2018 marks the 200th Anniversary of the first publication of Mary Shelly’s *Frankenstein, or the Modern Prometheus*.

Illustrated by Theodore von Holst, the image above was the frontispiece to an 1831 edition of the novel.
Categorizations for the Fall 2018 LITR courses in terms of distribution requirements for the Literature, Literature/Writing, and Secondary English majors.

**American Literature credit**
- LITR 449
- LITR 395 (Graphic Novels)

**British Literature credit**
- LITR 585
- LITR 359

**World Literature credit**
- LITR 372

**Pre-1900 credit**
- LITR 449
- LITR 372
- LITR 585

**Post-1900 credit**
- LITR 395 (Graphic Novels)
- LITR 359

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 449 or LITR 395 may be substituted for LITR 301: American Writers
LITR 359 or LITR 585 may be substituted for LITR 302: British Writers.
LITR 372 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 310
- COMM 324
- COMM 372
- COMM 390

**Business and Professional Communication Credit**
- COMM 206
- COMM 311
- COMM 430
- COMM 330

**Diverse Voice Credit (dv)**
- COMM 201
- COMM 245
- COMM 350

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

**Relationships credit**
- COMM 245 (dv)
- COMM 350 (dv)
<table>
<thead>
<tr>
<th>COURSES</th>
<th>CS 105 SURVEY OF HUMAN COMMUNICATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>91179</td>
<td>^Sec. 004</td>
</tr>
<tr>
<td>91453</td>
<td>*Sec. 005</td>
</tr>
<tr>
<td>90118</td>
<td>**Sec. 001</td>
</tr>
<tr>
<td>90157</td>
<td>**Sec. 002</td>
</tr>
<tr>
<td>90457</td>
<td>**Sec. 003</td>
</tr>
</tbody>
</table>

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)

<table>
<thead>
<tr>
<th>COURSES</th>
<th>CS 106 BASIC PRINCIPLES OF SPEECH (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>90647</td>
<td>Sec. 001</td>
</tr>
<tr>
<td>91362</td>
<td>Sec. 002</td>
</tr>
<tr>
<td>90877</td>
<td>Sec. 003</td>
</tr>
<tr>
<td>92298</td>
<td>Sec. 007</td>
</tr>
<tr>
<td>91604</td>
<td>Sec. 009</td>
</tr>
<tr>
<td>92251</td>
<td>Sec. CH4</td>
</tr>
<tr>
<td>92252</td>
<td>+Sec. CH6</td>
</tr>
<tr>
<td>92303</td>
<td>+Sec. CH8</td>
</tr>
<tr>
<td>92157</td>
<td>Sec. CO4</td>
</tr>
<tr>
<td>90876</td>
<td>Sec. CO6</td>
</tr>
<tr>
<td>90936</td>
<td>++Sec. HNR</td>
</tr>
</tbody>
</table>

NOTE: Honors or instructor permission required. Satisfies FS 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 ++Honors or permission of instructor. (FS)

<table>
<thead>
<tr>
<th>COURSES</th>
<th>CS 108 INTRODUCTION TO MASS COMMUNICATION (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>90235</td>
<td>Sec. 001</td>
</tr>
<tr>
<td>90638</td>
<td>Sec. 002</td>
</tr>
</tbody>
</table>

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)

<table>
<thead>
<tr>
<th>COURSES</th>
<th>CS 201 MASS MEDIA AND SOCIETY (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>92231</td>
<td>Sec. 003</td>
</tr>
</tbody>
</table>
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. Counts towards the Journalism minor. Elective for the Women's and Gender Studies major and the Women's Studies minor. (SI, SA)

**COMM 206 BUSINESS AND PROFESSIONAL COMMUNICATION (3)**

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)**

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)**

Theoretical understanding and practical skills for examining and altering interpersonal communication. Prerequisite: FW or equivalent. Counts as Relationships and Diverse Voice credit. (SA, WI)

