

English Department
Course Descriptions Fall 2009

ENG 104 Introduction to Literature: Fiction

9 Sections

Actual reading lists vary significantly depending on the expertise and teaching philosophy of the instructor, but all sections of the course offer students a broad introduction to the study of literary fiction. Whether readings focus on the stories and novels of major writers or on works from a specific period or national tradition, students develop analytical skills that will allow them to think, write, and speak intelligently about fiction. The course addresses basic questions about the nature of prose narrative and the interrelated activities of reading, writing, and interpretation. What is a story, and what role do stories play in our cultural and political lives? Is interpretation of a literary text a purely subjective process, or are some interpretations more valid than others? Narrative technique, point of view, and character development are some of the terms and concepts examined in the course, though each instructor will bring his or her own analytical framework to the class. Weekly readings of short stories and novels are substantial in scope and difficulty, and students will be asked to compose critical essays of varying length, totaling at least 8-10 pages. As a basic introduction to a major genre in the field of literary studies, this course satisfies the university's Group Requirement in the Arts and Letters category. It is not recommended for English Majors, who are encouraged to enroll in the department's more historically oriented and comprehensive Introduction to the English Major sequence, ENG 220-222.

Gen Ed

ENG 105 Introduction to Literature: Drama

Kathleen Horton

This course is an introduction to drama, one of the major genres in literary studies. Students will read, discuss, and analyze plays from a variety of periods and national traditions in order to become familiar with the major styles, techniques, and conventions that characterize dramatic literature. Although this is a course on drama as literature, with an emphasis on the interpretation and analysis of dramatic texts, students will explore the performative dimensions of drama as well. The course will provide a broad introduction to theoretical and historical debates that stand at the center literary studies today, and students will have the chance to enter into these debates through critical writing assignments totaling at least 8-10 pages. Readings typically average one play per week, in addition to which students may be expected to attend out-of-class screenings of dramatic performances. As a basic introduction to texts, issues and questions that are central to the study of dramatic literature, this course satisfies the university's Group Requirement in the Arts and Letters category. It is not recommended for English Majors, who are encouraged to enroll in the department's more historically oriented and comprehensive Introduction to the English Major sequence, ENG 220-222.

Gen Ed

ENG 106 Introduction to Literature: Poetry

2 Sections

This course is designed to provide students with a basic understanding of the formal properties of poetry in English. Through careful analysis of poems by major writers, students will be challenged to explain not only what a given poem might mean to its readers, but also how a poem communicates meaning differently than a work of fiction, drama, or some other mode of literary expression. ENG 106 is not a comprehensive introduction to the traditions of English and American poetry; it is, rather, a series of intensive exercises designed to equip students with the analytical tools needed to read, discuss, and write about poetry effectively. Weekly readings are relatively short but extremely demanding, and students will do a substantial amount of critical writing, including formal essays totaling at least 8-10 pages. As a basic introduction a major genre in the field of literary studies, this course satisfies the university's Group Requirement in the Arts and Letters category. It is not recommended for English Majors, who are encouraged to enroll in the department's more historically oriented and comprehensive Introduction to the English Major sequence, ENG 220-222.

Gen Ed

ENG 107 World Literature

Steven Shankman

This is one of three courses that form a three-part chronological survey of international trends in literature from its archaic and classical origins to the present. These courses can be taken as a yearlong sequence, or they can be taken individually. All works are read in English translation. There are no prerequisites, and no background knowledge of international literary history is expected. All three courses seek to give students a truly global sense of literary history by incorporating works in various genres from Asia, the Near East, Africa, Latin America, Europe, North America, and elsewhere. ENG 107 begins with the archaic period and ends with the late Middle Ages in Europe. ENG 108 spans the period from the European Renaissance to the beginnings of the Industrial Revolution, focusing on cultural relations between the Near East and Europe. ENG 109 covers the 19th and 20th centuries, with emphasis on the emergence of global cultural movements such as Romanticism, Modernism, and Post-Modernism. All three courses seek to juxtapose Western and non-Western readings, challenging students to locate "classic" literary works within a global perspective. Weekly readings of short stories and novels are substantial in scope and difficulty, and students will be asked to compose critical essays of varying length, totaling at least 8-10 pages. With their comparative focus on various literary traditions, all three courses satisfy the University Multicultural Requirement in the International Cultures category. In offering students a broad introduction to college-level literary studies, ENG 107, 108, and 109 also satisfy the university's Group Requirement in the Arts and Letters category.

