

DEPARTMENT OF ENGLISH
Oakland University
Semester Course Descriptions (Advising Memo), Summer 2016
(subject to change)

Summer Session I: May 9-June 29, 2016

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

**CINEMA 150: Introduction to Film.....H. Vaughan
CRN 30899**

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

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

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

MEETS: **Internet:** Online course

**CINEMA 165: Introduction to Digital Film Production.....A. Gould
CRN 32452**

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

TEXTS: TBA

MEETS: TR 1:20-4:40 p.m., 228 VAR; TR 1:20-4:40 p.m., 112 VAR

**CINEMA 265: Form and Meaning in Digital Film Production.....A. Gould
CRN 33760**

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: MW 1:20-2:40 p.m., 228 VAR; MW 1:20-2:40 p.m., 112 VAR

**CINEMA 303: History of Film: Into the 21st Century.....C. Brannon Donoghue
CRN 33761**

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

TEXTS: TBA

MEETS: TR 9 a.m.-12:50 pm, 202 DH

**CINEMA 485: Field Internship in Cinema Studies.....A. Eis
CRN 33659**

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

TEXTS: TBA

MEETS: TBA

**ENGLISH 100: Masterpieces of World Literature.....J. Chapman
CRN 31036**

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 8:30-11:50 a.m., 167 SFH

**ENGLISH 100: Masterpieces of World Literature.....J. Gower-Toms
CRN 30571**

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

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

TEXTS: TBA

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

**ENGLISH 105: Introduction to Shakespeare.....K. Laam
CRN 33762**

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: MWR 9:45-11:50 a.m., 174 SFH

**ENGLISH 105: Introduction to Shakespeare.....N. Herold
CRN 31437**

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

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

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

MEETS: **Internet:** Online course

**ENGLISH 111: Modern Literature.....N. Joseph
CRN 32603**

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

This course introduces students to the study of modern and post-modern literature, with a reading list consisting of novels, short stories, plays and poems. Discussions focus on the literary work’s historical and social context and explore how literature is constructed and how it relates to today’s readers. Through this course, students will investigate approaches to reading, thinking, and writing about literature. This course includes reading, quizzes, online discussions, writing assignments, and exams through Moodle.

TEXTS: TBA

MEETS: **Internet:** Online Course

ENGLISH 112: Literature of Ethnic America: “Star-Spangled Selfies: Ethnic American Self-Portraits— Pictures of Home and Self in Their Own Words”.....S. Beckwith CRN 33192

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

How do we see ourselves? How do others see us? Social Media now allows us to share ‘selfies’ on any number of platforms. We have filters to alter our image before other people see it. We have sticks to determine the ‘distance’ at which we stand. And we have #hashtags to define and position ourselves. But what happens when society and your ethnicity influence how you are seen? When you don’t choose your ‘platform,’ or place, but instead society and ethnicity determine it for you? What happens when society and ethnicity are the ‘filters’ that alter your image—changing both how others see you and how you see yourself? When society and ethnicity become the ‘stick’ that distances you from others—sometimes making you seem ‘other’ even to yourself? What happens when society defines you by a ‘hashtag’ chosen by others—a hashtag that consists of one single identifying word: your ethnicity?

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

Assignments will take various formats, including written essays and visual projects (though no artistic talent is required!). Class Discussion and Participation will be heavily emphasized in our meetings. Readings will most probably include selections from authors such as: James Baldwin (African American, 1960s) and Ta-Nehisi Coates (African American, 2010s); Sandra Cisneros (Mexican American, 2000s); Junot Diaz (Dominican American, 1990s); and Jhumpa Lahiri (Indian Bengali American, 2000s).

TEXTS: TBA

MEETS: TR 1-4:20 p.m., 173 SFH

ENGLISH 112: Literature of Ethnic America.....B. McDaniel CRN 31438

SATISFIES THE UNIVERSITY 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 (and by) outsiders, American literature often reveals what writers, readers, and critics imagine what it is to be an “outsider” based solely on one’s nation of birth. What do these texts reveal about the “border culture” inhabited by individuals whose desire to honor “homeland” (whether it be Latino culture, or the Navajo nation) conflicts with one’s adopted soil? Where does reinvention end and assimilation (or even “passing”) begin? While paying close attention to how notions of gender, class, race, and “American-ness” are informed by historical, political, and cultural landscapes, we’ll read fiction, drama, poetry, and memoir that engage (for lack of a better/more concise term) the “immigrant experience.” Our syllabus includes writers who represent Latino-, Asian-, Arab-, Afro-Caribbean, and Native American voices, , including Maxine Hong Kingston, Sandra Cisneros, Mohja Kahf, Edwidge Danticat, Sherman Alexie, Philip Kan Gotanda, and Jhumpa Lahiri.. **REQUIREMENTS:** Frequent (easy) Quizzes; Midterm and Final Exams; Class (Group) Forum Discussion; Rigorous Class Participation; Student-Generated Discussion Questions.

