

COURSE DESCRIPTIONS ENGLISH DEPARTMENT: FALL 2017

ENGL 1500 Media Studies

Lynda Johnson

T/Th 12-1:15

How many messages are you bombarded with on a daily basis? This course will explore the way we communicate through mass media and its impact on culture. You will take a close look at the changing and evolving media landscape, as well as how we consume thousands of messages daily from a variety of media sources. With this course you will learn how content is created and disseminated through the various forms of mass media and its impact on our lives. There will be a final media project in this course that uses both traditional and new media methods. Students will leave knowing the importance and impact of media on our society.

Required for all English majors on the media studies track, open to others. Pre-requisite: English 1100 or 1200H

ENG 1502 Feature Writing

Avital Chizhik-Goldschmidt

Wednesday 5:30-8:00

In this course, we will learn the art of feature writing, that is writing stories which emphasize the human aspects of a news story. Here, news is more than just straight news reporting: it is a nuanced story, with an intimate introduction to its subjects, a narrative arc, a conflict, a conclusion. We will study classic and contemporary journalism texts as models. At the same time, we will consider how the digital age has changed the face of journalism, as we analyze photo, video and social media. Our main goals will be to learn how to read news writing critically, how to interview, research and report ethically, using both writing and digital tools to tell true stories in compelling ways, and how to pitch stories to editors successfully. Requirements will include two short writing assignments, seven features articles, and one final article assignment that replaces a final exam.

Pre-requisite: English 1100 or 1200H

Required for J track, cross list CW, elective for other media tracks; counts towards Writing Minor

ENGL 1650 Public Relations

Deb Brown

Monday 5-7:30

Are you interested in the exciting and dynamic world of public relations? In this practical course, you will learn the basics of public relations and will be able to apply those skills to an internship or entry-level position upon graduation. This course is practical (no exams) and involves guest speakers, several papers and a final team project. For the final project, you and your team will develop and present a public relations plan for a real company or nonprofit organization. The company/nonprofit may even execute your ideas! Your final project will become a portfolio piece that you can use on interviews.

Required for PR track, elective for other media studies tracks. Pre-requisite: English 1100 or 1200H.

ENGL 1725 Topics in Comm: Digital Media for Children and Adults
Tuesday 4:40-7:10 **Rob Kurtz**

Digital Media has dramatically reshaped the way young people across the globe receive and consume media. This course will delve deeply into understanding the enormous challenges and opportunities the Digital Media landscape provides, particularly as it pertains to content for children. The class will explore how to develop, create, produce and build audiences behind great content. Course work will focus on YouTube and explore the influence of Instagram, Snapchat, Facebook as massive “open” platforms to reach and build an audience. Great narrative content begins with great writing. A successful writer must connect to her audience and do it quickly. The course will discuss how a story must not only entertain but also make an audience engage in real and measurable ways. Course work will include creating narrative stories and discussion of different successful narrative storytelling techniques used on various platforms. We will study character and how to create characters that audiences love and will want to watch. We will learn to read audience analytics and discuss the impact of demographics (Male/Female, 2-12 year olds, tweens, teens, and older audiences) based on platform and content. For interested students, internships may be available to put what you have learned to work for real world experience.

Elective for media studies tracks, cross list with CW, open to all. Pre-requisite: English 1100 or 1200H.

ENGL 1800 Introduction to Creative Writing **Prof. Matt Miller**
M/W 3:10-4:25; 3:35-4:50

This creative writing course will introduce students to two genres: poetry and short stories. Toward the end of the semester, we will briefly experiment with a third genre: the one-act play. Students will explore what makes each of these modes of writing unique, as well as how they overlap, complicate, and enrich one another. Your workload will be comprised of both reading and writing with an emphasis on your own creative work. You will be expected to produce one revised and polished short story, several short poems, and a brief one-act play. In addition, you will be learning terms and concepts important to these genres, and you will respond to several outstanding examples of poetry, stories, and short plays from established writers. You will share your writing with your professor and your fellow students, and we will try some exercises that will challenge you to write in new ways. You may come to this course with little or no experience in writing, but you will leave having developed your natural potential for creative expression in language.

This course is required for CW track majors and is open to all. It counts towards Writing Minor. Pre-requisite: English 1100 or 1200H.

