Undergraduate Courses

51052 AML2020 American Literature II Summer B TR 9:00-12:30 Bart Welling

51053 AML3041 Periods of Later Am Literature Summer B TR 9:00-12:30 Bart Welling

“American Road Stories”

One excellent way to make sense of America’s very complicated literature, history, culture, and diverse landscapes—urban, suburban, rural, wild, and everything in between—is to study some of the countless fictional narratives, travel books, poems, and films that have been inspired by trips across and within the country. In this class we will explore road narratives dealing with most of the major topics in modern American literature and central problems in post-Civil War U.S. history. However, we will also spend plenty of time analyzing texts (including movies) that are not just intellectually stimulating but hilarious, heartbreaking, weird, enchanting, maddening, terrifying, and/or sublimely beautiful.

Required Reading: Free short texts posted on Blackboard; Jack Kerouac’s *On the Road.*

50294 CRW2100 Intro to Fiction Writing Summer A MW 6:10-9:40 Marcus Pactor

This course will help beginning fiction writers compose stories. We will discuss your work in a supportive workshop environment, where you will get valuable feedback from both your peers and your instructor. We will complete various exercises to help us tap and expand our imaginations. We will read a wide selection of very contemporary fiction, which will help us see new possibilities to try out in our work. No books are required for this course. This course is not for people with poor basic writing skills.

50776 CRW2100 Intro to Fiction Writing Summer B MW 9:00-12:30 Jennie Ziegler

In this course, students will study the basic techniques used by both canonical and contemporary fiction writers to build convincing and compelling worlds, characters, and plots. Students will then work to apply those techniques to their own fiction. They will develop the skills and techniques necessary for both a productive critique of their own and one another’s fiction, and for the in-depth work of successful revision.

51055 CRW2600 Intro to Screenwriting Summer B MW 12:40-4:10 Stephan Boka

This course covers the basics of the craft of screenwriting: formatting, story structure, theme, character arc, and more. Students will pitch movie ideas, write a treatment, outline, and learn scene construction for a feature film. Students will be required to participate in screenwriting workshops to further develop their own screenplays and apply what they've learned to the development of the work of their peers.
51056 CRW3110 Fiction Workshop Summer B TR 6:10-9:40 TBA

Course description TBA.

51057 CRW3310 Poetry Workshop Summer B MW 12:40-4:10 Mary Baron

I cannot teach you how to become a poet. That requires a way of seeing the world that I believe is innate. I will teach you the history and craft of writing poetry, including such matters as metaphor, lineation, rhythm, rhyme, meter, persona and form. The process, at the very least, will improve your skills and save you some time as you try to find your own voice.

Students are expected to write five days a week, to work in prescribed formats to read poetry, prosody, and criticism and to prepare a final portfolio. As the course is a workshop, students will comment on other’s work.

50457 ENC3250 Professional Communication: Business Summer A ONLINE   Brenda Maxey-Billings

Numerous surveys of business leaders conclude that while writing operates as “a threshold skill,” “companies spend billions annually correcting writing deficiencies” (National Commission on Writing). By the time most college graduates enter the job market, they have spent years writing in an academic environment, yet their employers remain dissatisfied. The critical difference is this: While professors may penetrate through their students’ surface errors and lack of clarity, business readers demand clarity, concision, and direct, plain English style.

This intensive distance-learning class focuses, therefore, on four cornerstones of effective professional communication: (1) Surface correctness; (2) “Plain English” style; (3) Logical, Appropriate, and Ethical Content; and (4) Document Format and Design. Students work toward improving the quality and content of their professional writing and familiarizing themselves with various document formats.

The coursework requires students to investigate rhetorical and visual features of communication; research and formulate strong documents; master “plain English” stylistic skills; demonstrate comprehension of written instructions; improve their writing’s grammatical, mechanical, and syntactical correctness; and gain practice in the conventions of professional writing. During the term, each student produces several professionally formatted documents/texts (correspondence, employment materials, technical writing, case studies, etc.), and one formal online “presentation” to the class.

