ENGLISH AND MEDIA STUDIES 2016 COURSE GUIDE

WINTERSESSION INTENSIVES / SPRING 2016

BENTLEY UNIVERSITY
AAC 084
175 Forest Street
Waltham, MA 02452

http://academics.bentley.edu/departments/english
Student Films: http://vimeo.com/bentleyems
Twitter: @MediaandCulture
Facebook: Media and Culture at Bentley University

Last revised: 11/8/2015

Details inside.
Language is at the heart of our mission as a department. We aim to foster creation and critical analysis of cultural texts, including visual media and literary works, and to guide students toward a complex understanding of the personal, social, cultural, historical, political, economic, and institutional contexts in which these texts are produced and interpreted. Offerings include closely-linked courses in Literature and Film, Media and Culture, and Writing and Communication.

Students may pursue the following programs of study:

- Media and Culture Major (MC)
- English Major (EN)
- Creative Industries Major (CR)
- Liberal Studies Major (LSM) in Media Arts and Society (MS)
- Minor in English and Media Studies
- Minor in Gender Studies

English and Media Studies programs prepare students to enter fields that require both creative and business skills, including: Media Production, Film Distribution, Sound Design, Media Advertising, Film Editing, Media Finance, Digital Archiving, Game Design, Entertainment Law, Motion Graphics Design, Media Management, Screenwriting, Media Policy Analysis, Journalism, Lighting Design, Media Marketing, Publishing, and Writing.

Students have the option of enrolling in the Business Studies Major or Business Studies Minor when declaring a B.A. degree.
B.A. IN ENGLISH

To succeed in the business world, no matter what your passion — buying or selling, marketing or management, finance or economics — you need to be able to communicate. In fact, communication skills are a key factor in career advancement.

The English major is a distinctive study of the methods, philosophies and practices of literary and cultural studies. The curriculum enables students to gain a wider understanding of our increasingly globalized and diverse world and focuses on textual analysis and production. English majors are trained to communicate effectively, clearly, and logically and have a variety of exciting career paths in both public and private sectors to choose from: Writing for Web and Multimedia, Screenwriting, Communications, Marketing, Public Relations, Publishing, Journalism, Editing, Entertainment, Law, Education, Grant Writing, Copywriting, Technical Writing, Library Sciences/Information Services, and Public Policy. To that end, you will hone writing skills across genre and are encouraged to complete an internship or capstone project that requires you to develop effective communication skills on and off the page.

(4) Core Courses:

EMS 200: Introduction to Literature, Film, and Media
EMS 201: Introduction to Cultural Studies
(1) LIT or CIN course on race and ethnicity, or globalization and colonialism, or transnationality and postcoloniality from the following:
LIT 391, LIT 392, LIT 395, LIT 397, LIT 402, LIT 491, LIT 492, CIN 371, CIN 370
(1) Creative writing course from the following:
LIT 310: Poetry
LIT 311: Fiction
LIT 312: Drama/Screenwriting
LIT 313: Nonfiction/Essay
LIT 314: Mixed Genres
COM 328: Writing and Design for the Web and Multimedia
(4) Course Electives (CIN, COM, EMS, LIT, MC): it is encouraged that one course focus on constructions of gender and sexuality, such as: CIN 371, CIN 375, LIT 334, LIT 367, LIT 369

B.A. IN MEDIA AND CULTURE

Centered on the nature of storytelling in all its forms and designed to prepare students for careers in the media industries, the Media and Culture major is focused on production with an integrative curriculum on media literacy, theory, and business. Show business is just that—a business. Students not only gain technical expertise in specialties such as video and audio production, graphic and motion design, and writing about media forms, they also learn solid business skills that teaches what it really takes for today’s leading and innovative media companies to succeed. With a keen focus on media literacy that everyone student should have, the wide array of available English and Media Studies courses teach how media texts operate at the creative, cultural, and industrial levels. You can join other media and culture majors who have screened their original films at the Cannes Film Festival, interned at companies like MTV, and landed full-time jobs with prominent media firms in Boston, New York, and Los Angeles.

You will be encouraged to complete either a media internship or capstone project, and will have the flexibility to study abroad or enroll in Bentley’s domestic away program for one semester at New York University. The Media and Culture Labs and Studio are home to professional software for screenwriting, film editing, sound mixing, animation, and graphic design and it is where you will gain hands-on experience in all forms of media production.

(4) Core Courses:

EMS 200: Introduction to Literature, Film, and Media
MC 220: Introduction to Media Production
(1) Theory elective from the following:
EMS 201: Introduction to Cultural Studies
EMS 215: Race and Ethnicity
EMS 216: Globalization and Communication
MC 200: Introduction to Media Theory
(1) Media production elective from the following:
MC 222: Digital Photography
MC 224: Video Production
MC 300: Special Topics in Media Studies
MC 301: Documentary Production and Sound Design
MC 326: Animation Production and Motion Design
(4) Course Electives (CIN, COM, EMS, LIT, MC)

Additional Degree Requirements

General Education Requirements required of all majors
(4) Modern Language Courses (Intermediate proficiency)
(3) Arts & Sciences Course Electives
(5) Unrestricted Course Electives

“Entertainment is the second largest export in the U.S. economy.”
— Philip Napoli

Media Economics and the Study of Media Industries

B.S. IN MEDIA AND CULTURE

The Creative Industries program is the perfect major where business meets the arts & sciences. A partnership of the Departments of English and Media Studies with Information Design and Corporate Communication, Creative Industries majors learn how historical and technological changes drive demand for new culture, and dissect how innovators build content, platforms, or services for market success.

Creative industries are a major driver of global growth. To succeed in this rewarding arena there is a need for mastery of vital tools and flexibility so creative works can “break through the clutter” to reach intended audiences. Our courses introduce students to the specialized techniques creative industries need in film, music, mobile gaming, television, advertising, user interface design, packaging, promotion, information architecture, and sports or entertainment public relations.

MC 341: Creative Industries
(1) Media industry elective from the following:
MC 250: Global Media Industries
MC 260: The Television Industry
MC 342: Media Industry Convergence
MC 345: The Music Industry
MC 350: The Video Game Industry
(2) EMS media-related elective from the following:
COM 321: Mass Communication
COM 324: Design as Communication
COM 327: Writing and Design for the Web and Multimedia
LIT 312: Creative Writing: Drama/Screenwriting
LIT 313: Creative Writing: Nonfiction Essay
LIT 314: Creative Writing: Mixed Genres
MC 200: Introduction to Media Theory
MC 220: Introduction to Media Production
MC 300: Special Topics in Media Studies
MC 321: Audio Production and Sound Design
MC 323: Animation Production and Motion Design
MC 421: Internship in Media (only one internship applied)
MC 260, MC 342, MC 345, or MC 350

IDCC 370: Web Design I
IDCC 240: Fundamentals of Visual Communication
(1) IDCC elective from the following:
IDCC 250: Public Relations Theory and Practice
IDCC 255: Public Relations Writing
IDCC 340: Advanced Visual Communication
IDCC 350: Journalism for the Web
IDCC 360: Public Relations and Information Technology
IDCC 375: User Interface Design
IDCC 380: Web Design II
IDCC 385: Elements of Usability and User Experience
IDCC 390 (approved topic only; see DRS for details)
IDCC 421: Internship in IDCC
(1) IDCC elective or internship

Additional Degree Requirements

General Education Requirements required of all majors
Business Core Requirements
(5) Arts & Sciences Course Electives
(2) Unrestricted Course Electives
(1) Business related elective
LIBERAL STUDIES MAJOR IN MEDIA, ARTS AND SOCIETY

Students embarking in the Liberal Studies Major with a concentration in Media Arts and Society will be grounded in the discipline of English and Media Studies with a cultural studies approach. This LSM aims to engage students in critical discourse about the uses and effects of modern media, increase knowledge about media technology, and encourage creative thinking through the use of such media. This concentration has a “hands on” component in which students work directly with video, graphic design, digital photography, and sound design in creative ways. LSM in Media Arts in Society course requirements include:

- Media and Culture production elective
- 1 or 2 media-focused courses from a business discipline
- 5 or 6 courses in media-focused electives in media and culture, cinema studies, communication, expository writing, literature, mathematics, modern languages, natural and applied sciences, sociology, history, interdisciplinary studies, global studies, psychology, information design and corporate communication, law, taxation, and financial planning, marketing, and computer information systems

Please note: you may not major in IDCC and the LSM in Media Arts and Society.

