SPRING 2012

ENGL, FILM, AND WRIT OFFERINGS
(the prerequisite for all of these courses is Engl 2110 unless otherwise noted)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Days and Times</th>
<th>Location</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Engl 2145/01</td>
<td>MW 9:30am-10:45am</td>
<td>EB231</td>
<td>Botelho</td>
</tr>
<tr>
<td>Engl 2145/02</td>
<td>MW 8:00am-9:15am</td>
<td>EB231</td>
<td>Gephardt</td>
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<tr>
<td>Engl 2145/03</td>
<td>TT 11:00am-12:15pm</td>
<td>EB231</td>
<td>Shelden</td>
</tr>
</tbody>
</table>

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 3:30pm-4:45pm | EB166 | Watson |
Engl 2160/W02 | Online | Online | Barrier |

AMERICAN LITERATURE SURVEY FROM ITS BEGINNINGS TO THE PRESENT.

Engl 2172/01 | TT 8:00am-9:15am | EB166 | White |
Engl 2172/02 | TT 11:00am-12:15pm | EB166 | Bowers |

BRITISH LITERATURE SURVEY TO 1660.

Engl 2174/01 | M 12:30pm-1:45pm | EB166 | Gephardt |
Engl 2174/W02 | Online | Online | A.Davis |

BRITISH LITERATURE SURVEY FROM 1660 TO THE PRESENT.

Engl 2271/01 | MW 11:00am-12:15pm | EB235 | Goodsite |
Engl 2271/02 | MW 2:00pm-3:15pm | EB235 | Stewart |

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 3035/01 | W 12:30pm-1:45pm | EB166 | Palmer |
Engl 3035/W03 | Online | Online | D.Johnson |

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.
HISTORY OF THE ENGLISH LANGUAGE. This course reviews the development of English, with attention to influential historical events and to the evolving structure of the language. Changes in the language are studied in conjunction with changes in English literature and literacy. The course begins with a study of the language’s Indo-European roots and its establishment in England. The course examines the three periods of English: Old English (the era of Beowulf, the first epic poem in English), Middle English (the time of Geoffrey Chaucer, “the father of English poetry”), and Modern English (which starts during the Renaissance, the time of William Shakespeare). The course concludes with the rise of World English--that is, the varieties of English spoken in America and across the globe.

TOPICS IN DRAMA. MODERN AND CONTEMPORARY DRAMA. Global dramatic texts from post-World War II to the present reflect a world where the center does not hold, during a time of disillusionment with institutions, forms, and heroes. Works under study may include plays by Brecht, Artaud, Lorca, Beckett, Pinter, Fugard, Treadwell, Mamet, Shepard, Fornes, Soyinka, Xingjian and Wilson. Shaking the foundations of systems of thought these dramatists explore issues of race, gender, class and form with experiments of neo-realism, existentialism, absurdism, and post modern performance art.

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.

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.

SCRIPTURAL LITERATURE: THE NEW TESTAMENT OF 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 of the literature of the New Testament, the Christian Bible. 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 New Testament of the Bible, in the historical and cultural context of the time of its writers. We shall read, savor, appreciate, and seek to understand as literature the Gospels, the Acts of the Apostles, the Epistles, and the Book of Revelation in order to discover the philosophy and meaning, structure and design, and characters, plots, themes, and the rich, allusive language found in the Bible. A familiarity with Christianity is not expected, and since we shall be studying these works as literature, everyone must be willing to discuss Luke, Paul, John, and Jesus objectively, dispassionately, and rationally as characters in literature in the same way that you might examine Poseidon or Athena in The Odyssey or Ishtar or Enlil in Gilgamesh.
GENDER STUDIES. English 3330 is a study of literature using gender as the primary category of analysis. Viewing gender as a social construction, we will consider literature’s exploration of such issues as gendered roles in society, interactions between private and public life, gender’s relation to canon formation, and the ways in which individuals may struggle to define their place in culture in the face of gendered expectations. In this section of English 3330, we will read the work of Italian noblewomen, nuns, and courtesans, among others, investigating their work as feminist rhetoricians who interrogate ideological constructions of gender while operating within the political and social environments of their day. Moving from Renaissance humanism to modern Italian feminism, our readings will allow us to explore definitions of feminism grounded within cultural and historical moments.