51060 ENC3250 Professional Communication Summer A MW 12:40-4:10 Timothy Donovan

“Copyediting as a Profession” will focus on technical editing, particularly the technique of professional copyediting. Consequently, a student that completes this course will review the basics of grammar and usage as well as an introduction to sentence styling and document preparation. Most importantly, students will learn the technical jargon, signs, and markup specific to technical
copyediting. The course’s outcome will prepare students to do technical editing in various professional situations.

Objectives and Outcomes

- Increase mastery of grammar, mechanics, punctuation, and spelling
- Increase mastery of sentence styling
- Edit documents and illustrations for correctness, consistency, and accuracy
- Edit documents for style and organization
- Mark a document manually and electronically using the established codes of copy editing
- Create and learn the function of style sheets for a document
- Learn how to use an editorial standard

51061 ENC3310 Writing Prose Summer B TR 12:40-4:10 James Beasley

ENC 3310 is described as "writing of various kinds, such as speculation, reports, documented articles or criticism, with emphasis on persuasion as the object." The purpose of this class is to first of all demonstrate how that object of persuasion is culturally constructed in American academic institutions in the 21st century. The second purpose of this course is to demonstrate the kind of thinking that writing in an American academic institution allows writers to do, and conversely, to demonstrate the kinds of thinking that writing in an American academic institution in the 21st century does not allow writers to do. To this end, we will focus on the modern nature of this writing, the overtly masculine nature of this writing, and the American nature of this kind of writing. By taking this class, you will become critically conscious of the artifice and constructed-ness of writing in American academic institutions in the 21st century, which after many years of uninterrupted and unexamined practice, may have become opaque or invisible to you.

50557 ENL3503 Periods Later British Lit Summer A MW 9:00-12:30 Laura Heffernan

This course will cover literature of the nineteenth- and early twentieth-centuries, including William Wordsworth’s *Lyrical Ballads*, Charles Dickens’ *Great Expectations*, the poems and stories of Rudyard Kipling, and the poetry of World War I, as well as historical documents and essays (Edmund Burke, Mary Wollstonecraft, Henry Mayhew). We will keep our eyes on major historical events (for example, the revolution in France, the 1838 People’s Charter, the Indian Rebellion and 1858 Government of India Act) and also try to imagine the changing texture of everyday life (the rise of industrialism, the feel of urban living, the emergence of women as full citizens). Above all, we will ask: how did the literature of these eras represent life?

51066 FIL3828 International Film Survey Summer A MW 12:40-4:10 Jillian Smith

In this class, you are exposing yourself to the beautifully strange and profound experience of foreign cinema, where you are transported not only to different worlds, but also to different senses of time,
space, and being. We will watch some of the most watched films in the history of international cinema by focusing on national movements that have been recognized for their influence on the development of cinema worldwide—American Romantic Realism, German Expressionism, Soviet Montage, French New Wave, and more. In the process we will learn film vocabulary, film style, film technique, and some film theory. We will also read about the historical context for certain films and movements in order to get a sense of the politics of film. Students will leave the course having watched some of the “great films” of cinema—Bicycle Thieves (DeSica 1948, Italy), Rashomon (Kurosawa 1950, Japan), The Battleship Potemkin (Eisenstein 1925, USSR)—which will give a sense of the contour of international cinema history. Students will be expected to read essays, write reflections on all of the films, and engage in creative and analytical assignments designed to deepen cinematic engagement.

