

Spring 2011
English Department
Course Schedule & Course Descriptions

Please Note: English courses numbered 06-220 through 06-234 **and** 06-331 through 06-360 can be counted for general-education credit, but you may not enroll in a majors' course without specific consent to do so. See the Department Chair or course professor.

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06-125-3 (1 credit hour)

Writer's Roundtable: Writing Personal Memoirs

Dr. Catherine Hancock

March 11th 4:00 – 7:00 PM and March 12th 9:00 AM – 4:00 PM

Personal memoirs are an increasingly popular genre; recent memoirs such as John Grogan's animal-themed *Marley and Me* and Mitch Albom's meditation on mortality contained in *Tuesdays with Morrie* have become best-sellers and inspired film adaptations. This workshop will teach students how to create a variety of memoirs that explain how a person, animal, or experience has impacted and/or transformed their lives. To learn the art of this genre, we will read and respond to selections from representative memoirs. Students will then work on constructing their own narratives by completing invention exercises, participating in class discussions, and responding to peer and instructor feedback.

06-125-4 (1 credit hour)

Writer's Roundtable: The Art of Blogging

Paul Gaszak

March 18th 4:00 – 7:00 PM and March 19th 9:00 AM – 4:00 PM

There are literally millions of blogs on the internet. How do you make yours stand apart from the rest? We will explore the attributes of effective blogs and discuss how to create, write, and market a blog. Students will then create their own blogs using what they've learned in the course.

06-125-5 (1 credit hour)

Writer's Roundtable: Screenwriting

Dr. Robert Nulph

March 25th 4:00 – 7:00 PM and March 26th 9:00 AM – 4:00 PM

Throughout Hollywood the mantra that is continually heard is, "There are no good screenplays out there. Where are all the writers?" If you walk around Hollywood, it is hard not to bump into someone who say when asked (or sometimes without being asked), "I'm a writer." Unfortunately, most of these "writers" are better waiters than writers because they have forgotten or never knew the basics behind professional screenplay writing. If you have ever thought of writing a screenplay or if you have a screenplay that is just sitting on your desk gathering dust, this seminar is meant for you. In this seminar, we will take a look at the screenplay from a writer/producer point of view. We will cover character and plot development techniques, writing do's and don'ts and of course formatting. We will also cover writing the successful screenplay – whether it be a short that will be independently produced or a piece that might draw attention from Hollywood. We will also cover what you do with your screenplay once it is written. So fire up your laptops or sharpen your pencils and join us for this look behind the curtain at the narrative screenplay.

06-125-6 (1 credit hour)**Writer's Roundtable: Humor Writing****Paul Gaszak****April 1st 4:00 – 7:00 PM and April 2nd 9:00 AM – 4:00 PM**

What makes us laugh? How do we make others laugh? In Humor Writing, we'll explore what makes something funny by examining various writings as well as audio/video performances of comedians, poets, humorists, and more. In class, we will also do humor writing and improv comedy exercises in order to apply our ideas. Students will then craft their own humorous writings with the help of invention activities, discussions, and critical feedback. You need not be a world-class comedian to be part of the class; you just need a sense of humor and a willingness to have fun.

06-125-7 (1 credit hour)**Writer's Roundtable: Realistic Dialogue****James Gustafson****April 15th 4:00 – 7:00 PM and April 16th 9:00 AM – 4:00 PM**

Good dialogue brings characters to life... Establishes their personalities... Shows their emotion... Reveals their attitudes... And defines their strengths and weaknesses. It's what makes movies interesting... Stage plays compelling... And makes a novel a page-turner. Writing dialogue for two people is relatively easy but when a scene has three, four or more people engaged in conversation it can be difficult for the reader to know who's speaking. This course deals with dialogue, focusing on multiple characters. You will learn how to give each person a distinct vocal tone, mannerism, language and personality so every character has a unique style. Bring a computer and flash drive to class for the exercises to perfect your dialogue skills.

