

# SPRING 2021



State University of New York at Oswego

## The Department of English & Creative Writing

Course Descriptions

- Cinema & Screen Studies
- Creative Writing
- Literary Studies
- Graduate Studies

**CINEMA & SCREEN STUDIES**

<b>CSS 235 – INTRO TO CINEMA PRODUCTION</b>	<b>Adams, Josh</b>
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**Tuesday/Thursday 9:35-10:55**

**F2F/Hybrid**

Introduction to Cinema Production presents the basic concepts, techniques, and processes of cinema production. Throughout the course the student will learn how to write, storyboard, shoot, and edit an electronic motion picture. Digital post production processes will be introduced. Narrative, documentary, and experimental theories will be discussed, and the students will participate in directing and producing a final short film for a public screening.

<b>CSS 235 – INTRO TO CINEMA PRODUCTION</b>	<b>Deater, Tiffany</b>
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**Wednesday 6:00-9:00**

**Synchronous Online**

Introduction to Cinema Production presents the basic concepts, techniques, and processes of cinema production. Throughout the course the student will learn how to write, storyboard, shoot, and edit an electronic motion picture. Digital post production processes will be introduced. Narrative, documentary, and experimental theories will be discussed, and the students will participate in directing and producing a final short film for a public screening.

<b>CSS 235 – INTRO TO CINEMA PRODUCTION</b>	<b>Dodd, Jacob</b>
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**Monday/Wednesday/Friday 10:20-11:15**

**Synchronous Online**

This course presents the basic concepts, techniques, and processes of cinema production. Throughout the course the student will learn how to write, storyboard, shoot, and edit four short electronic motion pictures. Digital video post production processes will be introduced. Narrative, documentary, and experimental theories will be discussed, and the students will participate in directing, editing, and producing a final short creative video.

<b>CSS 337 – MOTION PICTURE EDITING</b>	<b>Dodd, Jacob</b>
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**Monday/Wednesday/Friday 11:30-12:25**

**Synchronous Online**

This course provides a comprehensive experience in film and video editing both in theory and in practice. The student will engage with the history of film editing and gain hands-on editing experience through digital video and hybrid film/video post-production workflows. Learning objectives include deploying concepts of narrative continuity, montage, non-fiction editing, and parallel editing into completed short films and/or videos. The semester concludes with a final video ready for festival submission.

**CSS 385 – CHILDREN’S LITERATURE AND FILM****Dodd, Jacob****Monday/Wednesday/Friday 1:50-2:45****Synchronous Online**

This course emphasizes thinking, imagining, and creating works from the perspective of a child spectator in order to make films that are personal, original, and appropriate for a young audience. Throughout the course, students will explore, analyze, and adapt classic works of children’s literature to motion picture films, animations, and videos. Students will gain hands-on experience writing, designing, and filming their own movies. Production methods may include cel animation, stop-motion animation, paper-cut out animation, and Super 8mm production. The semester concludes with students organizing a face to face or virtual children's festival to exhibit their work.

**CSS 391 – FILM PRACTICUM****Adams, Josh****Tuesday 3:00-6:00****F2F/Hybrid**

Film Practicum is an intensive, cerebral and physical exercise in the various approaches to filmmaking and videography. This course takes both conventional and experimental paths to help students expand their creative horizons. Students should expect to be “in production” constantly during the semester.

**CSS 496 – SENIOR THESIS****Adams, Josh****TR 12:45-2:05****F2F/Hybrid**

The Senior Thesis seminar provides advanced CSS students with an opportunity to collectively reexamine the practical, theoretical, and historical bases of their screen education while at work on their particular, culminating projects. Participants explore recent scholarship on the state of the discipline and directions for research and creative work.

**CSS 496 – SENIOR THESIS****Deater, Tiffany****Monday 6:00-9:00****Synchronous Online**

The Senior Thesis seminar provides advanced CSS students with an opportunity to collectively reexamine the practical, theoretical, and historical bases of their screen education while at work on their particular, culminating projects. Participants explore recent scholarship on the state of the discipline and directions for research and creative work.

# **CREATIVE WRITING**

## **CRW 201 – SCREENWRITING: INTRODUCTORY**

**Giglio, Juliet**

**Tuesday/Thursday 9:35-10:55**

**Synchronous Online**

This introductory course explores the screenwriting genre as it applies to a visual medium. Students will engage in writing exercises to learn the elements of story, character development, structure, scene study and dialogue. Students will also analyze professional screenplays, learn to pitch and write their own short film script.

No prerequisite.