ENGLISH AND MEDIA STUDIES MINOR

A minor in English and Media Studies is a perfect complement to a business education. The English and Media Studies minor increases your sensitivity to language and culture, enhances your ability to communicate effectively, and develops your analytical abilities. The following detail the basic guidelines to complete a minor, as well as information on the four concentrations available:

- All minors consist of 4 courses (12 credits) in a specific discipline, with the exception of the business studies minor (15 credits)
- Completion of a minor may require coursework beyond degree requirements
- Courses applied to the minor may not count toward the major
- Courses in the minor may be applied to the Humanities/Social Science elective in the General Education core, Business, Arts and Sciences, or Unrestricted elective slots only
- Students may apply no more than 3 credits in AP or transfer credit to the minor
- Students must attain a minimum cumulative GPA of 2.0 in the minor

Communication
- COM 210: Effective Speaking
- COM Communication elective
- COM Communication elective
- COM or IDCC Communication elective

Note that IDCC courses count as business courses.

Creative Writing
This minor encourages students to explore their own insights and develop their own styles and voices.
- LIT Literature elective in literary forms (LIT 210 - 224)
- LIT Creative writing elective (LIT 310 - 314)
- LIT Creative writing elective (LIT 310 - 314)
- LIT Literature elective

Literature and Cinema
With the help of an advisor from the English and Media Studies Department, minors select four courses in literature—and/or cinema studies that form a coherent group. (The four courses for the minor do not include the general education literature requirement.)

Media and Culture
With the help of an advisor from the English and Media Studies Department, minors select four courses in media and culture that form a coherent group.
GENDER STUDIES MINOR

The Gender Studies program provides an interdisciplinary approach to understanding the political, social, economic, and personal implications of gender issues. Courses combine the analytical tools of different disciplines, incorporating practical and theoretical strategies to explore gender in a broad range of cultural and historical contexts.

The Gender Studies minor allows students to more fully understand the way gender informs the personal and professional aspects of their lives and to communicate to prospective employees that the student has taken initiative to expand upon his or her academic and professional knowledge of social and political issues. Courses offered for Spring 2016 (unless otherwise specified):

GENDER STUDIES/INTERDISCIPLINARY

ID 260: SEX AND AMERICAN CULTURE
001: Traci Abbott, M/R, 11:00AM-12:20PM - D, SL4

ENGLISH & MEDIA STUDIES

CIN 370: HORROR/SCI-FI IN CONTEMPORARY FILM AND TELEVISION
001: Elizabeth LeDoux T/F, 12:30-1:50PM - LSM-AM/MS

CIN 375: WOMEN IN FILM
H01: Anna Siomopoulos, M/R, 2:00-3:20PM - C, D, LSM-MS

CIN 380: MALE IMAGE IN AMERICAN CINEMA
001: Ken Stuckey, T, 6:30-9:10PM - D, LSM-DS

LIT 334: WOMEN IN LITERATURE
001: Claudia Stumpf, M/R, 2:00-3:20PM - D

LIT 366: AMERICAN ICONS: COWBOYS, FEMINISTS, CAPITALISTS
001: Jennifer Gillan, M/W, 3:30-4:50PM - C, D

LIT 367: AFRICAN AMERICAN WOMEN WRITERS (Wintersession Course)
W01: Tzarina Prater, MTWRF, 9:00AM-5:00PM - D, LSM-AS, LSM-MS

LIT 369: SEXUAL IDENTITY AND CULTURE
001: Traci Abbott, M/R, 2:00-3:20PM - D

LAW, TAXATION & FINANCIAL PLANNING

LA 104: GENDER AND THE LAW
001: Elizabeth Brown, T/F, 11:00AM-12:20PM - D, LSM-AM/DS/ES

LA 105: RACE AND THE LAW
001: Kiana Pierre-Louis, W, 11:00AM-1:50PM - D, LSM-AM/DS/ES

MANAGEMENT

MG 228: MANAGING DIVERSITY IN WORKPLACE
001: Marcy Crary, Donna Blancero, W, 11:00AM-1:50PM - D, LSM-AM/DS/ES

MG 340B: WOMEN’S LEADERSHIP
E01: Susan Adams, T, 6:30-9:10PM

NATURAL & APPLIED SCIENCES

NASE 112: EVOLUTION, HUMAN GENETICS AND BEHAVIOR
H01: Lynn Arenella, M/T/W 9:30-10:50AM - C, D, LSM-ES/HN

PS 333: GENDER PSYCHOLOGY
01: Clarissa Sawyer, M/W, 3:30-4:50PM - D, LSM-DS/ES/HN

PS 388: ABNORMAL PSYCHOLOGY
001: Barbara Nash, T/F, 11:00AM-12:20PM - C, D, LSM-ES/HN
002: Barbara Nash, T/F 12:30-1:40PM - C, D, LSM-ES/HN

PS 399: NONVERBAL BEHAVIOR AND JUDGING OTHERS
01: Danielle Hartigan, M/R, 2:00-3:20PM - LSM-HN

SOCIOLOGY

SO 241: DIVERSITY, MINORITIES, & SOCIAL CHANGE
001: Anne Rawls, M/R, 2:00-3:20PM - D, LSM-AM/DS/ES

SO 299: HUMAN TRAFFICKING AND GLOBAL SLAVERY
001: Hauserman, M/W, 3:30-4:50PM - I, LSM-DS/ES/GP
**FACULTY ADVISERS for all EMS Majors and Minors**

Please speak to your adviser or a faculty member in the English and Media Studies Department should you have questions.