06-220-1**Topics in Literature: The Hero Quest****Dr. Wallace Ross****MWF 11:00 – 11:50 AM****Prerequisite: 06-111**

"We have no need to fear the labyrinth, for the heroes of all time have gone there before us, and its ways are well known: we have only to follow the thread of the hero path to arrive at the destiny of our life's adventure; and where we had thought we would behold an abomination, we will behold a god; and where we had thought we would slay another, we will slay ourselves; and where we had thought we would stand alone, we will stand with all the world." Joseph Campbell. Tales of heroes inspire us to be more ourselves. In this course we will study the stories of the soul's high adventure from all over the world, and learn what the heroes of all time have always known.

06-220-2**Topics in Literature: Violence in Literature****Dr. Catherine Hancock****MWF 2:00 – 2:50 PM****Prerequisite: 06-111**

Violence is a crucial and complex component of many nineteenth-and twentieth-century texts. Writers such as Fyodor Dostoevsky, Robert Browning, Christina Rossetti, and Flannery O'Connor often develop character and render the distinctive characteristics of communities by exploring the motivations for, reactions to, and consequences of acts of violence. During the course of the semester, we will examine the multiple roles that violence plays in the poetry and prose of the nineteenth and twentieth centuries, focusing on the often devastating effects--both psychological and sociological--that violence has on the individual, the family unit, and society as a whole. Possible themes to be explored include issues of gender (female as victim, male as victimizer) and social class, and the nature and significance of the mental and/or physical degeneration that often accompanies acts of violence in literature. Students will be required to examine the consequences of violence from a variety of perspectives in their written work.

06-221-1**The Experience of Literature****Asst. Prof. Therese Jones****MWF 1:00 – 1:50 PM****Prerequisite: 06-111****06-221-2****The Experience of Literature****Dr. Pramod Mishra****W 5:00 – 7:50 PM****Prerequisite: 06-111**

This course, which is introductory and intended for students who have minimal exposure to literature, will explore the three major literary genres of poetry, fiction, and drama. An array of pieces from well-known, international authors will be analyzed according to the reader-response theory, and various literary concepts and terminology will be applied to the works studied. Students will be required to contribute to the learning environment by engaging in class discussion, small group work, oral presentation, and the writing of journal entries, short papers, and one large research report. Film and audio presentations will be incorporated into the classroom experience to enhance the course.

06-225-1**Introduction to Shakespeare and Film****Dr. Dawn Walts****M 5:00 – 8:00 PM****Prerequisite: 06-111**

This course will examine the relationship between Shakespeare's plays as written texts and his work as represented in film productions and adaptations. Our discussions will primarily address the process of translating Shakespeare's work to the screen. What elements of drama are maintained? What aspects of the play are altered? What interpretive decisions have the directors made in adapting the plays for screen? How does the screen version contribute to or detract from our reading of the play? Students will be assessed by regular writing reflections, reading/viewing quizzes, participation, several short scene analysis papers, and a longer final paper.

06-227-1

Stories into Film

Dr. Christopher Wielgos

R 4:00 – 7:00 PM

Prerequisite: 06-111

This course explores the multi-faceted relationship between literary texts and their film adaptations. To this end, students will learn a specialized vocabulary, employ "reading" strategies specific to film, and consider a selected body of film criticism. We will investigate such issues as:

- The difference between literary conventions/techniques and cinematic ones
- The influence of cultural and historical conditions on the process of adaptation
- The various theories of adaptation: What are the different approaches a filmmaker can take to a literary text? How much does "fidelity" to the source really matter?
- The consequences of adaptation: What meaningful changes result when a particular work is made into a film? How do the ideological implications of the two texts (literary and cinematic) differ, and why?
- The questions of interpretation: How do the text and the reader (viewer) "make" meaning?

Some possible texts and films include *The Lion, the Witch, and the Wardrobe*, *Sin City*, and *Minority Report*.