ENGL 1900 Advanced Creative Writing
T/Th 1:45-3

Prof. Ann Peters

This course challenges students to further develop their writing practices encountered in introductory writing courses with the goal of completing a creative writing portfolio by the end of the semester. Students will produce new work and revise work from previous creative writing courses. We will be reading and writing fiction, poetry, and creative nonfiction, exploring ways of finding our own voice and developing our own writing practices. Students will have a short writing assignment every week and will be expected to participate in peer workshops and one-on-one conferences with the professor. Students will be graded on the quality of the final portfolio and on their participation in class discussions and workshops. There will also be weekly reading quizzes.

This course is required for CW majors. Replaces exit project. Open to all who have taken English 1800 or another CW or CW cross-list course. Counts towards Writing Minor. Pre-requisite: English 1100 or 1200H.

ENGL 2000 Ways of Reading
T/Th 10:45-11:15

Prof. Nora Nachumi

Who decides what texts mean? Are some interpretations better than others? Does the author's intention matter? How does language work? In this foundational course, we will study texts of the culture around us, as well as literature, and will consider the major debates about meaning and interpretive practices that have emerged throughout the 20th and 21st centuries.

This course is more about *how* we read than what we read. The goal is to show how meaning is created through critical reading and to help you learn to read and interpret works contextually and closely. To this end, our course has several objectives: students should leave this course with a clear sense of the variety of theoretical approaches available to them as readers of texts; have a sense of why these approaches matter in apprehending all different kinds of texts; and be able to manifest their ability to read texts in different ways through verbal and written modes of communication.

You may find that the issues and texts – and the language in some of the readings – difficult at first. But the course is also fun and will help you gain some of the skills you'll need to read and write critically about all kinds of texts, not just literary ones. We will read poems and novels but we will also be reading films, advertisements, rooms, and other kinds of texts you encounter every day. Each section of the course takes up a number of major issues of concern in literary and cultural studies, issues like authorship, language, reading, subjectivity, ideology, history and difference. Course requirements: two formal papers, shorter written responses, a midterm and a final exam.

Required for English Major and Minor. Open to others. Students are encouraged to take it early in their career, if possible. Literature and the Arts. Pre-requisite: English 1100 or 1200H. This course is normally capped at 18.

INTRODUCTORY LITERATURE COURSES

ENGL 2004: Survey of British Literature II Prof. Nora Nachumi **T/Th 1:45 - 3:00**

This course will introduce you to many of the major writers of prose and poetry from the Restoration (1660) through the mid-to-late nineteenth-century in Britain. Throughout the semester we will study individual texts, asking both what makes them “characteristic” of the literature of their period and what makes them interesting in and for themselves. Along the way we will pay close attention to the language of each particular text as well as to the major literary movements that occur in response to political, social, economic, cultural and philosophical changes through the era.

This course will provide you with the opportunity to read and respond to some great works of literature. In doing so it specific objectives: first, to introduce you to authors and texts from periods quite different from their own; second, to gain a sense of what was at stake—aesthetically, politically, economically, and philosophically—in regards to major literary movements; and third, to hone your skills as readers and writers by providing you with the opportunity to grapple with the reading through in-class discussion and informal and formal writing assignments. Course requirements: reading quizzes/responses, 2 papers, a midterm and a final exam.

Pre-requisite: English 1100 or 1200H. II B Intro. Literature and the Arts. Counts for American Studies Minor.

ENGL 2510 American Literature and Culture Prof. Matt Miller **T/Th 1:25-2:40**

What is lost when a book is interpreted as film? What is gained? What happens when a literary writer and a cartoonist approach the same subject, and how do novels and cartoons differ in their ability to represent events? Do song lyrics when read on the page or screen amount to poetry, or are poetry and song fundamentally different? What becomes of history when it is presented in a novel or film, as opposed to by a historian? And who defines these questions and authorizes their answers: the writer? the audience? the scholar or critic? This course asks you to think about literature as engaging with its culture. Drawing upon both literary texts and other kinds of documents, you will look at American literature in a cultural context and explore ways literary and nonliterary texts can speak to one another. Specific subjects include the recent film *Lincoln*, poems by Walt Whitman, novels including *Gentlemen Prefer Blondes*, photographs of Marilyn Monroe, Betty Boop cartoons, song lyrics by Bob Dylan and others, as well as various other media from American culture in the nineteenth, twentieth, and twenty-first centuries.

Pre-requisite: English 1100 or 1200H. II C Intro. Literature and the Arts. Counts for American Studies Minor.