Gen Ed; Multicultural; Elective

ENG 110 Introduction to Film & Media

Rust, Stephen

People respond to movies in different ways, and there are many reasons for this. We have all stood in the lobby of a theater and heard conflicting opinions from people who have just seen the same film. Some loved it, some hated it, some found it just OK. Perhaps we've thought, "What do they know? Maybe they just don't get it." Disagreements and controversies, however, can reveal a great deal about the assumptions underlying these various responses. If we explore these assumptions, we can ask questions about how sound they are. Questioning our own assumptions, and those of others, is a good way to start thinking about movies. In this course, we will see that there are many productive ways of thinking about movies and many approaches we can use to analyze them. These approaches include the study of narrative structure, cinematic form, authorship, genre, stars, reception and categories of social identity. Overall, the goal of this course is to introduce you to the basic skills necessary for a critical knowledge of the movies as art and culture.

This course satisfies the Arts and Letters group requirement because it introduces students to modes of inquiry that have defined the discipline of film studies. These include such diverse approaches as studying narrative structure, authorship, genre, and reception. By requiring students to analyze and interpret examples of film and media using these approaches, the course will promote open inquiry into cinematic texts and contexts from a variety of perspectives.

Gen Ed; Elective

**ENG 199 Sp St: Science Fiction
Elective**

McBride, Margaret

ENG 199 Sp St: Literature and Philosophy

Crosswhite, James

In this course, we will explore the relation between philosophy and literature. We will make our start with a few of Plato's dialogues, and we will conclude our adventures with a modern novel. Throughout all our reading, we will pay attention to the ways in which philosophy is a kind of literature and the ways in which literary works can be philosophical. We will also keep some of the great questions of the philosophical tradition before us: What can we know? How should we live? What may we hope?

Elective

ENG 207 Shakespeare

2 Sections

Students read, discuss, and critique Shakespeare's early comedies and tragedies. Plays covered generally include (but are not limited to) *A Mid-Summer Night's Dream*, *The Merchant of Venice*, *Henry IV (Part One)*, *Richard II*, *Henry V*, *Julius Caesar*, and *Hamlet*. Weekly readings and occasional screenings of plays demand a considerable investment of time and effort, in addition to which students will be asked to compose critical essays of varying length, totaling at least 8-10 pages. The course introduces students to central questions in the study of dramatic art, as well as to issues pertaining more broadly to the study of literature in English. Students will leave the course having read extensively from the works of one of the major writers of the western tradition, and they will have acquired interpretive, analytical, and communication skills that will aid them in their future coursework in English and other disciplines. ENG 207 satisfies the university's Group Requirement in the Arts and Letters category.

Gen Ed; Shakespeare

ENG 208 Shakespeare**3 Sections**

Students read, discuss, and critique Shakespeare's later comedies and tragedies. Plays covered in ENG 208 generally include (but are not limited to) Twelfth Night, Measure for Measure, King Lear, Macbeth, Anthony and Cleopatra, The Tempest, and Othello. Weekly readings and occasional screenings of plays demand a considerable investment of time and effort, in addition to which students will be asked to compose critical essays of varying length, totaling at least 8-10 pages. The course introduces students to central questions in the study of dramatic art, as well as to issues pertaining more broadly to the study of literature in English. Students will leave the course having read extensively from the works of one of the major writers of the western tradition, and they will have acquired interpretive, analytical, and communication skills that will aid them in their future coursework in English and other disciplines. ENG 208 satisfies the university's Group Requirement in the Arts and Letters category.

Gen Ed; Shakespeare**ENG 210 Survey English Literature****Kathleen Horton**

English 210 together with 211 forms a two-part chronological survey of the principal works of English literature from its beginnings to the present. These courses can be taken as a sequence, or they can be taken individually. ENG 210 covers the period from the Middle Ages through 1789, with emphasis on such writers as Chaucer, Thomas More, Philip Sidney, Shakespeare, Milton, and Jonathan Swift. ENG 211 covers the period from 1789 through the present, concentrating on major representatives of Romanticism, Modernism, and Post-Modernism. Both courses incorporate a rich variety of works in prose, poetry, and drama, and both attend closely to philosophical, political, and cultural events that run parallel to developments in English literary history. Students will sharpen their interpretive, analytical, and argumentative skills through class discussion and critical writing assignments based on the course reading. Whether taken individually or as parts of an integrated sequence, ENG 210 and 211 will provide students with a broad knowledge of English literary tradition. Both courses satisfy the university's Group Requirement in the Arts and Letters category.

