

**FALL 2008**  
**ENGLISH AND FILM OFFERINGS**  
 (the prerequisite for all of these courses is Engl 2110 unless otherwise noted)

Engl 2145/01	MW 2:00pm-3:15pm	EB53	King
Engl 2145/02	TT 11:00am-12:15am	EB53	Fay
Engl 2145/03	TT 2:00pm-3:15pm	EB53	Bowden
Engl 2145/04	TT 6:30pm-7:45pm	EB53	Staff

INTRODUCTION TO ENGLISH STUDIES. This course introduces students to the reading, writing, research, and critical strategies essential to the KSU English and English Education majors. The course draws connections among the four content areas in the English Department (Literature, Language, Writing, and Theory) and focuses on their relationship to broader social and personal contexts, enabling students to make informed choices about their program of study and their careers. If you have already taken either Engl 2140 or 2150, do not take this class.

Engl 2160/01	MW 2:00pm-3:15pm	EB166	Staff
Engl 2160/02	MW 5:00pm-6:15pm	EB166	G.Johnson

AMERICAN LITERATURE SURVEY FROM ITS BEGINNINGS TO THE PRESENT.

Engl 2172/01	MW 9:30am-10:45am	EB168	Staff
Engl 2172/02	TT 11:00am-12:15pm	EB72	Bowers

BRITISH LITERATURE SURVEY TO 1660. *DO NOT TAKE THIS COURSE IF YOU HAVE ALREADY TAKEN ENGL 2170.*

Engl 2174/01	MW 11:00am-12:15pm	EB168	Williams
Engl 2174/02	TT 5:00pm-6:15pm	EB72	Staff

BRITISH LITERATURE SURVEY FROM 1660 TO THE PRESENT. *DO NOT TAKE THIS COURSE IF YOU HAVE ALREADY TAKEN ENGL 2170.*

Engl 2271/01	MW 11:00am-12:15pm	EB251	Staff
Engl 2271/02	TT 8:00am-9:15am	EB235	Staff

PRESENTATION IN THE ENGLISH/LIBERAL ARTS CLASSROOM. Professional and community standards demand that English teachers model effective language arts skills and application. In this course, students will prepare for that role. They will study, practice, and apply the effective language strategies and skills needed to guide today's English/Language Arts classrooms.

Engl 2300/01	MW 12:30pm-1:45pm	EB72	Diop
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AFRICAN AND AFRICAN DIASPORO LITERATURES. A survey of world literatures of Africa and African Diaspora in the areas of orature, literature, performance texts, film and/or other media produced in Africa and the African Diaspora from the ancient to modern times

Engl 3035/01	MW 12:30pm-1:45pm	SS1019	D.Johnson
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INTRODUCTION TO LANGUAGE AND LINGUISTICS. This course examines language issues such as dialects, accents, slang, and standard English. We will address fundamental linguistic questions such as how editors and broadcasters decide what is standard English, how technology is impacting English, and how people view regional dialects. Finally, this course will apply the concepts and terms to various real-world contexts including educational settings, business environments, and governmental policies.

**Engl 3241/01**                      **TT 2:00pm-3:15pm**                      **EB251**                      **Dail**

TECHNOLOGY AND DIGITAL MEDIA IN THE ENGLISH/LIBERAL ARTS CLASSROOM. The purpose of this course is for future English/Language Arts teachers to study and create a wide range of print and nonprint texts for multiple purposes. Students will learn how to use and integrate technologies into the twenty-first century English/Language Arts classroom.

**Engl 3310/01**                      **MW 2:00pm-4:45pm**                      **EB251**                      **A.Levy**  
**Engl 3310/02**                      **TT 11:00am-1:45pm**                      **EB251**                      **Stewart**

PRINCIPLES OF WRITING INSTRUCTION. An exploration of current theories of grammar instruction and theories of composition pedagogy and assessment, including a variety of strategies for teaching writing while dealing with institutional policies, such as standardized testing; and acquiring grammatical competence in oral and written communication, understanding what grammar errors reveal about writing, promoting syntactic complexity in writing, and studying grammatical structures that promote syntactic growth and diversity of style in writing. In a writing workshop environment, students will write for a variety of purposes and audiences.