06-228-1

Adolescent Literature

Dr. Jackie White

T 5:00 – 7:50 PM

Prerequisite: 06-112; preferred 06-250

Targeted to English Majors, especially in the Secondary Education track

Do you want to (re)discover a love of reading? Do you miss the books you read in junior high and high school? Are you thinking of teaching literature in grades 6-12? Or just interested in bucking the system and reading a few banned books? This course offers you the opportunity to revisit or be introduced to both classic and contemporary "young adult" literature – from poems to chapter books, from drama and graphic novels to multi-ethnic biographies, and from historical fiction to fantasy and sci-fi. Students will be expected to read widely and actively; to develop and demonstrate a knowledge of the issues surrounding young adult (YA) literature; to evaluate, present, and "teach" a range of 3-6 texts in varying genres; and to develop a sourcebook of textual and teaching material, including briefly annotated reading lists for future classroom or personal use.

06-230-1
Introduction to Fiction
Staff
TR 12:30 – 1:45 PM
Prerequisite: 06-111

06-230-2
Introduction to Fiction
Asst. Prof. Therese Jones
MWF 12:00 – 12:50 PM
Prerequisite: 06-111

From traditionally popular stories, multicultural stories, stories by women, contemporary stories, and even to graphic fiction, you will be entertained and enlightened in this course, which examines the genre of fiction primarily in the short story, but also in the novel and other forms of artistic expression.

Emphasis will be placed on mastering the close reading of texts and applying the Reader Response Theory to the analysis of the content and formal elements of the assigned readings by many diverse writers, including such writers as Nachtigal, Irving, Hawthorne, Poe, Gogol, James, Chekov, Joyce, Faulkner, Atwood, Hemingway, Munro, O'Connor, Kincaid, and Silko. A history of the genre will be studied along with the various kinds of fiction that have developed over the years. Students will work individually and in groups on interpretations of works, as well as writing tasks. Other forms of evaluation include quizzes, in-class writing assignments, short essays, individual and group writing projects, and a final creative writing project and presentation. This course will ultimately demonstrate how students can actively engage in a work of fiction.

06-234-1
Introduction to Poetry
Dr. Wallace Ross
MWF 9:00 – 9:50 AM
Prerequisite: 06-111

Course Description: Poetry is the essence of literature and, indeed, in many respects, life. When something is supremely expressive or moving it is called "poetic." A dancer is "poetry in motion." A great drama achieves "poetry" in its moments of high emotion. A politician capable of soaring rhetoric achieves flights of "pure poetry." But what is poetry itself? This question will begin our exploration of the oldest of language arts. In studying poetry we learn what is most essential in artistic experience and representation. We learn what testament the most sensitive and articulate human beings have given of their experience. In learning poetry we will share, across the ages, what the best thoughts and the best words of the best people were.

06-234-2
Introduction to Poetry
Dr. Dawn Walts
TR 2:00 – 3:15 PM
Prerequisite: 06-111

This course surveys poetry written in English from the Middle Ages to the twentieth century. It is an introductory course that should be accessible to both newcomers and more experienced readers. The goals of this course are to acquaint students with some major works representative of each historical period, and to trace some broader developments of poetic forms and conventions. By the end of the quarter, students should be adept at reading poetry. Utilizing the vocabulary learned in class, students

should show understanding of poetic meaning and appreciation of poetic technique. Student learning will be assessed through frequent quizzes, in-class exercises, recitations, a final exam and a final anthology project.

06-234-3

Introduction to Poetry

Dr. Simone Muench

TR 12:30 – 1:45 PM

Prerequisite: 06-111

The main objective of this class is to help you gain a fundamental grasp of poetry and to engage your imaginative and critical faculties. This course will introduce you to English and American poetry in order to strengthen your understanding and appreciation of literature as well as provide knowledge of different critical approaches and literary terms. You will learn to read and write critically, as well as discuss, evaluate, and analyze ideas, patterns, sound devices, stanzaic forms, imagery and other considerations exhibited in poetry. We will be studying poetry from Shakespeare's sonnets to Sylvia Plath's "confessional" poems, as well as more recent American poets such as Yusef Komunyakaa, Kim Addonizio, Harryette Mullen, Charles Wright, and Patricia Smith. Students will be required to take a midterm and final exam as well as engage in the production of a creative and critical writing project.