ETHNIC LITERATURES. CONTEMPORARY SOUTH ASIAN LITERATURE. This hybrid course explores South Asian experiences by examining diverse aesthetic and cultural perspectives from 20th and 21st century South Asian literature. In order to familiarize students with the growing, diverse South Asian population in the U.S., students will read seven literary works (fiction, non-fiction, poetry, and graphic novels) from writers in this demographic. Through critical reading and analysis, face-to-face and online discussions, weblogs, and essay assignments, students will gain a deeper understanding of South Asian communities and their place in the literary world.

REGIONAL LITERATURE. As part of the university-wide Year of Peru Country-Study Program, this course will focus on the literature of Peru. This course is cross listed with AMST 3750/02.

MAJOR AFRICAN AMERICAN WRITERS. This course will be a study in African American classics. We will begin with 19th century autobiography—for example, Frederick Douglass’s 1845 autobiography, a singularly important work that defined the genre of African American autobiography, and Harriet Jacobs’ *Incidents in the Life of a Slave Girl* (1861), a female-centered narrative denied literary justice until Jean Fagan Yellin’s 20th century detective work. Classic works of fiction will include Harriet Wilson’s *Our Nig* (1859), an autobiographical novel and, perhaps, the “first” novel by an African American woman to be published in the United States (the first, at least, until others are rediscovered); Charles Waddell Chesnutt’s *The House Behind the Cedars* (1900), a realist novel of passing; Paul Laurence Dunbar’s *The Sport of the Gods* (1901), a work of naturalism; Ralph Ellison’s *Invisible Man* (1952), an existential novel of the modernist period; and Toni Morrison’s *The Bluest Eye* (1970), a post-modern novel about identity. Additionally, we will read selected poetry of the Harlem Renaissance and August Wilson’s *The Piano Lesson* for which Wilson was awarded the 1990 Pulitzer Prize.
GREAT WORKS FOR MIDDLE GRADES TEACHERS. A survey of classic literature written by diverse authors. The texts studied are frequently found in middle grades classrooms. Focus will be on text analysis and writing about literature.

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.

TOPICS IN AFRICAN AMERICAN LITERATURE. A study of a selected topic in the areas of orature, literature, performance texts, film and/or other media produced by African Americans. For example, the course might focus on a single artist (such as Ralph Ellison), a group of artists (such as writers of the Harlem Renaissance), a genre (such as the slave narrative), a source or technique (such as folklore in twentieth century novels), or a theme or issue (such as depictions of women, the oral-musical tradition or humor and signifying).

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.

THEORY-BASED STUDIES IN LITERATURE. This course will introduce you to a number of literary theories including Marxism, feminism, psychoanalysis, new criticism, new historicism, structuralism, and postcolonialism. We will then "test" these theories by applying them to works of fiction. The prerequisite for this course is Engl 2145.
SHAKESPEARE. In this section, we will read eight 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.

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.

BRITISH MEDIEVAL AND CHAUCERIAN LITERATURE. This course will explore the life and works of one of the most influential writers in the English language, Geoffrey Chaucer. While we will extensively study his most famous work, The Canterbury Tales, we will also read texts such as Troilus and Criseyde and (the bizarre and wonderful) House of Fame. To complement our readings, we will also consider various theoretical approaches to Chaucer such as new historicism, gender studies, and queer theory. All readings will be in Middle English, and we will spend significant class time together practicing strategies for understanding and interpreting this older form of English. The prerequisite for this course is Engl 2145.

RESTORATION AND EIGHTEENTH-CENTURY STUDIES. TRISTRAM SHANDY IN ITS TIME. Laurence Sterne’s playful novel, Tristram Shandy, was published in two-volume increments between 1759 and 1765, with a final, single volume in 1767. This course will focus on Tristram Shandy, reading it in two volumes at a time, as its first readers did. We will therefore spend a total of five weeks on this one novel. Interspersed between the Shandy weeks we will read three novels published in the same period as well as Boswell’s London Journal, which was written in 1762, although it was not published until the twentieth century. We will also read a collection of primary sources that follow the growing definition of the novel as a genre. By the end of the class, students will have a clearer idea of both Tristram Shandy’s cultural context and its place in the development of the novel. Assignments will include responses to reading, an article review, and a 10-page documented research essay. The prerequisite for this course is Engl 2145.

