

**ENGLISH AND MEDIA STUDIES 2019 COURSE GUIDE**

**MAY INTENSIVES / SUMMER SESSIONS / FALL 2019**

BENTLEY UNIVERSITY  
AAC 084  
175 Forest Street  
Waltham, MA 02452

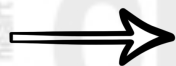
<http://academics.bentley.edu/departments/english>  
Student Films: <http://vimeo.com/bentleyems>  
Twitter: @MediaandCulture  
Facebook: Media and Culture at Bentley University

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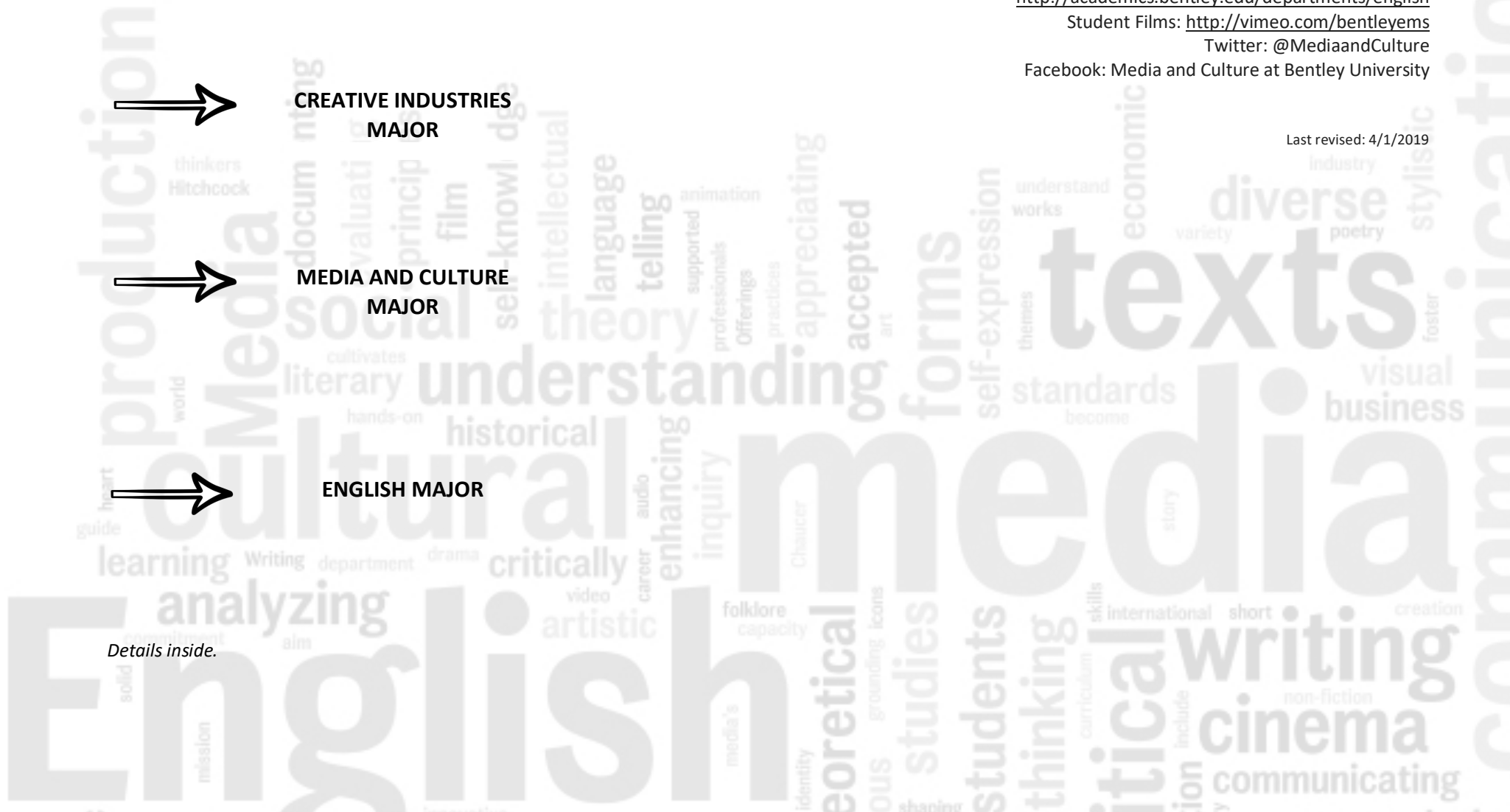
**CREATIVE INDUSTRIES  
MAJOR**