**Engl 3320/01**                      **TT 8:00am-9:15am**                      **EB168**                      **Dabundo**

THE BIBLE AS LITERATURE. This is not Sunday School! And it is not a course in Christianity or theology or religion or history or science. Rather, this is a study principally of the literature of the Hebrew Scriptures, known to Christians as the Old Testament. This is an upper-level literature course, designed to study the aesthetic and cultural value of a work of literature, in this case, the collection of writings commonly known as the Bible, in the historical and cultural context of the time of its writers. We shall read and savor and appreciate the short stories, the poetry, the epics, and the drama and the characters, the plots, the themes, and the rich, allusive language found in the Hebrew Scriptures of the Bible.

**Engl 3330/01**                      **MW 12:30pm-1:45pm**                      **EB168**                      **Williams**

GENDER STUDIES.

**Engl 3340/01**                      **TT 9:30am-10:45am**                      **EB166**                      **E.Esplin**

ETHNIC LITERATURES.

**Engl 3350/01**                      **F 11:00am-1:45pm**                      **SS3010**                      **Yow**

REGIONAL LITERATURE. An American Studies course in nature, Georgia Cultures combines Georgia history with Georgia literature. Majors of all disciplines and AMST minors are encouraged to enroll. The course will focus on Southern identity as shaped by history and myth. It will be text-driven with an examination of historical documents and monographs as well as novels, short stories, and film and documentary clips. Students will have the opportunity to express themselves through various writing assignments as well as discussions in the classroom and online through Vista. Students may take this team-taught course for English, History, or AMST credit. Contact Dr. Dede Yow, [dyow@kennesaw.edu](mailto:dyow@kennesaw.edu) or Dr. Tom Scott, [tscott@kennesaw.edu](mailto:tscott@kennesaw.edu) for more information. This course is cross listed with Amst 3750/03 and with Hist 3304/02.

**Engl 3360/01**                      **TT 5:00pm-6:15pm**                      **EB166**                      **Thompson**

MAJOR AFRICAN AMERICAN WRITERS. Development of African American literature with emphasis on major writers defining trends, movements, genres, and themes.

**Engl 3391/01**                      **TT 3:30pm-4:45pm**                      **EB166**                      **Staff**

TEACHING LITERATURE TO ADOLESCENTS. Using narrative as a central genre, this course introduces current English teaching philosophy and practice in teaching literature to adolescents. This course models current ways to integrate technology into the curriculum, identifies a variety of multicultural teaching texts, and extends the study of critical theory into the teaching of literature to adolescents.

**Engl 3400/01**                      **MW 2:00pm-3:15pm**                      **EB72**                      **Diop**

SURVEY OF AFRICAN LITERATURES. A survey of African literatures, including the orature, literature, performance texts, film and/or other media produced in each quadrant of Africa, from early times to the present day. For example, the course might survey African narrative, looking at a selection of early epics, folktales, short stories or novels representing themes, motifs, and styles in each quadrant of Africa.

**Engl 3600/01**                      **TT 2:00pm-3:15pm**                      **EB166**                      **Thompson**

TOPICS IN AFRICAN DIASPORA LITERATURES.