TOPICS IN AFRICAN LITERATURES. This course will focus on the struggles for liberty and consider issues dealing with the intersection of politics, culture, race, class, ethnicity and gender in literatures written by Africans. An important feature of our study will be a historical and thematic grounding in twentieth century African literatures. We will, therefore, pay close attention to the historical and social contexts from which the literatures emerge.
Engl 4460/01  TT 3:30pm-4:45pm  EB168  Thompson

NINETEENTH CENTURY AMERICAN LITERATURE. DOMESTICITY & 19th CENTURY WOMANHOOD. The nineteenth-century woman’s place was in the home as wife and mother, but some women were political. These are the ideas we’ll explore in the writings of 19th century American women—for example, Margaret Fuller, *Woman in the 19th Century* (1845); Harriet Beecher Stowe, *Uncle Tom’s Cabin* (1852); Fanny Fern, *Ruth Hall* (1855); Harriet Wilson, *Our Nig, or Sketches from the Life of a Free Black* (1859); Harriet Jacobs, *Incidents in the Life of a Slave Girl: Written by Herself* (1861); Anna Julia Cooper, *A Voice from the South* (1892); Francis Harper, *Iola Leroy* (1892); and Kate Chopin, *The Awakening* (1899). The prerequisite for this course is Engl 2145.

Engl 4470/01  MW 9:30am-10:45am  EB72  Williams

NINETEENTH CENTURY BRITISH LITERATURE. Studies in Romantic and Victorian literature, from the 1780s to the end of the nineteenth century, examining such aesthetic and social themes as the nature and role of the artist, the impulse toward gothicism, the rise of the autobiography, responses to industrialization, and the conflict between tradition and change, as these are expressed in representative texts of the period. The prerequisite for this course is Engl 2145.

Engl 4470/02  TT 11:00am-12:15pm  EB168  Dabundo

NINETEENTH CENTURY BRITISH LITERATURE. 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 18th through the early mid-19th 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 such as 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, 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 4560/01  TT 3:30pm-4:45pm  EB166  Fay

TWENTIETH CENTURY AMERICAN LITERATURE. JAZZ IN AMERICAN CULTURE. Jazz is a uniquely American art form, but little understood by the average American. In this course for non-musicians (musicians welcome, of course), we will learn to listen to jazz in its varied styles, listen to its major contributors, learn its basic elements and how jazz musicians learn to improvise individually and collectively. We'll trace the history of jazz within its social and cultural contexts (including its many connections to literature and its important communities and venues). We'll examine racial, political, economic and technological forces that shaped the development of jazz, the role of women in jazz, and how jazz transcended America's national borders. Our study of jazz will illuminate many of the central debates and issues of 20th-century America. This course is cross listed with AMST 3740/01. The prerequisite for this course is Engl 2145.
TWENTIETH CENTURY BRITISH LITERATURE. “THE MUSIC OF WHAT HAPPENS”: TWENTIETH-CENTURY BRITISH AND IRISH POETRY. This course is a survey of British and Irish poetry of the twentieth century. We’ll start with Thomas Hardy and end with current British poet laureate Carol Ann Duffy, and along the way we’ll consider the major poetic movements and schools of the century (modernism, the New Apocalypse, the Movement, and the Martians, among others), reflect on questions of “Britishness” and the expanding influence of postcolonial poetry, and devote special attention to the careers of the Northern Irish poet Seamus Heaney and the Anglo-American poet Thom Gunn. We will also be discussing more generally the profound social and cultural changes of the century and investigating the relationship of poetry to politics, war, religion, globalization, the visual arts, and popular culture. The prerequisite for this course is Engl 2145.