English 2702H Writing On Film**Prof. Linda Shires****M/W 11:55-1:10**

This course will focus on different types of writing about mainstream film. We'll first study the basics of formal film analysis. You'll learn how to "read" and interpret such elements as mise en scène, cinematography, or editing, for instance. A second unit will introduce six approaches to writing about film including: Film History, Auteur Theory, Genre, National Cinemas, Formalism, and Ideology. To prepare for writing in different formats, you'll take a look at film reviews by such critics as Pauline Kael, Mahnola Dargis, Roger Ebert, A.O. Scott, and sample student film analysis essays. In a third unit, you'll prepare for writing an academic research essay on film by exploring online and print secondary sources that debate the meanings of a film. Required writing formats: a screening report, a movie review, a theoretical essay, and a long research essay. In several writing workshops we'll revise according to a guide focusing on particular elements of style (prose on a diet!). I'd like to give a choice of films per week.

Films under consideration: *The Letter* (1940), *Double Indemnity* (1944), *Rear Window* (1954), *North by Northwest* (1959), *Slumdog Millionaire* (2008), *The Truman Show* (1998), *Eternal Sunshine of the Spotless Mind* (2004), *Interstellar* (2014), *Arrival* (2016), *Life of Pi* (2012), *Boyhood* (2014), *Fruitvale Station* (2013), *Ida* (2013), *Lincoln* (2012), *Best in Show* (2000), *Manhattan* (1979), *ET* (1982), *2001 A Space Odyssey* (1968), *The Departed* (2006), *Spotlight* (2015), *Moonlight* (2016), *Saving Private Ryan* (1998), *Son of Saul* (2015), *Life is Beautiful* (1997), *Chinatown* (1974), *Amadeus* (1984), *Lost in Translation* (2003), *The Imitation Game* (2014) AND any film new next fall of the student's choice.

Pre-requisite: English 1100 or 1200H. III B Intro. Literature and the Arts.
Honors Course.

ENGL 2740 Classic Modern Novels**Prof. Seamus O'Malley****M/W 1:25-2:40**

This course explores five modernist novels: Thomas Mann, *Death in Venice*; James Joyce, *A Portrait of the Artist as a Young Man*; Ford Madox Ford, *The Good Soldier*; Virginia Woolf, *To the Lighthouse*; and Ralph Ellison, *Invisible Man*. Each of these works is difficult, complex, but enormously rewarding. One theme of the course will be the individual: how did the first half of the twentieth century define the individual in new ways? How do we define individuality similarly and/or differently? Students should come away from this course with a full grasp of how modernist fiction operates. Class will be discussion-based and participation will be a substantial part of the final grade. There will be reading responses for each novel, two essays, and a final exam.

Pre-requisite: English 1100 or 1200H. III B Intro. Literature and the Arts.

ENGL 2795 Magic Realism and Literature of the Uncanny**M/W 4:40-5:55****Prof. Matt Miller**

"Many years later, as he faced the firing squad, Colonel Aureliano Buendía was to remember that distant afternoon when his father took him to discover ice."

--Gabriel García Márquez , *A Hundred Years of Solitude*

"A book must be the axe for the frozen sea inside us."

--Franz Kafka

This course will be an imaginative journey into what happens in fiction when the real, normal or everyday confront the unreal, dreamlike, or downright bizarre. The conjunction in the quotation of the extraordinary situation, with an ordinary memory, but of a discovery that sounds just plain odd is just one example of the mind-bending prose we will explore together. Not only that, but the novels, stories, and essays we'll read are internationally recognized as some of the greatest writers of our time: including Italo Calvino, Franz Kafka, Gabriel Garcia Marquez, and Toni Morrison, two of them winners of the Nobel Prize in Literature. On our journey, we'll explore memories, alternate realities, fantastic places, and magical transformations into the extraordinary. Toward the end of the class, we will consider the relationship between what is often called the "magic realism" of these writers and other types of art such as painting and film.

Pre-requisite: English 1100 or 1200H. III C Intro. Literature and the Arts.

ENGL 2902 Women and Literature

Prof. Ann Peters

T/Th 12:00-1:15

This course focuses on the works of two American women writers, Edith Wharton (1862-1937) and Willa Cather (1873-1947), writers who on first glance seem an unlikely pair. Wharton took as her central subject the customs of the upper class and the transformation of old New York society in the early 20th century; Cather is best known for her accounts of immigrants struggling on the Midwestern plains or her stories of aspiration and lost innocence against a backdrop of the Southwestern Mesa. Wharton is the more ironic, the more descriptive and stylized. Cather wanted to liberate her prose from an excess of description and saw herself as throwing the "social furniture out the window" for a less adorned prose style. Wharton distanced herself from the regionalist tradition; Cather was very much at home in it. While we'll consider these differences, we'll also look more closely at the connections between the two. We'll explore the way their works bridged the realist and modernist traditions.