## **CRW 201 – SCREENWRITING: INTRODUCTORY**

**Raicht, Michael**

**Monday/Wednesday/Friday 9:10-10:05 or 1:50-2:45**

**F2F/Hybrid**

This introductory course explores the screenwriting genre as it applies to a visual medium. Students will engage in writing exercises to learn the elements of story, character development, structure, scene study and dialogue. Students will also analyze professional screenplays, learn to pitch and write their own short film script.

No prerequisite.

## **CRW 205 – POETRY WRITING: INTRODUCTORY**

**Frazier, Soma Mei Sheng**

**Asynchronous Online**

An introductory course in the reading and writing of poetry. A premise of this course is that reading and writing are reciprocal activities. A goal of this course is to make that reciprocity legible. To that end, students will learn to read poetry (their own, their classmates' and that of published writers) rhetorically, acquiring two vocabularies, two languages almost; that of poetic practice and prosody, and that of critique.

## **CRW 205 – POETRY WRITING: INTRODUCTORY**

**Pritchard, Stephanie**

**Monday/Wednesday/Friday 9:10-10:05**

**F2F/Hybrid**

In this introductory level poetry workshop, students will begin to understand the nature of poetry by reading a variety of work written by contemporary poets, as well as one full single-author book of poetry. Students will also write, revise, and critique a number of poems throughout the semester. A final portfolio including new and revised poems will be submitted at the end of the semester.

## **CRW 206 - FICTION WRITING: INTRODUCTORY**

**Halferty, Laura**

**Asynchronous Online**

This introductory fiction writing course is divided into modules that cover: 1) reading, analyzing, and discussing published short fiction; 2) completing creative exercises and other assignments that will help you shape your own story; and 3) drafting, workshopping, and editing. Graded requirements include short writing assignments, a test, one original short story, peer critiques, and participation on discussion boards.

## **CRW 206 - FICTION WRITING: INTRODUCTORY**

**Motto, Christine**

**Tuesday/Thursday 9:35-10:55 or 11:10-12:30**

**F2F/Hybrid**

In this fiction writing course, students will read and critique each other's work, as well as the work of established authors. Students should expect daily exercises, quizzes, class discussion, one story and one re-write. This introductory course is designed for students who are non-writing majors. This course is linked to Blackboard.

<b>CRW 207 – PLAYWRITING: INTRODUCTORY</b> <b>Monday/Wednesday/Friday 10:20-11:15</b>	<b>Nichols, Ken</b> <b>F2F/Hybrid</b>
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<b>CRW 208 – CREATIVE NONFICTION WRITING: INTRODUCTION</b>	<b>Halferty, Laura</b> <b>Asynchronous Online</b>
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This introductory creative nonfiction fiction writing course is divided into modules that cover: 1) reading, analyzing, and discussing published creative nonfiction; 2) completing creative exercises and other assignments that will help you shape your own piece; and 3) drafting, workshopping, and editing. Graded requirements include short writing assignments, a test, one original creative nonfiction piece, peer critiques, and participation on discussion boards.

<b>CRW 208 – CREATIVE NONFICTION WRITING: INTRODUCTION</b>	<b>Moore, Jessie</b> <b>Asynchronous Online</b>
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CRW 208 is an introductory workshop in nonfiction. Students will read and discuss the work of established writers and will become familiar with creative writing skills such as crafting scenes, using dialogue effectively, and building strong characters and themes. They will complete short exercises and write a full-length essay. Students will improve their writing skills, share constructive criticism in a workshop setting, begin to build a critical vocabulary and become familiar with the genre of nonfiction.

<b>CRW 208 – CREATIVE NONFICTION WRITING: INTRODUCTION</b> <b>Tuesday/Thursday 12:45-2:05</b>	<b>Steiner, Donna</b> <b>Synchronous Online</b>
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This beginning workshop in creative nonfiction is designed for student success. We'll be reading and writing true stories. The stories might be based on memory, or might be based on observation and/or experience –the common denominator is that they really happened. Students will read and discuss CNF by established writers, practice craft through short writing exercises, produce their own essay (true story) for workshop, and offer feedback on each other's essays. Goals: hone writing skills, develop a critical vocabulary, learn workshop procedures and etiquette, and become familiar with forms of nonfiction. To complete this course successfully: attend **synchronous** Zoom sessions twice a week, complete assignments to the stated guidelines, and fully participate in activities and discussions.

<b>CRW 301 – SCREENWRITING: INTERMEDIATE</b> <b>Tuesday/Thursday 12:45-2:05</b>	<b>Giglio, Juliet</b> <b>Synchronous Online</b>
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This course will focus on writing the first half of a feature length screenplay. This process will be facilitated by lectures, in-class assignments and small and large group workshops. You will pitch your ideas, break your story, create a beat sheet and learn the sequence structure of a feature length script. Character development and writing dialogue will also be emphasized. CRW 201 is a prerequisite.