<table>
<thead>
<tr>
<th>Name</th>
<th>Title, Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Traci Abbott</strong></td>
<td>Lecturer, AAC 088, 781.891.2643, <a href="mailto:tabbott@bentley.edu">tabbott@bentley.edu</a></td>
</tr>
<tr>
<td><strong>Ben Aslinger</strong></td>
<td>Associate Professor (on sabbatical), AAC 075, 781.891.2944, <a href="mailto:baslinger@bentley.edu">baslinger@bentley.edu</a></td>
</tr>
<tr>
<td><strong>Andy Aylesworth</strong></td>
<td>Associate Professor (MK), MOR 279, 781.891.3149, <a href="mailto:aaylesworth@bentley.edu">aaylesworth@bentley.edu</a></td>
</tr>
<tr>
<td><strong>Wiley Davi</strong></td>
<td>Associate Professor and Chair, AAC 091, 781.891.2651, <a href="mailto:wdavi@bentley.edu">wdavi@bentley.edu</a></td>
</tr>
<tr>
<td><strong>Samir Dayal</strong></td>
<td>Associate Professor, AAC 067, 781.891.2957, <a href="mailto:sdayal@bentley.edu">sdayal@bentley.edu</a></td>
</tr>
<tr>
<td><strong>Jennifer Gillan</strong></td>
<td>Professor, AAC 093, 781.891.2816, <a href="mailto:jgillian@bentley.edu">jgillian@bentley.edu</a></td>
</tr>
<tr>
<td><strong>Casey Hayward</strong></td>
<td>Associate Professor, AAC 087, 781.891.2862, <a href="mailto:chayward@bentley.edu">chayward@bentley.edu</a></td>
</tr>
<tr>
<td><strong>Bruce Herzberg</strong></td>
<td>Professor, AAC 079, 781.891.2950, <a href="mailto:bherzberg@bentley.edu">bherzberg@bentley.edu</a></td>
</tr>
<tr>
<td><strong>Judith Klein</strong></td>
<td>Senior Lecturer, AAC 074, 781.891.2768, <a href="mailto:jklein@bentley.edu">jklein@bentley.edu</a></td>
</tr>
<tr>
<td><strong>Elizabeth LeDoux</strong></td>
<td>Senior Lecturer, LIN 34, 781.891.2961, <a href="mailto:eledoux@bentley.edu">eledoux@bentley.edu</a></td>
</tr>
<tr>
<td><strong>Randall Nichols</strong></td>
<td>Associate Professor, AAC 078, 781.891.2504, <a href="mailto:rnichols@bentley.edu">rnichols@bentley.edu</a></td>
</tr>
<tr>
<td><strong>Tzarina Prater</strong></td>
<td>Assistant Professor, AAC 085, 781.891.3103, <a href="mailto:tprater@bentley.edu">tprater@bentley.edu</a></td>
</tr>
<tr>
<td><strong>Anna Siomopoulos</strong></td>
<td>Associate Professor, AAC 073, 781.891.2858, <a href="mailto:asiomopoulos@bentley.edu">asiomopoulos@bentley.edu</a></td>
</tr>
<tr>
<td><strong>Jeffrey Stern</strong></td>
<td>Lecturer, LIN 10A, 781.891.2967, <a href="mailto:jstern@bentley.edu">jstern@bentley.edu</a></td>
</tr>
</tbody>
</table>
ESOL CENTER

Students whose home language is not English are invited to take advantage of the free tutorial services offered by our ESOL Center. English and Media Studies faculty who specialize in teaching English to speakers of other languages (ESOL) provide support to help students achieve success in their courses across the curriculum. To schedule an appointment: bentleyesol.mywconline.net or call 781.891.2021.

MEDIA AND CULTURE LABS AND STUDIO

The Media and Culture Labs and Studio supports the English and Media Studies Department’s media and culture major, the joint Creative Industries major, as well as the university’s double major in Liberal Studies with a concentration in Media, Arts and Society. This state-of-the-art facility provides resources for all forms of media production: video, sound, digital photography and design. The labs house industry-standard software for video editing, screenwriting, sound mixing, animation, graphic and motion design, and DVD authoring. The professional production tools available include digital and HD cameras, lighting and grip equipment, microphones and audio accessories. A soundproofed studio with green screen and lighting grid complete the professional production environment.

THE WRITING CENTER

The Writing Center is opens days and evenings for one-to-one assistance with writing skills. It is staffed by a writing instructor and by peer tutors chosen for both the quality of their own writing and for their friendliness. Hundreds of students at Bentley — students of all years and abilities — use The Writing Center each semester. What is more, they come to the center at all stages of the writing process. To schedule an appointment: bentley.edu/writing-center or call 781.891.3173.

CAREERS AND INTERNSHIPS

Students in our programs have interned or currently work for such companies as Dreamworks Studios, Amblin Entertainment, MTV Networks, Allen & Gerritsen, Spike TV Digital, Arnold Worldwide, Dick Clark Productions, Martha Stewart Omnimedia, Marvel Comics, Charlesbridge Publishing, WGBH, Picture Park, Mark Jacobs, Chanel, Christian Louboutin, Fox News, CBS News, NBC Universal, Sony Music Entertainment, General Electric, and the Cannes International Film Festival an L.A. Intensive Internship Programs offered by the American Pavilion, among others.

REGISTRATION FOR DIRECTED STUDIES, INTERNSHIPS, AND CAPSTONES

If you plan to register for the following media-related courses, please speak to your adviser directly, as they each entail additional registration requirements:

LSM 450: CULMINATING PROJECT — MEDIA ARTS AND SOCIETY
MC 401: DIRECTED STUDY IN MEDIA
MC 420: MEDIA AND CULTURE CAPSTONE PROJECT
MC 421: MEDIA AND CULTURE INTERNSHIP

LIBERAL STUDIES MAJOR – ALL CONCENTRATIONS

There are numerous English and Media Studies courses that are approved for the following LSM concentrations:

- American Studies
- Diversity and Society
- Earth, Environment, and Global Sustainability
- Ethics and Social Responsibility
- Global Perspectives
- Health and Industry
- Media, Arts and Society
- Quantitative Perspectives

Please be sure to consult the Registrar’s site for approved and offered courses for each term.
**2016 REGISTRATION**

The following are course offerings from the English and Media Studies Department only. Please consult the Registrar’s course information on the Bentley website for any newly LSM-approved courses and courses in other disciplines:  [http://www.bentley.edu/offices/registrar/undergraduate-day-registration-information](http://www.bentley.edu/offices/registrar/undergraduate-day-registration-information)

Registration for Wintersession intensives and summer sessions begins on **November 6.** Spring registration begins **November 9.**

Please note the following where designated for course descriptions:

- C = Communication Intensive Course
- D = Diversity Intensive Course
- I = International Intensive course
- SL4 = Service Learning 4th Credit Option
- EMB = Embedded Service Learning
- LSM-AM = Liberal Studies Major (American Studies)
- LSM-DS = Liberal Studies Major (Diversity and Society)
- LSM-EG = Liberal Studies Major (Earth, Environment, and Global Sustainability)
- LSM-ES = Liberal Studies Major (Ethics and Social Responsibility)
- LSM-GP = Liberal Studies Major (Global Perspectives)
- LSM-HN = Liberal Studies Major (Health and Industry)
- LSM-MS = Liberal Studies Major (Media Arts and Society)
- LSM-QP = Liberal Studies Major (Quantitative Perspectives)

Synchronous Remote Course: students will work on-line from a remote location during the regularly assigned class times.

Hybrid Course: students will have the option of attending in the classroom OR working from a remote location during the regularly scheduled class times.

**:** Designates cluster courses. Requires registration for both courses listed.

**WINTERSSESSION INTENSIVES - 2016 COURSE DESCRIPTIONS**

**LIT 367: AFRICAN AMERICAN WOMEN WRITERS** (3 credits)
W01: Tzarina Prater, MTWRF, 9:00AM-5:00PM – D, LSM-AM, LSM-DS
Mandatory Pre-session December 4, 6-8PM. **Class meets January 11-15.**

“What the finger writes, the soul can read.”
— Alice Walker

“There is no agony like bearing an untold story inside you.”
— Zora Neale Hurston

“Writing, like dreams, confronts, pushes you up against the evasions, self-deceptions, investments in opinions and interpretations…”
— Toni Cade Bambara

“I write the way women have babies. You don't know it’s going to be like that. If you did, there’s no way you would go through with it.”
— Toni Morrison

In 1851, at a women’s rights convention in Akron Ohio, Sojourner Truth asked of her audience “Ar’n’t I a Woman?” In this one sentence, equal parts question, statement and demand, she makes central the problem of negotiating discourses of race and gender and what constitutes resistance for the black female subject. From the moment the black female entered the terrain of “self” representation she had to negotiate a minefield “isms.” The primary focus of this course will be on how the black female subject “resists” and will explore the contributions of Black women to literature. While readings from across a breadth of genres, including poetry, short stories, and essays, the primary emphasis of this course will be on prose. We will examine a few early writers whose contributions influence contemporary writers, but our major focus will be on contemporary 20th and 21st Century "Black" women writers.
CIN 370: HORROR/SCI-FI IN CONTEMPORARY FILM & TELEVISION (3 credits)
001: Elizabeth LeDoux, T/F, 12:30-1:50PM – LSM-AM, LSM-MS
Fulfills LIT requirement or A&S elective.