**Engl 4220/01**                      **TT 9:30am-10:45am**                      **EB72**                      **Morgan**

CRITICAL THEORY. An advanced course in interpretive theoretical paradigms as applied to the study of literature and culture, focusing on critical models such as Marxism, Structuralism, Poststructuralism, Deconstruction, Psychoanalytic criticism, and Gender, Ethnic, and Cultural studies. **The prerequisite for this course is Engl 2145.**

**Engl 4340/01**                      **MW 3:30pm-4:45pm**                      **EB168**                      **Botelho**

SHAKESPEARE. In this section, we will read nine plays that are representative of Shakespeare's major genres—comedy, tragedy, history, and romance. We will examine Renaissance staging practices, audiences, and theatrical culture, reading Shakespeare's plays within the framework of the social, cultural, political, and religious debates that surrounded these performances. We will also study Shakespeare's "afterlives," examining how and why Shakespeare and his plays are such an integral part of our own modern culture, surfacing in television, movies, comic books, and music. Requirements include three essays, weekly quizzes, a pop culture Shakespeare project, a performance review of a Shakespeare Tavern production, and consistent and informed discussion. **The prerequisite for this course is Engl 2145.**

**Engl 4340/02**                      **TT 6:30pm-7:45pm**                      **EB166**                      **Bowers**

SHAKESPEARE'S LIFE, WORKS, AND "BUSINESS." In his own day, Shakespeare was far more interested in filling theatre seats than in creating great "Art." This course will examine Shakespeare and his plays as works written for the stage and examine how those works have been preserved and venerated over the past 400 years. We will question Shakespeare's "special" place in the literary canon by setting his works beside his sources and within the context of English history, religion, politics, and economics.

**Engl 4374/01**                      **TT 9:30am-10:45am**                      **EB168**                      **Bowden**

RESTORATION AND EIGHTEENTH-CENTURY STUDIES. This offering of ENGL 4374 will focus on a collection of essays from *The Tatler* and *The Spectator*, two of the earliest newspapers in England, and a group of seventeenth- and eighteenth-century plays. The essays consider such themes as the construction of gender, the development of taste, and the rise of consumerism (in other words, ladies haunting auctions to shop for tawdry baubles). The plays reflect the representation these issues on the stage. In addition we will read Collier's *The Art of Ingeniously Tormenting*, a satiric look at the conduct book. Students will write a rhetorical analysis of one of the essays, a brief research paper, and their own personal essay in the style of Isaac Bickerstaff. **The prerequisite for this course is Engl 2145.**

**Engl 4460/01**

**MW 3:30pm-4:45pm**

**EB166**

**Barrier**

NINETEENTH CENTURY AMERICAN LITERATURE. “From Sleepy Hollow to the Emerald City: Landscapes of Belief, Freedom, and Constraint in Nineteenth Century American Literature.” Building a house, says Thoreau in *Walden*, is akin to “the architecture of the grave.” And yet in the literature of nineteenth-century America this desire for a home, an identity, a continuing city amid the threatening (and attracting) landscapes remains even today an organizing metaphor. In this survey we will read some of the works, canonical and otherwise, that created “worlds elsewhere” as Americans defined themselves in this new country, either as inhabitants of gothic cities (real and imagined), slaves and slave-owners, debaters over transcendental “truth” (Emerson/Thoreau/Whitman vs. Hawthorne/Melville/Dickinson), illustrators of domestic life or remote local-color, and realists and naturalists who could present “the light of common day” in the late-Victorian ghost story and economic writing (the muckrakers and Theodore Dreiser); the literature of animals and childhood (Jack London and *The Wonderful Wizard of Oz*); and the “shocking” psychological realism of Henry James, Mark Twain, Kate Chopin, and Edith Wharton. The emphasis will be on each student’s finding an interest in this rich imaginative variety, with finally a field trip (or two) to local places still haunted by the past. **The prerequisite for this course is Engl 2145.**

