

LIT 336/CMP 336 **Literature of Central Eurasia - Nomads, Warriors, Poets:** Course syllabus available at <http://hustis.intrasun.tcnj.edu/syllabi.htm>. *Instructor: Hustis*

LIT 340 Bible as Literature: In this course, we will read and analyze the Bible as a piece of literature. In particular, we will examine the historical and cultural background of the various books of the Bible with an eye to understanding the peculiarities of Biblical narrative, imagery, and style. We will read as much of the Bible as a single semester allows – from the Torah to the Gospels, from the historical books to the Second-Temple apocrypha, from the Prophets to the letters of St. Paul. Through this course, you will become conversant in the most influential images, stories, and characters of the Judeo-Christian tradition. *Instructor: Steinberg, Glenn*

LIT 357 Early Modern British Literature: An exploration of a variety of texts from 16th and early 17th century England, a period that has been traditionally referred to as "the Renaissance" and more recently, the "Early Modern period." We will consider the implications of both of these terms (as well as the terms "English" and "British") in our examination of drama, prose, and poetry from this exciting, tumultuous, chaotic, and productive age. For the syllabus, see <http://graham.intrasun.tcnj.edu>. *Instructor: Graham*

LIT 360 British Literature 1700-1820 - Augustanism & Its Rivals: Study the growth, dominance, and decline of the Augustan literary mode from 1700 to 1820, as it competes with other modes, including the Baroque, the Sentimental, and the Romantic. Focus will be on the works of the great Augustan satirists and realists, Swift, Pope, and Gay, and on the strong reactions against Augustanism in the works of Johnson and Blake. The course will conclude with comparative analysis of Austen's Emma and Shelley's Frankenstein. *Instructor: Ventura*

LIT 363 19th Century British Novel: Course syllabus available at <http://hustis.intrasun.tcnj.edu/syllabi.htm>. *Instructor: Hustis*

LIT 370-01/ENGL 345 Studies in Literature - Post Colonial Literature: *Instructor: Rao*

LIT 370-02/ENGL 345 Studies in Literature - World Film: This course will investigate the development of film as an art form in a global context. We will explore trends and movements in film, and view selected master works. While live action films are the primary focus, some attention will also be given to animation. *Instructor: Hannold*

LIT 375 US Literature 1800-01900: The Growth of an American Literature: When the 19th century began, the United States had been politically independent from England for 17 years. But culturally it was still very tied to England. We will look at various attempts to free ourselves from this dependence and to write a distinctly American literature, from Emerson's "An American Scholar" to Twain's *Huckleberry Finn*. Other authors will include Poe, Hawthorne, Melville, Douglas, and Whitman. *Instructor: Bearer*

LIT 378-01 & 02 African-American Literature, 1920-1980 A study of literature in the African American tradition, focusing on the realist and naturalist writings of the this period, as well as the prose, poetry, essays and speeches of the Harlem Renaissance and Black Arts Movement. We will interrogate how the social matrices of competing definitions of black identity are reflected in and through writing produced by African Americans, while we trouble notions of authenticity, representation, and essentialism. The course will also explore the canon of African American Literature, its literary traditions, and the intersections with and diversions from the canon of American Letters. *Instructor: Williams*

LIT 388 Contemporary Literature: Contemporary Literature will survey American short fiction and poetry from 1960 to the present and will spend equal time on both genres. This course emphasizes the sometimes competing and sometimes complementary aesthetic trajectories that emerged in the United States during the Postmodern period. Students will be introduced to key literary structures and to the underlying aesthetic and philosophic concerns which those structures embody. *Instructor: Row*

LIT 422 Shakespeare: Romances and Tragedies: Intensive study of Shakespeare's tragedies and romances with focus on figurative language, dramatic structure, and cultural, political, and religious contexts. Texts to be read include Titus Andronicus, King Lear, Othello, The Winter's Tale, Pericles, and The Two Noble Kinsmen. *Instructor: Carney*