Isaac Asimov, master of hard science fiction, once said, “science fiction can be defined as that branch of literature which deals with the reaction of human beings to changes in science and technology.” Stephen King, master of horror fiction, stated, “we make up horrors to help us cope with the real ones.” The study of the horror and science-fiction genres in film and television offers unique insight into the consequences of the what if? scenario. These two genres, sometimes referred interchangeably and occasionally viewed as overlapping in shared codes, conventions, and iconography, provide a means to debate cautionary social and political controversies surrounding unforeseen futures, usually dystopias, or the creation or existence of unimaginable beings — both of which are positioned as a detriment to humanity. In particular, the two genres’ most central conveyance concerns the perception of the other and the protagonist’s struggle to remain or become human and/or moral. Although this course will provide an historical survey of some of the more influential and popular films and television programs of the two genres, the focus will be on contemporary work that reinvents prior axiomatic tropes by contextualizing them with specific social commentaries on the science and horrors of the present. We will explore issues of gender, race, sexuality, and class through such vehicles as: disaster — alien invasion, environmental catastrophes, humans supplanted by technology, the apocalypse, and pandemics; identity — cyborgs, clones, experimentation by biotech and government, precognition, and artificial intelligence; and, the fantastical — monsters, the paranormal, time travel, and the devil incarnate. Contemporary television programs to be viewed and discussed will likely include: Fringe, iZombie, Battlestar Galactica (2004), Black Mirror, The Leftovers, The Walking Dead, Helix, Dexter, Lost, Game of Thrones, American Horror Story (Murder House/Asylum), Being Human (U.K.), Supernatural, Scream Queens, and Penny Dreadful. Recent films may include Moon, District 9, The Host (2006), Edge of Tomorrow, It Follows, Under the Skin, Snowpiercer, The Babadook, The Guest, and Cabin in the Woods. A few genre-bending horror and sci-fi comedies, such as Shaun of the Dead, What We Do in the Shadows, Galaxy Quest, and Zombieland, may complete the mix. Ultimately, coming to terms with what is meant by “being human” will be explored.

CIN 370: YOUTH CULTURES (3 credits)
002: Samir Dayal, M/R, 12:30-1:50PM – I, LSM-AM, LSM-MS
003: Samir Dayal, M/R, 2:00-3:20PM – I, LSM-AM, LSM-MS
Fulfills LIT requirement or A&S elective.

This course is a focused study of a general theme: youth cultures and global cities. We approach films not solely in terms of the history of cinema nor only in terms of technical details, or film theory, although students will learn and employ basic vocabulary of film studies and categories of cinema studies. Rather, we study films primarily as documents of youth culture, as explorations of the ways in which youth occupy urban and non-urban spaces, how they experience the local and the global, and how their identities and lives are represented in media, old and “new.” The films will function as case studies enabling discussion of major issues: youth self-fashioning and identities, family, tradition and social change, violence. We explore dimensions of youth culture in cinema, including technology, media, fashion, design, space, limit-testing behavior, music, cars, pets, jewelry, tattoos, and drugs, gang membership, gender and space, class and poverty, coupling, sex, love and marriage, education or attitudes to conventional schooling, rebels and the establishment, employment and the future life prospects or chances for young people.

CIN 375: WOMEN AND FILM (3 credits)
H01: Anna Siomopoulos, M/R, 2:00-3:20PM – C, D, LSM-MS
Honors Program Only. Fulfills LIT requirement or A&S elective.

This course surveys major issues and analytic approaches in contemporary feminist film studies. The first weeks offer an introduction to film theory through readings that focus on psychoanalytic and semiotic film analysis as it was developed in the ’70s and early ’80s. We will then examine the feminist refutations and revisions of these theories as they apply to specific films. Discussion will focus on the following questions: Does film objectify the female image or do attempts to deny female agency inevitably fail? How does the cinema address or position the female spectator differently from the male spectator? How do race and sexuality complicate these questions of gender? How does a discourse develop around a female star and alter the meanings of films in which that star appears? Does gender function differently in various Hollywood genres? After considering these theoretical issues, we will study the relationship between cinema and gender in an historical context. We will look at case studies that explore the varied ways women have responded to film and other media over time, from silent film to television, home video, and the internet. We will also study contemporary feminist filmmakers who use their films both to address and to create alternative feminist communities.
Cinema Studies (con’t)

CIN 380: THE MALE IMAGE IN AMERICAN CINEMA (3 credits)
E01: Ken Stuckey, T, 6:30-9:00PM – D, LSM-DS
Fulfills LIT requirement or A&S elective.
This course examines how masculinity functions in cinematic narratives centered on Hollywood's "leading men." Students identify and critique notions about what makes a male protagonist heroic or even more simply what makes him a functional citizen. This critique necessarily leads to a larger discussion about the evolving concepts of American culture, and how and why mainstream film champions the popular cultural impulse of rebellion. The course emphasizes the theoretical approaches of formalism (close reading) and deconstruction to relate a gendered reading of each character to these larger social concerns. Films examined may include *High Noon*, *Strangers on a Train*, *Butch Cassidy and the Sundance Kid*, *Midnight Cowboy*, *The Shining*, *American Beauty*, and *Collateral*.

Language Studies and Communication Theory

COM 210: EFFECTIVE SPEAKING (3 credits)
001: Zachary Hanzel-Snider, M/R 12:30-1:50PM – C, SL4
002: Joan Atlas, M/R, 2:00-3:20PM – C, SL4
003: Joan Atlas, M/W, 3:30-4:50PM – C, SL4
004: Colleen Fullin, T/R, 3:30-4:50PM – C
005: Colleen Fullin, T/R, 5:00-6:20PM – C
006: Erin Kappeler, T/F, 11:00AM-12:20PM – C
E01: Christine Sarkisian, M, 6:30-9:10PM – C
H01: Bruce Herzberg, M/R, 11:00AM-12:20PM – C
Prerequisite: EXP 101. Fulfills A&S or Hum/SS elective, not LIT elective.
Success in every aspect of business life, from interviewing to meetings to giving reports and presentations, from sales to management to client relationships in accounting and finance—all depend on the ability to speak confidently, and to project oneself and one’s message effectively. Developing these skills strengthens presentations in other classes as well. This course gives techniques and tools for developing, organizing, and delivering a variety of strong presentations. It also covers effective use of Powerpoint and other visual aids, and methods for overcoming stage fright and anxiety about public speaking.

COM 322: THEORIES OF PERSUASION (3 credits)
001: Kevin Browne, M/W, 3:30-4:50PM
Prerequisite: EXP 101
The study of persuasion, or rhetoric, began in a society with no lawyers, ancient Greece. Much has changed since then, including the shift from face-to-face persuasion and negotiation, to the introduction of writing and then mass media, and with it, new forms of persuasion including advertisement. Covers all these forms, and topics such as the relation between truth and rhetoric, between form and content, and the psychology of persuasion. Students may analyze persuasive strategies used in advertising, literature, political/legal discourse, and science and technology.
**Expository Writing I: Critical Thinking and Writing**

**EXP 101: EXPOSITORY WRITING I** (3 credits)
001: Thomas Finn, M/W, 3:30-4:50PM
002: Thomas Finn, M/W, 5:00-6:20PM
003: Aimée Sands, T/F, 11:00AM-12:20PM
004: Aimée Sands, T/F, 12:30-1:50PM
005: David Copeland, T/F, 8:00-9:20AM
006: David Copeland, T/F, 9:30-10:50AM
007: Jacob Burke, T/F, 11:00AM-12:20PM
008: Jacob Burke, T/F, 12:30-1:50PM
009: Mareike Stanitzke M/W, 8:00-9:20AM
010: Mareike Stanitzke, M/W, 9:30-10:50AM
011: Matthew Nelson, M/R, 11:00AM-12:20PM – SL4
012: Matthew Nelson, M/R, 12:30-1:50PM – SL4
013: Jonathan Kim, M/W, 8:00-9:20AM
014: Jonathan Kim, M/W, 9:30-10:50AM
015: Julia Hans, T/R, 3:30-4:50PM
016: Julia Hans, T/R, 5:00-6:20PM

