Course Descriptions for English and Communication

Fall 2017
Categorizations for the Fall 2015 LITR courses in terms of distribution requirements for the Literature, Literature/Writing, and Secondary English majors.

American Literature credit
- LITR 321
- LITR 436

British Literature credit
- LITR 324
- LITR 419
- LITR 422

World Literature credit
- LITR 352
- LITR 453

Pre-1900 credit
- LITR 419
- LITR 436

Post-1900 credit
- LITR 321
- LITR 453
- LITR 324
- LITR 520
- LITR 422

LITR 322 and LITR 323 satisfy neither geographical nor chronological distribution requirements.

In the Literature/Writing major:

COMM 201 may be substituted for COMM 408.

In the English: Literature major:

LITR 436 may be substituted for LITR 301: American Writers.
LITR 324, LITR 355, LITR 419 or LITR 422 may be substituted for LITR 302: British Writers.
LITR 371 OR LITR 520 may be substituted for LITR 303: World Writers.

Categorizations for the Fall 2015 COMM courses in terms of distribution requirements for the Communication majors.

Rhetoric and Public Address
- COMM 110
- COMM 324
- COMM 372
- COMM 390

Business and Professional Communication Credit
- COMM 206
- COMM 311
- COMM 430
- COMM 455

Mass Communication credit
- COMM 108
- COMM 201 (dv)
- COMM 212
- COMM 301
- COMM 320
- COMM 322 (dv)

Relationships credit
- COMM 245 (dv)
- COMM 350 (dv)

Diverse Voice Credit
- COMM 201
- COMM 245
- COMM 322
- COMM 350
COMMUNICATION COURSES

COMM 105  SURVEY OF HUMAN COMMUNICATION
97681  ^Sec. 004  Lec  MWF  12:00-12:50  Wilson, K.
98158  +Sec. 005  Lec  MWF  12:00-12:50  Wilson, K.
96140  **Sec. 001  Rec  M  10:00-10:50  Jewell, R.
96180  **Sec. 002  Rec  W  11:00-11:50  Jewell, R.
96542  **Sec. 003  Rec  F  2:00-2:50  Jewell, R.
This course introduces theories and applications across the field of Communication. In addition to public speaking, interpersonal communication, and group/team communication, a variety of special topics are addressed, including: communication ethics, family communication, gender and communication, intercultural communication, mass media, nonverbal/visual communication, organizational communication, political communication, and rhetoric/public address. (SA, Lecture; FS only with recitation section)

^Sec. 004: Lecture only; SA credit only (3)
*Sec. 005: Lecture SA credit (3); must take with one Recitation section (FS credit) (1)
**Secs. 001, 002, or 003 Rec FS credit (1); must take with Sec. 005 Lecture (SA credit) (3)

COMM 106  BASIC PRINCIPLES OF SPEECH (3)
98059  Sec. 002  MWF  1:00-1:50  Moerschell, L.
97460  Sec. 005  MWF  10:00-10:50  Wilson, K.
98060  Sec. 007  MWF  12:00-12:50  Wilson, K.
97766  Sec. 008  TUTH  2:00-3:15  Knopf, C.
98316  Sec. 009  MWF  12:00-12:50  Youngblood, J.
97170  Sec. HNR  TUTH  11:00-12:15  Knopf, C.
98176  +Sec. CH1  MWF  10:00-10:50  Moerschell, L.
98177  +Sec. CH3  MWF  10:00-10:50  Jones, K.
98178  +Sec. CH4  MWF  12:00-12:50  Jewell, R.
97395  +Sec. CH6  TUTH  9:30-10:45  Youngblood, J.
96783  Sec. C01  MWF  10:00-10:50  Moerschell, L.
97071  Sec. C03  MWF  10:00-10:50  Jones, K.
97070  Sec. C04  MWF  12:00-12:50  Jewell, R.
An introductory course in public speaking. It is a skills course informed by Speech Communication theory. Skills include analyzing the speaking situation, choosing appropriate topics, conducting research, organizing ideas, utilizing evidence, and delivering speeches effectively. Special emphasis is given to developing critical thinking and listening abilities. +For Childhood and Early Childhood Education majors only. (FS)

COMM 108  INTRODUCTION TO MASS COMMUNICATION (3)
96766  Sec. 001  TUTH  11:00-12:15  Blank, T.
96276  Sec. 002  TUTH  12:30-1:45  Blank, T.
This course explores the history of mass communication from the printing press to the modern digital era. As we move through the centuries, we will examine what has been regarded at various times as “new media,” and consider the personal, social, political and/or economic changes brought about by each emerging form of communication technology. Students will examine the historical origins of mass media in order to gain a better understanding of media today. They will also be asked to predict future trends in media content, usage, and influence. Students will be responsible for presenting their findings in class. Counts as Mass Communication credit. (FS)
COMM 110  RHETORIC OF ADVERTISING (3)
98061  Sec 001  MWF  1:00-1:50  Wilson, K.
The objective of this course is to give students fundamental understanding of the advertising industry and its place in both the business and personal facets of American society. Students will be responsible for creating an advertising campaign focusing on both rhetorical theory and analysis. They will develop research and writing skills as well as the ability to identify and address the different demographics important to their topic. Counts as Rhetoric and Public Address.