<b>CRW 305 – POETRY WRITING: INTERMEDIATE</b> <b>Monday/Wednesday/Friday 11:30-12:25</b>	<b>Pritchard, Stephanie</b> <b>Synchronous Online</b>
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In this intermediate level poetry workshop, students will write, revise, and critique a number of poems throughout the semester. Reading assignments will focus on several single-author poetry collections. Analytical writing is also required. A final portfolio including new and revised poems will be submitted at the end of the semester. CRW 205 is a prerequisite for this course.

**CRW 306 - FICTION WRITING: INTERMEDIATE****O'Connor, Robert****Asynchronous Online**

This course is an intensive workshop in fiction writing in which you will examine student stories as well as stories from The Best American Short Stories. Students will develop and discuss their aesthetic principles. Requirements: 3 stories or sections of a novel, story responses, self-assessment paper, and use of Angel. Prerequisite: CRW 206.

**CRW 307 – PLAYWRITING: INTERMEDIATE****Nichols, Ken****Monday/Wednesday/Friday 12:40-1:35****F2F/Hybrid****CRW 308 – CREATIVE NONFICTION WRITING: INTERMEDIATE****Citro, Christopher****Asynchronous Online**

This CRW 308 Creative Nonfiction Writing: Intermediate class is a writing workshop class, including in-class and out-of-class writing exercises. In addition to continuing our engagement with the craft elements of effective narrative writing, we'll explore issues such as how to use research and interviews to deepen our engagement with our subject matter, what is "truth" in creative nonfiction, situation vs. story, use of time and narrative frameworks, and the ethics of incorporating other people's stories in our writing. We will be immersed in the active, daily experience of the nonfiction writers' vocation. This means 1) writing and revising our own essays, assisted and challenged by the thoughtful perspectives of our peers and teacher, 2) coupled with the intensive reading of contemporary creative nonfiction and craft essay for education in the living history of the art and the challenge it provides to grow and deepen in our own work. We will read published essays as fellow writers, taking them apart to see how they work and how other writers make craft and ethical choices to achieve various effects.

**CRW 313 – DIGITAL STORYTELLING****Frazier, Soma Mei Sheng****Asynchronous Online**

A basic introduction to creating narrative in digital media, for digital platforms. Prerequisite: three credits in English or Creative Writing, or instructor permission.

**CRW 330 – FORM AND THEORY OF GENRES: HORROR****Raicht, Michael****Monday/Wednesday/Friday 10:20-11:15****F2F/Hybrid**

Created to evoke nightmares and to push boundaries, the horror genre serves an important societal function. It is a barometer for all our social anxieties. The purpose of this course is to examine American horror in all its forms: novels, short stories, graphic novels, urban legends, as well as short and feature films. We will explore how this genre has reflected America through the decades, its taboos and monsters, and how these scary stories continue to influence our fears. Graded work will include a midterm and multiple essays or creative alternatives.

**CRW 395 – SPECIAL TOPICS: The History of Comics****Raicht, Michael****Monday/Wednesday/Friday 12:40-1:35****F2F/Hybrid**

The History of Comics will be an exploration of the comic book industry as a reflection of America. From the rise of Superman in the 30s, the evolution of the Marvel Age in the 60s, the creator driven and emotional story of struggle in Maus during the 80s, to today's diverse reinvention of the form with Miles Morales and Into the Spider-verse, comic books have grown just as quickly as the ever changing American landscape. These American myths have shaped the lives of millions and transformed into the Hollywood behemoth we see today. Along the way, this seemingly niche industry went through the same growing pains as the world surrounding it. This course will attempt to examine the thin line between fact and fiction in one of America's most influential forms of art and literature and discuss what it truly means to be a hero in American culture.

**CRW 396 – CRW PEDAGOGIES FOR TA’S****Giglio, Juliet****Asynchronous Online****CRW 396 – CRW PEDAGOGIES FOR TA’S****Steiner, Donna****Asynchronous Online****CRW 401 – SCREENWRITING: ADVANCED****Giglio, Juliet****Tuesday/Thursday 3:55-5:15****Synchronous Online**

TV and Film used to be distant cousins. That is no longer the case. With streaming channels, subscription-based TV and widescreen “theaters” in the home, TV shows are more popular than ever and it’s no surprise that there’s been a substantial increase in content. More than ever, agents and managers want writers who can be staffed on long-form serialized television as there are currently over 400 shows and over 30 buyers. This class will focus on WRITING THE ONE HOUR TELEVISION DRAMA. Students will go through the complete process of writing a one-hour pilot from pitch to outline to the first draft to revisions to a bible for the show.

PRE-REQUISITE: CRW 301.