**Engl 4470/01**

**TT 2:00pm-3:15pm**

**EB168**

**Dabundo**

ENGLISH ROMANTIC POETRY AND NOVELS. Are you afraid of poetry and literary fiction? Do you scorn the imagination? Do you hate beauty and truth and humanity and life? Do you flee from concise, intense, and beautiful writing? Then, for sure skip this class! Otherwise, sign up for English 4470 where we shall experience all that and more through the splendid prose and verse of the late 18<sup>th</sup> through the early mid-19<sup>th</sup> centuries, commonly characterized as the flowering of English Romanticism. This is the magnificent literature of the imagination from the great age of revolutions, featuring the transcendent art of traditionally canonized male poets William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, and John Keats, as well as the stellar accomplishments of prose by women novelists Jane Austen, Maria Edgeworth, and Mary Shelley, all those triumphant masters and mistresses of the acme of English literature. We shall sail to chilly Antarctica with Coleridge’s *Ancient Mariner*, track through the English lakes with Wordsworth’s pedlars and shepherds, flee to the frigid Arctic in pursuit of the Frankenstein monster, burn in the forests of the night with Blake’s *Tyger*, lament with Keats’s *Song of the Nightingale* and Edgeworth’s marginalized Irish laborers, negotiate marriage arrangements with Austen’s gentry, and emerge trailing clouds of glory! In Romanticism, we find, in brief, insights about all we are and all we have ever lost, the birth of the modern and the destinations of our truths. **The prerequisite for this course is Engl 2145.**

**Engl 4490/01**

**MW 9:30am-10:45am**

**EB166**

**Daniell**

RHETORICAL THEORY. This course, once described by a student as “just common sense,” focuses on two questions: What is rhetoric? and How is rhetoric helpful to us as writers, readers, and citizens? Students will read both ancient and modern rhetoricians in the primary texts; employ rhetorical concepts to analyze literary and non-literary texts; use those concepts to create their own effective arguments; and, most important, consider the relationship of language and truth. Students will also learn not to fear the term theory. This course may be used to fulfill the theory requirement (that is, in place of 4220 or 4230) for the English Studies majors. It is useful, as well, for students in communications, history, and political science and for those in the writing minor.

**Engl 4490/02**

**TT 2:00pm-3:15pm**

**SS 3028**

**Meng**

SURVEY OF CHINESE LITERATURE AND CULTURE. This course will examine the major works and artistic movements of Chinese literature as well as related cultural issues. The readings and class discussions will be in English. **This course is cross listed with FF 4490/01.**

**Engl 4560/01**                      **MW 11:00am-12:15pm**                      **SS2031**                      **Fay**

TWENTIETH CENTURY AMERICAN LITERATURE. Blues and American Culture. Blues is a major musical contribution of African-Americans to 20th century American culture and letters, essential for understanding a number of American literary works. As background to the assigned poetry and fiction, this course will examine the blues as feeling, as music, and as means of coping with the blues feeling. We will consider key blues musicians, blues history from rural blues to blues-rock, blues records (an audio CD set will be one of our texts), blues clubs, influences on jazz, key commentaries on the blues as they apply to our literary texts, as well as the relevant issues of race, gender, class and ethnicity. This course is cross listed with Amst 3740/01. The prerequisite for this course is Engl 2145.

**Engl 4560/02**                      **MW 6:30pm-7:45pm**                      **EB168**                      **Staff**

TWENTIETH CENTURY AMERICAN LITERATURE. The prerequisite for this course is Engl 2145.

**Engl 4580/01**                      **MW 5:00pm-6:15pm**                      **EB168**                      **Elayan**

TWENTIETH CENTURY MIDDLE EASTERN LITERATURE AND WESTERN FALLACIES OF ISLAM. This course is a world literature course with a concentration in Twentieth Century Middle Eastern Literature. Novels, short stories, and poetry will be read and discussed, as well as western fallacies of Islam. We will begin the course with a history of the Arabs as a Semitic people and their language as a Semitic language. We will discuss some relevant historical effects on Pre-Islamic poetry (the only real literature of Pre-Islamic Arabs), the Koran and its literary effects, and we will also look at the effects of the Crusades on the region and its literature. After this introduction (which may take a couple of weeks), we will dive into the more modern literature of the Arab world (dealing mostly with Muslim contributions, though Christian, Persian, and Judaic influences and interactions will also be discussed). This will be an exciting course that will hopefully dispel many current misconceptions, stereotypes, and outright lies concerning the region and its people. Be open-minded and prepared to learn something new. The prerequisite for this course is Engl 2145.