COMM 201 MASS MEDIA AND SOCIETY (3)
96726  Sec. 001  MWF  9:00-9:50  Novak, S.
97754  Sec. 002  MWF  10:00-10:50  Novak, S.
This course explores the reciprocal influence between mass media and society. Our goal is to understand more fully how the structure and content of modern media influence our conceptions of self, other, community, power, identity, and so on. We will consider all areas of mass media, but we will be especially attentive to news, advertising, and politics in both the electronic and digital eras. Counts as Mass Communication credit and diverse voices (dv) requirements. Elective for the Women's and Gender Studies major and the Women's Studies minor. (SI, SA)

COMM 206 BUSINESS AND PROFESSIONAL COMMUNICATION (3)
98159  Sec. 001  MWF  11:00-11:50  Moerschell, L.
This course is designed to introduce the student to business and professional speaking opportunities that they are likely to encounter in work-life situations. This course is intended to stimulate creative thought and critical thinking. Through a combination of lecture, workshops, assignments, and presentations the student will develop a variety of written, verbal, individual, and group communication techniques needed to succeed in professional situations. Counts as Business and Professional credit. (SI)

COMM 212 PRINCIPLES OF JOURNALISM (3)
97464  Sec. 001  MW  2:00-3:15  Novak, S.
This course introduces students to the concepts, processes and practices of journalism. Students will develop a conceptual understanding of journalism and its role in democracy by discussing current events coverage, become acquainted with the evolution of journalism as a profession, understand the places of objectivity and subjectivity in writing, understand what is expected of journalists professionally, educationally, socially, legally and ethically, and understand contemporary developments, issues and controversies in the field. Counts as Mass Communication credit. Counts towards Journalism minor.

COMM 245 INTERPERSONAL COMMUNICATION (3)
97073  Sec. 001  MWF  1:00-1:50  Youngblood, J.
Theoretical understanding and practical skills for examining and altering interpersonal communication. Prerequisite: FW or equivalent. Counts as Relationships credit. Counts toward diverse voices (dv) requirement. (WI, SA)

COMM 301 MEDIA LAW AND MEDIA ETHICS (3)
96982  Sec. 001  MWF  1:00-1:50  Novak, S.
This course examines the legal and ethical dimensions of modern mass media. Students are introduced to various ethical theories and models, which provide a basis for the critical and systematic analysis of case studies and arguments. Students study current, relevant mass media
law, emphasizing precedent-setting court cases in the United States. Topics addressed include libel, slander, defamation, sedition, pornography, indecency, blasphemy, obscenity, privacy, intellectual property, copyright, propaganda, and commercial speech. Prerequisite: FW or equivalent or by permission of instructor. Counts as Mass Communication credit. Counts towards the Journalism minor. (PI)

**COMM 311 SMALL GROUP COMMUNICATION (3)**
96740  Sec. 001  TUTH  2:00-3:15  Fregoe, D.
Development of individual skills in decision-making groups. The course places a central focus on the conclusions that have emerged from group research concerning leadership, cohesion, roles, and norms. Other topics include analysis of controversy and group presentational skills. Groups will be required to give oral presentations to the class. Prerequisite: FS and FW course or equivalents or by instructor permission. Counts as Business and Professional Communication credit. (WI, SI, SA)

**COMM 312 001 PRACTICUM AT THE RACQUETTE (1-2)**
98111  Sec. 001  TBA  TBA  Novak, S.
This course is designed to provide students with opportunities to participate in the full production of The Racquette newspaper's 12 issues each semester. Participation allows the student to better understand the concept of professional news publication and to contribute to the content of each issue or to the continuation of the newspaper. Students will choose a minimum of two aspects of production to work on throughout the semester (writing, copy editing, layout/design, photography/graphics/visuals and/or social media and advertising). Note: Class meets in the BSU Newsroom at 5:00 p.m. Ending time varies.

**COMM 320 FILM STUDIES: FILM AND FOLKLORE (3)**
98062  Sec. 001  TUTH  3:30-4:45  Blank, T.
This course examines the direct and indirect use of folklore in cinema over the years. In particular, we will look at how cinema conveys vernacular culture in traditional and popular venues with a special emphasis on zombie, slasher, fantasy, fairy tale, and related narrative genres. Counts as Mass Communication credit and/or towards Film Studies minor. (AC)

**COMM 322 STUDIES IN DOCUMENTARY FILM (3)**
97200  Sec. 001  MWF  9:00-9:50  Wilson, K.
This course is designed to offer students the opportunity to examine the documentary film. Using films like Michael Moore’s Bowling for Columbine, Susan Saladoff’s Hot Coffee, and Lee Hirsch’s Bully, students will be introduced to the world of documentary film with a special focus on the ethical and moral grounds all creators of such films must tread. Do the producers have a special obligation to “tell the whole truth,” or is some degree of manipulation not only expected, but required? There is a fine line between the documentary and propaganda and this course will ask students to examine it carefully and come to a decisive conclusion about which constitutes both. Historically, many documentaries have had a political slant. Therefore, students will also be asked to decide whether or not this genre of film is politically motivated and, if so, the damage that connection may do to the truth. Counts for the Mass Media requirement in the Communication major. Counts as Diverse Voices credit. (dv) Counts as an elective for the Film Studies minor. (AC)
COMM 324  PERSUASIVE SPEAKING (3)
96019  Sec. 001  TUTH  9:30 - 10:45  Fregoe, D.
96718  Sec. 002  TUTH  11:00 - 12:15  Fregoe, D.
Practical use of persuasion in a variety of settings. The role of both persuader and listener are examined; students are placed in both roles throughout the course. Persuasive speaking assignments include: speech to convince, speech to stimulate, speech to refute, and a speech to actuate. Speakers are expected to apply various techniques of persuasion in each assignment. Prerequisite: FS course or equivalent. Counts as Rhetoric and Public Address credit. (SI)