LIT 497 Literary Theory: This course has two parts. First, we examine major theories from the past concerning the nature of literature, the process of its creation, its purpose, and its value. Then, we examine current theories and methodologies concerned with how to approach and read literature. We explore literary theory from Plato to Henry Louis Gates, Jr., from Freud to Eve Sedgwick, from Marx to Stanley Fish, and from Foucault to Homi Bhabha. *Instructor: Steinberg, Glenn*

LIT 499-01 Seminar: Queer Theory: "If there is one thing that marks us as queer," writes Robert Reid-Pharr, "it is undoubtedly our relationship to the body." In this class we will explore Queer Theory's relationship to African American Studies, Feminism, and Gay and Lesbian Studies. Students are expected to have already read Toni Morrison's *Beloved*, watched at least one video of Lady Gaga, heard of Langston Hughes, read Shakespeare's sonnet #20, and viewed at least one episode of *Glee*. *Instructor: Bennett*

LIT 499-02 Seminar: Representing the Holocaust: Elie Wiesel wrote that only a text written by a witness or survivor can be about the Holocaust; otherwise, it is not about the Holocaust. Philosophers have argued that the only appropriate response to the phenomenon of the Holocaust is silence. Such views cast the Holocaust in a special category of representation. Is the Holocaust so sacred that its representation should be limited? What should the limits be? Who is to say what qualifies and what does not? How will it be remembered if it cannot be represented by each new generation? How do we regard the Nazi-created texts documenting the Holocaust, such as the iconic photograph in the Warsaw Ghetto of the boy with his hands raised? That is, is the particular gaze of the creator of the representation important? To consider these issues, students will engage with theories of Holocaust representation by such figures as Berel Lang, Hayden White, Geoffrey Hartman, Marianne Hirsch, Janet Wolff and others. They will study a range of Holocaust representations in literature and film that test these theories. *Instructor: Friedman*

LIT 499-03 Seminar: Dostoevsky: Course syllabus available at <http://hustis.intrasun.tcnj.edu/syllabi.htm>. *Instructor: Hustis*

LIT 499-04 Seminar: Arthur Miller and Dramatic Theory: This section of 499 will study the works of one of the greatest American playwrights, Arthur Miller, winner of Pulitzer Prizes, Tony Awards, and other awards and honors over his seven-decade career on the stage. In addition to his famous plays All My Sons, Death of a Salesman, The Crucible, and A View from the Bridge, we will also read plays such as After the Fall, The Man Who Had All the Luck, The American Clock, Broken Glass, and others. There will also be supplementary readings on dramatic theory (mostly theories of tragedy such as those by Aristotle, Hegel, Kierkegaard, Nietzsche) and Miller's own essays on theatre, other genres and arts, and politics. Students will make weekly postings to SOCS, write two short nonresearch papers, give a researched presentation, and write a research paper. *Instructor: Konkle*

LIT 499-05 Seminar: Women's Autobiographies: This theory-intensive research seminar will explore women's autobiographical literature throughout many different cultures and time periods. Drawing from a wide spectrum of primary and manuscript sources, we will study such representative works as 17th-century Puritan women's Indian captivity narratives, 18th-century cross-dressed women's Revolutionary War memoirs, 19th-century slave narratives, Victorian maidservant's journals, women's pioneer diaries of westward migration and expansion, and 20th-century women's "fictional autobiographies." The reading of these sources will be accompanied by rigorous research of secondary texts, incorporating the study of gender, history, and culture in relation to the primary works. *Instructor: Tarter*

LIT 499-06 Seminar: The Beatles & Their World: The lives and music of the Beatles reflect profound cultural changes that followed the Great Depression and World War II. The extraordinary transformation of this musical group from a locally popular Liverpool band to one of the most famous and influential groups of all time offers insight into our modern world. With the Beatles as its focus, this seminar explores such topics in cultural history as race relations, women's rights, youth culture, counterculture and protest, mass media and public relations, business practices in the music industry, and, of course, developments in popular music. *Instructor: Ventura*