**Engl 4620/01**                      **MW 11:00am-12:15pm**                      **EB53**                      **Rice**

SENIOR SEMINAR. This course will focus on the American West. We will use Patricia Limirick's book *Legacy of Conquest* as a guide in the course, exploring the both the history of westward migration as well as its aftermath. We will read Mark Twain's *Roughing It*, Sherman Alexi's *Reservation Blues*, N. Scott Momaday's *The Way to Rainy Mountain*, Francis Parkman's *The Oregon Trail*, Wallace Stegner's *Angle of Repose*, and Cormac McCarthy's *No Country for Old Men*. We will also see the films *Tombstone*, *Dances with Wolves*, *The Big Lebowski*, and *No Country for Old Men*. Finally, we will explore the mythology of the West as it appears in rock music, unearthing it in songs by the Grateful Dead, Dave Alvin, the Eagles, the Beatles, the Dixie Chicks, Neil Young and Crazy Horse, and others.

**Engl 4620/02**                      **TT 3:30pm-4:45pm**                      **EB53**                      **Bowers**

SENIOR SEMINAR. GREEK AND ROMAN DRAMA. Western literature rests in large part on works written by the Greeks and later adapted (or stolen!) by the Romans. And yet, many students have not had an opportunity to directly study the works upon which so much of our subsequent culture depends. Apart from perhaps *Oedipus Rex* and *Lysistrata* students know about the works of the great Greek playwrights Aeschylus, Sophocles, Euripides and Aristophanes and their Roman imitators, Seneca, Plautus, and Terrence, only by references to them made by later writers. This course will survey Greek tragedies such as the *Oresteia*, the *Bacchae*, *Alcestis*, *Medea*, and political comedies like *The Frogs*. We will also explore the Roman reworkings of including tentatively *Phaedra*, *Medea*, and *Thyestes* and comedies like Plautus' *Menaechmi*, the source of Shakespeare's *Comedy of Errors*. This course calls into question the ideological values inscribed in these works including, but not limited to, patriarchal phallo-centrism, violence-as-virtue, hierarchical dominance, ideologies of power, and institutional

misogyny. To do so, we will link the ancient texts to the works of much later playwrights such as Ben Jonson, Lope de Vega, Moliere, Eugene O'Neil, and even Saturday Night Live! Final course readings have not yet been determined but the number of readings will be limited to allow time for substantial study and seminar discussion. For more information, please contact Dr. Bowers, 770-423-6133 or [cbowers@kennesaw.edu](mailto:cbowers@kennesaw.edu).

**Engl 4620/03**                      **TT 5:00pm-6:15pm**                      **EB53**                      **Walters**

**SENIOR SEMINAR. WOMEN IN LITERATURE.** This course will consider what it means for women to be “in” literature, as characters and as authors, and we will compare how women are written and portrayed from the perspective of women’s writing. Over the course of the semester, we will read literature, from the nineteenth century to the present day. We will consider how female writers approach questions of authorship and authorial legitimacy. While we focus on commonalities among women and women writers, and on commonalities and differences between female and male authors writing women, we will also concern ourselves with the differences that exist among our authors. How, we will ask, do women writers revise and contest each other’s works? How can we get beyond the label “woman writer” to an appreciation of individuality and diversity?

**Film 3105/01**                      **W 3:30pm-6:15pm**                      **SS1019**                      **Stepakoff**

**FUNDAMENTALS OF WRITING FOR FILM AND TELEVISION.** This course introduces the skills used in dramatic writing, especially in film and television. The objective is to “demystify” the art and craft of writing movies and TV shows. Along with lecture and instruction, students will read scripts, write scenes, and watch movies and TV shows. The purpose of this class is not to complete full-length works, but to master the scene and story structure. In addition to basic craft and the principles of story, students will also learn how to create and pitch saleable movie and TV concepts. From how to handle money to managing agents, from how to work under the pressures of production to writing for the celebrity-actor, students will begin to learn what they need to break into Hollywood and stay there. This is not a traditional academic course, but the beginning of professional training for those who want to work in the entertainment industry. **DO NOT TAKE THIS CLASS IF YOU HAVE ALREADY TAKEN A FILM COURSE WITH STEPAKOFF.**