COMM 350  FAMILY COMMUNICATION (3)
97397  Sec. 001  TUTH  12:30-1:45  Youngblood, J.
An investigation into family communication. The family is a unique context for communication, in part because family membership is involuntary for most of us, in part because families are fascinating minicultures with unique histories, communication codes, and social realities whose grip on members is strong and enduring. Prerequisite: FW or equivalent. Counts as Relationship credit. Counts as Diverse Voices credit (dv). For English and Communication majors and minors and Childhood/Early Childhood Education majors only. (WI, SA)

COMM 372  RHETORIC OF THE BLACK CHURCH (3)
97463  Sec. 001  MWF  11:00-11:50  Youngblood, J.
This course focuses on rhetorical trends of the Black Church. We will watch various films (movies and documentaries) depicting Black Church Worship Services. We will attend a worship service that follows the traditions of Black churches. We will also read several books, and you will conduct your own research on some aspect of African American Churches in the United States. Counts as Rhetoric and Public Address credit.

COMM 390  COMMUNICATION AS UNCANNY (3)
97398  Sec. 001  TUTH  12:30-1:45  Knopf, C.
Explores spectralities studies and communication, interrogating how representations of horror encode our individual and communal anxieties about the supernatural, social, and political unknown. With focus on the intersection of communication and the uncanny, including media studies, sensory material, film theory, and analytic metaphors, the course uses the horror genre to understand society's interaction with communication processes and technology. Counts as Rhetoric & Public Address.

COMM 430  EMPLOYMENT SEEKING/ COMMUNICATION (3)
96983  Sec. 001  F  5:00 - 9:00  Fregoe, D.
SA  9:00 - 5:00  Fregoe, D.
The goals of this course are to give students the knowledge and communication skills necessary to find and obtain a job. It is designed as a workshop format taught on three consecutive Friday evenings and Saturdays; most of the work will be completed during class time. Students will: (1) Learn the importance of researching companies before they apply for a job. We will review crucial questions about companies that successful job applicants ask before they apply. (2) Practice writing cover letters that result in interviews. The cover letter should function as an argument; successful letters do much more than just introduce a resume. (3) Learn how to make a resume that highlights their strengths. The format for a resume should be personal, not a “template.” (4) Practice job interviews. There are wrong words to use in an interview; there is
one type of evidence that is critical for success; and research demonstrates that many prospective employees are not offered the job because of nonverbal messages they are sending without realizing it. Counts as Business and Professional Communication credit.

**COMM 455 ORGANIZATIONAL COMMUNICATION (3)**
96984  Sec. 001  MW  8:30-9:45  Moerschell, L.
This course introduces students to an advanced level of communication theory, as well as organizational theory and its implications for communication as it occurs in organizations. Understanding the various dimensions of motivating and managing people through effective communication in an organization is a critical skill for effective leaders. Counts toward Business and Professional Communication credit.

**COMM 465 COMMUNICATION THEORY (3)**
97075  Sec. 001  TUTH  5:30-6:45  Knopf, C.
We will consider the nature, elements, and functions of theory in the social scientific and humanistic studies of communication, and explore a sample of major theories in interpersonal, organizational, public, intercultural, media, and influence communication. Senior Communication students only. (RES)

### COMPOSITION COURSES

**COMP 101 WRITING AND CRITICAL THINKING (4)**
97611  *Sec. 001  TUTH  9:30-10:45  Levitt, E.
96931  *Sec. 002  MWF  9:00-9:50  Staff
97761  *Sec. 003  MWF  9:00-9:50  Funston, J.
97235  *Sec. 004  MWF  10:00-10:50  Funston, J.
97022  *Sec. 007  TUTH  2:00-3:15  McNutt, D.
97203  *Sec. 008  MWF  11:00-11:50  Jones, K.
96943  Sec. 010  TUTH  2:00-3:40  Mitchell, J.
97015  *Sec. 011  MWF  11:00-11:50  Heffner, J.
97204  *Sec. 013  MW  3:30-4:45  Blank, A.
98160  *Sec. 015  TUTH  12:30-1:45  Watson, E.
97238  +*Sec. C12  TUTH  9:30-10:45  Bates, C.
98180  +*Sec. CH2  TUTH  9:30-10:45  Bates, C.
98179  +*Sec. CH9  MW  4:00-5:15  Jewell, R.
97202  *Sec. C09  MW  4:00-5:15  Jewell, R.
97461  *Sec. F09  TUTH  8:00-9:15  Berbrich, N.
Encourages development of writing, critical thinking, and the use of information resources. Addresses how language permits communication, shapes thought, and changes through time. *and 1 hour TBA. +For Childhood and Early Childhood majors only. (FW)