**COMM 301 MEDIA LAW AND MEDIA ETHICS (3)**

This course introduces students to the laws and regulations affecting mass media in the United States, to examine and evaluate moral and ethical development, and to consider the role our upbringing plays in ethical decision-making, particularly in preparation for careers in any form of media or strategic communication. You’ll learn how the court system operates in the United States. Through case law, we will examine the philosophical and theoretical bases of press freedoms, speech, actions, and along with these the legal interrelationship of the government and the media. We’ll focus discussions on legal limitations and privileges affecting the press, including the law of libel, free press and fair trial, the right of privacy, advertising, development of obscenity law, copyright and access to the media. Current events and well-known case law will help you understand how this plays out in real time. Prerequisite: FW or equivalent. Counts as Mass Communication credit and towards the Journalism minor. (PI)
COMM 310  RHETORIC OF ADVERTISING (3)
92158  Sec. 001  MWF  1:00-1:50  Wilson, K.
The objective of this course is to give students a better understanding of the rhetoric employed by
the advertising industry and the numerous rhetorical strategies needed to connect the consumer to
the product of message. With a strong focus on Communication Theories, including Fantasy
Theme, Symbolic Convergence, Neo-Marxist, and Feminist perspectives, students will cover as
appeals, rhetorical appeals, and demographics and psychographic studies. Counts as Rhetoric and
Public Address. (AC)

COMM 311  SMALL GROUP COMMUNICATION (3)
90616  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 equivalent.
Counts as Business and Professional Communication credit. (SA, SI, WI)

COMM 312 001 PRACTICUM AT THE RACQUETTE (1-2)
91410  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: MENTAL HEALTH AND FILM (3)
91364  Sec. 001  MWF  12:00-12:50  Blank, T.
This course will examine the depiction of mental health, particularly mental illness, in cinema
from the 1940s to the present. It will provide an historical overview of how psychological illnesses
have been portrayed in film and will interrogate how screen adaptations have evolved over time as
public perceptions and awareness of mental health issues have changed within American society.
Counts as Mass Communication credit and/or towards Film Studies minor. (AC)

COMM 322  STUDIES IN DOCUMENTARY FILM (3)
TBA  Sec. 001  MWF  11:00-11:50  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 Communication requirement in
the Communication major. Counts as Diverse Voices credit. (dv) Counts as an elective for the
Film Studies minor and journalism minors. (AC)
COMM 324  PERSUASIVE SPEAKING (3)
90012  Sec. 001  TUTH  9:30 - 10:45  Fregoe, D.
90598  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 330  MEDIA RESEARCH METHODS (3)
92218  Sec. 001  MW  8:30-9:45  Moerschell, L.
This course is grounded in mediated communication research and its application to business and professional communication situations. A variety of analysis methods will be used to illuminate various communication events. Prerequisites: COMM 106 or COMM 108. Counts as Business and Professional credit.

COMM 350  FAMILY COMMUNICATION (3)
92218  Sec. 001  MW  9:00-9:50  Wilson, K.
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. For English and Communication majors and minors and Childhood/Early Childhood Education majors only. Counts as Relationships and Diverse Voices credit (dv). (SA, WI)

COMM 372  RHETORIC OF THE BLACK CHURCH (3)
91106  Sec. 001  TUTH  12:30-1:45  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  TOPICS IN COMMUNICATION: RHETORIC OF HIP HOP (3)
92259  Sec. 001  TUTH  12:30-1:45  Youngblood, J.
This course is an exploratory course, focusing on the rhetorical, social, societal, political, cultural, and personal impact of messages and expressions made in the Hip Hop and rap genres. The course will explore various genres of rap, such as Conscious, Dirty South, East Coast, West Coast, Political, and Gospel and the numerous others, as well as varying modes of expression in Hip Hop, such as fashion, Spoken Word, gender fluidity, the glorification of mothers, the castigation of fathers, and the balance between personal gain and community engagement. Each week we will read a different article related to the rhetoric of Hip Hop and rap, and we will spend a substantial amount of class time listening to and watching rap and hip songs, videos and other artistic expressions. Students will write weekly journals, engage in weekly discussion, and submit weekly summaries of each article. The final assignment will be for the class to host an event that is both community oriented and also geared to raise money for the creation of a sound studio in Carson Room #304. The studio will be used by students to create artistic expressions and the studio will be used for the instruction of this course, “Rhetoric of Hip Hop & Rap” and the instruction of