Students learn to summarize, analyze, evaluate, and synthesize the published views of others. The course addresses questions such as: What does it take to “crack” a difficult text? To assess the soundness of a text? To position other sources and oneself in relation to a text? Instructors of Expository Writing I assign readings that advance students’ learning, challenge them intellectually, engage them in the process of thinking critically about the issues raised, and motivate them to construct meaning of their own. Students are expected to complete Expository Writing I by the end of their first year. **Designed for students who are native speakers of English.**

**EXP 101L: EXPOSITORY WRITING I WITH LAB** (3 credits)
001: Deborah Schwartz, T/F, 8:00-10:50AM

Students learn to summarize, analyze, evaluate, and synthesize the published views of others. The course addresses questions such as: What does it take to “crack” a difficult text? To assess the soundness of a text? To position other sources and oneself in relation to a text? Instructors of Expository Writing I assign readings that advance students’ learning, challenge them intellectually, engage them in the process of thinking critically about the issues raised, and motivate them to construct meaning of their own. Students are expected to complete Expository Writing I by the end of their first year. **Designed for native speakers of English who can benefit from an intensive writing lab.**

**EXP 102: EXPOSITORY WRITING I FOR ESOL** (3 credits)
001: Pamela Carpenter, M/R, 11:00AM-12:20PM

Students learn to summarize, analyze, evaluate, and synthesize the published views of others. The course addresses questions such as: What does it take to “crack” a difficult text? To assess the soundness of a text? To position other sources and oneself in relation to a text? Instructors of Expository Writing I assign readings that advance students’ learning, challenge them intellectually, engage them in the process of thinking critically about the issues raised, and motivate them to construct meaning of their own. Students are expected to complete Expository Writing I by the end of their first year. **Designed for international and bilingual students.**
Expository Writing II: Advanced Inquiry in Writing

EXP 201: EXPOSITORY WRITING II (3 credits)
001: Erica Arkin, M/R, 2:00-3:20PM – SL4
   TOPIC: “Why Do We Work”
002: Debra Goldberg, M/R, 11:00AM-12:20PM – SL4
003: Claudia Stumpf, M/R, 12:30-1:50PM – SL4
004: Gregory Farber-Mazor, T/F, 11:00AM-12:20PM
005: Erin Kappeler, T/F, 9:30-10:50AM
006: Martha Singer, T/R, 3:30-4:50PM – SL4, LSM-HN
007: Martha Singer, T/R, 5:00-6:20PM – SL4, LSM-HN
008: Keith Clavin, T/R, 3:30-4:50PM – EMB, SL4, LSM-EG
   TOPIC: “Sustainability”
009: Keith Clavin, T/R, 5:00-6:20PM – EMB, SL4, LSM-EG
   TOPIC: “Sustainability”
010: Kimberly Vaeth, M/W, 3:30-4:50PM
011: Kimberly Vaeth, M/W, 5:00-6:20PM
012: Ralph Pennel, T/F, 11:00AM-12:20PM – SL4
013: Ralph Pennel, T/F, 12:30-1:50PM – SL4
014: Kate Nash, T/F, 8:00-9:20AM
015: Kate Nash, T/F, 9:30-10:50AM
016: Emily Avery-Miller, M/W, 8:00-9:20AM – SL4
   TOPIC: “Digital Information Age”
017: Emily Avery-Miller, M/W, 9:30-10:50AM – SL4
   TOPIC: “Digital Information Age”
E01: Patricia Peknik, T, 6:30-9:10PM
Prerequisite: EXP 101 or EXP 101L with approval

Expository Writing II reinforces and advances the lessons of Expository Writing I, leading students toward understanding and mastery of the processes involved in sustained inquiry: questioning, hypothesizing, testing, re-hypothesizing, and re-testing. Students undertake an ambitious intellectual project that culminates in a final paper in which they report on the progress they have made through extensive, in-depth inquiry. Projects must draw on library and Internet sources and may entail original research such as interviews, observations, surveys, and service-learning experiences. During the course, students will have opportunities to engage in guided self-assessment for the purpose of generating personalized agendas for improvement that will serve them both during the course itself and in the years to come. Students are expected to complete Expository Writing II by the end of their junior year. Designed for students who are native speakers of English.

EXP 2011: EXPOSITORY WRITING II WITH LAB (3 credits)
001: Traci Abbott, M/W, 8:00-10:50AM – SL4, LSM-MS
   TOPIC: “Youth and Media”
002: Erica Arkin, M/R, 11:00AM-1:50PM – SL4
   TOPIC: “Why Do We Work”
003: Debra Goldberg, M/W, 3:30-6:20PM – SL4
004: Claudia Stumpf, M/W, 8:00-10:50AM – SL4
005: Pierce Butler, M/W, 11:00AM-1:50PM – SL4
006: Jacob Crane, M/W, 3:30-6:20PM
007: Patricia Peknik, T/R, 3:30-6:20PM
008: Zachary Hanzel-Snider, T/F, 11:00AM-1:50PM – SL4
   TOPIC: “The Pleasures of Hedonism”
009: Summar Sparks, T/F, 9:30AM-12:20PM
010: Nathaniel Hodes, M/W, 8:00-10:50AM – SL4
Prerequisite: EXP 101L with approval

Expository Writing II reinforces and advances the lessons of Expository Writing I, leading students toward understanding and mastery of the processes involved in sustained inquiry: questioning, hypothesizing, testing, re-hypothesizing, and re-testing. Students undertake an ambitious intellectual project that culminates in a final paper in which they report on the progress they have made through extensive, in-depth inquiry. Projects must draw on library and Internet sources and may entail original research such as interviews, observations, surveys, and service-learning experiences. Students are expected to complete Expository Writing II by the end of their junior year. Designed for students who can benefit from an intensive writing lab.
**Expository Writing II: Advanced Inquiry in Writing (con't)**

**EXP 202: EXPOSITORY WRITING II FOR ESOL** (3 credits)
001: TBA, T/R, 3:30-4:50PM
002: TBA, T/R, 5:00-6:20PM
003: Marilyn Matis, M/W, 9:30-10:50AM
004: Mary Wright, M/R, 12:30-1:50PM

Prerequisite: EXP 101

Expository Writing II reinforces and advances the lessons of Expository Writing I, leading students toward understanding and mastery of the processes involved in sustained inquiry: questioning, hypothesizing, testing, re-hypothesizing, and re-testing. Students undertake an ambitious intellectual project that culminates in a final paper in which they report on the progress they have made through extensive, in-depth inquiry. Projects may draw on library and Internet sources and/or may entail original research such as interviews, observations, surveys, and service-learning experiences. Students are expected to complete Expository Writing II by the end of their junior year.  
*Designed for international and bilingual students.*

**EXP 202L: EXPOSITORY WRITING II FOR ESOL WITH LAB** (3 credits)
001: Carl Mason, M/W, 3:30-6:20PM
002: TBA, T/R, 3:30-6:20PM

Prerequisite: EXP 102L

Expository Writing II reinforces and advances the lessons of Expository Writing I, leading students toward understanding and mastery of the processes involved in sustained inquiry: questioning, hypothesizing, testing, re-hypothesizing, and re-testing. Students undertake an ambitious intellectual project that culminates in a final paper in which they report on the progress they have made through extensive, in-depth inquiry. Projects may draw on library and Internet sources and/or may entail original research such as interviews, observations, surveys, and service-learning experiences. Students are expected to complete Expository Writing II by the end of their junior year.  
*Designed for international and bilingual students who can benefit from an intensive writing lab.*
Expository Writing – Additional Course Descriptions for Topics

EXP 201: EXPOSITORY WRITING II: “Digital Information Age”
016: Emily Avery-Miller, M/W, 8:00-9:20AM – SL4
017: Emily Avery-Miller, M/W, 9:30-10:50AM – SL4
The readings, research and writing in this course examine what it means to live and work in the digital information age. Do we have too much information? What does social media mean for our personal relationships? How can we define and protect our privacy? Students will design and pursue a research question, drawing on their expertise or experiences, and/or venturing into a topic that the popular conversation or their education to-date has overlooked. Students will also have the option of integrating service learning into their exploration and drawing on volunteer work in a computer assistance program to inform their study.

