

YC Department of English
Spring 2020 Course Offerings



Sortes; Reeser, excerpts from *Masculinities in Theory*; Lynn, *Texts and Contexts*; Villarejo, "Language of Film"; Dickens, *Great Expectations*; and Chaplin's *Modern Times*.

In collaboration with the YC Writing Program director, this course has been approved for a Writing-Intensive designation and will fulfill your YC W-I requirement. Throughout the course, you'll be honing your writing skills by writing short response papers (ranging from one paragraph to two pages) and four formal essays of varying lengths, several of which will be based on the response papers. You'll get feedback on your formal essays via grading rubrics and comments on how you can improve your writing, and you'll have an opportunity to revise and resubmit one of the essays. We'll also be devoting parts of some classes to addressing various writing issues.

Advanced Writing

Counts towards the Writing minor. English majors take at least one and as many as three advanced writing courses. Students may count one Advanced Writing course towards the English minor. Pre-requisite: FYWR 1020.

WRITING FOR THE WORKPLACE: TECHNICAL COMMUNICATION—PROFESSOR DAVID PURETZ

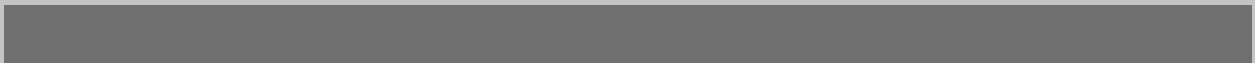
ENG 1680 SECTION 241 M/W 4:30 - 5:45

Today's professionals need to communicate more frequently, more rapidly, more accurately, and with more individuals than ever before. This course will help prepare you for it.

In this course, you will develop the skills and qualities shared by successful workplace communicators.

You will practice collaborative writing with in-

to enrich our understanding of how the novel emerged as the dominant literary form during this time.



**BOOKS ON BOOKS/FILMS ON FILMS (INTC)— PROFESSOR
PAULA GEYH**

ENG1001H

SECTION 341

TR 4:30-5:45

What do literature and film tell us about themselves and each other? What are the elemental forms and structures of literary and filmic narrative? What approaches might one use for the analysis of literature and film? How is reading a novel or short story different from “reading” a film? By addressing these questions, this course will help students to develop a deeper understanding of how narrative literature and film work and how they’re related (or aren’t).

The course will begin by considering the relationship between truth and fiction, and some ideas about what “art” is and does. We’ll examine the roles of readers, film viewers, authors, directors, and critics. We’ll explore the forms and structures of literary and cinematic storytelling, and how these elements come together to produce meaning. Finally, we’ll briefly survey various approaches used by scholars and critics to analyze literature and film.

Course texts will include Calvino, *If on a Winter’s Night a Traveler* and Zusak, *The Book Thief*. Films will include *The Wizard of Oz*, *Sherlock Jr.*, *The Purple Rose of Cairo*, *Stranger than Fiction*, *Singin’ in the Rain*, and *Cinema Paradiso*. Critical texts will include Plato, *The Republic*; Wilde, “The Decay of Lying”; Wellek & Warren, “The Nature and Modes of Narrative Fiction”; Lynn, *Texts and Contexts*; Rushdie, *The Wizard of Oz*; and Spadoni, *A Pocket Guide to Analyzing Film*.

Two papers and two exams.

Requirements: class participation; weekly blog posts; mid-term paper; group presentation; final paper.

**FRANCE AND ITS OTHERS (CUOT) — PROFESSOR RACHEL
MESCH**

ENG 1009 SECTION 241

MW 4:30-5:45

While the notion of a cultural “melting pot” is central to American society, French society has been structured around a distinctly French notion of universalism: the idea that there(re)0.2 (”) m 38pha(o 4.2 <0.2 ((o — P) 0.2 2 (n s) -.2 (m) 52 1 3

African-Americans, or J”ish Am”cans, for ”

FACE-TO-FACE: COMPLEX MODERN IDENTITIES IN CONTEMPORARY FILM (COWC) (WI) — PROFESSOR ELIZABETH STEWART
ENG 1026H SECTION 361 T/R 6:45 - 8:00



The basis of identity is to a large extent visual, and images are the bricks and mortar of what we eventually come to think of as cultural identity. As Aristotle claimed, we learn to become ourselves by imitating what we see (on the stage) in front of us—for us, the film screen—and we become ourselves by imitating our cultural ideals. This course explores the role cinematic images play in creating narratives about a multiplicity of cultural identities. Aristotle also insisted that it is the “ideal” character created on the stage who will aid in creating “ideal” citizens. In other words, Aristotle knew that the visual/verbal arts—in his case, theater, in our case film—have not only a representative function, but an ideological one as well. But cinematic images, like images in the other arts, have also held the function of “naturalizing” certain structures of oppression and domination as well as challenging them. This course will explore how American and foreign film represents various racial, class, gender, ethnic, and national identities, and how they reproduce and challenge those representations at the same time. While the course pays attention to both cognition and affect in our reception of film, it will emphasize the study of affect in cinematic identification, projection, and enjoyment.

Requirements: class participation, short responses, 2 critical essays.

STRANGER THINGS: THE ART OF THE UNREAL (INTC) — PROFESSOR DAVID LAVINSKY
ENG 1034 SECTION 231 M/W 3:00 - 4:15



Reality is not always probable, or likely. --Jorge Luis Borges

In this interdisciplinary core class, we will study how literature and other media can usher us into a claimed actuality very different from the external world as it is collectively perceived or expe-

Atlantic, perhaps most notably in Shakespeare and his contemporaries. After considering these and other sources (e.g., selections from Ibn Battuta, Jonathan Swift, Mark Twain, Freya Stark, and Jamaica Kincaid), the semester concludes with travel narratives that frame the experience of