*This course is open to students who have previously taken CRW 401 – writing the feature film.***CRW 405 – POETRY WRITING: ADVANCED****Citro, Christopher****Asynchronous Online****CRW 406 – FICTION WRITING: ADVANCED****O’Connor, Robert****Asynchronous Online**

This advanced course focuses on learning how to structure an original novel. Students will start with an idea, learn to focus it and create and workshop an outline and sample chapter as part of the class.

**CRW 408 – CREATIVE NONFICTION WRITING: ADVANCED****Steiner, Donna****Tuesday/Thursday 3:55-5:15****Synchronous Online**

This is an advanced workshop in creative nonfiction. The focus will be on short-form nonfiction as exhibited through the genre’s range of forms and styles. We will consider issues currently or recently in the news, and discuss what it means to be a writer/artist in 2021. Students will learn to articulate their own aesthetic – influences, growth, aspirations – and will create a capstone project (photo essay, essay triptych, graphic memoir, etc.). We will meet twice a week in discussion-based **synchronous** Zoom sessions; a passing grade in CRW 308 is a prerequisite.

# **LITERARY STUDIES**

<b>ENG 101 - COMPOSITION I</b>	<b>All Sections</b>
Review of fundamentals of writing for students with problems in writing skills so that they may continue successfully in ENG 102.	
<b>ENG 101 - COMPOSITION I - International</b>	<b>Skolnik, Gurdeep</b>
<b>Tuesday/Thursday 11:10-12:30</b>	<b>F2F/Hybrid</b>
This course is designed to develop fundamental writing skills, emphasizing sentence, paragraph, and essay structure as well as standard American conventions of grammar, spelling and punctuation.	
<b>ENG 102 - COMPOSITION II</b>	<b>All Sections</b>
Practice in college level writing, includes preparation of a research paper.	
<b>ENG 102 - COMPOSITION II - International</b>	<b>Skolnik, Gurdeep</b>
<b>Tuesday/Thursday 9:35-10:05</b>	<b>F2F/Hybrid</b>
This course is designed to instruct the student in rhetorical modes and the basic techniques of expository prose, in critical reading and in research methods.	
<b>ENG 104 – ADVANCED READING-INTERNATIONAL</b>	<b>Skolnik, Gurdeep</b>
<b>Tuesday/Thursday 2:20-3:40</b>	<b>F2F/Hybrid</b>
This course is designed for students to improve and develop vocabulary, academic reading strategies and to increase reading rates of various text types including, textbooks, books, magazines and newspaper articles in order to perform academic tasks competently and successfully. This course will develop your abilities to improve reading through stages. You will learn critical reading strategies, apply those strategies to various text types, and increase your reading rate. You will also develop your vocabulary and confidence in the class.	
<b>ENG 105 – ADVANCED SPOKEN ENGLISH</b>	<b>Skolnik, Gurdeep</b>
<b>Monday/Wednesday 3:00-4:25</b>	<b>F2F/Hybrid</b>
This course is designed for students with limited English proficiency to improve and develop their ability and confidence in interpersonal communication, group discussion and oral presentations. Emphasis is placed on the acquisition of academic English in order for students to perform their academic tasks competently.	
<b>ENG 204 - WRITING ABOUT LITERATURE</b>	<b>Bishop, Elizabeth</b>
	<b>Asynchronous Online</b>
<b>ENG 204 - WRITING ABOUT LITERATURE</b>	<b>Black-Ochsenbein, Linda</b>
<b>Monday/Wednesday/Friday 12:40-1:35</b>	<b>Synchronous Online</b>



**ENG 204 - WRITING ABOUT LITERATURE****Hurtado, Roberta****Tuesday/Thursday 2:20-3:40****Synchronous Online**

Bodies in Motion: The study of literature requires a broad range of skills and techniques—from being able to identify literary devices to being able to frame of analysis of those devices based on things such as genre. But, at its heart, the study of literature is about being able to identify how verbal communication creates, critiques, compliments, and enhances human interactions and the ability to think critically. In this course, we will consider how the concept of bodies being in motion can help us to explore different literary texts through close reading and the framing of those readings within different critical movements. For instance, in what ways can we explore the process of genderization, racialization, and/or socioeconomic stratification even as we consider its representation via different aesthetic conceits? We will have one main course textbook, and several additional texts and a course packet to help us in this process. This course will include a small pre-class write up, group presentation, midterm exam, and final term paper. Students must have completed all prerequisites to enroll and remain in this course.