Gen Ed; Elective**ENG 220 Introduction English Major****Anne Laskaya****ENG 245 Ethnic American Literature: Introduction to Chicano Literature
Multicultural; Elective****David Vazquez****ENG 260 Media Aesthetics
Elective****Priscilla Ovalle****ENG 265 History of the Motion Picture
Gen Ed; Elective****Michael Aronson****ENG 322 English Novel
Gen Ed; 1789+****Katherine Brundan****ENG 363 Chicano & Latino Writers
1789+; FEW****David Vazquez****ENG 380 Film, Media, & History
Gen Ed; Elective****Michael Aronson****ENG 381 Film, Media, & Culture****Kathleen Karlyn**

This course explores Hollywood's representation of sameness and difference. We will unpack the conventions and economy of Hollywood's visual language to see that overlapping identities such as race/ethnicity, class, gender and sexuality are not exclusive. Instead, these differences are often reified as potent types (or stereotypes) in relation to each other. The course studies the effects of prejudice, intolerance and discrimination on mainstream media as well as filmmaking practices and modes of reception that promote cultural pluralism and tolerance. It historicizes the traditions of representation in the United States and analyzes contemporary film and media to explore the impact and evolution of these practices. We will focus on Hollywood to identify how the United States has imagined itself in the past century. What images have embodied "America" in terms of race/ethnicity, class, gender and sexuality--both yesterday and today? How have such images supported the long-held beliefs about specific systems of identity (and vice versa)? Classroom

discussion will be organized around course readings, screenings and publicity (interviews, trailers, etc). Assignments will supplement these discussions by providing opportunities to develop critical/analytical/evaluative dialogues and essays about cinematic representation in the United States.

This course satisfies the Arts and Letters group requirement by actively engaging students in the ways the discipline of film and media studies has been shaped by the study of a broad range of identity categories, including gender, sexuality, race, ethnicity, and class. By requiring students to analyze and interpret cinematic representation from these perspectives, the course will promote an understanding of film as an art form that exists in relation to its various social contexts.

This course satisfies the Identity, Pluralism, and Tolerance multicultural requirement by enabling students to develop scholarly insight into the construction of collective identities in the mass media forms of film and television. It will study the effects of prejudice, intolerance and discrimination on mainstream media. Students will study the ways representational conventions, such as stereotypes, have resulted from filmmaking traditions that have excluded voices from varying social and cultural standpoints. The course will also consider filmmaking practices and modes of reception that promote cultural pluralism and tolerance.

Gen Ed; Multicultural; Elective

ENG 391 American Novel

Enrique Lima

English 391 together with 392 forms a chronological upper-division survey of the American novel from its beginnings in the 19th century to the present. These courses can be taken as a sequence, or they can be taken individually. ENG 391 covers the 19th century, while ENG 392 covers the 20th. No prerequisites are required, but students should be capable of advanced university-level work in literary studies. Although readings focus on a specific period, both courses challenge students to locate American fiction within broadly conceived historical, social, and political contexts. As concentrated surveys of major American fiction, both courses satisfy the university's Group Requirement in the Arts and Letters category.

Gen Ed; 1789+

ENG 392 American Novel

Enrique Lima

English 392 together with 391 forms a chronological upper-division survey of the American novel from its beginnings in the 19th century to the present. These courses can be taken as a sequence, or they can be taken individually. ENG 391 covers the 19th century, while ENG 392 covers the 20th. No prerequisites are required, but students should be capable of advanced university-level work in literary studies. Although readings focus on a specific period, both courses challenge students to locate American fiction within broadly conceived historical, social, and political contexts. As concentrated surveys of major American fiction, both courses satisfy the university's Group Requirement in the Arts and Letters category.

Gen Ed; 1789+

ENG 394 20th Century Literature

Mary Wood

English 394 together with 395 forms a chronological upper-division survey of modern literature from America, Britain, and Europe. Both courses incorporate works of prose, poetry, and drama, and both attend closely to philosophical, political, and cultural events that run parallel to developments in 20th century literary history. These courses can be taken as a sequence, or they can be taken individually. ENG 394 covers the period from 1890 through 1945; ENG 395 covers the period from 1945 to the present. No prerequisites are required, but students should be prepared for advanced university-level work in literary studies. Although readings in each course focus on a relatively narrow fifty-year period, both ENG 394 and 395 address issues, movements, and intellectual trends (Freudianism, Marxism, Fascism, Existentialism, for example) that are central to 20th century intellectual history more generally. As parts of a broad survey of major European, British, and American literature, both courses satisfy the university's Group Requirement in the Arts and Letters category.