LIT 499-07 Seminar: Early Modern Magic: In this seminar, we will read early modern drama along with relevant history and literary theory, reflecting a range of approaches including feminist and postcolonial. Early modern texts will include Macbeth; Marlowe's Doctor Faustus; James I's Daemonologie; and News from Scotland, an anonymous account of the witchcraft trials over which the Stuart monarch presided as James VI of Scotland. For the syllabus, see <http://graham.intrasun.tcnj.edu>. *Instructor: Graham*

LIT 499-08 Seminar: Ecocritical High. Ecocriticism is grounded in the belief that both current ecological crises and western civilization's long history of environmental degradation are connected to tacit cultural assumptions about the place of the human species in the natural world. Thus the ecocritical project is to examine textual representations of the idea of "nature" and of the relationship between humans and their environment. This seminar will ecocritically examine a specific cultural site--the high school literature curriculum. We will apply "green-reading" practice to commonly taught canonical texts including Wuthering Heights, The Scarlet Letter, and A Midsummer Night's Dream; titles from what might be called "the junior canon," such as Lord of the Flies, I Heard the Owl Call my Name, and Of Mice and Men; and a selection of young adult texts by authors such as Karen Hesse, Carl Hiaasen, and Will Hobbs. Our goal will be to ecocritically analyze not only of the texts themselves, but the ways in which they are commonly taught as well. *Instructor: McCauley*

LIT 499-09 Seminar: Diaspora in Asian American Literature: This course offers a critical study on the social and cultural formation of Asian American ethnic identity in Asian American literature and some films. By selecting texts produced from various Asian ethnic communities (Chinese, Japanese, Korean, Filipino, Indian, and Vietnamese), we will explore a variety of complex issues of ethnic identity, memory, gender and sexuality, class, self-subjectivity, domestic and public space, postcoloniality and Orientalism, autobiography and history, stereotypes, ethnic narrative and the nation-state, and transnational formations of labor and capital, in a volatile context of transnational immigration, multiculturalism, borderless globalization and diasporic citizenship. This semester, we will focus on these critical issues: What does it mean to be Asian American and at what point does an immigrant become an American? How do Asian Americans represent themselves in ethnic minority literature and what are the narrative strategies that are deployed to articulate their responses to the cultural and racial debates and contradictions? *Instructor: Mi*

ADVISEMENT

The College of New Jersey—Department of English SPRING 2012 REGISTRATION PERIOD

ESSENTIAL KNOWLEDGE FOR ADVISEMENT & REGISTRATION



*As always, we urge you to **please see your advisor prior to registration.** At this time of technological transition (to PAWS), it is especially important that you receive appropriate advice and we keep your records updated. English faculty will be contacting you by e-mail or posting sign-up sheets outside their offices. **Be sure to sign up!***

VISIT THE DEPARTMENT WEBSITE!!

WWW.TCNJ.EDU/~ENGLISH

There you will find links that will allow you to:

- ✓ Print course listings
- ✓ View course descriptions
- ✓ Find LL course offerings
- ✓ See Schedule changes

As well as information on:

- ✓ Student Publications
- ✓ Student Groups
- ✓ Faculty and Staff
- ✓ Departmental Policies and Requirements

- * Registration for the Spring 2012 semester begins on Tuesday, November 1, and runs through Friday, November 11. You can find the date and time at which you become eligible to register on PAWS. If you have yet to do so, please familiarize yourself with the PAWS system. PAWS not only allows you to register for classes, but enables you to see what requirements you have yet to satisfy and which courses will satisfy those requirements.
- * If you don't know who your advisor is, then find out. Your advisor should be listed on your PAWS account. If your advisor is not listed, please inquire in the English Department office or call 609-771-2539.
- * As usual, English Department courses are listed under several different headings on PAWS. LIT and JPW courses can predictably be found under "Literature" and "Journalism and Professional Writing," respectively. However, be aware that you will find LNG courses under "English Language," EED courses under "English Education," and graduate courses under "English." Creative Writing has a separate prefix, CWR, and those courses will be found under "Creative Writing."
- * If you have any questions that your advisor cannot answer, contact Professor Blake or Professor Meixner.
- * Professor Carney's, Professor Robertson's, Professor Jackson's, and Professor Ortiz-Vilarelle's advisees: Although PAWS will still list Professor Carney, Professor Robertson, Professor Jackson, or Professor Ortiz-Vilarelle as your advisor, you have also been assigned an interim advisor from the English Department. Please check PAWS to see who this advisor is, and sign up for an appointment with that professor. Please see the Advising Policy for the School of Humanities and Social Sciences at <http://hss.pages.tcnj.edu/resources-for/advising-resources/>.