**COMM 430 EMPLOYMENT SEEKING/ COMMUNICATION (3)**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Section</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>90814</td>
<td>001</td>
<td>F</td>
<td>5:00 - 9:00</td>
<td>Fregoe, D.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SA</td>
<td>9:00 - 5:00</td>
<td></td>
</tr>
</tbody>
</table>


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 465 COMMUNICATION THEORY (3)**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Section</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>90879</td>
<td>001</td>
<td>MW</td>
<td>3:30-4:45</td>
<td>Moerschell, L.</td>
</tr>
</tbody>
</table>

This 3-credit course is a high-level and demanding examination of theoretical perspectives in the discipline of communication. Through a series of lectures, quizzes, and creative activities and applications we will explore the nature, elements, and functions of communication theory in the social, scientific and humanistic studies as well as 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)**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Section</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>90778</td>
<td>001</td>
<td>MWF</td>
<td>10:00-10:50</td>
<td>Mitchell, J.</td>
</tr>
<tr>
<td>91673</td>
<td>002</td>
<td>MWF</td>
<td>9:00-9:50</td>
<td>Funston, J.</td>
</tr>
<tr>
<td>91191</td>
<td>003</td>
<td>MWF</td>
<td>11:00-11:50</td>
<td>Funston, J.</td>
</tr>
<tr>
<td>91792</td>
<td>005</td>
<td>TuTh</td>
<td>12:30-1:45</td>
<td>McNutt, D.</td>
</tr>
<tr>
<td>90836</td>
<td>011</td>
<td>MWF</td>
<td>11:00-11:50</td>
<td>Heffner, J.</td>
</tr>
<tr>
<td>90986</td>
<td>012</td>
<td>TuTh</td>
<td>9:30-10:45</td>
<td>Bates, C.</td>
</tr>
<tr>
<td>91776</td>
<td>014</td>
<td>MWF</td>
<td>3:00-3:50</td>
<td>Cantwell, S.</td>
</tr>
<tr>
<td>92299</td>
<td>015</td>
<td>TuTh</td>
<td>2:00-3:40</td>
<td>Wilson, L.</td>
</tr>
<tr>
<td>92253</td>
<td>+CH4</td>
<td>TuTh</td>
<td>11:00-12:15</td>
<td>Lewis, D.</td>
</tr>
<tr>
<td>92254</td>
<td>+CH6</td>
<td>MW</td>
<td>8:30-9:45</td>
<td>Levitt, E.</td>
</tr>
<tr>
<td>90960</td>
<td>+CH9</td>
<td>TuTh</td>
<td>9:30-10:45</td>
<td>Blank, A.</td>
</tr>
<tr>
<td>91794</td>
<td>CO6</td>
<td>MW</td>
<td>8:30-9:45</td>
<td>Levitt, E.</td>
</tr>
</tbody>
</table>

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.
COMP 101 WRITING AND CRITICAL THINKING (4)
TBA00 016  MWF  10:00-10:50  Landry, B.
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.

COMP 201 WRITING ARGUMENTS (4)
90173  *Sec. 001  MW  3:30-4:45  Gibson, K.
90881  *Sec. 003  TUTH  12:30-1:45  Lewis, D.
91077  *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 202 INTRO TO CREATIVE WRITING (4)
91136  *Sec. 001  TUTH  9:30-10:45  Berbrich, N.
91589  *Sec. 002  W  2:00-4:40  DeGhett, S.
91078  *Sec. 004  WF  2:00-3:15  Sprague, A.
90816  *Sec. 006  TUTH  11:00-12:15  Berbrich, N.
92326  *Sec. F16  TUTH  9:30-10:45  Levitt, E.
92196  **Sec. HN1  M  2:00-4:40  DeGhett, S.
92195  **Sec. HNR  TUTH  9:30-10:45  Berbrich, N.
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.  Prerequisite:  FW or equivalent course.  *and 1 hour TBA. ^Honors or instructor permission required. (WI, AE)

COMP 301 ADVANCED RESEARCH WRITING (4)
90013  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.  Plus 1 hour TBA. Prerequisite:  COMP 201.  Counts towards Journalism minor. (WI)