06-250-1

Introduction to English Studies

Dr. Jamil Mustafa

TR 11:00 AM – 12:15 PM

Prerequisite: 06-111; Majors, Minors or Consent of Instructor

This course introduces (prospective) English majors and minors to the theories and practices of the discipline. While exploring this fertile field we will learn its terms of art—from "aesthetic" to "zeugma." We will begin by reviewing the elements of literature: characterization, plot, point of view, setting, figurative language, and theme. We will then consider the history and practice of literary theories ranging from the relatively straightforward (the New Criticism) to the somewhat provocative (psychoanalysis, feminism) and the seemingly mysterious (deconstruction). As we interpret texts in various genres from a range of critical perspectives (applied both individually and in combination), we will also examine the relationships among literature, composition, and rhetoric. Students who successfully complete this course will be well prepared for future courses in English. Graded assignments include a midterm and a final examination, an analytical exercise, and an essay that develops in stages. Journal entries will be completed for credit. The course emphasizes small- and large-group discussions, and a cooperative approach to assignments. *This course does not satisfy the general education literature requirement.*

06-302-1**Writing in the Disciplines: Law Enforcement****Dr. Dawn Walts****MW 1:00 – 2:15 PM****Prerequisite: 06-112; Criminal Justice Majors**

Writing in the Disciplines: Law Enforcement is an advanced writing course designed for students in criminal justice to develop the skills necessary for writing and researching in professional and public situations. You will focus on evaluating scholarly and popular sources, practice a variety of professional and academic forms of writing, and develop expertise in audience analysis and critical research, while exploring the ethics and techniques for field research, report writing that address the needs of real readers. You will also develop an analytic or recommendation report about a focused topic of your choice in criminal justice, allowing the opportunity to explore, research, and develop a specific policy in your field.

06-302-2**Writing in the Disciplines: Law Enforcement****Dr. Dawn Walts****TR 11:00 AM – 12:15 PM****Prerequisite: 06-112; Criminal Justice Majors**

Writing in the Disciplines: Law Enforcement is an advanced writing course designed for students in criminal justice to develop the skills necessary for writing and researching in professional and public situations. You will focus on evaluating scholarly and popular sources, practice a variety of professional and academic forms of writing, and develop expertise in audience analysis and critical research, while exploring the ethics and techniques for field research, report writing that address the needs of real readers. You will also develop an analytic or recommendation report about a focused topic of your choice in criminal justice, allowing the opportunity to explore, research, and develop a specific policy in your field.

06-307-1**The Electronic Word: Computers and Writing****Dr. Valerie Perry****MWF 9:00 – 9:50 AM****Prerequisite: 06-112**

This course examines the ways in which writing, reading, publishing, and information literacy have evolved in response to 21st century technologies. What is gained by these adaptations, and what is lost? We will look critically at the move from traditional print format to online editions of texts (books, magazines, journals, advertising, news media, etc.), explore the mysteries of Wikipedia, and the rhetorical complexities of social networks. All students in the course will be required to maintain active Facebook and Twitter accounts. Come learn why you should *never* read the YouTube comments!

06-309-1**Topics in Writing: Document Design****Dr. Jennifer Consilio****TR 12:30 – 1:45 pm****Prerequisite: 06-112**

Document Design will help students understand the principles and practices of document design, emphasizing the practice of writing in multimedia and print contexts. Students will examine various print and digital products closely, creating “real” projects in real contexts. Course readings will focus on how different media communicate meaning, shape our reactions, and interact with one another. Course goals include: learning to use and adapt various writing and design technologies to use for specific rhetorical purposes, developing strategies for integrating visual and written communication for your audience, and becoming comfortable designing and producing a wide variety of document types. Together, we will create a number of multimedia projects, including a web portfolio, a packaging and promotional project, and a creative individual project you will choose and create based on your interests.