50784 LIT3213 Critical Reading/Writing I Summer A TR 12:40-4:10 Alexander Menocal

Literary interpretation is an art. And it is a foundation for sophisticated critical thinking and writing within history, philosophy, culture, politics, media, arts, and even sciences. Such sophisticated thinking, however, is grounded in basic techniques. This course is dedicated to teaching students to define, identify, and apply basic literary tools and techniques. Metaphor, paradox, setting, point of view, symbol -- techniques that we tend to use loosely -- we will learn to use with precision and purpose. The goal of the class is to teach you how to read literature, and thus any text, with intensity. You will leave with knowledge of literary terms and techniques. English majors should run to this course (it is required); creative writers often find it invaluable; and all majors are welcome. (This course, because of its coverage of narrative technique, fulfills a requirement for film minors.)

50785 LIT3304 Lit of Pop American Culture Summer A MW 6:10-9:40 Betsy Nies

Why do we read what we read? Why do more women than men slip eagerly into the fantasy world of romance, anxious for the dangerous yet capable male to rescue the heroine and the reader from the humdrum world of reality? Why do we watch CSI, based on a long history of detective fiction, repeatedly? This course will investigate those questions and more, focusing specifically on the relationship between popular fiction and traditional literature, tracing the origins of such fiction back to its gothic roots up to its current postmodern manifestations. The course will address how issues of race, class, orientation, and gender intersect with genre. Genres covered will include the gothic, domestic, hard-boiled detective, postmodern detective, horror, romance, and paranormal romance! Come prepared to read and write heavily, speak orally, and form coherent literary arguments.

51067 LIT3333 Adolescent Literature Summer B ONLINE Marnie Jones

This Distance Learning Course examines storytelling and the search for identity. We will explore the “liminal” structure that seems often to define Young Adult literature: a defining threshold experience and the opportunity to develop one’s true self. The reading list is multi-cultural; the subjects deal with the hard issues teens face. One feature of the course will examine the arguments of those who seek to censor subjects they deem "too dangerous" to read. YA Lit is great--some of it is story-telling at its finest. The length and pace of the plot make it an ideal summer course. Selected
texts include award-winning books such as *Speak*, *Postcards from No man’s Land*, and *Hard Love*. Assignments include posting to discussion, the creation of one WIKI, and a paper.

51068 LIT4934 Senior Seminar: “Literature of Transcendence” Summer A TR 9:00-12:30 Tru Leverette

When we consider transcendence in relation to literature, we often think of the Transcendental period in the United States of the early 1800s. Believing strongly in the goodness of people and nature, self-reliance and the purity of the individual untainted by social institutions, Transcendentalists saw true community as possible only among individuals who were not corrupted by religious and political institutions. Interestingly, religion and spirituality are used by other individuals as a means through which to gain transcendence—of the body, the material world, the ego, or even the self. This class will take up both threads of the idea of transcendence, exploring Transcendental philosophy and then turning to texts of the Yogic tradition. Ultimately, we will explore these philosophies through literary texts in order to consider the nature of transcendence and its purpose and possibilities, both for the self and for the formation of communities.

51069 LIT4934 Theatre for Social Change Summer B MW 12:40-4:10 Pamela Monteleone

This course is an introductory workshop addressing the theory, application, and facilitation of *TO* (*Theatre of the Oppressed*). *TO* is a collection of games, techniques, and exercises for using theater as a vehicle for social and personal change. This hands-on, participatory workshop is 80% experiential and 20% reflective/didactic. Students will be introduced to and immersed in techniques of *Forum Theatre*, a revolutionary form of participatory theater created by Brazilian theater visionary and Nobel Peace prize finalist Augusto Boal. *Forum Theatre* transforms real community concerns into invigorating theatrical dialogue. Students will learn techniques for creating Forum performances that empower participants to collectively investigate thorny issues, build consensus, and rehearse problem-solving solutions to implement in the real world. Students will also be introduced to the art of building Forum-Theatre performances. This course is for students interested in education, social work, allied health fields, and the arts. It is for persons interested in working toward social change in their communities. No theater experience or training is necessary. Students will be asked to bring with them a desire to play, learn, and grow in an intimate, highly personal setting.