BE PREPARED FOR ADVISEMENT

Prior to meeting with your advisor:

1. Review the requirements for your program.
2. Check the courses offered.
3. Devise a tentative schedule for the Spring including back-up courses in case your preferred choices are filled. Put desired courses in PAWS shopping cart.
4. Bring your updated Academic Requirement Report to your advisement meeting so you and your advisor may assess your status both in your major program and in your college-wide requirements.

5. Show up for your appointment and show up on time! Your advisors make extra time in their very busy schedules to meet with you so once you have signed up, honor your commitment. In an emergency, contact your advisor to reschedule.

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ADVISEMENT NEWSLETTER

Spring 2012 Schedule of English Courses

DISCLAIMER: This schedule was accurate at the time of publication. However, be aware that changes are usually necessary as the registration process proceeds. If changes do occur, they will appear on PAWS and on the course listings on the department webpage.

Literature, Language, Writing, and Education Courses

Counts for Codes: LH = Literary History; LHR = Literary History Pre-Restoration; GL = Global; GE = Gender; RE = Race and Ethnicity; CBL = Community Based Learning

SECTION	COURSE TITLE	SUB TITLE	PROFESSOR	DAY	START	STOP	CROSS-LIST	COURSE #	COUNTS AS
CMP 22701	GLOBAL ANIMATED FILM		HANNOLD F	TF	1000AM	1150AM	LIT 227		GL
CMP 23101	WORLD LIT TO 1700		RAO N	TF	0200PM	0320PM	LIT 231		LHR
CMP 33601	LIT OF CENTRAL EURASIA		HUSTIS H	W	0900AM	1150AM	LIT 336		
CMP 49701	CONTEMPORARY LITERARY THEORY		STEINBERG G	M	0500PM	0730PM	LIT 497		
CWR 20601	CREATIVE WRITING		ROW J	M	1230PM	0320PM		40341	
CWR 20602	CREATIVE WRITING		ROW J	R	1230PM	0320PM		40344	
CWR 20603	CREATIVE WRITING		NOBLES	TF	10:00AM	1120AM		40346	
CWR 30501	SCREENWRITING WORKSHOP		HANNOLD F	MR	0330PM	0520PM		41946	
CWR 30601	FICTION WORKSHOP		NOBLES	TF	12:30PM	0150PM		40342	
CWR 40601	WRITERS' WORKSHOP		ROSEMURGY	M	0200PM	0450PM		40343	
JPW 20801	INTRO TO JOURNALISM		LOUNSBERRY E	MR	1000AM	1120AM		40331	
JPW 25001	WRITING FOR INTERACTIVE MEDIA		STAFF	M	0530PM	0820PM	IMM 140	40337	
JPW 25002	WRITING FOR INTERACTIVE MEDIA		PEARSON K	TF	1000AM	1120AM	IMM 140	40338	
JPW 25003	WRITING FOR INTERACTIVE MEDIA		STAFF	R	0530PM	0820PM		424327	
JPW 30101	COMPUTER ASSISTED REPORTING		SHAW D	MR	0200PM	0320PM	IMM 441	40334	
JPW 30901	MEDIA ETHICS		LOUNSBERRY E	MR	1230PM	0150PM		40332	
JPW 31001	PRESS HISTORY		SHAW D	MR	0400PM	0520PM		41952	
JPW 35001	MAGAZINE WRITING		STAFF	W	0530PM	0820PM		40335	
JPW 37003	TOPICS IN JOURNALISM	ISLAM & MEDIA	RAO N	TF	1230PM	0150PM		41955	
JPW 37101	TOPICS IN PROFESSIONAL WRITING	BLOGGING & SOCIAL MEDIA	PEARSON K	TF	1230PM	0150PM	IMM 370	42073	