Gen Ed; 1789+

ENG 395 20th Century Literature

Kathleen O'Fallon

English 395 together with 394 forms a chronological upper-division survey of modern literature from America, Britain, and Europe. Both courses incorporate works of prose, poetry, and drama, and both attend closely to philosophical, political, and cultural events that run parallel to developments in 20th century literary history. These courses can be taken as a sequence, or they can be taken individually. ENG 394 covers the period from 1890 through 1945;

ENG 395 covers the period from 1945 to the present. No prerequisites are required, but students should be prepared for advanced university-level work in literary studies. Although readings in each course focus on a relatively narrow fifty-year period, both ENG 394 and 395 address issues, movements, and intellectual trends (Freudianism, Marxism, Fascism, Existentialism, for example) that are central to 20th century intellectual history more generally. As parts of a broad survey of major European, British, and American literature, both courses satisfy the university's Group Requirement in the Arts and Letters category.

Gen Ed; 1789+

ENG 399 Sp St: History of the English Language

Martha Bayless

This course will trace the path of English from its early Germanic origins to the present day, looking at vocabulary, grammar, our illogical spelling system, social context, and other matters. No prerequisite.

Elective

ENG 399 Sp St: TV Genres

Biswarup Sen

This course will focus on that most controversial of genres - reality television. We will begin by looking at those television genres which preceded and anticipated Reality TV: game shows, quiz shows, talk shows, and law and order shows like *Cops* and *Judge Judy*. We will then discuss the evolution of reality programming, analyze specific shows like *Big Brother*, *American Idol*, *Biggest Loser*, *Extreme Makeover*, *America's Top Model* and *Survivor*, and try to theorize the nature and meaning of "Reality" TV.

Elective

ENG 407 SEM: Henry James

Joseph Hynes

This course will be a fairly close reading of five Henry James novels--early, middle, and late--rather than a study of the criticism of these novels. The books, chronologically, are *The Portrait of a Lady*, *What Maisie Knew*, *The Awkward Age*, *The Ambassadors*, and *The Golden Bowl*. Everyone will write a short critical paper (2-3 pages) on each paper as we go (not later), though students are free to write more papers to improve grades. No exams. Term grades will be based on papers, regular attendance, and participation in discussion.

1789+

Eng 410/510 American Theater of the Great Depression

Linda Kintz

Though almost erased from the history of American culture, theatre in the 1920s and 1930s was rich, dynamic, and radical. The Federal Theater Project saw the development of a strong tradition of labor plays, a dynamic series of political activist plays called the Living Newspaper (about the electrical industry, slum life, banking, farming, etc.), and other kinds of innovative theatre funded by the Works Progress Administration. (The context of these plays was dealt with recently in a movie by Tim Robbins, *The Cradle Will Rock*). This period also saw a vibrant series of highly experimental plays featuring, among many other familiar names, John Houseman and Orson Welles (who produced a famous all-black *Macbeth*). The period saw productions of a jazz version of *The Mikado*, and vaudevillians produced children's theatre, puppet shows, and circuses free for the unemployed of the Depression. The FPT, under the direction of Hallie Flanagan, considered stagehands, lighting designers, theatre electricians, authors, directors, actors, carpenters, among many others, to be workers who needed incomes, just as other kinds of labor was subsidized during the Depression. Not surprisingly, this rich, valuable project came under the scrutiny of anti-intellectual nativists and the House Un-American Activities Committee, and it was eventually ended, with the subsequent Cold War basically erasing its rich heritage. This course helps rediscover that tradition, both in the interests of history and of the present.

1789+

ENG 410/510 History of the Superhero

Benjamin Saunders

Once upon a time, the four-color world of the superhero was a comfotringly simple place. Whether they came from distant galaxies, other dimensions, or our home planet, the super-powered beings of the 1930s and 40s saw no contradiction between truth, justice, and the American way, and it was easy to tell the good guys from the bad guys.

But in the 1960s, superheroes experienced a crisis of confidence. They became more neurotic, more driven by guilt than righteousness, more likely to be feared and misunderstood than admired and revered. Throughout the 1970s, things got worse. The Green Lantern was accused of racism; Spiderman's girlfriend was murdered; Superman wondered about his relevance; Iron Man turned to the bottle; super-teams like the JLA and the Fantastic Four resembled dysfunctional

families. By the mid 80s, there was little to separate the heroes from the villains; in *The Watchmen*, for example, super-beings were imagined variously as weapons in the Cold War, wannabe celebrities chasing the corporate dollar, self-loathing closet cases, and damaged psychotics. Today, superheroes must contend with a new array of problems: an expanded range of entertainment media options, including the rival choices of “alternative” comics and manga; a diminished, graying, change-resistant fan-base; the weight of tradition; and the threat of academic scrutiny (a badge of honor or the kiss of death in terms of cultural significance, depending on your perspective). Can they survive these new challenges?