**MEDIA AND CULTURE  
MAJOR**

**ENGLISH MAJOR**



*Details inside.*



## STUDYING ENGLISH AND MEDIA STUDIES AT BENTLEY UNIVERSITY

The Department of English and Media Studies develops students' writing, research, critical-thinking, and analytical skills. We train students to compose, present, and analyze ideas, messages, and texts in a variety of industrial, political, social, and cultural contexts. We foster creativity and prepare students for the innovation economy through research and courses in literature, film, television, digital media, rhetoric, communication, expository and creative writing, and media production. Our department promotes ethically responsible citizenship and readies future leaders in literary, cultural, media, and entertainment sectors.

Students may pursue the following programs of study:

- **English Major (EN)**
- **Media and Culture Major (MC)**
- **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.

## EMS DEPARTMENT CONTACT

Prof. Ben Aslinger, Chair, English and Media Studies  
AAC 081, 781.891.2944, [baslinger@bentley.edu](mailto:baslinger@bentley.edu)

Kathleen Sheehan, Senior Academic Coordinator  
AAC 083, 781.891.2629, Fax: 781.891.2896, [ksheehan@bentley.edu](mailto:ksheehan@bentley.edu)

## CONTACTS FOR EMS MAJORS, MINORS, AND CENTERS

### CREATIVE INDUSTRIES MAJOR

Prof. Jennifer Gillan, AAC 093, 781.891.2816, [jgillan@bentley.edu](mailto:jgillan@bentley.edu)

### ENGLISH MAJOR

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### MEDIA AND CULTURE MAJOR / INTERNSHIPS

Prof. Elizabeth LeDoux, AAC 091, 781.891.2961, [eledoux@bentley.edu](mailto:eledoux@bentley.edu)

### LIBERAL STUDIES MAJOR: MEDIA, ARTS AND SOCIETY

Prof. Anna Siomopoulos, AAC 073, 781.891.2858, [asiomopoulos@bentley.edu](mailto:asiomopoulos@bentley.edu)

### ENGLISH AND MEDIA STUDIES MINOR

Prof. Ken Stuckey, AAC 099, 781.891.3495, [kstuckey@bentley.edu](mailto:kstuckey@bentley.edu)

### GENDER STUDIES MINOR

Prof. Claudia Stumpf, AAC 088, 781.891.2512, [cstumpf@bentley.edu](mailto:cstumpf@bentley.edu)

### THE ESOL CENTER

Prof. Pamela Carpenter, Director  
MOR 306, 781.891.3135, [pcarpenter@bentley.edu](mailto:pcarpenter@bentley.edu)

### MEDIA AND CULTURE LABS AND STUDIO

Prof. Elizabeth LeDoux, Director  
LIN 10, 781.891.2961, [eledoux@bentley.edu](mailto:eledoux@bentley.edu)

Prof. Jeffrey Stern, Production Manager  
LIN 10A, 781.891.2967, [jstern@bentley.edu](mailto:jstern@bentley.edu)

### THE WRITING CENTER

Prof. Gregory Farber-Mazor, Director  
LIB 023A, 781.891.2978, [gfarber@bentley.edu](mailto:gfarber@bentley.edu)