06-310-1**Advanced Writing****Dr. Jennifer Consilio****MW 1:00 – 2:15 PM****Prerequisite: 06-112; Majors, Minors or Consent of Instructor**

Voice in writing: it's what compels readers to keep reading—to enjoy the *presence* of the writer on the page or computer screen. What is the nature of written voice? How do writers construct their voice/s? And how can established principles of prose *style* help writers construct their voice? These are the central questions of Advanced Writing. Students will study the construction of written voice and style in nonfiction prose; analyze and imitate a variety of published voices and styles; and apply what they learn to *intentionally* construct their own written presence, for a variety of purposes and audiences. The course is conducted as a writing workshop, in which writers prewrite and play with subject and language possibilities, create multiple drafts, and share their work with others for useful response. Students will complete four or five writing projects and make one oral presentation. *This course satisfies the General Education requirement for advanced writing for English majors as well as for some other majors.*

06-312-X**Intermediate Creative Writing****Dr. Simone Muench****TR 2:00 – 3:15 PM****Prerequisite: 06-112 and 06-311 or Consent of Instructor**

This course is similar in scope to Introduction to Creative Writing, but with more focus on the workshop process. Intermediate Creative Writing Workshop familiarizes students with a variety of literary genres; however, unlike a literature class, students write much of the work studied—that is, a workshop format is used to explore literature as a writing practice. The main objectives of this class are to help you gain an elementary grasp of creative writing and to engage your imaginative faculties. This course is intended for beginning and intermediate writers with a willingness to read, write, and experiment with language. It is designed to improve your creative writing ability; to help you learn to

meaningfully respond to others' writing; and to introduce you to contemporary creative writing. To a certain degree, your own writing will be the text in this class; however, we will also do a fair amount of reading, which is essential to any serious writer's craft. Creative writing is fun, engaging and even wildly inventive, but it also requires analytical thinking, articulation, self-reflection, the courage to fail and try again, and devotion to craft and literary skill building. From the first day of class forward, I will approach the class as a community of writers who are involved in each other's progress and committed to producing high-quality work.

06-318-1

Writing Center Practicum

Dr. Jennifer Consilio

M 2:30 – 3:20 PM

Prerequisite: Majors or Consent of Instructor

The Writing Center Practicum offers students the opportunity to learn more about the relationship between writing and collaboration by working one-on-one with writers and their work. Practicum students meet in class for an hour each week to read, write, and talk about how to effectively collaborate with diverse writers working on a variety of projects. Students then apply that knowledge as they tutor for two hours per week in the University's Writing Center. The Practicum is open to English majors, minors, and other qualified writers who enjoy helping others write. For more information about the Writing Center Practicum, contact Jennifer Consilio, Director of the Writing Center, in LARC/Benilde Hall; consilioje@lewisu.edu, 815-836-5727.

06-339-1

World Authors: China, India and Others

Dr. Pramod Mishra

MWF 12:00 – 12:50 PM

Prerequisite: 06-112

Asia is on the rise as never before, so much so that scholars have begun to call the 21st century as the Asian century, very much like they called the 20th century as the American century. As a result, the world's eyes are on Asia. What is it about Asia that has made this largest among continents to rise again? Besides being the two most populous nations on earth, China and India have been making great leaps forward to catch up with the Western world in economic and technological growth. Thomas Friedman of *The New York Times*, and the author of *The World is Flat*, sees all action out there in India and China. While the United States has come to develop a sort of competition with China on the economic and political fronts, it has extended a hand of friendship to India in the past few years. In any events, America and Americans can't afford to not have an in-depth knowledge of Asia, as future jobs, business, and politics will gravitate toward these two countries. Should we know better our friends and rivals besides buying cheap consumer goods from China in Wal-Mart or outsourcing jobs to Bangalore, India? How can we do that?

This course claims that studying literature of a country or a continent offers us one of the best ways to get entry into the country's or the continent's heart and soul, its history and culture, and its sources of pains and pleasure. This complex glimpse of its people and culture reveals how all this is connected on multiple levels with the rest of the world and

with the rest of us, especially in the United States, as we try to redefine our leadership role in new ways.