**ENG 204 HONORS – WRITING ABOUT LITERATURE****Berry, Sarah****Monday/Wednesday 4:35-6:00****Synchronous Online**

This course explores narrative techniques and representational strategies (such as metaphors and aspects of graphic illustration) in stories about illness and healing by diverse writers. Through readings in a range of genres (drama, poetry, short stories, memoirs and personal essays, and graphic memoirs) we will examine, on one hand, how illness and healing experiences are structured and circulated as stories embedded in specific cultural worldviews, and, on the other, how stories mediate the socially diverse experiences of illness and healing. In other words, illness/healing are shaped by language and story, and stories partly shape illness and healing processes. You will learn basic techniques of narrative analysis, including close reading skills, in order to interpret texts such as Edson, *W;t*; Small, *Stitches*; Meri Danquah, *Willow Weep for Me*; Forney, *Marbles*; short stories; and the self- and cultural-examination essays in *On Immunity*.

**ENG 204 HONORS – WRITING ABOUT LITERATURE****Bishop, Elizabeth****Asynchronous Online**

This class will traverse the Atlantic from Britain to Africa, the Caribbean and back again to trace representations of slavery throughout the British Romantic Era (1770-1830). The texts we will read—DISCUSS IN CLASS—and write about, will be influenced by a paradigm emerging in Romanticist scholarship termed 'black romanticism.' This valence argues that the enslavement of individuals which guaranteed the economic success of the British Isles must also be considered the foundation of all cultural activities. Therefore we will spend much time on understanding the Afro-Caribbean slave experience, British society's perception and various representations of enslavement. We will read together the overlapping and often contradictory priorities of concerns of Romantic writers and Abolitionist activists as they advocate for a new world.

**ENG 212 – LITERARY HISTORIES I****Context****Bishop, Elizabeth****Monday/Wednesday/Friday 1:50-2:45****F2F/Hybrid****ENG 236 – AMERICAN LITERATURE: CIVIL WAR - PRESENT****Context****Guerra, Douglas****Monday/Wednesday/Friday 10:20-11:15**

"The Real, the Utopian, and the Half-Real." Often when we say something is *utopian*, we in fact mean, it is impractical, impossible, and (likely) unadvisable. In popular thought, the utopian is a fool—a foil for the practical thinker, the realist who will "tell it like it is." Yet in the United States, a country deeply motivated by the "dreams" of its inhabitants, there has always been a productive tension between the dreamer and the realist—a tension reflected historically by the generic conventions of the Realist novel, on the one side, and the Romance or Utopian narrative on the other. By tracking foundational works that established these prevailing strains of literature in the United States—as well as experimental work existing between and complicating these poles—this course will examine the U.S. cultural imaginary from the end of the Civil War through the current moment. In addition to exploring these themes, this course will also strengthen students' skills in close reading, argumentative writing, and analytical discussion. Readings will include works by Mark Twain, Henry James, Charlotte Perkins Gilman, William Faulkner, Flannery O'Connor, Kurt Vonnegut, Toni Morrison, and Junot Díaz.

<b>ENG 265 - SOPHOMORE SEMINAR IN GENRE: US Lit &amp; Body Politic</b>	<b>Berry, Sarah</b>
<b>Tuesday/Thursday 11:10-12:30 or 12:45-2:05</b>	<b>Synchronous Online</b>
<p>This course examines genre in relation to formal criteria and U.S. social/historical contexts. In particular, we'll examine four genres: a specific type of autobiography, a slave narrative; Gothic fiction; free verse poetry; and a graphic YA novel. Different types and subtypes (or genres) of fiction, nonfiction, and poetry arise within specific social contexts around the world. In the U.S., the nineteenth century was an especially rich time in literature as American authors strove to distinguish American from European literature while responding to distinctly American social experiences structured by gender, race, ethnicity, class, and sexuality. This course is online-only and requires your attendance during the scheduled synchronous class meetings and participation in daily discussion.</p>	

<b>ENG 271 – PRACTICAL ENGLISH GRAMMAR</b>	<b>Murphy, Michael</b>
<b>Tuesday/Thursday 11:10-12:30</b>	<b>Synchronous Online</b>
<p>Designed for students intending to teach, this course focuses on teaching grammar in the context of writing. A broad review of parts of speech, the syntax of complex sentences, and the conventions of standard usage will be supplemented by attention to the relation between standard and non-standard dialects, as well as to dealing with dialect difference in the classroom and in written work. Graded work includes exams, tutoring, teaching a mini-lesson, and the maintenance of a journal of observed usages.</p>	

<b>ENG 286 – INTRODUCTION TO CINEMA &amp; SCREEN STUDIES</b>	<b>Context</b>	<b>Shore, Amy</b>
<b>Monday/Wednesday/Friday 9:10-10:05</b>	<b>SCREENING Tuesday 6:15 -8:15</b>	<b>Synchronous Online</b>
<p>The purpose of this course is to provide a critical introduction to the study of cinema and screen studies. The course is comprised of two sections: 1) film and formal analysis; 2) film and historical analysis. This course satisfies the Knowledge Foundations in the Humanities requirement of General Education, the Contexts category in the English Major and is the introductory course for the major in Cinema and Screen Studies.</p>		