**COMP 101 WRITING AND CRITICAL THINKING (4)**
97236  *Sec. 005  TUTH  11:00-12:15  Stanavage, L.
97237  *Sec. 006  TUTH  12:30-1:45  Stanavage, L.
Comp 101 provides an introduction to the range of reading, critical thinking, and writing tasks required of members of the university community. We consider the specialized nature of writing for different purposes and discourses, and work on developing our skills as critical readers, thoughtful writers, and participants in the academic community. Students read and discuss
university-level texts, identifying underlying assumptions and points of view, distinguishing fact from opinion, drawing inferences, and reaching independent conclusions. The course emphasizes the composing process (inventing, planning, writing, revising, editing), rhetorical concerns (audience, purpose, tone, organization, development, coherence), and mechanics (punctuation, grammar, usage). Assignments include a variety of formal papers, short informal responses, and in-class writing. The course is designed to help students write effectively in other university courses, develop critical thinking and writing fluency, and find and critically evaluate source materials using electronic research databases. This course requires regular participation, short assignments, four paper portfolios, and a final exam. (FW)


COMP 201 WRITING ARGUMENTS (4)
96200  *Sec. 001  MW  3:30-4:45  Gibson, K.
97077  *Sec. 003  TUTH  2:00-3:15  Lewis, D.
97405  *Sec. 004  MW  5:30-6:45  Gibson, K.
Practice in composing written arguments about complex issues. Attention to research methods. Students match creative thinking about ideas with enhanced clarity in communicating those ideas. Since readers often hold competing views on significant issues, special attention is given to developing rhetorical strategies for reaching those readers. Prerequisite: FW or equivalent course. *and 1 hour TBA. Counts toward Environmental Studies major and minor. (WI)

COMP 201 WRITING ARGUMENTS: ARGUING EARLY MODERN LITERATURE (4)
97076  +*Sec. 002  TUTH  3:30-4:45  Stanavage, L.
This course allows students to develop a semester-long literary project in different formats and for a range of purposes, with attention to literary research methods and the development of research questions. Readings will include primary and secondary materials on English literature (popular, elite, and scientific) of the 16th and 17th centuries, as well as material covering rhetorical, critical, and compositional concerns. Students match creative thinking about ideas with enhanced clarity in communicating those ideas. Since readers often hold competing views on significant issues, special attention is given to developing rhetorical strategies for reaching those readers. Course requirements include regular participation, short weekly essays, a project proposal, exploratory paper, formal abstract, research paper, and poster presentation. Prerequisite: FW or equivalent course. *and 1 hour TBA. + For English and Communication majors only (WI)


COMP 202 INTRO TO CREATIVE WRITING (4)
97631  *Sec. 001  TUTH  9:30-10:45  Berbrich, N.
96589  *Sec. 002  MW  2:00-3:15  Steinberg, A.
96511  *Sec. 003  MW  8:30-9:45  Levitt, E.
96857  *Sec. 004  W  2:00-4:40  DeGhett, S.
97407  *Sec. 005  TUTH  2:00-3:15  Sprague, A.
96985  *Sec. 006  TUTH  11:00-12:15  Berbrich, N.
*Sec. HNR  W  2:00-4:40  DeGhett, S.
A course designed to introduce writers to the craft of writing in a variety of genres. The course is meant to introduce terminology, explore techniques, and develop a sense of individual voice. Students will practice several different genres, as well as read a selection of published works – all within a workshop environment. *and 1 hour TBA. Prerequisite: FW or equivalent course. (WI, AE)

**COMP 301 ADVANCED RESEARCH WRITING (4)**
96020  Sec. 001  MWF  10:00-10:50  Heffner, J.
Instruction in advanced research, rhetorical strategies, and composition, culminating in a major essay crafted for particular audiences. Introduction to professional portfolio. Prerequisite: COMP 201.

**COMP 302 FICTION WORKSHOP I (4)**
96896  *Sec. 001  M  2:00 - 4:40  DeGhett, S.
This course is devoted to writing and reading fiction. Within a writers’ workshop community, it considers elements of craft and invention and explores technique and approach. Students share their original fiction and respond creatively and critically to one another’s work. They also analyze and discuss the work of a spectrum of contemporary fiction authors. Over the course of the semester, students develop a portfolio of fiction that varies with each student but includes a range of fiction from flash to novel/novella length. *and 1 hour TBA. Prerequisite: COMP 202 or by permission of instructor. (WI, AE)

**COMP 303 POETRY WORKSHOP I (4)**
96620  *Sec. 001  TUTH  9:30-10:45  Berbrich, N.
98063  Sec. 002  TUTH  2:00-3:15  Jones, K.
Training in the writing of poetry, with attention paid to form as well as the history and current state of the genre. Students will be expected to write a poem and read a book of contemporary poetry every week. *and 1 hour TBA. Prerequisite: COMP 202 or by permission of instructor. (WI, AE)

**COMP 306 PLAYWRITING: SHORT PLAYS (4)**
96621  *Sec. 001  TUTH  12:30-1:45  Steinberg, A.
Training in the writing of drama, particularly the short-play forms: 3-5-word, one-page, ten-minute, one-act, dramatic monologue, and radio drama. Additionally, students will study the history and current state of the genre. Students wishing to work on full-length plays will need to consult with the instructor. Prerequisite: COMP 202 or by permission of instructor. (WI, AE)

**COMP 307 CREATIVE NONFICTION WORKSHOP I (4)**
97557  Sec. 001  TUTH  12:30-1:45  Levitt, E.
This course explores the basic components of Creative Nonfiction, incorporating Lee Gutkind’s “Five Rs of Creative Nonfiction” into examinations of several types of creative nonfiction works, including both traditional essay forms and more experimental and fluid forms such as the lyric essay and flash nonfiction. Students will be encouraged to think critically about notions of artful representations of truthful experience, and practice several kinds of writing to create a final portfolio of polished work. *and 1 hour TBA. Prerequisite: COMP 201 or COMP 202 or by permission of instructor. (WI, AE)