TWENTIETH CENTURY WORLD LITERATURE. EAST-CENTRAL EUROPEAN LITERATURE. This course will focus on twentieth-century East-Central European fiction. We will cover Austrian, Hungarian, Czech, Romanian, and Polish works that reflect the shared yet diverse experiences of the Austro-Hungarian Empire, of the World Wars, of the Cold War, and of post-communist adaptation to market capitalism and democracy in the region. We will examine how East Central Europe’s turbulent history shapes its literature with a special emphasis on representations of gender, class, and national or ethnic identities. We will also consider how East-Central European writers creatively respond to the pressures of official ideology and censorship in their writing. The reading list will include Franz Kafka's short fiction, Joseph Roth's Radetzky March, Milan Kundera's The Unbearable Lightness of Being, and Herta Müller's The Land of Green Plums. The prerequisite for this course is Engl 2145.

TWENTIETH CENTURY WORLD LITERATURE. THE LITERATURE OF JORGE LUIS BORGES. Seminars in world literature often adopt a survey approach that either introduces students to several important world writers from various literary traditions or delves into a foreign literature from one particular world region. In this course, we will take a slightly different approach by focusing intensely on one writer while also paying attention to his influencers and influences. Our class will be an introduction to and an in-depth study of the literature of one of the most important authors of the twentieth century, and, unfortunately, one which most English speaking readers have not read—Argentine Jorge Luis Borges. Borges’ fiction, poetry, and essays reveal the influence of several well-known authors and philosophers from the European tradition, but his work also demonstrates his disparate fascinations with Islam, the Orient, Judaism, and Argentina itself. Borges’ work was heavily influential on what later became known as “The Latin American Boom,” and outside Latin America he is often read as an early postmodernist. We will read Borges’ short autobiography, almost all of his single-authored fiction, a decent amount of his essays/literary criticism, and a few of his poems. Each student will also choose several works by Borges’ literary predecessors and his followers. Our course themes will include Borges’ use of the supernatural, his re-creation of the analytic detective genre, his obsession with labyrinths, and much more. The prerequisite for this course is Engl 2145.

SENIOR SEMINAR. RAYMOND ANDREWS AND THE ANDREWS FAMILY OF MORGAN COUNTY. Raymond Andrews’ trilogy of novels, published in the 1980s, represents a sea change in Georgia’s literary community, and reflects on a similar redefining of literary identity for Southern writers in general. Writing in the revisionist story telling style, Andrews’ darkly comic novels recount the interconnecting lives of white, black and Indian Southerners in the first part of the 20th Century and help to reshape ideas of who is a Southern writer and what constitutes Southern literature. Significantly, he differs from his more established literary neighbor, Alice
Walker, in that he makes Georgia his literary base, returning to rural Georgia after nearly 30 years in Northern cities. For many years lacking critical attention, Andrews’ work is now the subject of a PBS documentary film and critical papers and conferences. Though the focus of the course will be on Raymond Andrews, many opportunities will arise to talk about Benny Andrews, Raymond’s brother, a prominent New York-based painter. Also, the cultural achievements of other members of the Andrews family will be featured, and class members will have opportunities to tour the Andrews archives at Emory University and to listen to a paper by esteemed critic Dr. Trudier Harris at the College Language Association Conference. Guest speakers are planned and interview opportunities abound.

Engl 4620/02         MW 2:00pm-3:15pm         EB231         King

SENIOR SEMINAR. THE VIETNAM WAR: LEGACY AND LAMENTATIONS IN AMERICAN LITERATURE AND FILM. The American experience in Vietnam marks one of the great turning points in the modern history of the United States and remains a fascinating aspect of our collective memory and imagination. In this Senior Seminar, students will learn about the history, consequences, and implications of the Vietnam War. The course emphasizes the war’s representations in literature and film and considers as well how art influences, shapes, and often distorts our view of history. We will read and discuss fiction and nonfiction accounts of the war including Phillip Caputo’s A Rumor of War, Michael Herr’s Dispatches, Tim O’Brien’s The Things They Carried, and Bobbie Ann Mason’s In Country; we will also watch and discuss some Vietnam films, including the landmark documentaries In the Year of the Pig and Hearts and Minds and consider as well the notable narrative films made by Michael Cimino, Francis Ford Coppola, Oliver Stone, and Stanley Kubrick. Finally, a number of veterans will share their own captivating stories and memories of their experiences in the war. The course will challenge you, inspire you, and move you as you deepen your knowledge not only of a tragic and pivotal conflict, but also of art’s ability to promote healing, insight, and understanding.