## 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 260: Introduction to African American Literature

LIT 262: Native American Literature and Culture

LIT 330: Literature of the Holocaust

LIT 333: Literature and Film of the Vietnam War

LIT 337: Caribbean Literature

LIT 365: Immigrant and Ethnic Literature

LIT 367: African American Women Writers

LIT 370: Passing in American Literature

LIT 380: Money, Love, & Death: Colonialism in Literature/Culture

LIT 394: Selected Topics in African American Literature/Culture

CIN 376: International Cinema

CIN 377: African Americans in Hollywood Film

With departmental approval (Selected Topics Courses):

LIT 391, LIT 392, LIT 393, 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

### Additional Degree Requirements

General Education Requirements required of all majors

Business Studies Minor or Major

(4) Modern Language Courses (intermediate proficiency)

(3) Arts & Sciences Course Electives

(5) Unrestricted Course Electives

## 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

CIN 375: Women in Film

CIN 379: Film Theory

MC 200: Introduction to Media Theory

(1) Media production elective from the following:

MC 222: Digital Photography

MC 224: Video Production

MC 320: Selected Topics in Advanced Production

MC 321: Audio Production and Sound Design

MC 322: Documentary Production

MC 323: Animation Production and Motion Design

(4) Course Electives (CIN, COM, EMS, LIT, MC)

### Additional Degree Requirements

General Education Requirements required of all majors

Business Studies Minor or Major

(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 CREATIVE INDUSTRIES

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 advocacy and visibility tools 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 328: 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

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

The below is coursework that is suggested based on the student’s interest, but taking courses in different disciplines within EMS can be explored.

### 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 employers that the student has taken initiative to expand upon his or her academic and professional knowledge of social and political issues. Courses offered for **Fall 2019** (unless otherwise specified):

### ENGLISH AND MEDIA STUDIES

#### **CIN 381: WONDER WOMEN**

E01: Kenneth Stuckey, M, 6:30-9:10PM – C, D, LSM-AM/MS

#### **CIN 384: HORROR/SCIENCE-FICTION IN FILM & TV** (Asynchronous/Summer I)

AL1: Elizabeth LeDoux – D, LSM-AM/MS

#### **CIN 384: HORROR/SCIENCE-FICTION IN FILM & TV** (Fall)

001: Elizabeth LeDoux, T/F, 12:20-1:50PM – D, LSM-AM/MS

#### **LIT 369: SEXUAL IDENTITY AND CULTURE**

001: Traci Abbott, M/W, 9:30-10:50PM – D, LSM-AM/DS/MS

### INTERDISCIPLINARY STUDIES

#### **ID 260: SEX AND AMERICAN CULTURE**

001: Claudia Stumpf, T/R, 3:30-4:50PM – D, LSM-AM/DS/MS

### LAW, TAX AND FINANCIAL PLANNING

#### **LA 105: RACE AND THE LAW**

001: Kiana Pierre-Lewis, W, 11:00AM-12:20PM – D, LSM-AM/DS/ES

### MANAGEMENT

#### **MG 228: MANAGING DIVERSITY IN THE WORKPLACE**

001: Marcus Stewart, F, 11:00AM-12:20PM – D, LSM-ES

### NATURAL & APPLIED SCIENCES

#### **PS 333: GENDER PSYCHOLOGY**

001: Lisa Machoian, M/R, 11:00AM-12:20PM – D, LSM-DS/ES/HN

002: Lisa Machoian, M/R, 12:30-1:50PM – D, LSM-DS/ES/HN

#### **PS 388: ABNORMAL PSYCHOLOGY**

001: Barbara Nash, T/F, 11:00AM-12:20PM – C, D, SL4, LSM-DS/ES/HN

002: Barbara Nash, T/F, 12:30-1:50PM – C, D, SL4, LSM-DS/ES/HN

### SOCIOLOGY

#### **SO 199: LANGUAGE AND GENDER**

001: Dan Everett, M/R, 2:00-3:20PM – D

#### **SO 241: DIVERSITY, MINORITIES AND SOCIAL CHANGE**

001: Anne Rawls, M/R, 12:30-1:50PM – D, LSM-AM/DS/ES

**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.

**Traci Abbott**, Assistant Professor  
AAC 088, 781.891.2643, [tabbott@bentley.edu](mailto:tabbott@bentley.edu)

**Ben Aslinger**, Associate Professor and Chair  
AAC 081, 781.891.2944, [baslinger@bentley.edu](mailto:baslinger@bentley.edu)