EXP 201: EXPOSITORY WRITING II: “Why Do We Work?”
016: Erica Arkin, M/R, 2:00-3:20PM – SL4
EXP 201L: EXPOSITORY WRITING II WITH LAB: “Why Do We Work?”
002: Erica Arkin, M/R, 11:00AM-1:50PM – SL4
We spend most of our lives working or preparing to enter the workforce, but rarely do we stop and ask why. Are we motivated by the paycheck? By happiness and self-respect? Can we have both and still be “successful”? Students enrolled in these sections of EXP201 will question how and why societal expectations associated with work often guide our values and shape our personal and professional decisions. By critically reading and analyzing texts produced by historians, cultural critics, scholarly writers, journalists and creative artists, we will also identify the diverse interests at play in the modern workplace. As the semester progresses, students will develop individual areas of interest and begin a self-directed inquiry that culminates in an extended research project.

EXP 201L: EXPOSITORY WRITING II WITH LAB: “Youth and Media”
001: Traci Abbott, M/W, 8:00-10:50AM – SL4
This section will focus on how youth are influenced by media in their conceptions of themselves and others. We will read and evaluate arguments on representations in a variety of popular media, like movies, television, music, magazines, video games, and sports, how youth use and are affected by popular media, and what might be done to reduce its negative effects. A fourth-credit option is available in one of BSLC’s after school programs as part of the project’s primary research.

EXP 201L: EXPOSITORY WRITING II WITH LAB: “The Pleasures of Hedonism”
008: Zachary Hanzel-Snider, T/F, 11:00AM-1:50PM – SL4
Money, consumerism, risk, food, travel, sex, drugs, music, violence, crime, sports, image acquisition, and subcultural belonging—all of these delights and guilty pleasures of life trigger the brain to release dopamine, thereby wholly exciting the self. These sought-after hedonistic pursuits, among others discussed in this class, are all ways that we individually and collectively seek pleasure. By studying the work of journalists, scholarly writers, and social theorists, this class investigates why it is human nature—both solitary and communal endeavors—to constantly seek and sometimes overindulge in pleasure. We’ll study the entertaining and contentious content, style, genre, and forms of writers as inspiration for students to write research essays—all of which undergo the drafting and critique process—focusing mainly (dependent upon topic choice) on psychological, sociological, and anthropological research.
ID 260: SEX AND AMERICAN CULTURE  (3 credits)
001: Traci Abbott, M/W, 8:00-10:50AM – D, SL4, LSM-AS, LSM-DS, LSM-MS
Despite the assumption that sexual acts are personal experiences conducted in private, everyday we witness the public battle over what we should or should not do, show, or talk about. This course examines the relationship between sexual identity, sexual expression, and gender to ask who gets to decide what is moral or immoral, appropriate or inappropriate, and obscene or artistic. In what ways do political systems, religious and educational institutions, and the entertainment industry define, regulate and categorize sexual behavior? What is the role of personal agency and responsibility? We will study different assumptions about the origins and function of gender and sexuality and then more closely examine the American sexual value system in topics like sexual content in entertainment media, the regulation of pornography and sexual commerce, access to sex education, birth control, and abortion, and communities based upon sexual identity using a wide variety of readings from various perspectives as well as documentaries, essays, and autobiographies.

LIT 311: CREATIVE WRITING: FICTION  (3 credits)
001: Erica Arkin, W, 11:00AM-1:50PM – C
SX1: Pierce Butler, S, 9:00AM-5:00PM – C, SL4
This course is an intensive workshop in writing short stories—and an exploration of the creative process. The material of the course is drawn primarily from your own experience. How can you understand this experience by writing about it? How can you gain a greater understanding of yourself as a writer? How can you get in touch with your own creativity? The emphasis is divided between the technique of short-story writing and an analysis of the psychological difficulties faced by individual writers. You will study the elements of fiction, analyze the stories of contemporary writers, and apply what you learn in your own writing. You will also read work-in-progress and receive constructive suggestions from the group. Each student will conceive, write, and revise four complete short stories. Visiting writers are frequently invited to sit in on a class.

LIT 312: CREATIVE WRITING: DRAMA/SCREENWRITING  (3 credits)
001: Anna Siomopoulos, M/R, 12:30-1:50PM – C, LSM-MS
This course develops students' ability to write, analyze, and critique essential elements of writing for the screen, including structure, character, dialogue, and story. Classroom methods include workshops to develop student work, in-class exercises, frequent writing assignments, and analysis of short and feature-length films, and screenplays. The class is limited in size.

LIT 313: CREATIVE WRITING: NONFICTION/ESSAY  (3 credits)
001: Val Wang, T/F, 12:30-1:50PM – C, LSM-ES
Personal essay and memoir are among the most popular forms of literature today, a fact one can confirm by looking any Sunday at the best sellers list in the New York Times. Emphasizes creativity of expression and provides an opportunity to practice these genres. Encourages experimentation with a variety of first-person forms and shows how to treat subjects that they know about and that are important to them. Conducted as a workshop in which students share their work with and learn from one another. Frequent individual conferences with the instructor. The class is limited in size.
Creative Writing (con’t)

LIT 314: CREATIVE WRITING: MIXED GENRES (3 credits)
001: Val Wang, T/F, 11:00AM-12:20PM – C
Each student chooses his or her own work (family history or memoir, love poetry or satire, nature or adventure writing, whatever you want). Using class and individual exercises, videotaped inspiration, and guests discussing their own work in progress, students will learn the major skills of each written genre to apply to their own special piece. Include word choice, imagery, language rhythm, conflict, characterization, narrative intervention, and tone. Other overarching concerns that professional writers struggle with include subtext, production, and intention. The class is limited in size.

Literature

LIT 216: FORMS OF THE SHORT STORY (3 credits)
001: Debra Goldberg, M/R, 12:30-1:50PM - C, I, SL4
The modern short story is characterized by its movement toward a moment of realization or insight. How can we decipher and benefit from this insight? Studies the different forms a short story can take and the different ends to which individual writers subject the form. Includes writers who have contributed to the development of the modern short story (such as Anton Chekhov, Edgar Allen Poe, and Katherine Mansfield) and more recent innovators (such as Ernest Hemingway and Raymond Carver). Incorporates the

LIT 243: THE NEW TESTAMENT (3 credits)
001: Bruce Herzberg, M/R, 12:30-1:50PM - C
Today more is known about Jesus as a historical figure than at any other time in the past two thousand years. The same is true for the founding and development of Christianity and for the transition of Judaism into its modern form, both of which occur in the middle to late years of the first century of the Common Era. We will read the New Testament in the context of this knowledge, which comes from archeological discoveries and careful scholarly research. We will also look at samples of other texts from the period: the Apocrypha, the Dead Sea Scrolls, and non-canonical gospels.