**COMP 307 CREATIVE NONFICTION WORKSHOP I (4)**
97025  Sec. 002  WF  2:00-3:15  Sprague, A.
This creative nonfiction workshop will focus on nature writing--work that explores observation of the natural world through personal narrative and reflection. Students will read works by contemporary nature writers and approach their texts as models for writing and revision. Students
will also be expected to participate in peer critiques, produce in-class writing and full-length essays, and create a portfolio of polished pieces. *and 1 hour TBA. Prerequisite: COMP 201 or COMP 202 or by permission of instructor. (WI, AE)

COMP 318 WRITING FOR THE ARTS (4)
98064  Sec. 001  TUTH  11:00-12:15  Henry, R.
Practice in the genres of writing found in the professional art worlds, with careful attention to the ways in which we describe and analyze works of art, dance, theater, fiction, poetry, and music, and how those works are part of an ongoing dialogue with other works, with their viewers, and with society at large. *and 1 hour TBA. Prerequisite: COMP 201 or Concurrently taking COMP 201.

COMP 322 GRANT WRITING (4)
98065  *Sec. 001  MWF  12:00-12:50  Mitchell, J.
98217  +*Sec. 002  MWF  12:00-12:50  Mitchell, J.
Examination of contemporary theories of genre and context in academic and professional writing, especially concerning the roles of community, writer, and situation in shaping the forms and norms for writing. Application to the case of grant writing. *and 1 hour TBA. +For Environmental Studies Majors and Minors only.

COMP 412 FICTION WORKSHOP II (4)
97410  *Sec. 001  MW  2:00-3:15  Henry, R.
COMP 412 is the second workshop course in fiction writing. Students are expected to have the basic vocabulary and experience provided by COMP 302. We will be concerned with such things as how to develop interesting characters (and when not to), how to use setting and negotiate time, how to create effective dialogue, etc. Reading, exercises, class discussions and critiques, and two short stories. *and 1 hour TBA. Prerequisite: COMP 302.

COMP 416 PLAYWRITING WORKSHOP II (4)
96727  Sec. 001  TUTH  12:30 - 1:45  Steinberg, A.
Advanced training in the writing of playwriting. Taught with COMP 306. *and 1 hour TBA. Prerequisite: COMP 306 or COMP 310 or by permission of instructor.

COMP 490 WRITING SUPERVISION (3)
98161  Sec. 001  TUTH  12:30-1:45  Henry, R.
Students in Creative Writing will, under the supervision of the course instructor, produce a manuscript in a genre of the student's choosing suitable for publication. Ordinarily, this will be original work that was begun in one of the writing workshops. While publication per se is not a requirement, the student will be expected to research market needs and prepare the manuscript accordingly. Prerequisite: BA or BFA Creative Writing Majors and Senior standing.
LITERATURE COURSES

LITR 100  INTRODUCTION TO LITERATURE (3)
97166  Sec. 001  MWF  2:00-2:50  Donahue, J.
98173  +Sec. CH2  MWF  10:00-10:50  Donahue, J.
97418  Sec. C02  MWF  10:00-10:50  Donahue, J.

In this course, we will read through a number of texts from 4 major literary genres: poetry, drama, short fiction, and the graphic novel. We will explore a variety of forms, themes, and ideas about the nature and function of literature. This is not a survey course, and we certainly cannot be expected to cover such a broad and endlessly developing concept as “literature.” However, we can build our skills in reading texts, and understanding the various ways that language works to create, define, and have us think past our world. By the end of the semester, we will have developed strong critical reading skills so that you are prepared to pick up and read the works of your choice and productively engage with them. Ultimately, by the end of this semester, we will have explored the continued wonder that is the art of language, and hopefully come to a greater understanding of its purpose in the world. Replaces the previous LITR 111, 112, or 113 course in degree requirements. This course cannot be taken if credit has been received for LITR 110. +For Early Childhood and Early Childhood Education majors only. (FC)

LITR 100  INTRODUCTION TO LITERATURE (3)
98175  +Sec. CH4  MW  2:00-3:15  Wilson, L.
97417  Sec. C04  MW  2:00-3:15  Wilson, L.

Introduction to elements of literature through the study of its various forms: poetry, drama, and fiction. Practice in writing about literature and in techniques of close reading and critical thinking. Replaces the previous LITR 111, 112, or 113 course in degree requirements. This course cannot be taken if credit has been received for LITR 110. +For Childhood and Early Childhood majors only. (FC)

LITR 110  WRITING ABOUT LITERATURE (4)
97411  *Sec. 001  MW  11:00-12:15  Lewis, D.

Introduction to elements of literature through the study of its various forms. This course differs from LITR 100 in that there is extensive attention to writing, revising, and the use of information resources. *and 1 hour TBA. This course cannot be taken if credit has been received for LITR 100. (FW)

LITR 200  LITERARY TRADITIONS (3)
96374  Sec. 001  TUTH  9:30-10:45  van Blommestein, S.

Provides an introductory survey of some of the major works, writers, and periods of Western literary history. The course covers classical works of Mediterranean origins through literature of the present day, and may include examples from British, American, and Western European cultures. Prerequisite: FW or equivalent.

