements: There will be approximately three major papers and three minor papers, style exercises, and mandatory participation in forums and peer review. Note: this class meets entirely on-line, and the majority of work is asynchronous. As such, it requires both time-management skills and appropriate technology in order for you to be successful.

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

TEXTS: TBA

MEETS: MW 1:20-2:27 p.m., 318 PH & Internet: Online course

**ENGLISH 380: Advanced Critical Writing.....R. Smydra
CRN 12919**

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 this course will be the art of persuasive writing. Students will develop their skills through the careful study of professional essays and the revision and editing of their own work. Special emphasis will be placed on the analysis of audience, purpose, and tone as we approach each individual writing situation. Class sessions will consist of discussion, writing exercises, group work, peer editing, and lecture. No exams will be given, but a series of modest essays, a writing journal, and an ambitious final project (with corresponding oral presentation) are required. Required for English STEP majors and minors. **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 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., 318 PH

**ENGLISH 383: Workshop in Fiction.....D. Newton
CRN 14100 & 13044**

This course introduces students to the craft of fiction and narration. Students will focus on all aspects of the creative process – from brainstorming to revising. Throughout the course, students will read and analyze short stories to understand the choices writers make as they tell stories. Students will learn about traditional narrative development as well as more experimental storytelling. 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 the instructor. The course also emphasizes the importance of finding and developing a writing community. Students will write two to three short stories, a piece of flash fiction, and a revision; they will also serve as readers and critics of classmates' stories. **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: T 6-9:20 p.m., 301 WH & R 6-9:20 p.m., 265 SFH

**ENGLISH 384: Workshop in Poetry.....A. Powell
CRN 13046**

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

**ENGLISH 398: Approaches to Teaching Literature and Composition.....A. Stearns-Pfeiffer
CRN 13047**

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: M 5:30-8:50 p.m., 369 SFH

**ENGLISH 400: Advanced Topics in Literature and Language: ST: Dead and Alive.....N. Cole
CRN 14729**

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.

A variety of critical approaches to consider representations of the body and identity in literature. Among the topics to be considered are desiring body, the working body, the body in time and space, the cinematic body, and the body as a member of the body politic. Genres include novels, short stories, poetry, memoir, and film. **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., 370 SFH

**ENGLISH 400: ST: Punks, Criminal, Rebels: Transgression in Early American Literature.....A. Knutson
CRN 14107**

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.

This course's focus is on what it has meant to be an "outsider" in America from the colonial era through the emergence of crime fiction in the early 19th century. We will cover a broad array of instances of transgression, from the Salem witch trials, religious "crimes" of dissent, "crimes" of sexual conduct to piracy, revolution, abolitionism, and civil disobedience in order to examine the ways that individuals or groups challenge the forces of cultural power and an "orderly" society. In addition, we will be thinking about the ways that the "other" becomes marginalized or differences in race, class, and gender become institutionalized, leading to an "outsider" such as William Apess, a Pequot Indian, to ask "if degradation has not been heaped long enough upon the Indians? And if so, can there not be a compromise; is it right to hold and promote prejudices? If not, why not put them all away?" We will be guided by the following questions: What kinds of institutional norms or practices define criminality or outsider status? How do we distinguish between "crime," social reform, or rebellion? What are the various forms of dissent that individuals or groups practice and how do we determine how effective they are? How do we distinguish between just or unjust laws? This course has a heavy reading load and students are expected to

come to class prepared to discuss these ideas. Weekly reading responses, a short close reading paper, and a longer research paper are required. **Prerequisite: ENG 211 and the three required 300-level British and American literary history courses; or permission of instructor.**

TEXTS: TBA

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

**ENGLISH 410: Advanced Workshop in Fiction.....J. Chapman
CRN 10771**

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: Advanced Workshop in Poetry.....E. H. Hoepfner
CRN 14108**

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.

A workshop intended for students who have some experience in poetry workshop and familiarity with contemporary authors and poetic practice. This class is interested in exploring the possibilities in a variety of forms of poetry, both traditional and avant-garde. In addition to studying the work of a number of contemporary poets, students will submit their own poetry every week for roundtable discussion and critique: regular attendance and vibrant participation are required. Requires a final portfolio of creative work, book reviews and a statement of aesthetics. **Prerequisite: ENG 384 and permission of instructor.**

TEXTS: Finch and Varnes (eds.), *An Exultation of Forms*; Students will also be required to purchase one book of poetry by an individual author, a contemporary poet, selected with approval by the instructor.

MEETS: W 6:30-9:50 p.m., 301 WH

**ENGLISH 413: Advanced Screenwriting.....D. Shaerf
CRN 14113**

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

**ENGLISH 453: ST: Godwin and Company.....R. Anderson
CRN 14118**

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 and influence of William Godwin. The course will consider his political philosophy (political justice), his fiction (Caleb Williams), and his writing for children (fables, ancient and modern) as well as the impact he had on Britain writers (Wollstonecraft, Blake, Wordsworth, Keats, the Shelley's) and America (Brockden Brown, Thoreau). 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:

**ENGLISH 491: Field Experience in English.....A. Gilson
CRN 10631**

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.....N. Herold
CRN 14549**

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

TEXTS: TBA

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

**ENGLISH 543: Literary History: Early British (17th-Century British Literature).....K. Laam
CRN 14114**

The political, social, and cultural upheavals of seventeenth-century England, from the infamous Gunpowder Plot of 1605 to the Restoration of the monarchy in 1660, were characterized by alternating currents of radicalism and conservatism, virtue and decadence, idealism and doubt. The literature of the period provides a fertile ground from which to observe and to analyze the extraordinary dynamics of English history at work. Among the seismic cultural shifts reflected in seventeenth-century British literature are the advent of the new materialist science; the conversion from manuscript to print culture; early feminist movements (and the anti-feminist response); the ascendancy of militant Puritanism; and the emergence of the poet as political spokesperson. As a window into these influential historical movements and others, we will read works by some of the premier writers of the seventeenth century—including John Donne, Aemilia Lanyer, Richard Crashaw, Andrew Marvell, Margaret Cavendish, and John Milton—as well as works by lesser-known figures from the era. Students will be encouraged to pursue personal areas of interest within the course's larger framework of seventeenth-century literature and culture. Requirements include a 15-20 page research paper, two oral presentations, and vigorous in-class

participation. **Prerequisite: Graduate Standing.**

TEXTS: TBA

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

**ENGLISH 566: Literary Kinds: ST: Modes: Memoir.....K. Pfeiffer
CRN 12673**

This course will examine memoir as a genre, considering its role in defining and shaping literary values. We will consider theoretical discussions of biography, examining its development over time and considering its current position in literary studies. **Prerequisite: Graduate Standing.**

TEXTS: TBA

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

**ENGLISH 645: Studies in Language & Literature: Frederick Douglass.....J. Insko
CRN 14280**

Study of Frederick Douglass in the contexts of 19th century American literature, culture, history, and politics. **Prerequisite: Graduate Standing. Completion of the literary core.**

TEXTS: TBA

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

**ENGLISH 690: The Master's Project.....K. Grimm
CRN 10877**

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