LIT 261: AMERICAN TRADITIONS (3 credits)
001: Jacob Crane, T/R, 3:30-4:50PM – D, LSM-AM
The United States has always been a contact zone, a meeting place of a variety of cultures. Introduced some of the diverse American literature produced between the 17th and 20th centuries. Students will learn about the many writers associated with the Boston area, such as Bradstreet, Alcott, and Thoreau, as well as writers Douglass, Twain, Dickinson, and Cather from the diverse regions and cultural backgrounds within the United States.

LIT 334: WOMEN IN LITERATURE (3 credits)
001: Claudia Stumpf, M/R, 2:00-3:20PM – D, SL4, LSM-DS
What makes a woman? What makes women’s writing? How have women been depicted in Western literature? Do female authors represent women differently? To what extent are classic contrasts such as virgin/whore and maiden/mother/crone still present in our representation of women? Why do any of these questions matter? This course will tackle these questions – and more – as we explore the literary representation of women’s nature, lives, and issues, considering such terms as self, voice, autonomy, relation to men, and position and agency in the world. The texts we read include novels, poetry, autobiography, and graphic novels. Authors will include such varied voices as Toni Morrison, Adrienne Rich, Henry James, Marjane Satrapi, and more!

LIT 336: IRISH TRADITION: IMAGES OF IRELAND (3 credits)
001: Pierce Butler, M/W, 3:30-4:50PM – C, I, SL4
Irish writers have made a remarkable contribution to 20th Century literature; three Nobel Prize winners hail from Ireland, a country of fewer than four million inhabitants. Presents elements of a literary and oral tradition in Ireland that extends from the pre-Christian mythological stories to the modern novels of Joyce and Beckett. We will attempt to understand the concerns of writers and storytellers in a social and historical context and to explore the contribution of Irish authors to a variety of literary forms. Writers studied include Swift, Maria Edgeworth, Wilde, Shaw, and Frank O’Connor. Modern works may include George Moore’s novel The Lake, James Joyce’s story collection Dubliners, Samuel Beckett’s play Waiting for Godot, and J. M. Synge’s The Aran Islands.
**Literature (con’t)**

**LIT 337: CARRIBBEAN LITERATURE** (3 credits)
001: Barbara Paul-Emile, W, 11:00AM-1:50PM – D, I, SL4

This course introduces students to the literature and rich cultural heritage of the mosaic of islands that is the Caribbean. Texts selected from the following genres: novel, short fiction, drama and poetry will speak to the Caribbean experience across national and ethnic lines. Emphasis will be placed on the shaping influences of Africa, Europe and the Far East on national character as reflected in religious beliefs and mysticism, socio-political issues, race relations, color, class, musical and artistic expression. Attention will be paid to the crucible of slavery and colonialism in the shaping of modern identity and contemporary world-view. Students will receive study aids to use as guides in the analysis of textual material, in the developing of journal reflection pieces and to spark class discussions. While exams will cover course work, oral presentations and research papers will focus on the heritage of assigned Caribbean islands.

**LIT 365: IMMIGRANT AND ETHNIC LITERATURE** (3 credits)
001: Jacob Crane, T/R, 5:00-6:20PM – D

The United States has been called “a nation of immigrants.” Certainly most of us, if not immigrants ourselves, are the descendants of people who were born overseas and came to these shores seeking political asylum, religious freedom, or—most often—economic opportunity. Stories will reflect the pains and satisfactions of adjustment to American culture as well as the sometimes troubled relations between immigrant parents and their American-born children. The ethnic groups represented in the course may change from semester to semester.

**LIT 366: AMERICAN ICONS: COWBOYS, FEMINISTS, & CAPITALISTS** (3 credits)
001: Jennifer Gillan, M/W, 3:30-4:50PM – C, D, LSM-AM

The media turn to icons in American culture to send their messages effectively and efficiently. As we speed by these superbly packaged images, we rarely ask about the values they represent and the deeper messages about American culture that they are sending. In this course, we stop and take a closer look. We analyze American literature, film, television, and other popular culture to examine the entrenchment of iconographic representations of the cowboy, the feminist, the capitalist, the soldier, the disaffected youth, and various kinds of new generation Americans (e.g., flappers, hippies, yuppies, slumpies, and millennials). We locate the roots of these American icons and trace developments of new iconic types or variations on established icons in more recent decades. The goal is to develop an understanding of how icons evolve and transform in response to changes in society itself. In doing so, we attempt to come to an understanding of what different icons tell us about American self-representations and cultural anxieties.

**LIT 369: SEXUAL IDENTITY AND CULTURE** (3 credits)
001: Traci Abbott, M/R, 2:00-3:20PM – D, SL4, LSM-AM, LSM-DS

From “Pretty Little Liars” and “Rent” to “Glee” and “Looking,” representations of gays and lesbians are all over our culture. But when does a novel or film accurately reflect the lives of gays, lesbians, and bisexuals? And when do they simply reproduce stereotypes? This course surveys contemporary gay literature and cultural expression in American life since the advent of the gay rights movement in 1969. We will explore the representation of sexual identity in language, the intersection of political and aesthetic goals, and the differences in representations in class, race, and ethnicity. We will ask what defines gay/lesbian literature, what distinguishes contemporary gay/lesbian literature from earlier texts, and how gay/lesbian literature has changed in the last thirty years.
This course uses literary texts as a lens through which to look at American cities and their significance for American culture, in general, and American Literature, in particular. It aims at understanding urban American intellectual and social cultures, and the architecture, music, politics and philosophy that embody it. We’ll examine five important US cities—New York, New Orleans, Chicago, Nashville, and Los Angeles—as case studies of American life at moments of dramatic, technological, and cultural change. We will study the work of some of the premier creative writers and thinkers in American history, from the Romantic authors who generated a literary Renaissance in Boston to the musicians of Memphis and the countercultural activists of San Francisco. Readings for the course include texts by Henry James, Theodore Dreiser, Tennessee Williams, and Joan Didion.

This course explores the links and differences between historical colonialism/imperialism and aspects of contemporary globalization in cultural texts, such as novels, critical essays and films. The span between colonialism and contemporary globalization has recently come to be recognized as one of the most important frames of reference for understanding contemporary cultures both in the West and in the East. The main general categories for our exploration will be money (or economic aspects), love (cultural and human aspects), and death (violence, the extreme case being deadly violence). Our discussion will consider not only literal colonialism but also what colonialism and its legacy mean for us. The class will look at a variety of materials, including novels, literary or theoretical essays, films, and even cartoons, advertisements, and maps. Texts and teaching materials may be drawn from a variety of filmmakers and authors.

Postmodern fiction—spanning from the late 1960s to the turn of the century—explores with the form and conventional narrative of modern literature and film, it spotlights morally questionable antiheroes, and it explores controversial social and psychoanalytic theories. Students will analyze the purposeful pastiche and playful trends of postmodern literature and film, including historical re-imaginings, metanarratives, creative textual adaptation, autobiographical author integration, among other characteristics of this contentious literary movement. We’ll also discuss groundbreaking postmodern theoretical texts (including authors/filmmakers like Thomas Pynchon, Kurt Vonnegut, Jr., Erica Jong, Don DeLillo, Quentin Tarantino, Christopher Nolan, and Bret Easton Ellis), as well as the visual storytelling and multimedia techniques of postmodern films.