<b>ENG 304 - LITERARY CRITICISM</b>	<b>Curtin, Maureen</b>
<b>Monday/Wednesday/Friday 10:20-11:15</b>	<b>Synchronous Online</b>
<p>We will examine literary “theory” that spans from the Enlightenment to the contemporary period, and we will consider debates about the role of the poet or writer in history. Our initial discussions will focus on modern Irish-American fiction, and the first essay will provide an opportunity to develop literary analysis guided by whatever questions most resonate with you. Though we will move on to examine literary theory primarily, we will reflect on various theoretical approaches by re-visiting modern Irish-American fiction throughout the semester.</p>	

Teams of students will work together to facilitate class discussion of theoretical texts: identifying, contextualizing, and paraphrasing the central thesis of each project; exploring the premises and implications of each new essay; juxtaposing new inquiries with more familiar with ones; and demonstrating how the theoretical text illuminates literature. This kind of engagement will constitute the basis of the second essay. In the final essay project, students will choose a literary text from an extensive list, develop their own theoretically informed analysis and argument, and integrate relevant critical scholarship. This project will be undertaken in stages, including a proposal, an exam, a draft, a conference, and a revision.

Throughout, students will receive feedback as well opportunities to reflect on that feedback in writing. By semester's end, students will advance compelling literary analysis in their own voices while demonstrating growth as critical writers.

ENG 204 or its equivalent is a pre-requisite for the course.

**ENG 304 – LITERARY CRITICISM****Murphy, Patrick****Tuesday/Thursday 3:55-5:15****Synchronous Online**

How do literary critics do what they do? What is the secret behind writing a critical interpretation of a literary work of art that others will find insightful and compelling? What is at stake when literary critics begin to argue over how works of literary art should be read or taught? This course will answer some of these questions, while it attempts to answer the toughest questions of them all: What can one do with an English major? We will pursue these and similar questions by focusing upon some interpretive strategies in formalism, structuralism, hermeneutics, psychoanalysis, deconstruction and cultural materialism. We will examine some developments within feminism, gay and lesbian studies, and perhaps some cultural anthropology and ethnography, while situating these developments within the larger traditions of literary criticism and theory that begin with Plato and Aristotle. By reading both theory and criticism along with several specific literary texts, we will examine how literary criticism is fashioned, what is at stake in its arguments, and how literary criticism provides its own unique kinds of political, philosophical, historical, and poetic knowledge.

**ENG 319 – SHAKESPEARE-AN INTRODUCTION****Text****Murphy, Patrick****Tuesday/Thursday 12:45-2:05****Synchronous Online**

This course studies Shakespeare's development as a writer who explores new possibilities for his poetry and his plays while altering, amplifying, or discarding old strategies. We examine the full range of Shakespeare's writing: (1) from his somewhat early work in the sonnets and narrative poems along with his early experimentations in comedy to his more mature developments in the history play and festive comedy, (2) from his first attempts at tragedy to the breakdown of comic form in the problem plays, and (3) from his exclusive attention upon tragedy to his almost exclusive work in the later romances. Our readings will be selected from each of these phases and genres. There will be two or three examinations and two essays.

**ENG 360 – LITERATURE IN GLOBAL CONTEXT****Context****Jayawardane, Neelika****Tuesday/Thursday 9:35-10:55****Synchronous Online**

In this class, we will be reading literature that conveys the experiences of travellers and migrants. The characters in each novel have moved across continents and oceans, taking ideas, goods, food, customs, and reading habits with them as they move from continent to continent. Their displacement from the places in which their families and ancestors lived gives them broader, and richer understanding of the world; but they also encounter resistance from their new locations, and—as a result—also experience confusion, alienation, and loneliness. They also find fortitude, resilience, and creative methodologies for surviving institutional and individually-directed violence.

The purpose of this course is to help each of us, as readers, thinkers, and social-political beings, become more aware of the politics of being a stranger—and why those who are seen as 'other' encounter so much resistance (or: why we, as the 'native', feel so threatened by the 'other'). These are urgent issues for us to think about at this moment in history—not just in the United States, but also in several other geo-political locations in which economic distress has been accompanied by a rise of 'nativism' (or nationalism), and persecution of the 'other'. Exploring the experiences of fictional 'others' in a small selection of contemporary literature—novels and memoirs different from the 'classics' to which you may have been previously exposed—may help us better understand our reactions and roles at this particular juncture in history. The novels and memoirs we read in this class will help us become critical thinkers and help us understand our individual roles in society. We will also learn how to respond to though our own informed, well-designed, and well-researched writing.