Engl 4620/03         TT 5:00pm-6:15pm         EB231         Bowden

SENIOR SEMINAR. This offering of the senior seminar will focus on the historical novel and its various forms in the twentieth and twenty-first centuries. Beginning with a study of the critical literature and one of the earliest historical novels, Sir Walter Scott’s Ivanhoe, the course will examine texts that exemplify Scott’s classic structure, and others, such as embedded-manuscript and detective novels, that break with tradition. Course requirements will include a 20-page research paper, which will be developed in the course of the semester. Related writing assignments will include responses to reading and a short essay on Ivanhoe. Students will also have to give a 10-minute presentation on their research.

Film 3200/01        W 3:30pm-6:15pm        SS1019        Tierce

FILM HISTORY AND THEORY I. A survey of the major developments, movements, and critical approaches in international cinema from 1895-1950, this 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 3210/01        M 3:30pm-6:15pm        SS1019        King

FILM HISTORY AND THEORY II. This course is a survey of the major developments, movements, and critical approaches in international cinema since 1950, including a consideration of American independent film and recent digital 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.
STUDIES IN FILM. THE CINEMA OF PEDRO ALMODOVAR. No doubt a major figure in contemporary cinema, Pedro Almodóvar not only creates his own, distinctive aesthetic, but also incorporates into his films his knowledge of cinematic history. In this way, a close, careful study of Almodóvar’s body of work will allow us to consider the development of Almodóvar’s films, specifically, and world cinema in general. By examining the major themes and concerns that have shaped Almodóvar’s films, we will investigate the cinematic politics of race, gender, sexuality, authenticity, and desire. We will also be reading contemporary film criticism that intervenes in the conversation about Almodóvar’s films in order to think through both our own and others’ ideas.

STUDIES IN FILM. NEW QUEER CINEMA. The film theorist B. Ruby Rich, in a famous 1992 essay, coins the term “New Queer Cinema” to describe a “new kind of film and video practice” characteristically “irreverent, energetic, alternatively minimalist and excessive.” These films gesture towards the creation of a “queer public,” or a social order that sustains, comprehends, and refuses to chasten sexual desire and intimacy. This course will thus survey those films from the 1980s, 1990s, and 2000s dealing with the unstableness of normative constructions of sexuality; the fluidity and negotiability of GLBT and straight identities; the relation of the explicit to the closeted; the intersection of race, class, gender, and sex; the representation of AIDS; and the costs of closure, rumor, and euphemism. More specifically, it will cover the works of such queer auteurs as Gregg Araki, Todd Haynes, Derek Jarman, Isaac Julien, and Gus Van Sant; of such mainstream directors as William Friedkin, Jonathan Demme, and Ang Lee; and of such critics as Monique Wittig, Michele Aaron, and, of course, B. Ruby Rich. As she exclaims about these films, with a note of triumph, “They’re here, they’re queer, get hip to them.” So, this semester, let’s get hip to them.

ADVANCED WRITING FOR FILM AND TELEVISION. Using the basic skills gained in the fundamentals course (FILM 3105), students will now expand beyond mastery of the scene and write an entire film or television script over the course of the semester. This is an intensive writing course. Along with a strong desire to write professionally, independence, discipline and collegiality are requisites for success in this course. Students must come to class prepared with at least one story idea for an original full-length movie, pilot TV series, or speculative episode of a TV series in mind. Students will be divided into groups, based loosely on genre. In addition to their work in class, students will also work with each other out of class. Students will complete the class with an original script, advanced knowledge of the screen and television writing crafts, and experience in the professional collaborative process. The prerequisite for this course is FILM 3105.