LITR 201  PATTERNS OF LITERATURE (3)
98067  Sec. 001  TUTH  2:00-3:15  Maus, D.
In order to gain a working knowledge of how recognizing genre conventions and other formal/structural similarities can lead to insightful analysis of literary works, we will spend the semester focusing on one of the most prominent subgenres in Western literature, the coming-of-age story (also sometimes referred to as the bildungsroman). We will read six exemplars of this genre as well as watching three films that adopt similar storytelling techniques in treating the broad theme of transitioning from naïveté to maturity, looking for the ways in which those works’ creators participate in and (at times) depart from the well-established expectations of this genre. **READING LIST:** *Emma* by Jane Austen; *The Curious Incident of the Dog in the Night-time* by Mark Haddon; *The Heart Is a Lonely Hunter* by Carson McCullers; *The Complete Persepolis* by Marjane Satrapi; *Funny Boy* by Shyam Selvadurai; *Sag Harbor* by Colson Whitehead. **FILMS:** *Stand By Me* (dir. Rob Reiner), *Harold and Maude* (dir. Hal Ashby), and *Moonlight* (dir. Barry Jenkins). **Prerequisite:** FW or equivalent.

**LITR 300 LITERARY ANALYSIS & RESEARCH (3)**

This class provides an introduction to working with literary theories. In addition to practicing the basics of literary analysis (e.g., interpretation supported by close reading of selected passages), the course will introduce and work with three major schools of literary critical thinking: narrative theory, ecocritical theory, and Native cultural criticism.

The purpose of “theory” is to help change how we read, how we think, and in some cases how we act. The goal of this course is to introduce you to materials that confuse, frustrate, or challenge your own existing ways of reading and interpreting literary texts. You will spend much of the time confused…at first. As we work through these theories, you will discover new methods of interpretation and new ways to explore how to make meaning out of the chaos that is art and culture. **Prerequisite:** FW or equivalent and Sophomore standing or permission of instructor.

**LITR 321 TOPICS IN LITERARY SUB-GENRES: HISTORICAL FICTION (3)**

In this course, which is cross-listed with the Women’s & Gender Studies Program, we will read a variety of contemporary historical novels written by American women over the past few decades. We will read these works with two goals in mind: first, we will study a variety of forms that fall under the larger umbrella of “historical fiction”; second, we will investigate the various ways that these authors address the history of women in the United States and the social construction of gender in America. **Counts as American Literature credit and post-1900 Literature credit.** (AC)

**LITR 322 CHILDREN’S LITERATURE (3)**

This course will explore the changing world of the literature of childhood and its emerging place in literary studies. It will present an overview of the ways children’s literature has changed over the years. It will then provide an in-depth treatment of the various genres in the field, including picture story books, traditional works, poetry, and contemporary realistic fiction. **Prerequisite:** FW or equivalent. *Counts toward the Women’s and Gender Studies major and the Women’s Studies minor. *For Early Childhood/Childhood, MST, Women’s & Gender Studies majors and Women’s Studies minors only.** (AC)

**LITR 323 YOUNG ADULT LITERATURE (3)**

This course will explore the changing world of the literature of childhood and its emerging place in literary studies. It will present an overview of the ways children’s literature has changed over the years. It will then provide an in-depth treatment of the various genres in the field, including picture story books, traditional works, poetry, and contemporary realistic fiction. **Prerequisite:** FW or equivalent. *Counts toward the Women’s and Gender Studies major and the Women’s Studies minor. **For Early Childhood/Childhood, MST, Women’s & Gender Studies majors and Women’s Studies minors only.** (AC)
LITR 324 CRIME/DETECTIVE FICTION (3)
98163 Sec. 001 TUTH 2:00 - 3:15 Doran, C.
While detective fiction in England began in the 1860s, its “golden age” is sometimes considered to run from Conan Doyle’s Sherlock Holmes stories in the 1890s to the work of Agatha Christie, and others, in the 1930s and ‘40s. This course will begin, briefly, with Doyle, then read Christie, Tey, Sayers, and others as we move forward to contemporary authors. We will focus predominantly on the works of women writers. Crime fiction currently exceeds all other genres in popularity yet it has not always received serious literary consideration. Structuralists have delighted in its formulaic qualities but it was not until post-structuralists began to play with it that its inherent instabilities were recognized and analyzed. Given that the State/police tend to restore order in the end, through the resolution of the mystery, crime fiction was often considered conservative. Crime fiction, however, in its representation of the deviant does not have to reinforce normativity but can instead challenge us to rethink the ideologies that support the structures of power in society. Counts toward the Women’s and Gender Studies major and the Women’s and Gender Studies minor. Counts as British Literature and post-1900 credit. (AC)