JPW 49801	BEATS & DEADLINES		SHAW D	W	0900PM	1150AM		40333	
LIT 20001	INTRODUCTION TO POETRY		CARNEY J	MR	1000AM	1120AM		40310	
LIT 20002	INTRODUCTION TO POETRY		CARNEY J	MR	1230PM	0150PM		40320	
LIT 20101	APPROACHES TO LITERATURE		BEARER B	TF	1000AM	1120AM		40305	
LIT 20102	APPROACHES TO LITERATURE		BEARER B	TF	0200PM	0320PM		40306	
LIT 20103	APPROACHES TO LITERATURE		MCCAULEY L	TF	0830AM	0950AM		40307	
LIT 20104	APPROACHES TO LITERATURE		MCCAULEY L	TF	1230PM	0150PM		40308	
LIT 20105	APPROACHES TO LITERATURE		STEINBERG D	MR	1230PM	0150PM		40311	
LIT 20106	APPROACHES TO LITERATURE		STEINBERG D	MR	0830AM	0950AM		40312	
LIT 20107	APPROACHES TO LITERATURE		BLAKE D	MR	0530PM	0650PM		41956	
LIT 21701	MULTICULTURAL LITERATURE		BENNETT J	MR	0830AM	0950AM		40290	
LIT 21702	MULTICULTURAL LITERATURE		BENNETT J	MR	1000AM	1120AM		40291	
LIT 22701	GLOBAL ANIMATED FILM		HANNOLD F	TF	1000AM	1150AM	CMP 227	40292	GL
LIT 23101	WORLD LIT TO 1700		RAO N	TF	0200PM	0320PM	CMP 231	41957	LHR
LIT 23301	WORLD DRAMA		KONKLE L	W	0900AM	1150AM	TTR 233	40293	LH, GL
LIT 31501	MEN & MASCULINITIES	(PRISON SESSION)	LANDREAU J	W	0530PM	0820PM	WGS 320	42146	GE
LIT 31502	MEN & MASCULINITIES		LANDREAU J	MR	1230PM	0150PM	WGS 320	42147	GE
LIT 31601	GLOBAL WOMEN WRITERS		VAN BUREN, A	MR	1200PM	0150PM	WGS 376	40294	GE, GL
LIT 33601	LIT OF CENTRAL EURASIA		HUSTIS H	W	0900AM	1150AM	CMP 336	42148	
LIT 34001	THE BIBLE AS LITERATURE		STEINBERG G	MR	0200PM	0320PM		40315	LHR
LIT 35701	EARLY MODERN BRITISH LITERATURE		GRAHAM J	MR	1000AM	1120AM		41959	LHR
LIT 36001	BRITISH LITERATURE 1700-1820	AUGUSTANISM & ITS RIVALS	VENTURO D	TF	0200PM	0320PM		41960	LH
LIT 36301	19TH C. BRITISH NOVEL		HUSTIS H	W	0530PM	0820PM		41961	LH
LIT 37001	STUDIES IN LITERATURE	POSTCOLONIAL	RAO N	TF	0400PM	0520PM		41962	
LIT 37002	STUDIES IN LITERATURE	WORLD FILM	HANNOLD F	TF	0330PM	0520PM		41963	
LIT 37501	US LITERATURE 1800-1900		BEARER B	MR	1230PM	0150PM		40316	LH
LIT 37801	20TH C. AFRICAN AMERICAN LIT		WILLIAMS P	MR	1230PM	0150PM	AAS 222	42019	LH, RE
LIT 37802	20TH C. AFRICAN AMERICAN LIT		WILLIAMS P	MR	0200PM	0320PM	AAS 222	42020	LH, RE
LIT 38801	CONTEMPORARY LITERATURE		ROW J	MR	1000AM	1120AM		41966	
LIT 42201	SHAKESPEARE	TRAGEDIES & ROMANCES	CARNEY J	MR	0400PM	0520PM		40317	LHR
LIT 49701	CONTEMPORARY LITERARY THEORY		STEINBERG G	M	0500PM	0730PM	ENGL505	40328	
LIT 49901	SEMINAR IN RESEARCH & THEORY	QUEER THEORY	BENNETT J	W	0900AM	1150AM		40296	
LIT 49902	SEMINAR IN RESEARCH & THEORY	REPRESENTING THE HOLO-CAUST	FRIEDMAN E	T	0400PM	0650PM		40297	
LIT 49903	SEMINAR IN RESEARCH & THEORY	DOSTOEVSKY	HUSTIS H	T	0530PM	0820PM		40298	
LIT 49904	SEMINAR IN RESEARCH & THEORY	ARTHUR MILLER	KONKLE L	M	0530PM	0820PM		40299	