COMP 302 FICTION WORKSHOP I (4)
90742  *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)
91365  *Sec. 001  MWF  9:00-9:50  Landry, B.
In Poetry Workshop I, our work will be to familiarize ourselves with techniques and forms.  We will study the work of several influential English language poets and gain facility by writing
imitations of their work, mostly on subject matter of our choosing. Workshops will allow us to constructively critique and strengthen the work of our peers. The course will culminate in a portfolio of significantly-revised work. Prerequisite: COMP 202 or by permission of instructor. (WI, AE)

**COMP 304 TECHNICAL WRITING (4)**
92260  Sec. 001  MWF  4:00-4:50  Mitchell, J.
All kinds of professionals use shared formats to communicate crucial information and inform decision-making or action. Learn to write in common business formats, especially memo, letter, proposal, and report. Consider concepts of document design, learning new genres, ethics in professional writing, and collaboration. Each student will investigate a local problem or opportunity and produce a report recommending action. Prerequisite: COMP 201 or instructor permission. (WI)

**COMP 306 PLAYWRITING: SHORT PLAYS (4)**
90515  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)

**COMP 307 CREATIVE NONFICTION WORKSHOP I (4)**
91127  Sec. 001  MW  2:00-3:15  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 316 MAGAZINE ARTICLE WRITING (4)**
92159  Sec. 001  WF  12:00-1:15  Sprague, A.
Craft of writing compelling magazine articles, and the business of marketing them. Students are required to submit one full-length magazine article for publication. Prerequisite: COMP 201 or permission of the instructor. Counts toward Journalism minor. (WI)

**COMP 322 STUDIES IN DOCUMENTARY FILM (3)**
92397  Sec. 001  MWF  11:00-11:50  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.

**COMP 412 FICTION WORKSHOP II (4)**
91080  Sec. 001  MWF  11:00-11:50  Landry, B.
In Fiction Workshop II, we will read the work of mostly contemporary short fiction writers in order to identify and adopt writing strategies for our individual work. Workshops will allow us to constructively critique and strengthen the work of our peers. The course will culminate in a portfolio of significantly-revised work suitable, if desired, for graduate admissions. And 1 hour TBA. Prerequisite: COMP 302. For Creative Writing and BFA Creative Writing Students only.

**COMP 416 PLAYWRITING WORKSHOP II (4)**
90606  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)**
91456  Sec. 001  MW  2:00-3:15  Steinberg, A.
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 only.

**LITERATURE COURSES**

**LITR 100 INTRODUCTION TO LITERATURE (3)**
90934  Sec. 001  MWF  12:00-12:50  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.

**LITR 100 INTRODUCTION TO LITERATURE (3)**
92161  Sec. 003  TUTH  3:30-4:45  van Blommestein, S.
92221  Sec. 004  MW  2:00-3:15  Wilson, L.
92250  +Sec. CH2  TUTH  3:30-4:45  van Blommestein, S.
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)
91781  *Sec. 001  TUTH  9:30-10:45  McNutt, D.
91081  Sec. 002  TUTH  11:00-12:15  McNutt, 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)
92263  Sec. 001  MWF  11:00-11:50  Stanavage, L.
One of the most common ways of organizing literature for the purpose of studying it is to divide it into periods, some of which are defined by broader time periods (e.g. Medieval literature, nineteenth-century literature) and some of which are defined by culturally specific phenomena (e.g. Modernism, Restoration literature, Romanticism). This course introduces students to this system of organization and the methods it enables for considering literature both in its cultural contexts and as part of a broader field of literature. In this course, we will discuss three consecutive “periods” of English literature (Medieval, early modern/Renaissance, and Restoration literature) and consider the critical questions that arise in studying literature this way. This course requires regular participation (including brief informal assignments), two essays, discussion posts, a midterm, and a final exam. Prerequisite: FW or equivalent.