In this course, then, we will study select works of fiction, poetry, and film from mainly India, China, but also, time remaining, Sri Lanka, Indonesia, Pakistan and Japan. Asia is the largest and probably the most varied continent and so the selections will be sparse but they will offer us a glimpse of Asian literature that you can build on later on your own. Many of these works we will read in translation.

06-341-1

American Literature (1500-1860)

Dr. Jackie White

TR 11:00 AM – 12:15 PM

Prerequisite: 06-112; 06-250; Majors, Minors or Consent of Instructor

Ready for some “fire and brimstone”? Some bootstrap bravado? Some angst, ambition, and ambivalence? Set sail with conquistadors, pilgrims and, yes, African slaves, and encounter with them the Native peoples, uncharted landscape, and early literatures of that part of the North American continent we now call the United States. Haven’t you ever wondered what makes us “Americans” tick? The foundations of our psychology and culture are all here in the literature – chronicles and diaries, sermons and speeches, stories, poems, and novels – of such founding figures as Winthrop and Bradstreet, Franklin and Sojourner Truth, Taylor and Tecumseh. We will also venture into some Transcendentalism, forests of temptation, the great white whale, wild Walt Whitman, and the devilish Emily Dickinson. No English major is complete without an understanding of this gripping past! You’ll also get a chance to hone your critical and creative literary skills with annotated bibliographies, journal entries, formal and informal presentations, and options for either a creative or critical final project. There will be one 12th week exam and a few impromptu and formal quizzes.

06-348-1

African-American Literature

Dr. Nancy Workman

MWF 10:00 – 10:50 AM

Prerequisite: 06-112

“I, too, sing America ... I am the darker brother ... see how beautiful I am,” writes Langston Hughes. Much of the culture and conflicts of the Americas, especially of the United States, stem from and continue to be influenced by the presence and contributions of African Americans. This course offers students the opportunity to explore a wide range of writing that sheds light on what “African,” “Black,” “American,” and “literature” can mean. While we will necessarily encounter the thorny issues of race, we will focus more attention on community – the community of African American writers and how they choose to speak to, for, and about our larger American community.

Come find out what Maya Angelou and Martin Luther King, Jr., the Harlem Renaissance and Zora Neale Hurston have to offer all of us. What can we learn and enjoy from contemporary Nobel Prize writers like Toni Morrison and Derek Walcott?

The purpose of literature is to please and teach us; to reflect and clarify our individual experiences or to enlarge those by allowing us to imaginatively participate in the life,

thoughts, and feelings of others. That's the ultimate aim of this class: to read some great books, watch a film or two, talk about them together and see what we can learn about ourselves and the world. Students will be expected to complete a variety of essay assignments, take one exam, and produce a final, creative project.

06-353-1

British Literature 2 (1700 to 1900)

Dr. Jamil Mustafa

TR 9:30 – 10:45 AM

Prerequisite: 06-112; 06-250; Majors, Minors or Consent of Instructor

This course surveys some of the most compelling and powerful British literature published during the Augustan, Romantic, Victorian, and Edwardian periods. You will be introduced not only to major works of poetry, drama, fiction, and social criticism, but also to the historical and cultural contexts in which these works were produced. Together with shorter texts, we will read two novels: Emily Brontë's tragic, tempestuous *Wuthering Heights* and Arthur Conan Doyle's bloodcurdling *The Hound of the Baskervilles*. While enjoying these and other classic works, you will develop the knowledge and skills needed to become a sensitive and thoughtful reader and critic of literature. You will also learn how to respond to texts in discussion and in writing by employing precise analytical strategies. Graded assignments include two closed-book examinations, an analytical exercise, and two essays that develop in stages. One-page analyses will be completed for credit. The course emphasizes discussion, and a cooperative approach to assignments.