ADVANCED STUDIES IN FILM. SEEN AND UNSEEN: RELIGION, SPIRITUALITY, AND THE SACRED IN FILM. St. John’s description of “the Word”—that “the light shines in darkness, and the darkness cannot overcome it”—has profound symbolic and literal implications for the cinema, perhaps the 20th century’s most popular and relevant art form. Though most of us are accustomed to finding God in the movies through Biblical epics, biographies of Jesus, and pious portrayals of religious figures, discovering a deeper sense of mystery in film is more difficult to see. This course will examine ways in which film also incorporates principles of transcendence, spirituality, and the sacred. We’ll closely examine several international and American films, seeking to discern how film depicts spiritual presence even when literally it appears to be absent. Films for classroom study include Dreyer’s The Passion of Joan of Arc, Bresson’s Diary of a Country Priest, Bergman’s The Seventh Seal, Charles Laughton’s Night of the Hunter, Hitchcock’s Vertigo, Billy Bob Thornton’s Sling Blade, Pete Jones’ Stolen Summer, and Alexander Zvyagintsev’s The Return. Students in this course will deepen their appreciation and understanding of film form and theory while also furthering their awareness of the connections between art and theology. Students taking this course for credit towards the Minor in Religious
Studies should check with Dr. Laura Dabundo, Coordinator of the Minor in Religious Studies program, for a course prerequisite override if they have not taken another course in film studies. **The prerequisite for this course is Film 3200, Film 3210, or Film 3220.**

Writ 3100/01  MW 12:30pm-1:45pm  EB168  Wilson
Writ 3100/W02  Online  Online  Sadre-Orafai

**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.

Writ 3109/01  MW 11:00am-12:15pm  EB132  Watson

**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.

Writ 3111/01  TT 9:30am-10:45am  EB132  Arnett
Writ 3111/02  TT 6:30pm-7:45pm  EB266  Arnett

**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.

Writ 3130/01  TT 5:00pm-6:15pm  EB235  Niemann

[THIS IS A HYBRID COURSE]

**LITERARY NONFICTION.** This class is a hybrid, meaning it meets online for the first session of the week and in a classroom for the second session. We will proceed this way until halfway through the semester, when we will shift into workshop mode and meet in a classroom for all sessions. You will find the specific due dates for assignments in the syllabus. Each module lists what assignments are due and has links to lectures and discussion boards. Generally, by the time we meet in a classroom each week, you will have read the book for the week and responded to it and your fellow students’ posts on the discussion board. You will have listened to the lecture for the week. You will have read the assigned chapters in the handbook and will have written the assigned exercises. You will bring the written exercise to class to read it aloud when we meet in a classroom, saving a copy of the exercise for your portfolio. In workshop mode, you will post your story to the discussion board a week in advance of your workshop date. Classmates will copyedit it and write a 1 page minimum response, which they will bring to class. Each of you will have a workshop date when we all will respond to your story. You will continue to read chapters in the handbook and do the assigned exercises which will be turned in with the portfolio at the end of the semester.

Writ 3140/01  TT 11:00am-12:15pm  EB132  Arnett

**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.
ARGUMENTATIVE WRITING. This course will provide students with a greater understanding of argumentation than they received in English 1101 or 1102. To this end, we will explore argumentation within the context of academic writing, examining how scholars engage in a dialogue with their peers through academic assertions, that is, how they make and support claims at an academic level. (In contrast, we are less concerned with popular debate as seen on a variety of talk shows.) We will use food writing and scholarship as an avenue for exploring these issues.

ENVIRONMENTAL WRITING AND LITERATURE. A course in writing and reading about the environment, intended for students interested in major works of environmental literature and for those who wish to think and write about the interconnections between humans and the nonhuman world. The course focuses on nature writing, science writing, environmental journalism, activist writing, and travel writing. It provides instruction in the writing of environmental nonfiction prose for aesthetic, expressive, intellectual, and instrumental purposes. In this course we will read works by Henry David Thoreau, Mary Austin, John Muir, Aldo Leopold, Loren Eiseley, Rachel Carson, Edward Abbey, Gary Snyder, John McPhee, Annie Dillard, Terry Tempest Williams, Rick Bass, Janisse Ray, and Michael Pollan. Writing assignments will include an expressive essay, an ecocritical essay, and an independent writing project based on library and field research about a local topic. The course also features an OPTIONAL field study trip to Cumberland Island National Park during spring break. Students attending the field trip will need to pay their personal expenses for the trip, which will be about $150. This course is cross listed with AMST 3770/02.

ADVANCED FICTION WRITING. This class reviews the techniques explored in WRIT 3120, continues the study of the works by established writers, and offers a workshop in which students present and critique a total of twenty five pages of fiction. The instructor emphasizes revision and seriousness of purpose.