LITR 201 PATTERNS OF LITERATURE (3)
91369  Sec. 001  TUTH  9:30-10:45  van Blommestein, S.
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 295 INTRO TO DISABILITY STUDIES (3)
91369  Sec. 001  TUTH  9:30-10:45  Donahue, J.
In this course, students will be introduced to a variety of discussions taking place in America, focused on disabled populations. Students will work in and between a variety of traditional academic disciplines in order to explore various questions, including but not limited to: What does it mean to be disabled? What challenges and opportunities exist for disabled populations? How are disabled populations represented in the media? How are disabled populations represented in the law? How do disabled populations represent themselves? Grounded in the social model of disability, students will study this model (as well as explore the controversies associated with it) and explore the various means by which disabled populations are socially constructed, and what society can do to address this.

LITR 300 LITERARY ANALYSIS & RESEARCH (3)
90328  Sec. 001  TUTH  12:30-1:45  Doran, C.
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. Replaces LITR 310 and/or LITR 320.

**LITR 322 CHILDREN'S LITERATURE (3)**
90312 +Sec. 001 MWF 1:00 - 1:50 DeGhett, S.
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 Education, MST, Women’s & Gender Studies majors minors only. (AC)

**LITR 323 YOUNG ADULT LITERATURE (3)**
92304 Sec. 001 MW 2:00-3:15 Brown, L.
Selection and study of literature appropriate for secondary English classrooms. Intensive and extensive reading of contemporary young adult literature and classic literary texts. Some attention to critical approaches used in studying texts and secondary literature curriculum. Prerequisite: FW or equivalent. Counts toward the Women’s and Gender Studies major and the Women’s Studies minor.

**LITR 359 SOCIAL CONDUCT LITERATURE (3)**
TBA Sec. 001 TUTH 11:00-12:15 van Blommestein, S.
Social Conduct Literature is a genre of literature that attempts to educate the readers on etiquette/social norms within specific societies and dictate the standards of behavior for women and men. Although the genre of conduct books were more prolific starting in the Middle Ages and continuing in the 18th and 19th centuries, there is evidence of a social conduct book as early as 2350 BC called The Maxims of Ptahhotep or Instruction of Ptahhotep. This literature existed in various forms and aimed to mold the moral, domestic, and the social lives of its readers on specific societal norms, and even stereotypes. Men and women wrote conduct books for young children and in the 18th century, specifically for daughters. Early conduct books discuss the value of educating women, but strictly within the confines of her domestic role, so her development concentrated on making her a better wife/housewife and mother. However, conduct books for men stressed style and decorum. We will investigate early to modern culture and the tendency of specific societies to stress a feminine ideal and achieve a masculine sense of perfection. We will trace these ideas to the modern culture of the 1940's think-pink philosophy, and we will investigate whether our 21st century culture still harbors some of these past ideologies or the ideas of the early 19th century song which states “girls are made of sugar and spice and everything nice and boys are made of frogs and snails and puppy dog tails.” Possible texts are: Good Wife’s Guide: A Medieval Household book, Think Pink: Becoming a Girl in Many Uneasy Lessons, The Dangerous Book for Boys, and Isms: Understanding Fashion. Counts as British Literature and Post-1900 credit. Counts toward the Women's and Gender Studies major and the Women's Studies minor.
LITR 372  BIBLICAL HERITAGE (3)
92162  Sec. 001  TUTH  9:30-10:45  Steinberg, A.
The literature of the Bible and medieval Christendom with consideration of how that heritage has continued in English and American literature. Attention to critical approaches and practices in writing about literature.  Prerequisites: LITR 100 or instructor permission required. Counts as World Literature and Pre-1900 credit. Counts toward Classical Studies minor elective. (WI/AC)

LITR 395  THE GRAPHIC NOVEL (3)
92189  Sec. 001  MWF  1:00-1:50  Donahue, J.
In this course, we will study the graphic novel by considering the history, development, and contemporary manifestations of “the superhero.” Through the study of selected graphic novels focusing on some of the most iconic super heroes in American popular culture, we will study the specific instances of a variety of common superhero tropes, including but limited to the origin story, visual standards, and use as political commentary. By the end of the semester, students will have an appreciation for the variety of kinds of superhero characters, the visual styles used to characterize them, and the uses to which they have been put. In particular, this course will pay special attention to issues of race, gender, and disability as they have been employed and challenged by writers of super hero texts. Prerequisites: LITR 100 or LITR 110 or LITR 200 or LITR 201 or LITR 300. Counts as American Literature and Post-1900 credit.