**Film 3200/01**                      **T 2:00pm-4:45pm**                      **SS1019**                      **King**

**FILM HISTORY AND THEORY.** A survey of the major developments, movements, and critical approaches within the first hundred years of international cinema. The course emphasizes an understanding of the historical, cultural, commercial, and aesthetic contexts that influence film, but also develops the student’s understanding of a film’s narrative and visual structure and its place within established theoretical traditions.

**Film 3220/01**                      **W 6:30pm-9:15pm**                      **SS1019**                      **Tierce**

**STUDIES IN FILM. THE FILMS OF ALFRED HITCHCOCK.** This semester we will explore five masterpieces from this brilliant filmmaker: *Rear Window* (1954), *Vertigo* (1958), *North by Northwest* (1959), *Psycho* (1960), and *The Birds* (1963). We will focus not only on his shocking content, but also on the way his style and technique produces fear and anxiety in the audience. I can't imagine a better way to begin a serious study of film than to examine a director equally applauded by the general public and by academics.

**Film 4105/01**                      **W 6:30pm-9:15pm**                      **EB268**                      **Stepakoff**

**ADVANCED WRITING FOR FILM AND TELEVISION.** This course requires permission of the instructor.

**Film 4200/01**                      **M 6:30pm-9:15pm**                      **SS1019**                      **King**

**ADVANCED STUDIES IN FILM. Re-Make, Re-Model: New Waves in International Cinema.** Though the term “New Wave” is most often associated with the French *Nouvelle Vague* of the late 1950s and early 1960s, serious film students should know that the history of international cinema has been characterized by a number of film movements and renaissances, all of which have the aim of revitalizing

the movies even as they recall the films of the past. This advanced film course will consider not only the revolutionary French New Wave, but also the influence it had upon other European cinemas, including nationalist movements in Britain, Czechoslovakia, and Germany. We'll also consider the early Hollywood Renaissance, the American Independent Cinema of the 1990s, and the recent resurgence of film in Mexico. Students in this course will increase their awareness and appreciation of film form, history, and criticism and learn as well that cinema represents one of the most compelling ways a nation expresses its deepest values, anxieties, and identity.

<b>Writ 3100/01</b>	<b>TT 3:30pm-4:45pm</b>	<b>EB235</b>	<b>Wilson</b>
<b>Writ 3100/02</b>	<b>T 6:30pm-9:15pm</b>	<b>EB 231</b>	<b>Elledge</b>

POETRY WRITING. A workshop approach to poetry writing that emphasizes original writing, analysis and response from classmates, and revision. Some attention to the work of established writers for models.

<b>Writ 3109/01</b>	<b>TT 2:00pm-3:15pm</b>	<b>EB235</b>	<b>Staff</b>
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CAREERS IN WRITING. This course exposes students from a variety of backgrounds to various careers in writing. (Students need not be English majors.) Students will analyze and create a wide variety of professional texts ranging from technical, business, and governmental documents to medical, community-based, and web-based documents.

<b>Writ 3110/01</b>	<b>MW 12:30pm-1:45pm</b>	<b>EB53</b>	<b>A.Levy</b>
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PLAYWRITING. A workshop approach to playwriting that emphasizes original writing, analysis and response from classmates, and revision. Some attention to the work of established writers for models.

<b>Writ 3111/01</b>	<b>TT 11:00am-12:15pm</b>	<b>EB266</b>	<b>Dabundo</b>
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PROFESSIONAL EDITING. Professional Editing is a course that prepares students to become professional editors and information designers. Students will learn proofreading and copy editing skills, as well as comprehensive editing procedures, including what is required in working with an author from a document's inception to its completion. The process of editing will be studied from the perspective of the rhetorical context so that students learn how to edit and design a document to fulfill both the audience's needs as well as the author's purpose. The techniques of editing, including proofreading and copy editing for style, grammar, punctuation, and visual design, and the communication skills required of an editor will be learned through hands-on training and real-world assignments that give students ample practice in applying the principles of editing.