In this class we will map the path of the American superhero and consider the ways in which that journey reflects larger processes of social change. We will also attempt to analyze comic books as significant aesthetic achievements in themselves: expressions of a misunderstood and under-appreciated art form, as uniquely American as Jazz. Together we will try to formulate a critical vocabulary to discuss this remarkable artistic legacy. Finally, we will make an effort to understand better the extraordinary imaginative appeal of the costumed crime-fighter — an appeal that can apparently overlap significant distinctions of age, gender, nation, and culture, and which no amount of silliness or cynicism seems quite able to dispel.

Elective

ENG 410/510 The Queer Early Modern

Dianne Dugaw

The period from 1600 to 1800 was a watershed moment in British literary and cultural history, a bridge between the pre-modern world and the modern era. Early modern English literature holds striking examples of works, characters, themes, and expression that we today would term “queer” and “lesbian.” These not only bring into view an eclipsed lesbian, gay, and transgender history, but also help us to ‘think outside the conceptual box’ of our own era and worldview. In this course students will study early-modern works by women and men in connection with changing conceptions of sexual and gender identity and the expression of same-sex eroticism. We will consider anonymous and authored works of poetry, prose, drama, and popular balladry. We will read works by such writers as William Shakespeare, Richard Barnfield, Margaret Cavendish, Katherine Philips, Aphra Behn, Charlotte Charke, and John Gay as well as analysis by such scholars as Valerie Traub, Paul Hammond, and Emma Donoghue. Undergraduate work for the course will include a midterm exam, a reading journal, a paper, and a final exam. Graduate work will include a midterm essay, a reading journal, and a final project.

1500-1789

**ENG 412/512 Literary Editing
Elective**

John Witte

**ENG 419/519 Contemporary Literary Theory
Theory**

Forest Pyle

**ENG 428/528 Old English I
Pre-1500**

Martha Bayless

**ENG 462/562 American Literature 1800-1900
1789+**

Mary Wood

ENG 479/579 Major Authors: Morrison / Coetzee

Allison Carruth

This course will travel across South Africa, the United States, and the Caribbean in surveying the work of two Nobel Prize-winning novelists: J.M. Coetzee and Toni Morrison. The seminar will put these important contemporary writers in conversation by considering how their novels respond imaginatively to issues of empire, globalization, sexuality, race and ethnicity, and environmental justice. We will also examine the relationship of each writer to particular literary traditions ranging from magical realism to pastoral literature. Primary texts will include Coetzee’s *Foe*, *Life and Times of Michael K*, *Disgrace*, and *Elizabeth Costello*; and Morrison’s *Sula*, *Tar Baby*, and *Jazz*. Secondary materials will include criticism, online media, and historical documents.

1789+

Eng 486/586 New Media & Digital Culture

Biswarup Sen

The course will begin by introducing students to the concepts and theories that are crucial for an understanding of the digital world. We will begin by looking at the evolution of the information society and at the fundamental features of

its technology. We will then examine some key new media objects – blogs and wikis, i-Pod, Match.com, video games, Facebook - in order to establish how digital culture is impacting the way we live our lives.

Theory

Eng 608 Job Placement Workshop

Forest Pyle

ENG 615 Advanced Studies in Literary Theory: Feminist Media Studies

Carol Stabile

Feminist media studies has followed a different trajectory than that of feminist film studies and theory. This course begins with feminist media studies' departure from feminist film theory, particularly the sets of questions that feminist media studies originally raised about spectatorship, historiography, reception, context, and identity. Beginning with radio and television and concluding with feminist approaches to new media, the course will explore feminist media studies' engagement with theoretical traditions like semiotics, psychoanalysis, post-structuralism, Marxism, and cultural studies, as well as its complex methodological trajectory.