LITR 352 NATIONALITY & LITERATURE: EXILE AND IMMIGRATION (3)
98164 Sec. 001 TUTH 3:30-4:45 Maus, D.
Despite the extensive economic and political globalization of the contemporary world, the presence and significance of international borders is still one of the most compelling influences on the lives of billions of human beings. A border (or sometimes the lack of one) can become the site of conflict between groups, or the crossing of a border can mean finding refuge from such conflict. Determining who can cross a border and who cannot is among the most immediate forms of power that a nation-state can exert, both on its own citizens and on “aliens,” whether they are already residing within those borders or attempting to cross them from outside. We will examine seven works of fiction and three films (all published/released within the last twenty years) that depict various ways in which borders – both literal and figurative – and the crossings thereof affect the lives of migrants, paying special attention to the distinction between voluntary and involuntary forms of migration. READING LIST: The UnAmericans by Molly Antopol; We Need New Names by NoViolet Bulawayo; Little Bee by Chris Cleave; The Brief Wondrous Life of Oscar Wao by Junot Díaz; The Afterlife of Stars by Joseph Kertes; Preparation for the Next Life by Atticus Lish; Temporary People by Deepak Unnikrishnan. FILMS: Children of Men (dir. Alfonso Cuarón), Frozen River (dir. Courtney Huntis), Le Havre (dir. Aki Kaurismäki). Counts as World Literature and post-1900 credit. (AC)

LITR 371 CLASSICAL HERITAGE (3)
98070 Sec. 001 TUTH 9:30-10:45 Steinberg, A.
The literature of Greece and Rome and how that heritage has continued in English and American literature. From zombies to lesbians to warriors and saviors and saints; from travel in space to the long journey home, the Classical world has much to teach us. Counts as World Literature and pre-1900 credit. Required for Classical Studies minor. (AC & WI)
Queen Victoria reigned from 1837-1901 and gave her name to an age. The nineteenth century saw massive changes in many areas—technology, population migrations, science, religion, nationalisms, sexuality, and class—and the course will consider how literature reflected, and sometimes shaped, those changes. Prerequisites: LITR 200 or LITR 201 and LITR 300 or by permission of instructor. Counts as British Literature credit and Pre-1900 credit. Counts toward Women’s and Gender Studies major and Women’s Studies minor. ++For Secondary English Education majors only.

As the title suggests, the course will be devoted to an examination of British literature published within the last twenty-five years. After the end of the British Empire, how do contemporary Britons manage their legacy of imperialism, of capitalism, of industrialism, of racism? What impact did all those “isms” have on English and English-speaking populations? What does it mean to be “British”? to be “English”? This course examines the ways in which contemporary authors answer some of those questions. Prerequisites: LITR 200 or LITR 201 and LITR 300 or by permission of instructor. Counts as British Literature credit and post-1900 credit.

Led by William Dean Howells, many novelists active during the years 1880 to 1920 responded to the demographic changes caused by the Industrial Revolution; in addition, they also examined the philosophical implications of a society rapidly transformed by advances in science and technology. To explore how a changing America shaped this fiction, we will read James's *Washington Square* and *The Turn of the Screw*, Howells's *The Rise of Silas Lapham* and *A Hazard of New Fortunes*, Dreiser's *Sister Carrie*, and a selection of short stories. Requirements will include brief homework responses on the readings, participation in class discussion, and analyses of scholarly articles. Prerequisites: LITR 200 or LITR 201 and LITR 300 or by permission of instructor. Counts as American Literature credit and pre-1900 credit.

The “Middle East” is a term with a long and complicated history that not only hints at its geographic centrality among Europe, Africa, and Asia, but also its historical positioning as a crossroads that has been a site of both major conflict and cultural exchange. For our purposes, we will adopt a definition of the term that encompasses a region from Algeria to Pakistan; we will read works for fiction published since 2005 by authors with cultural ties by birth and/or residence to eight different Middle Eastern political entities (Lebanon, Saudi Arabia, Algeria, Israel, Pakistan, the Palestinian Authority, Iran, and Turkey). Our broad-ranging goal is humanistic, not partisan; we are simply aiming to expand our collective conception of the complex and diverse nature of life in the region beyond the simplistic and often willfully ignorant versions that abound in North American popular culture, political rhetoric, and mass media. **READING LIST:** *An Unnecessary Woman*, by Rabih Alameddine; *Girls of Riyadh* by Rajaa Alsanea; *The Meursault Investigation* by Kamel Daoud; *The Hilltop* by Assaf Gavron; *Our Lady of Alice Bhatti* by Mohammed Hanif; *A Map of Home* by Randa Jarrar; *Second Person Singular* by Sayed
Kashua: *Censoring an Iranian Love Story* by Shahriar Mandanipour; *The Bastard of Istanbul* by Elif Shafak. Prerequisites: LITR 200 or LITR 20 and LITR 300 or by permission of instructor. Counts as World Literature credit and post-1900 credit.

**LITR 520 WRITING ON THE SKIN: SACRED & SECULAR BODY INSCRIPTIONS (3)**

98074  Sec. 001  TUTH  3:30-4:45  van Blommestein, S.
98252  +Sec. 002  TUTH  3:30-4:45  van Blommestein, S.
98253  *Sec. HNR  TUTH  3:30-4:45  van Blommestein, S.

This course is an exploration into theories of the body and different ways of critically thinking about the concept of “writing on the skin.” The course content is historical and literary and will survey sacred (Christian, Islamic, Hindu) and secular (self-harm, surgery, tattoos and *Mehndi* etc.,) inscriptions on the body. Students will investigate inscriptions that bind, and also those that empower, as in medieval Christianity’s mortification of the flesh and in the work of Shirin Neshat, Ayaan Hirsi Ali, and Theo van Gogh on Islam. Additionally, some inscriptions also negotiate the body’s sex, gender, and racial identities. Students will analyze body adornment and its cultural implications and will discover that the body has become a space to inscribe and reinforce cultural norms. Therefore, the course will draw conclusions on the difference between religious and secular inscriptions, their motives, and whether they strengthen or deconstruct the ideologies that signify the body. The course will end with a *Mehndi* (*Henna* tattoo) “party” for students, where students will learn the art of *Mehndi*. * For Honors students only. + For Graduate Students only.