LIT 49905	SEMINAR IN RESEARCH & THEORY	WOMEN'S AUTOBIOGRAPHIES	TARTER M	R	0530PM	0820PM		40300	
LIT 49906	SEMINAR IN RESEARCH & THEORY	BEATLES & THEIR WORLD	VENTURO D	TF	1000AM	1120AM		40301	
LIT 49907	SEMINAR IN RESEARCH & THEORY	EARLY MODERN MAGIC	GRAHAM J	MR	0200PM	0320PM		40302	
LIT 49908	SEMINAR IN RESEARCH & THEORY	ECOCRITICAL HIGH	MCCAULEY L	T	0530PM	0820PM		40303	
LIT 49909	SEMINAR IN RESEARCH & THEORY		MI J	M	0530PM	0820PM		42278	
LNG 20101	INTRO TO THE ENGLISH LANGUAGE		STEELE F	MR	0830AM	0950AM		40288	
LNG 37201	AMERICAN ENGLISH		STEELE F	MR	0200PM	0320PM		41967	RE, CBL
EED 39001	METHODS OF TCHG SEC ENGLISH		STAFF	MR	0200PM	0320PM		40347	
EED 40001	TEACHING WRITING		MEIXNER E	MR	0400PM	0520PM		40348	
EED 49001	STUDENT TEACHING SUPERVISION		STAFF	TBD	TBD	TBD		40349	
ENGL50501	CONTEMPORARY LITERARY THEORY		STEINBERG G	M	0500PM	0730PM	LIT 497	41947	
ENGL55001	SEMINAR IN POETRY		GRAHAM J	T	0500PM	0730PM		41948	
ENGL55401	SEMINAR IN PROSE FICTION	AMERICAN SHORT STORY	ROSEMURGY C	W	0500PM	0730PM		41949	
ENGL65001	EARLY AMERICAN LITERATURE	EARLY AFRICAN AMERICAN LIT	WILLIAMS P	R	0500PM	0730PM		41950	

COURSE DESCRIPTIONS

CWR 206 Creative Writing: Required foundation course for Creative Writing minors. Students write and revise their own fiction and poetry, improving their craft through writing exercises and by discussing the writing of both published writers and their classmates.

CWR 305 Screenwriting Workshop: This class is about finding your subject as a screenwriter, and learning how to write a shutable screenplay. The course assumes that the writer is essentially a beginner in the craft of planning and writing a screenplay. Unlike the other 300-level writing workshops, CWR 305 does NOT require that you first take CWR 206 as a pre-requisite. The writing proceeds in a step-by-step process, beginning with simple exercises and proceeding to the more complex. Through writing and revisions prompted by workshops, group discussions and conferences, the beginning screenwriter is encouraged to discover her or his individual voice and subject. While not ignoring the longer, feature-length film, the class will focus primarily on the short film, by screening both animated and live action shorts, and exploring their structure and cinematic techniques. Each student will write and workshop at least three short screen-plays, each of which will be significantly revised. You will also, as part of the collaborative process common to screenwriting, write coverage of each work-shopped screenplay. This course does not count for the CWR minor. *Instructor: Hannold*