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

MEETS: **Internet:** Online Course

**ENGLISH 217: Intro to Screen/TV Writing.....J. Chappell
CRN 33942**

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

TEXTS: TBA

MEETS: TR 5:30-8:50 p.m., 93 MSC

**ENGLISH 224: American Literature.....V. Stauffer
CRN 33194**

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

**ENGLISH 224: American LiteratureJ. Insko
CRN 30572**

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

This course is an introduction to the American literary tradition, focusing on some of the “greatest hits” of the nineteenth and twentieth centuries. Our principle concern will be developing a variety of strategies for analyzing and activating meanings in literary texts, with special attention devoted to learning the practice of “close reading.” A guiding theme of the course will be the conflicts and negotiations between self-

determining individualism and community obligations and demands. Lecture/discussion format. Requirements include several short writing assignments, frequent quizzes, mid-term and final exams.

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

MEETS: **Internet:** Online course

**ENGLISH 241: British Literature.....A. Powell
CRN 33193**

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

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

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 250: Film and Formal AnalysisC. Meyers
CRN 31716**

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

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

TEXTS: TBA

MEETS: MW 5:30-9:20 p.m., **126 AFC, Mt. Clemens**

**ENGLISH 260: Masterpieces of World Cinema.....N. Koob
CRN 31717**

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

Examination of a range of cinematic traditions, historical trends, and national film movements from around the globe.

TEXTS: TBA

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

**ENGLISH 303: Fiction.....R. Anderson
CRN 31439**

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

In our exploration of the literary possibilities of fiction, we will read 3 novels and 1 collection of short stories. Jeremy Hawthorn’s excellent *Studying the Novel* will help us develop a critical vocabulary that will

enable us to see, analyze and discuss these possibilities more precisely. This formal and technical approach to reading fiction will both enhance our pleasure of reading and make us more sophisticated readers. Grading will be based on exams and quizzes. **Prerequisites: WRT 160 or equivalent with a 2.0 or higher and junior/senior standing.**

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

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

**ENGLISH 305: The Bible as Literature.....D. Plantus
CRN 33198**

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

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

TEXTS: TBA

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

**ENGLISH 309: Adaptation: Fiction, Drama, Film.....K. Edwards
CRN 31447**

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

Examination of how works of fiction and drama are transformed into film, including focus on creative and industrial practice.

TEXTS: TBA

MEETS: MW 9 a.m.-12:50 p.m., 202 DH

**ENGLISH 319: American Literature 1865-1920.....T. Donahue
CRN 33778**

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

TEXTS: TBA

MEETS: TR 1-4:20 p.m., 168 SFH

**ENGLISH 342: African American Literature.....K. Pfeiffer
CRN 33504**

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

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

TEXTS: TBA

MEETS: MW 1-4:20 p.m., 164 SFH

**ENGLISH 357: British Literature from the Victorian Period to the Early 20th Century.....N. Cole
CRN 33779**

From the Victorians to the 1920s. Authors may include Bronte, Tennyson, Browning, Dickens, Eliot, Hardy, Arnold, Carlyle, Rossetti, Shaw, Lawrence, Yeats and Woolf. **Prerequisite: ENG 211.**

TEXTS: TBA

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

**ENGLISH 376: History of the English Language..... M. Smith
CRN 31430**

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

TEXTS: TBA

MEETS: MWR 2:15-4:20 p.m., 2086 HHB

**ENGLISH 380: Advanced Critical WritingR. Smydra
CRN 33501**

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

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

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 383: Workshop in Fiction.....A. Gilson
CRN 31235**

Intermediate workshop to Fiction Writing. We will go deeper into the basics of fiction writing and explore the fundamentals of short story structure, as well as experimental departures from the classic form. Students will write in-class exercises, three prompt driven short-short stories, two shorter stories, and one revision.

Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher, and for freshmen, ENG 216.

TEXTS: TBA

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

Summer Session: May 9-August 27, 2016

**AMS 401: Senior Project.....J. Insko
CRN 30566**

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

Prerequisite: AMS 300 and instructor permission.

TEXTS: TBA

MEETS: TBA

**CINEMA 350: ST: Screening Ireland.....K. Edwards
CRN 31396**

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

TEXTS: TBA

MEETS: TBA; **Dublin, Ireland**

**CINEMA 485: Field Internship in Cinema Studies.....K. Edwards
CRN 30900**

Field internship for cinema studies majors under faculty supervision. An academic project that incorporates student performance in an occupational setting. May not be repeated for credit.