My job, as a professor, is to prepare you with necessary skills, workplace expectations, and professionalism expected at any job. I'm acutely aware of the competition you will be up against from students from other universities in the US, and from other parts of the world—so much so that I don't believe it is ethical for me as an educator to permit the usual excuses all students make. So: arrive with a strong work ethic and respect for the education for which you are paying—think of the class as a job, and preparation for the working world. Written assignments will include the use of literary discussion to structure well-reasoned arguments, using standard English grammar, spelling, punctuation, etc. in order to write excellent analytical papers. It's not a course designed to teach you basic grammar and mechanics.

**ENG 362 – THEORY, HISTORY, GENRE****Guerra, Douglas****Monday/Wednesday/Friday 12:40-1:35****Synchronous Online**

"Genre – History – Theory. " This course will introduce students to *genre* as a historical and social formation, analyzing the relationship between generic emergence and historical shifts in technologies of production and transmission as well as the economic conditions that lead to certain forms of publication and reading. It will serve as a primer in the history of the book and textual studies that will allow students to interrogate the material world of objects, economies, and bodies as it relates to the intellectual world of ideas, metaphor, and imagination.

**ENG 365 – JUNIOR SEMINAR: AUTHOR, This is a Poet****Hurtado, Roberta****Tuesday/Thursday 9:35-10:55****Synchronous Online**

Described as the poet of the 20<sup>th</sup> Century North America, Martín Espada is a Nuyorican poet who is currently the writer in resident at UMASS Amherst. But what makes his poetry so vital in our moment that he would be given such a title? How does a poet so aptly capture the emotional landscape, the human spirit, and map out the importance of experience from those who are so often rendered voiceless in our mainstream media? This course will consider how Espada's poetry provides answers to these questions. We will read a variety of works from across his career, including poetry and prose. We will also read authors whose works have inspired Espada's writings. We will consider what it is that made a father in central America lift his small son in his arms to be eye level with Espada and declare "THIS is a POET." Students must have completed all prerequisites to enroll and remain in this course.

**ENG 365 – JUNIOR SEMINAR: AUTHOR, Chimamanda Ngozi Adichie****Jayawardane, Neelika****Tuesday/Thursday 11:10-12:30****Synchronous Online**

Many of you may have never read a book by an African author. Don't be afraid. The books we read in this course are going to surprise you in terms of subject matter, style, and poetic language. Together, we will develop a greater appreciation of cultural, thematic, and aesthetic differences in contemporary African Literature, produced by a particular author—Chimamanda Ngozi Adichie. We will begin by discussing how themes addressed and styles of writing used differ markedly from that of the writers from the early 1960s, when many African Writers wrote polemically against the abuses of their colonial powers, and responded to the transformations and disappointments that came with political independence—then address the continuations and differences inherent in Adichie's works. We will also familiarise ourselves with the scholarship surrounding Adichie, as well as the writing she produces on blogs, her public talks (available on video), and in popular (and literary) publications.

As with any advanced literary study, we will read critical and analytical papers about each author's works to help contextualise our reading; these papers will, in turn, help you as you write your research paper. In addition, we may also explore art and photography produced by contemporary artists from the locale (Lagos, Nigeria and West Africa in general), to look at the ways in which written texts and image narratives work together.

My job, as a professor, is to prepare you with necessary skills, workplace expectations, and professionalism expected at any job. I'm acutely aware of the competition you will be up against from students from other universities in the US, and from other parts of the world—so much so that I don't believe it is ethical for me as an educator to permit the usual excuses all students make. So: arrive with a strong work ethic and respect for the education for which you are paying—think of the class as a job, and preparation for the working world. Written assignments will include the use of literary discussion to structure well-reasoned arguments, using standard English grammar, spelling, punctuation, etc. in order to write excellent analytical papers. It's not a course designed to teach you basic grammar and mechanics.

**ENG 384 – LITERATURE FOR YOUNG ADULTS****Kane, Sharon****Monday 4:30-7:30**

This course will involve the study of current issues in the field of young adult literature, as well as major authors, themes, genres, award winning books, and pedagogical concerns. It will provide strategies for selecting and sharing appropriate literature with teens.