Prerequisites: LITR 200 or LITR 201, and LITR 300 for undergraduate standing. Counts towards Women’s and Gender Studies Major and Minor. Counts as British Literature and post-1900 credit.

**LINGUISTICS COURSES**

**LNGS 301 LANGUAGE AND STRUCTURE (3)**

96988  Sec. 001  TUTH  9:30-10:45  Rodriguez, L.

Explores the structures of sounds, words, and phrases. Analyzes the evolution of structural differences among Old, Middle, and Modern Englishes. Examines behaviorism and universal grammar and their implications for the acquisition of language.

**GRADUATE COURSES**

**GECD 601 INTRO TO GRADUATE STUDIES (3)**

96189  Sec. 001  TU  5:00 - 7:40  Blank, T.

In this course, students will be introduced to a variety of skills and methods necessary for completing graduate work in interdisciplinary studies in the humanities. This course is designed to prepare students to engage work that incorporates multiple discursive traditions (and, as such, disciplinary fields). Students will be introduced to multiple approaches and methods of research in the humanities, with a particular emphasis on developing interdisciplinary research projects. Additionally, students will be introduced to multiple approaches to what is commonly called the digital humanities, and be encouraged to work with digital tools and resources in developing their final projects. (To assist in this exploration, most class periods will include the exploration of a different online archive.) Graduate students only.

**GECD 680 QUALITATIVE FIELD RESEARCH AND WRITING (3)**

98066  Sec. 001  TH  5:00 - 7:40  Heffner, J.
This course focuses on qualitative methods employed in conducting field research on writing within communities of practice. The course will also examine methods for collecting, analyzing, interpreting, and representing qualitative data, especially field notes, interviews, maps and diagrams, and material artifacts. The course explores such important issues and questions as the ethics of qualitative research, the constructive nature of research activity, the nature of qualitative data, the relationships among data and knowledge claims and generalizations, and the limits of methodology and interpretation. As a way to navigate these issues, students will read works from Garfinkel, Spradley, Glaser, and Strauss. As a class project, students will work through the design of one type of collaborative research project and, as individuals or as members of small groups, will produce a design for a study of their own. **Graduate students only.**

### Course Information

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**INTERNSHIP POSSIBILITIES**

In Writing, PR, and Journalism
Completing an internship can help you learn more about professional fields, and your preferences and strengths as a worker and writer. See [http://www.potsdam.edu/support/eeo/internships/index.cfm](http://www.potsdam.edu/support/eeo/internships/index.cfm).

**Potsdam College Public Affairs:** Learn to write news releases. Provide support for public relations, media relations, government and community relations, and fund-raising activities. Prefer Junior status and strong experience in writing, public speaking, and other communication activities. Computer experience is strongly desired. Applicants should submit a résumé and cover letter accompanied by appropriate portfolio materials to: Alexandra M. Jacobs Wilke, Director of Public Relations, SUNY Potsdam, 604 Raymond.

**College Writing Center:** Interns are needed in tutoring, public relations, and reception. All students with junior standing are welcome to apply for those internships. Additionally, trained CWC tutors are encouraged to propose internships which include tutoring as well as a special project in any of the following areas: creating online resources; PR and outreach; mentoring new tutors and apprentices; participation in the NEWCA conference; or administration of the CWC. Each credit requires 40 hours of activity during the semester, or approximately three hours per week. To support their professional and academic development, interns will participate in a professional development seminar connecting writing center work to various forms of professional writing. Contact Dr. Mitchell, mitchejk@potsdam.edu.

**The Racquette, SUNY Potsdam’s student-run newspaper since 1927:** Internships are available in writing and copy editing. Get involved with and gain experience in all aspects of newspaper production. Interns attend weekly staff meetings, work on writing skills and reporting practices, develop a working knowledge of AP style, learn some layout skills, improve their ability to work within strict deadlines, and develop professional networks. Contact Dr. Novak, novakss@potsdam.edu.

**Center for Graduate Studies:** This position will support a wide variety of key projects within the Center for Graduate Studies. The intern will be involved in research, writing, and marketing. Strong writing skills and the abilities both to follow instructions and to work independently are required. Ability to use various computer programs (e.g., Excel, Word, design software) a plus. Work hours flexible. Internship will include the following areas, but will not be limited to them:

- Develop language for marketing campaigns
- Write compelling language for websites of graduate programs
- Interview faculty, students and staff for special interest pieces.
- Develop and maintain newsletter and other publications as needed.
- Create profiles for student and alumni ambassador profiles.
- Other relevant items that arise.

Apply to Joshua LaFave ([lafavejj@potsdam.edu](mailto:lafavejj@potsdam.edu)) with an email and a note explaining why you are interested in the position. He will contact you about an interview.

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Remember that you can set up your own internship with someone you know on campus or off campus. Perhaps you can work with someone you know in your hometown, someone who runs a place where you do community service, or someone you know on the staff or faculty at Potsdam. You can even earn internship credit for a paid job, as long as you're learning something new.

The Experiential Education Office can help you research other internships through databases. Be sure to read their Student's Guide to Internships at their website: it tells you everything you need to know. You can count up to 12 internship credits towards your degree requirements.