<b>Writ 3120/01</b>	<b>TT 3:30pm-4:45pm</b>	<b>EB253</b>	<b>Sumner</b>
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FICTION WRITING. A workshop approach to fiction writing that emphasizes original writing, analysis and response from classmates, and revision. Some attention to the work of established writers for models.

<b>Writ 3140/01</b>	<b>Online</b>	<b>Online</b>	<b>Richards</b>
<b>Writ 3140/02</b>	<b>Online</b>	<b>Online</b>	<b>Harper</b>

TECHNICAL WRITING. Analysis of and practice in writing of business and technical documents from the perspective of technical personnel whose writing supplements but does not define their job description.

<b>Writ 3150/01</b>	<b>Online</b>	<b>Online</b>	<b>McGrath</b>
<b>Writ 3150/02</b>	<b>Online</b>	<b>Online</b>	<b>McGrath</b>

COMPUTERS AND WRITING. How are digital technologies changing the way that we compose and share our writing? What skills and tools are essential to twenty-first century writers? These questions are at the heart of Computers and Writing, an online course that examines theoretical and rhetorical issues surrounding computer-mediated communication. Students will gain hands-on experience developing content for the Web, creating and maintaining their own blogs, and composing multimedia essays. In Computers and Writing, students will master the conventions of writing for digital media.

**Writ 3160/01                      Online                      Online                      McGrath**

ARGUMENTATIVE WRITING. This course explores the interpretation and production of argumentative texts. In addition to developing their own skills in argumentation, students will analyze a variety of texts based on the claims, reasoning, and evidence put forth by various authors. Because this will be an online class, students will pay particular attention to digital texts and multimedia, listening to and viewing important speeches, analyzing the visual and textual claims of websites, and reading a variety of online publications from newspapers to journals.

**Writ 4120/01                      MW 12:30pm-1:45pm                      EB235                      Grooms**

WRITING FICTION: BEYOND BEGINNING LEVEL. In this seminar and workshop, the student will examine prose fiction writing by exploring contemporary works and literary criticism, and by work shopping with original prose fiction manuscripts by him/herself and other class members. The manuscripts should be drafts of short works. In addition to the study and practice of prose writing, the student will be introduced to the processes and institutions that comprise the "literature field," the professional field in which creative writing is situated.

**Amst 3740/01                      MW 11:00am-12:15pm                      SS2031                      Fay**

TWENTIETH CENTURY AMERICAN LITERATURE. Blues and American Culture. Blues is a major musical contribution of African-Americans to 20th century American culture and letters, essential for understanding a number of American literary works. As background to the assigned poetry and fiction, this course will examine the blues as feeling, as music, and as means of coping with the blues feeling. We will consider key blues musicians, blues history from rural blues to blues-rock, blues records (an audio CD set will be one of our texts), blues clubs, influences on jazz, key commentaries on the blues as they apply to our literary texts, as well as the relevant issues of race, gender, class and ethnicity. This course is cross listed with Engl 4560/01.

**Amst 3740/02                      R 2:00pm-4:45pm                      SS2031                      Graham**

AMERICAN POPULAR CULTURES: THE FILM INDUSTRY IN AMERICAN CULTURE. This class will examine the history and cultural influences of the film industry in America. We will discuss film techniques and genres and the role of particular filmmakers and eras of film history in shaping popular culture. We will also view and analyze selected films to ascertain their critical reception and impact on American society. Films may include *Apocalypse Now*, *Stagecoach*, *Gone with the Wind*, *Citizen Kane*, *Casablanca*, *2001: A Space Odyssey*, *Inherit the Wind*, *To Kill a Mockingbird*, *Far From Heaven*. This course will count as part of the Film Minor.