ENG 630 Renaissance Literature: The Faerie Queene

George E. Rowe

We will examine most (but not quite all) of Spenser's massive poem within the following contexts: 1) personal (as Spenser's attempt to create under Elizabeth I a cultural space that granted influence and perhaps even political power to poets); 2) historical (as the quintessential English example of the unstable set of attitudes and practices typically gathered under the heading "Christian Humanism"); 3) generic (as a janus-like hybrid of epic and romance motifs and concerns); and 4) theoretical (in relation both to various notions of allegory and allegorical interpretation and to recent critical investigations of sexuality and the body). Two short papers + one long paper.

ENG 660 American Literature: Contemporary American Literature

Elizabeth Wheeler

A survey of American poetry, short stories, plays, speeches, memoirs, and novels from 1940-present. Authors read include Eugene O'Neill, Joseph Heller, Sylvia Plath, Martin Luther King, Jr., Toni Morrison, Sandra Cisneros, Art Spiegelman, and Jeffrey Eugenides. This seminar incorporates readings from the Ph.D. examination list and welcomes students studying for the exams as well as any graduate student interested in contemporary American literature. We will consider a variety of theoretical frameworks and critical perspectives and a variety of methods for teaching these contemporary classics [a very American oxymoron!]. The class also has a strong focus on students' independent research.

ENG 670 Modern Lit: The Environmental Imagination in Contemporary Literature & Media

Allison Carruth

Can we identify an "environmental imagination," to cite Lawrence Buell, in the period of postmodern and postcolonial literatures, on the one hand, and transgenic organisms and virtual realities, on the other? If so, how do writers and media artists imagine the nonhuman environment at a time when the core concepts of Western environmentalism and ecology are undergoing a thorough critique? This seminar will address these questions by considering contemporary literature and media in dialogue with three key concepts: biodiversity, biotechnology, and environmental risk. In doing so, we will consider how ethical and ecological principles inflect the environmental imagination in the period since 1960. Focusing on the Americas, our primary texts will include novels, digital poems, films, gene artwork, and popular science writing. We will also read several theorists/critics in depth, including Ulrich Beck, Lawrence Buell, N. Katherine Hayles, Ursula K. Heise, and Dana Phillips.

ENG 690 Introduction to Graduate Studies in English

Elizabeth Bohls/ Karen Ford

Required for Ph.D. students, optional for M.A. students. A rigorous introduction to scholarly writing and speaking through the process of conceiving, researching, writing, and revising one long paper and presenting this work as a conference-style paper at the end of the term. Introduces key terms and concepts of literary and cultural theory and issues in the profession of scholarship and teaching in higher education. Faculty members will make guest appearances to discuss readings important to their intellectual formation. Requirements: two short papers, an oral report and a longer paper.

ENG 691 Composition Theory: K. Burke

John Gage

The purpose of this seminar is to explore in depth the philosophy of language developed by Kenneth Burke over his career. He is arguably the most important rhetorical critic of literature in the 20th Century, and a fascinating character whose theories of symbolic action have influenced critical theory, aesthetics, sociological thought, political and economic

science, and the philosophy of language. He is sometimes portrayed as a precursor to deconstruction, but we'll see about that. We will read (or read from) *Counter-Statement*, *Permanence and Change*, *Philosophy of Literary Form*, *A Grammar of Motives*, *A Rhetoric of Motives*, *Language as Symbolic Action*, and *The Rhetoric of Religion*, along with some uncollected essays. Students are encouraged to make connections according to their own interest, in weekly writings and a final essay, having first tried to take Burke at his word.

ENG 695 Film Studies: Film Performance & Racialized Sexualities

Priscilla Ovalle

This course explores performance within the cinematic frame. We begin with an introduction to the formal and cultural analyses of film, paying careful attention to the conventions of genre, racialized/sexualized representation, and bodily movement. By focusing on Hollywood film, we will identify how complex and overlapping identities like race, gender, sexuality and class are embodied within and about the United States. We will also explore methods of critique that engage hegemonic representations and their ideological core without overlooking the agency and power of the performer. Course lectures and discussions will primarily center on readings and screenings of popular films, but may also include television programs, publicity, reviews, etc. Coursework will be organized around research, writing, and pedagogical methods related to our theme.

FLR 250 Introduction to Folklore
Gen Ed; Multicultural; Elective

Susan Fagen

FLR 370 Folklore and Sexuality
Multicultural; FEW

Lisa Gilman

FLR 411 Folklore & Religion
FEW

Daniel Wojcik

FLR 485 Film & Folklore
FEW

Sharon Sherman

FLR 681 History & Theory of Folklore Research

Daniel Wojcik

WR 320 Scientific & Technical Writing
Elective

Sultzbach, Kelly

WR 321 Business Communication
Elective

Margaret McBride