ENG 220 (3 cr) Multicultural American Lit: Beyond Black and White: Contemporary Asian-American Literature

This course will explore contemporary Asian American literature, in part as a means of complicating our notions of race and ethnicity in American culture. One important question for the course will be where Asian Americans fit into a racial system often dominated by concerns about the relationship between blacks and whites. Likely course texts will include Maxine Hong Kingston’s Woman Warrior, Gene Luen Yang’s graphic novel American Born Chinese, Jhumpa Lahiri’s Interpreter of Maladies, and plays by David Henry Hwang and Diana Son.

ENG 220 (3 cr) Multicultural American Lit: Narratives of Adolescence and Identity

We will read a variety of narratives that focus on young adults working to figure out their identity. The course will ask you to consider how different facets come together to shape identity during “adolescence”; some of these topics include LGBTQ issues, body issues, race, class, and issues of ableism. The reading list will include memoirs, novels, and short stories by authors such as Gene Luen Yang, Sherman Alexie, Toni Morrison, and Jaqueline Woodson.

ENG 221 (3 cr) Topics in Literature: European Fiction

With reading selections that span six centuries and languages, this class will center on novels, stories, and other types of prose fiction from the European tradition and will offer not only artistic pleasure, but also intellectual exploration. Works by such figures as Cervantes, Voltaire, and Tolstoy will give students an opportunity to approach prose fiction from diverse angles, including the perspectives of cultural dynamics, social contexts, and literary histories.

ENG 230 (3 cr) Literature and the Environment

In English 230 this fall students will read fiction, creative non-fiction, and poetry that addresses the environmental concerns of our changing world. Students should be prepared to read, write, and discuss! We’ll read novels by Ruth Ozeki and our fall visiting writer, creative nonfiction by Janisse Ray and James Armstrong, and various poets including Adrienne Rich and Mary Oliver.

ENG 324 (2 cr) Projects in Writing: Tutoring Writing

This course introduces students to the practices, strategies, and concepts that are at the core of effective writing tutoring. The course balances theoretical considerations behind sound tutoring with practical, hands-on application. Over the semester students will read about, write about, discuss, and practice strategies for tutoring writing, with multiple opportunities for actual tutoring in class. Students will also undertake a thorough review of the conventions of Standard Written English. The course is designed primarily for anyone interested in teaching or tutoring writing in secondary or post-secondary settings.

ENG 470 (3 cr) Seminar in American Literature: William Stafford and 20th-Century American Poetry

This course will use the poetry and the biography of William Stafford to talk about the arc of 20th-century poetry from the waning of High Modernism to the rise of Postmodernism (whatever those terms may imply). Stafford’s career intersects many of the personalities and most of the issues that constitute the history of American poetry from the 1940s through to the mid-1990s. He was a deeply beloved poet and an influential teacher; he was a special consultant to the Library of Congress and a key figure in the Vietnam War protest-poetry movement. Yet he has not gathered the kind of attention from scholars that his resume would seem to deserve. Louis Simpson remarked in 1961, reviewing William Stafford’s debut book, West of Your City, “Is Stafford really so far inferior to Robert Lowell that Lowell should be treated as a classic, and Stafford virtually unknown? . . . What a concatenation of critics, what sheer ignorance, must control the American literary scene, for such a disparity to exist!” To take William Stafford seriously as a major poet is to confront all the interesting antitheses which energize and sometimes cripple 20th-century American verse: the antithesis between formal and free verse, the antithesis between “highbrow” and “lowbrow” culture, the antagonism between the East Coast and the Mid- and Far West, the antithesis between “Paleface” proponents of New Critical poetics and “Redskin” expositors of Whitmanic originality. We will read Stafford’s work as well as significant poems by his contemporaries; we will look at contemporary and recent criticism as well as reviews and interviews. My hope is that by the end of the class we will have a better handle on some of the larger issues raised here: what is the role of the poet in America? What is the relationship of poetry to politics? What constitutes poetic fame and a poetic career?

FILM 240 (3 cr) Film Genres: The Western

During the latter half of the 19th century, major wars were fought, empires flourished and died, and in the American West, frontiers were settled—often through violent, disturbing means. Stories of the Wild West explore glory and suffering, greed and sacrifice, love and heroism, and they have been a rich source for the development of the Frontier myth. The Western film provides a setting where farmers, cowboys, cavalry, miners, outlaws, lawmen, gamblers, Native Americans, gunfighters, bankers, saloonkeepers, prostitutes, pioneer women, and their families all protect their own interests and values in the face of sharp conflicts. Thematically, the Western film typically investigates such concerns as patriotism, friendship, honor, revenge, civilization, wilderness, race, class, gender, and the perpetual conflict between good and evil. Its heroes, villains, and conflicts are one means by which America and its icons can be understood. This course will study the history and elements of the Western film genre, from 1903’s The Great Train Robbery to the Coens’ 2010 remake of True Grit and Tarantino’s Django Unchained, with the classics of John Ford, Howard Hawks, Sergio Leone, and others in between.

SUMMER 2015 on reverse.
SUMMER 2015
ENG 211 (3 cr) Writing in Communities (first summer session) Ripley
ENG 222 (3 cr) Intro to Creative Writing (May term) Carlsen
ENG 222 (3 cr) Intro to Creative Writing (online, second summer session) Dybing
ENG 328 (3 cr) English Syntax (first summer session) Krase
ENG 423 (3 cr) Shakespeare in Performance (online hybrid, second summer session) Carducci

FILM 140, Approaches to Film (online course) Johnson
As a kind of pan-art—one that integrates elements of literature, theatre, art, architecture, sound, music, and photography—film is perhaps the most collaborative and commercial of media. When film engages or arouses us, it is because of hundreds of decisions made that determine what we see onscreen—decisions regarding narrative, composition, design, cinematography, acting, editing, and sound. The goal of Approaches to Film is to help students become skilled and sophisticated interpreters of these details—viewers, that is, who can both (1) enjoy the aesthetic, visceral appeals of narrative film and (2) interpret its formal elements, thematic meanings, and ideological positions. The course features a variety of films from different directors, eras, origins, and sources: they have in common not only provocative cinematic techniques, but also challenging thematic meanings. The films include a mix of classics like M (dir. Fritz Lang, 1931), Citizen Kane (dir. Orson Welles, 1941), North by Northwest (dir. Alfred Hitchcock, 1959), and The Godfather (dir. Francis Ford Coppola, 1972), as well as more modern offerings like Juno (dir. Ivan Reitman, 2007), and Slumdog Millionaire (dir. Danny Boyle, 2008).

Film 221: World Cinema. (online course) Johnson
This course provides a critical introduction to worldwide film, with a focus on the history and development of cinema as a narrative art form. The course reading and films provide a survey of international trends, eras, and movements in world cinema, with special attention to films that were either produced internationally, had significant global impact, or were greatly influenced by directors or trends from other countries. Students will learn the techniques and influences of such important movements as German Expressionism, Italian Neorealism, and the French New Wave and their later impacts on films and filmmakers across the world. Likely films include The Cabinet of Dr. Caligari (Germany, 1920); Un Chien Andalou (Spain, 1929); The Rules of the Game (France, 1939); Rome, Open City (Italy, 1945); Tokyo Story (Japan, 1953); Black Orpheus (Brazil, 1959); Breathless (France, 1960); Tokyo Drifter (Japan, 1966); Solaris (Russia, 1972); Wings of Desire (Germany, 1987); Cinema Paradiso (Italy, 1989); Monsoon Wedding (India, 2001); and a few more contemporary selections.