LITR 449  REGIONALISM & LOCAL COLOR (3)
92163  Sec. 001  MWF  12:00-12:50  Funston, J.
We will examine a range of writers, active in the 19th and early 20th centuries, as a way to understand the regionalist movement in literature, which was a reaction to the numerous changes in American society during this period. We will look at how these writers fit (or do not fit) into the mainstream literary movements, as well as to what degree such labels as “regionalism” and “local color” are used as gender- and race-based aesthetic judgments. In addition to reading selected novels and stories, students will be expected to do analyses of appropriate scholarly articles. Prerequisites: LITR 200 or LITR 201 and LITR 300. Counts as American Literature and Pre-1900 credit.

LITR 585  RESEARCH IN LITERARY ARCHIVES (3)
92222  Sec. 001  MW  5:30-6:45  Wilson, L.
92219  Sec. 002  MW  5:30-6:45  Wilson, L.
92224  Sec. LA3  MW  5:30-6:45  Wilson, L.
Students will learn how to identify, use, and create archives of digital and print literary materials from the British nineteenth century. Topics will include the history of authorship and reading practices as well as the development of the book publishing and reviewing industries. As a class, we will study together Shelley's *Frankenstein* and Wordsworth and Coleridge's *Lyrical Ballads*, and a variety of popular plays, stories, and poems from the era. Students will collaborate on a digital textual editing project, give a class presentation, and develop an individual book history project on a subject of their choosing. The class will also participate in Frankenreads, the international celebration of the 200-year anniversary of the publication of *Frankenstein*. Prerequisites (undergraduate): litr200 or 201 and litr300 or instructor permission. Counts as British literature and pre-1900. (Graduate): graduate standing. Counts as 500-level elective.

GRADUATE COURSES

GECD 603  SEMIOTICS (3)
92160  Sec. 001  TU  5:00 - 7:40  McNutt, D.
Semiotics is the study of signs and symbolic systems, especially in relation to verbal and nonverbal communication. This course investigates the relationship between signs and their symbolic systems, with specific attention to the culture and media in which they are produced: from language and its generic structures, to such nonverbal media as images (artwork, tattoos, money, fashion, and landscapes), sounds and music, and gestures (both conscious and unconscious).

**Graduate students only.**

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Credits</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>91655</td>
<td>GEC 690</td>
<td>1–6</td>
<td>DONAHUE, J.</td>
</tr>
<tr>
<td>91653</td>
<td>GEC 690B</td>
<td>1–6</td>
<td>DORAN, C.</td>
</tr>
<tr>
<td>91651</td>
<td>GEC 690D</td>
<td>1–6</td>
<td>STAFF</td>
</tr>
<tr>
<td>91650</td>
<td>GEC 690E</td>
<td>1–6</td>
<td>STAFF</td>
</tr>
<tr>
<td>91649</td>
<td>GEC 690F</td>
<td>1–6</td>
<td>LEVITT, E.</td>
</tr>
<tr>
<td>91647</td>
<td>GEC 690H</td>
<td>1–6</td>
<td>MCNUDTT, D.</td>
</tr>
<tr>
<td>91645</td>
<td>GEC 690J</td>
<td>1–6</td>
<td>NOVAK, S.</td>
</tr>
<tr>
<td>91644</td>
<td>GEC 690K</td>
<td>1–6</td>
<td>STEINBERG, A.</td>
</tr>
<tr>
<td>91642</td>
<td>GEC 690L</td>
<td>1–6</td>
<td>WILSON, L.</td>
</tr>
<tr>
<td>91640</td>
<td>GEC 690M</td>
<td>1–6</td>
<td>YOUNGBLOOD, J.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>INTERNSHIP POSSIBILITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>In Writing, PR, and Journalism</strong></td>
</tr>
<tr>
<td>COM or Interdisciplinary Upper Division credit</td>
</tr>
</tbody>
</table>

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.

**The Writer’s Block:** 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) with an email and a note explaining why you are interested in the position. He will contact you about an interview.

***

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.