Prerequisites: CIN 150 or ENG 250; Junior/senior standing; 16 credits in CIN courses, with 8 at the 300-400 level; and instructor permission.

TEXTS: TBA

MEETS TBA

**ENGLISH 100: Masterpieces of World Literature.....B. Connery
CRN 31646**

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

A survey acquainting the student with some of the great literature of the world. **This course meets off campus at the University of Otago in Edinburgh of the South, New Zealand.**

TEXTS: TBA

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

**ENGLISH 112: Literature of Ethnic America.....B. Connery
CRN 30808**

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

Studies in literature about the American ethnic heritage including examples from such sources as African-American, Native American and American immigrant literatures. **This course meets off campus in Dublin, Ireland.**

TEXTS: TBA

MEETS: TBA; **Dublin, Ireland**

**ENGLISH 300: ST: Exploring Early Irish Literature.....B. Connery
CRN 30941**

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

TEXTS: TBA

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

**ENGLISH 306: Drama.....B. Connery
CRN 30574**

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

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

TEXTS: TBA

MEETS: TBA; **Dublin, Ireland**

**ENGLISH 350: Topics in Film: ST: Amer Rep of Morocco.....K. Edwards
CRN 31385**

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

TEXTS: TBA

MEETS: TBA; **Fes, Morocco**

**ENGLISH 491: Internship.....A. Gilson
CRN 32076**

Practical experience in appropriate work position at an approved site, correlated with directed study assignments. **This course meets off-campus. Prerequisite: 16 credits in English, of which at least 8 must be at the 300-400 level, and permission of the instructor and the department chair.**

TEXTS: TBA

MEETS: TBA; **Off Campus**

**ENGLISH 690: The Master’s Project.....J. Insko
CRN 30578**

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

TEXTS: TBA

MEETS: TBA

Summer Session II: July 5 – August 24, 2016

**CINEMA 150: Introduction to Film.....K. Edwards
CRN 33690**

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.

TEXTS: TBA

MEETS: MW 9 a.m.-12:50 p.m., 203 DH

**CINEMA 150: Introduction to Film.....H. Vaughan
CRN 31587**

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

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

TEXTS: TBA

MEETS: **Internet:** Online course

**CINEMA 485: Field Internship in Cinema Studies.....K. Edwards
CRN 31689**

Field internship for cinema studies majors under faculty supervision. An academic project that incorporates student performance in an occupational setting. May not be repeated for credit.

Prerequisites: CIN 150 or ENG 250; junior/senior standing; 16 credits in CIN courses, with 8 at the 300-400 level and permission of the instructor.

TEXTS: TBA

MEETS TBA

**ENGLISH 100: Masterpieces of World Literature.....A. Spearman
CRN 32702**

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

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

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

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

**ENGLISH 105: Introduction to Shakespeare N. Herold
CRN 33190**

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

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

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

MEETS: **Internet:** Online course

**ENGLISH 111: Modern Literature D. Plantus
CRN 33514**

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

This course introduces students to the study of modern and post-modern literature, with a reading list consisting of novels, short stories, plays and poems. Discussions focus on the literary work's historical and social context and explore how literature is constructed and how it relates to today's readers. Through this course, students will investigate approaches to reading, thinking, and writing about literature. This course includes reading, quizzes, online discussions, writing assignments, and exams through Moodle.

TEXTS: TBA

MEETS: MWR 9:45-11:50 a.m., 174 SFH

**ENGLISH 215: Fundamentals of Grammar.....R. Smydra
CRN 33502**

Throughout the semester, we will discuss several components of English grammar including the following: modifiers, sentence construction, diagramming, coordination, pronouns, rhetorical grammar, nominal, verbs, and basic patterns. To understand and sharpen our language skills for teaching, writing, or everyday use, we will consider many different aspects of these grammar fundamentals. **Prerequisites: WRT 160 or equivalent with a grade of 2.0 or higher.**

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 241: British Literature.....N. Cole
CRN 31715**

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

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

TEXTS: TBA

MEETS: **Internet:** Online Course

**ENGLISH 241: British Literature.....A. Powell
33195**

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

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

TEXTS: TBA

MEETS: **Internet:** Online course

**ENGLISH 305: The Bible as Literature.....K. Grimm
CRN 31549**

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

The Bible as Literature naturally invites an approach of study that emphasizes the artistic, imaginative and

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

TEXTS: TBA

MEETS: **Internet:** Online course