We'll look at their focus on the challenges women faced in responding to social and familial roles at the time. We'll look at their use of architecture and space. Wharton was fascinated by the spaces of women's lives – the drawing rooms and hotel lobbies and private spaces of the home. Cather's landscapes are the open spaces of the prairie and the little attic rooms where young girls dream of being artists and where old men prepare to die. We'll read these spaces side by side and think about how they shed light on one another.

Possible readings for the course: Wharton's *House of Mirth*, *The Lost Lady*, and *The Custom of the Country* and a sampling of short fiction; Cather's *My Antonia*, *The Song of the Lark*, *The Professor's House* and short fiction; selections from Hermione Lee's biography of Wharton, selections from Wharton's own autobiography, *A Backward Glance*, and one short biography of Cather. There will be five short writing assignments (1-2 pages), one final close-reading/analysis paper (7-10 pages), a midterm and a final.

Pre-requisite: English 1100 or 1200H, III C Intro. This course counts towards the Women Studies Minor and the American Studies Minor.

ENGL 2924 Topics: Abroad: British Fiction about the Outside World
M/W 3:10-4:25 **Prof. Seamus O'Malley**

Cultures, just like individuals, define themselves against others. When we travel, we do not just learn about foreign places, we learn about ourselves. This course will ask, what do British writers discover about their own culture and society as they engage with distant ones? The course will cover literature of the twentieth century, one that began with the British Empire spanning the globe, but that concluded with Britain mostly reduced to its own island. However, the crumbling of its empire, and the subsequent decolonization of its former foreign possessions, brought new waves of immigrants into Britain that continue to redefine it, as the foreign entered into the home country, and ceased to be foreign at all. Texts might include Joseph Conrad, *Heart of Darkness*; E.M. Forster, *A Passage to India*; Christopher Isherwood, *Berlin Stories*; George Orwell, *Burmese Days*; Olivia Manning, *Fortunes of War*.

Class will be discussion-based and participation will be a substantial part of the final grade. There will be several reading responses, two essays, and a final exam.

Pre-requisite: English 1100 or 1200H. III C Intro Literature and the Arts.

ENGL 2969 Interdisciplinary: Victorian Literature and Visual Culture
M/W 10:25-11:40 **Prof. Linda Shires**

How are images related to literary texts? And how does that matter to our pleasure and our interpretations? The pairing of literature with pictures (paintings, photographs, and illustrations) grew enormously during the Nineteenth Century. Victorians also flourished as cartoonists and satirists—with plenty about which to joke! New theories of light and color, new optical devices (such as diorama, panorama, stereoscope, kaleidoscope, camera), and new print technologies altered the way people saw and thought about perception, attention, and observation. We'll study ways of seeing, while examining different kinds of relationships between the visual and the verbal.

Texts might include: *The Moonstone* by Wilkie Collins, Pre-Raphaelite poetry and paintings, an adult fairy tale by Lawrence Houseman, *Just So Stories* by Rudyard Kipling, *Oliver Twist* by Charles Dickens; *The Golden Key* by George MacDonald, Essays by John Ruskin on Gothic and on painting by J.M.W. Turner; photographs by Julia Margaret Cameron for *Idylls of the King* by Alfred Tennyson; *Trilby* by George du Maurier. or *Tess of the d'Urbervilles* by Thomas Hardy paired with its 20th c. Roman Polanski film version.

Pre-requisite: English 1100 or 1200H. III C Intro Literature and the Arts.

ADVANCED LITERATURE COURSE

Pre-requisite sites: English 1100 or 1200H and one Introductory Literature course or flat A in 1100 or 1200H; you must show transcript to instructor.

ENGL 3921 Topics in Literature: American Literature and Democracy M/W 11:55-1:10 Prof. Joy Ladin

From “Hope and change” to “Make America great again” to “alternative facts,” recent history has highlighted the intimate relationship between American democracy and language. How do democracy and language support, challenge, and change one another? We will explore these questions by looking at classic American literature, landmark essays on being an American, historical studies of language and democracy, and portraits of Americans wrestling with democracy today. You will try out forms of “democratic writing” in fun, ungraded, creative exercises, and develop a research essay exploring a question you have about democracy today.

Pre-requisite: English 1100 or 1200H and one Introductory Literature course
III C Advanced Counts for Am. Studies Minor Literature and the Arts