<b>ENG 385 - CHILDREN'S LITERATURE</b>	<b>Text</b>	<b>Bishop, Elizabeth</b> <b>Asynchronous Online</b>
<p>This course will explore international folk and fairy tales which are typically taught to us as children, then recur throughout our lives. What can they tell us about the cultures from which they originate? What can they tell us about ourselves? And is Children's literature an appropriate pedagogical vehicle for enterprises such as reading and morality?</p>		
<b>ENG 386 – THE CINEMA</b>	<b>Theories</b>	<b>Shore, Amy</b> <b>Synchronous Online</b>
<p><b>Monday/Wednesday/Friday 10:20-11:15 SCREENING Monday 6:15-8:15</b>  A direct engagement with some fragments of the major theories of film from the 1930's to the present. These primary documents will mediate an extended discussion of what cinema has been (or perhaps might have been), what it is (or perhaps might be), and what it is becoming (or perhaps might be becoming). But we don't only have to think about the cinema; sometimes the cinema encourages us to think about other things, many other things, as well. Three take-home exams. Required texts: Timothy Corrigan and Patricia White, <i>Critical Visions in Film Theory</i> (2011); Thomas Elsaesser and Malte Hagener, <i>Film Theory</i> (2010).</p>		
<b>ENG 388 – FILM GENRE</b>	<b>Theories</b>	<b>Deater, Tiffany</b> <b>Asynchronous Online</b>
<p>A history and analysis of film genre. The course will examine the notion of film genre as distinct from other notions of genre, in particular, literary genre. Special attention will be paid to horror, melodrama, film noir, musicals, science fiction, and teen pics. Prerequisite: ENG 286 or minimum sophomore standing, or instructor permission.</p>		
<b>ENG 391 – WRITING PORTFOLIO</b>		<b>Curtin, Maureen</b> <b>Synchronous Online</b>
<p><b>Wednesday 5:30-7:55</b></p>		
<b>ENG 391 – WRITING PORTFOLIO</b>		<b>Guerra, Douglas</b> <b>Synchronous Online</b>
<p><b>Monday 3:00-5:35</b></p>		
<b>ENG 394 – LITERARY HISTORY II: Romantic Satire</b>		<b>Cooper, Karol</b> <b>Synchronous Online</b>
<p><b>Tuesday/Thursday 12:45-2:05</b></p>		
<b>ENG 395 – SPECIAL TOPICS: Black American Cinema</b>		<b>Shore, Amy</b> <b>Synchronous Online</b>
<p><b>Wednesday 6:15-9:15</b></p>		
<b>ENG 420 – CRITICAL RACE THEORY</b>		<b>Cooper, Karol</b> <b>Synchronous Online</b>
<p><b>Tuesday/Thursday 3:55-5:15</b></p>		
<b>ENG 465 – ADVANCED SEMINAR: Decolonial Imaginaries</b>		<b>Hurtado, Roberta</b> <b>Synchronous Online</b>
<p><b>Tuesday/Thursday 11:10-12:30</b>  For the last several decades, scholars in Latin American and Latino Studies have explored the possibilities that exist within what Emma Perez describes as a “decolonial imaginary.” In this class, we will map some of the most well-known and respected writings within this arena of theory, as well as poetry and prose that we can analyze within this theory. We will consider how decolonial theory enables us to explore and expose power structures that currently impose on our different worlds and experiences, and how literature depicts, responds, and creates new visions beyond that power. We will also consider how these theories help us to understand the impact of class, race, ethnicity, gender, sexuality, and more, on cultural expression. Students must have completed all prerequisites to enroll and remain in this course.</p>		

**ENG 470 – FEMINIST THEORY****Theories****Curtin, Maureen****Monday/Wednesday/Friday 12:40-1:35****Synchronous Online**

This course is designed to explore the dominant mode of feminism in the U.S. during the 20<sup>th</sup> century—liberal feminism—while also exploring alternate modes that interrogate its fundamental assumptions about “equality,” “individuality,” and “laws/rights.” Some critics have responded to the liberal feminist emphasis on rationality by focusing on the body, discourse, and the unconscious. To a large extent, these critiques have resulted in remarkably de-politicized forms of feminism. We will examine feminist theory that responds to liberal feminism by insisting on analyzing the condition of people in an *historical system of social relations*. In the course of this investigation, we will consider the extent to which liberal feminism is complicit in promoting racism, heteronormativity, capitalism, violence, and environmental destruction.

By the end of the semester, students will be able to offer a coherent account of the central principles of liberal feminism as well as a compelling account of its limitations. Students will use an alternate feminist approach to spell out those limitations and, at the same time, demonstrate how that alternate approach would illuminate a specific contemporary struggle/problem in the world. Students will work together in teams to share their insights with their classmates. Students will also have opportunities to reflect on how feminism, in one form or another, has shaped their lives.

# COURSE DESCRIPTIONS – SPRING 2021

## GRADUATE STUDIES

<b>ENG 587 – BUSINESS IN LITERATURE</b> <b>Monday/Wednesday 3:00-4:25</b>	<b>Berry, Sarah</b> <b>Synchronous Online</b>
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