06-359-1

British Authors: JRR Tolkien

Dr. Christopher Wielgos

TR 12:30 – 1:45 PM

Prerequisite: 06-112

In this course, we will examine Tolkien's major fantasy works – *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion* and their appeal to all who love good stories; but, we will also go a bit deeper, and study the volumes in tandem to develop a thorough overview of the saga. If you have read LOTR before, get ready for a completely new experience. Some guiding questions for our semester of discussion will include:

- Why are Tolkien's stories so popular?
- What is "sub-creation"?
- Why does he shift from the children's story of *The Hobbit* to the serious epic of *Lord of the Rings*?
- How did Tolkien's Catholicism shape his depiction of a world that generally lacks explicit religious practice or belief?
- How did Tolkien understand the relationship between language and narrative, and why did he invent languages in order to tell his stories?
- What advantages of the genre of fantasy fiction can an author exploit that realistic fiction cannot provide, and why do scholars generally marginalize fantasy in conversations about serious literary genre?
- Does Tolkien share literary traits with his contemporaries, the World War I generation of authors, or is he an original artist of his generation?

06-370-1**Topics in Film: Contemporary Cinema****Dr. Christopher Wielgos****R 4:00 – 7:00 PM****Prerequisite: 06-112 and 06-270 or Consent of Instructor**

A historical survey of narrative American and World cinemas from the decline of the studio system and the abolition of the production code in the turbulent 1960s, the complacent 70s, the conservative 80s, the confused nineties: the rise of the new independents and the reliance on blockbuster movies is studied in the context of the continuing revolution in delivery systems, including made-for-cable movies, pay-per-view, home video rentals and international markets. We also look at the cultural and social environments in which influential films were produced. We shall seek to assess how influential films of the period reflected and in some cases affected the society and culture of the day. We will study the work of influential individual directors, the rise of the Blockbuster, the great growth of viewing by satellite and DVD, and the effects of the digital revolution on the production, distribution, and consumption of film.

06-374-1**The Horror Film****Dr. Simone Muench****W 5:00 – 8:30 PM****Prerequisite: 06-112 and 06-270 or Consent of Instructor**

From zombies to serial killers, witch covens to werewolves, this course will cover the modern horror genre, from its emergence, beginning as early as 1960 with Alfred Hitchcock's *Psycho*. Journeying to 1968, we will pay tribute to George Romero's *Night of the Living Dead* as well as Ira Levin's and Roman Polanski's *Rosemary's Baby*—two works that many critics believe to have ushered in the era of modern horror. We will venture into the 70's, studying how horror narratives reflect cultural anxieties and fears, particularly through the examination of the effect of the Vietnam War on *Texas Chainsaw Massacre*. The class will look at the development of the slasher subgenre as initiated by John Carpenter's *Halloween*. We will view foreign horror including *Suspiria* by Italy's Dario Argento and the Canadian trilogy *Ginger Snaps*, discussing sequelization and remakes. The course will consider how the horror genre has developed in terms of its visual, aural, and narrative components, and how it differentiates itself from other genres, while looking at the process of hybridization, especially the blend of science-fiction and horror as illustrated by the classic *Alien*. We will consider the role of women in horror, investigating how horror can exist as a progressive genre for women, relying mainly on selections from Carol Clover's *Men, Women and Chainsaws*, Isabel Pinedo's *Recreational Terror*, and Vera Dika's "The Slasher Film".

Possible texts for the course include *Horror: A Brief Introduction* by Rick Worland and *The Horror Film* by Peter Hutchings. Assignments are designed to sharpen your analytic and critical skills as well as to develop your proficiency in written and oral communication.

06-413-X

Advanced Creative Writing

Dr. Simone Muench

TR 2:00 – 3:15 PM

Prerequisite: 06-312 or Consent of Instructor

English 413 is designed to help you make the transition from “student writer” to independent, publishing writer. This workshop will highlight practice guided by the work of various contemporary creative writers. The class is in a workshop format with prominence placed on both peer critique and student creative writing. The primary goal will be to ignite your imaginative faculties and to direct you as you develop work that is of publication quality. The course will focus largely on the act of writing and the development of a manuscript, but will also address issues of further study in creative writing, aspects of publication, editing/revision skills, and aesthetic concerns. Class participation is required as this course will be discussion-based.