CWR 306 Fiction Workshop: This course is an intensive workshop in fiction, intended for those who have completed CWR 206. We will spend the entire semester reading and critiquing one another's work; we will also read and discuss a selection of contemporary short stories and excerpts from novels, and possibly (depending on time and interest) some critical texts as well. Grades will be based on engagement and a final portfolio of revised work from the semester. *Instructor: TBA*

CWR 406 Writers's Workshop: In this final workshop for the Creative Writing minor, we will provide rigorous critiques of one another's extended writing projects, either in poetry or prose. Some supplemental reading (fiction, poetry, reviews, critical texts) will be assigned, but the focus will be on helping each student work toward a completed manuscript. *Instructor: Rosemurgy*

JPW 301 Computer Assisted Reporting: Students will become proficient in the primary and secondary research methods used by professional journalists to do investigative and explanatory reporting. This includes, but is not limited to, Internet research, spreadsheets, databases, surveys and field studies. Students will design and complete a database reporting project. *Instructor: Shaw-Bielski*

JPW 309 Media Ethics: This course will explore the importance of ethics in journalism and assist students in learning how to build strong ethical components during news gathering. Students will learn how to apply ethical considerations in situations commonly encountered by communications professionals and news organizations and discuss and analyze specific cases. *Instructor: Lounsberry*

JPW 310 Press History: Traces the evolution of the American press from the pamphleteers of the 17th century to modern media conglomerates, paying special attention to the coverage of war, minorities and women, the press as watchdog and lapdog, sensationalism, and prominent journalists and news organizations. *Instructor: Shaw*

JPW 350 Magazine Writing: *Instructor: TBA*

JPW 370-03 Topics in Journalism - Islam and Media: *Instructor: Rao*

JPW 371-01 Topics in Professional Writing - Blogging and Social Media: *Instructor: Pearson*

JPW 498 Beats & Deadlines: Prerequisite: JPW 208 or permission of instructor: This advanced reporting course provides working experience in covering regular newspaper assignments (beats) such as local government, courts, statehouse, police, and environmental issues. *Instructor: Shaw-Bielski*

LNG 201 Structure and History of the English Language: LNG 201 focuses on descriptions and explorations of English in its contemporary forms. Students will learn the basics of linguistic descriptions and be introduced to general linguistic theory. The course includes large units on Child Language Acquisition as well as language and discourse in social contexts. *Instructor: Steele*

LIT 227/COMP 227 Global Animated Film: This course explores animation as a modern and post-modern art form, in a global context. The focus will be on animated films from America, Europe and Asia, with a special emphasis on recent Japanese animation. Also, in this course we will appreciate how animation resembles and differs from live action film, and how animation has influenced and been influenced by techniques and themes in live action film, and has embraced subjects ranging from dinosaurs to cyborgs. *Instructor: Hannold*

LIT 231/CMP 231 World Literature to 1700: *Instructor: Rao*

LIT 233/TTR 233 World Drama: We will be reading Greek, Shakespearean, and modern tragedy and comedy, a Medieval morality play, Asian and African drama, and more; plus supplementary readings on theories, movements, playwrights, and productions from our anthology. *Instructor: Konkle*

LIT 315WGS 320 Men and Masculinities: This course focuses on representations of men and masculinity in literary texts, although we may also look at film, video, television, advertising, and music. Some of the issues we will be thinking about include: the construction of modern male identities, the diversity of men's lives, the complex dynamics of men's relationships, and questions of power and social justice within the contemporary gender order. *Instructor: Landreau*

LIT 316/WGS 376: Global Women Writers: This course will explore various literatures from around the world, encouraging students to examine the politics of gender, culture, and nation as well as the intersections of those systems of power. Common themes include feminist politics, post- and neo-colonialisms, reproductive rights, translation, globalization, and activism.