This is a multi-media course which focuses on representations of the African American freedom struggle in the 20th century. The course will pay special attention to the Great Migration (African American relocation from the south to the urban North and West) and the philosophical struggle that resulted from the failure of those major urban centers to deliver on the promise of freedom. Course material will correspondingly take a two-pronged historical approach: (1) an examination of the traditional Civil Rights Movement on southern soil; (2) an in-depth look at the violence and social decay that gave rise to contemporary social and cultural expressions from rap music to the Black Lives Matter protests. Required texts will include essays by James Baldwin; plays by August Wilson; films by Spike Lee and Ava DuVernay; and music by Marvin Gaye, Stevie Wonder, Jay-Z, and others. Students will be required to make one trip into Boston for museum research.
**Media and Culture**

**MC 220: INTRODUCTION TO MEDIA PRODUCTION** (3 credits)
001: Elizabeth LeDoux, T/F, 11:00AM-12:20PM – C, SL4, LSM-MS

Serving as a foundation to media practice, this course offers a broad introduction to media production through hands-on projects involving components of digital photography, animation, video and audio production, as well as elements of design. Students will have the opportunity to explore various media formats and methods of distribution through the course’s emphasis on the fundamentals of visual language and the creative process. The overarching framework for a study of media is provided in the course: *analysis* (theory, interpretation) and *synthesis* (production, creative process) are emphasized as projects evolve throughout the stages of conceptualization, visualization, production, and reception. Issues in the culturalization of media work, professional identity, and corporate media control/concentration are central themes to this course. It is important to become familiar with the mainstream and independent structures of media production and distribution and its role in shaping public policies, government regulation or deregulation, and its impact on citizenry and democracy, specifically in the U.S., as this all directly affects one’s production process as a media practitioner and citizen.

**MC 222: DIGITAL PHOTOGRAPHY** (3 credits)
001: Casey Hayward, M/R, 12:30-1:50PM – D, LSM-MS

Seeing the world photographically and learning to interpret and craft images is a contemporary imperative. This course is focused on communicating effectively and visually through digital imagery. Students examine four important facets of visual communication in the rapidly expanding digital world: the art of photography, image manipulation, applications for and ethical implications of digital images. Students will shoot and edit their own digital photographs, provide written responses to topic questions, and create a Web-based portfolio of their work.

**MC 224: VIDEO PRODUCTION** (3 credits)
001: Jeff Stern, M, 2:00-4:50PM – LSM-MS
002: Jeff Stern, W, 11:00AM-1:50PM – LSM-MS

This course is designed to give students a complete overview of the video production process in a hands-on, collaborative environment. From generating a good idea, to scriptwriting, to storyboarding, to location scouting, to casting, to cinematography, to audio recording, to editing and finally to output and distribution, students will learn about every stage of movie production by making movies. In addition to the practical and technical aspects of moviemaking, we will discuss issues of aesthetics and meaning as they pertain to the moving image. The goal is for students to come away from this class with an understanding of how movies are made and the ability to think critically about what they mean.

**MC 260: THE TELEVISION INDUSTRY** (3 credits)
001: Jennifer Gillan, M/W, 5:00-6:20PM – C, D, LSM-AM, LSM-MS

In 2011, when Salman Rushdie proclaimed television to be the new literature, the award-winning writer gave an important stamp of approval to an idea that has been widely proclaimed since *Mad Men*, *Breaking Bad*, and later, *The Walking Dead* appeared on AMC’s basic cable schedule. By now most people know that HBO famously passed on *Mad Men*, penned by a writer for *The Sopranos*, the premium cable series that in 1999 set in motion both the loss of power of the four broadcast networks and the increased quality of some of their programs. Today’s television displays increased complexity in its story and character arcs, but it also borrows heavily from the strategies of contemporary film directors, even seeing some major Hollywood talent working on original television programs. At its core, this class focuses on the role such “quality dramas” and signature comedy and reality programming play in the branding of channels across the on-air spectrum as well as on the medium-defining upstarts: Netflix, Amazon, and Hulu. It also considers the constitutive function of branding and advertising on U.S. television since the 1950s. The class schedule pairs classic and current television programs to chart changes in the industry, while addressing how the rise of new distribution outlets has and has not altered the core of what television programming does or can do. Tracking television history from the era of national broadcasting through cable narrowcasting to global brandcasting, this course helps students to be more knowledgeable about the industry’s production cultures and more critical consumers of the content and cultural messaging they produce and circulate.
Media and Culture (con't)

This course does NOT offer a technical “how to” for broadcasting, but it does explore production culture dynamics and current storytelling and promotion strategies. Readings, screenings, and class discussions put this analysis of the U.S. industry practices in the context of larger cultural issues related to gender, class, race, and demographics. They address how broadcasting creates a national public sphere in which notions of normative and marginalized American identities are constructed and contested. Specific industry case studies illuminate the rise of cable and narrowcast audience address; the impact of new media and alternate content delivery platforms; the decline of on-air ratings and rise of new metrics and broadbanding; and the return to midcentury television’s embedded advertising and promotional strategies, albeit with their expansion across the multiple platforms available today.

MC 322: MAKING DOCUMENTARIES (3 credits)
001: Casey Hayward, M/R, 11:00AM-12:20PM – D, LSM-MS
This course will teach the basic skills of documentary production, including hand-held camera techniques, interviewing methods, writing narration and historical research. In addition, the course presents important issues in contemporary documentary such as copyright, grassroots distribution strategies and online exhibition. The course will include a brief history of the documentary and we will view a range of documentary genres with different stylistic and narrative approaches. Students will make their own 7-10 minute video documentary for exhibition at the end of the semester.

MC 341: CREATIVE INDUSTRIES (3 credits)
001: Randy Nichols, T/R, 3:30-4:50PM - C, LSM-MS
This course considers the changes to the structure and scope of Hollywood studio and TV network operations, especially in response to the emergence of new technologies, cross-media conglomerates, alternate content delivery systems (e.g., DVD, iPods, Hulu), and transnational patterns of circulation. Grounding its analysis of the millennial media industries in two case studies of midcentury studio systems, the course provides historical foundations for its examination of convergence culture: the technological, industrial, cultural and social changes in the way media circulates in and between cultures and the impact of this intersection of media practices on how media industries pursue national and global audiences. Students learn both to analyze particular forms of visual communication and to understand the limitations of that communication given studio, network, and corporate practices and priorities as well as cultural, social, and technological constraints.

MC 350: THE VIDEO GAMING INDUSTRY (3 credits)
E01: Randy Nichols, T, 6:30-9:00PM - C, LSM-MS
This course focuses on the emergence of PC/console gaming as a medium of communication, an industrial sector, and a cultural arena. Class readings address the nature of play as a human activity, the role of narrative in games, game design and development strategies and processes, the nature of rules, relationships between game publishers and developers, controversies over authorship, ownership and compensation for creative work in the gaming industry, and the emergence of games as a medium in which designers, marketers, and players construct and contest gender, race and sexual norms. Class discussions examine the emergence of particular game genres, games in learning and media literacy, and the history of gaming firms. Students engage with both academic and trade sources in order to understand better the rapidly shifting and maturing medium that is the video game. Writing projects in the course include textual analysis of a video game, an examination of the experience of audiences, and a proposal and storyboard for an original game in addition to responses to readings and student projects.

MC 420: MEDIA CAPSTONE PROJECT (3 credits)
Prerequisite(s): Senior standing and approval of department chair
Undertaken in the last year of coursework in Media and Culture, the final project requires students to write a media analysis or produce an original media text (for example, a video or website). If a student chooses to produce a creative work, he or she must also write an essay explaining how the project reflects his or her understanding of and engagement with key issues and categories of the study of Media and Culture.

MC 421: MEDIA INTERNSHIP (3 credits)
Prerequisite(s): Junior- or senior-level standing – LSM-MS
Corequisite(s): Internship coordinator’s permission
Introduces the student to some aspect of the media industry; emphasizes the particular operations of a media company by assigning a student to a professional in the field under whose supervision the intern undertakes tasks and participates in analyzing the practical applications of media theories. The intern’s progress is monitored and evaluated jointly by the field supervisor and the faculty coordinator during the semester internship.