**Andy Aylesworth**, Associate Professor (MK; for LSM)  
MOR 279, 781.891.3149, [aaylesworth@bentley.edu](mailto:aaylesworth@bentley.edu)

**Samir Dayal**, Professor  
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**Jennifer Gillan**, Professor  
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**Casey Hayward**, Associate Professor  
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**Elizabeth LeDoux**, Senior Lecturer  
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**Tzarina Prater**, Associate Professor  
AAC 075, 781.891.3103, [tprater@bentley.edu](mailto:tprater@bentley.edu)

**Anna Siomopoulos**, Associate Professor  
AAC 073, 781.891.2858, [asiomopoulos@bentley.edu](mailto:asiomopoulos@bentley.edu)

**Jeffrey Stern**, Senior Lecturer  
LIN 10A, 781.891.2967, [jstern@bentley.edu](mailto:jstern@bentley.edu)

**Claudia Stumpf**, Lecturer  
AAC 088, 781.891.2512, [cstumpf@bentley.edu](mailto:cstumpf@bentley.edu)

**Ken Stuckey**, Senior Lecturer  
AAC 099, 781.891.3495, [kstuckey@bentley.edu](mailto:kstuckey@bentley.edu)

## 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 or for more information: <http://www.bentley.edu/academics/departments/english-and-media-studies/esol-center> 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. For more information or to reserve equipment: <http://www.bentley.edu/academics/departments/english-and-media-studies/media-and-culture-labs-and-studio>

## THE WRITING CENTER

The Writing Center is open 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 or for more information: <http://www.bentley.edu/academics/departments/english-and-media-studies/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 in 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.

## 2019 REGISTRATION

The following are course offerings from the English and Media Studies Department. 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-registration-information>

Registration for May intensives and Summer sessions begins on **April 1**. Fall registration begins **April 2**.

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)

Asynchronous Remote Course: students will work on-line from a remote location where there are no regularly assigned class times.

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.



## MAY INTENSIVES - 2019 COURSE DESCRIPTIONS

### **CIN 370: HOLLYWOOD REBELS: A HISTORY OF AMERICAN INDEPENDENT FILM** (3 credits)

S11: Jeff Stern, MTWRF, 9:00AM-5:00PM – LSM-AM/MS

*Fulfills LIT requirement or A&S elective.*

**Mandatory Pre-session April 26, 6-8PM. Class meets May 13-17.**

The term “independent film” has come to be defined rather broadly. It can mean a film that was produced outside of a major Hollywood studio. It can mean a film that was made for a miniscule budget. It can refer to a style of storytelling and a mode of production that stands in contrast to what we think of as a conventional Hollywood film. Add to this the rapid advances in digital technology that have made filmmaking equipment vastly more affordable and the fact that the Internet now allows millions to distribute their work without the help of traditional gatekeepers, and the definition of “independent film” becomes even more complex. This course will examine American independent film from all of these perspectives: economic, technological, aesthetic and cultural. We will try to place key films within the context of their times and explore how innovations that often start on the fringes can work their way into the mainstream. Starting with D.W. Griffith and *Birth of a Nation*, moving into directors like Maya Deren working on the edge of the Hollywood studio system, into the volatile 1960s, through the work of John Cassavetes and Spike Lee, into the golden age of Miramax in the 1990s, on to the “mumblecore” movement and the works of Lena Dunham, and ending with Jordan Peele’s *Get Out*, this course will survey the American independent film landscape and study the key works of the 20<sup>th</sup> and early 21<sup>st</sup> centuries.

### **MC 222: DIGITAL PHOTOGRAPHY** (3 credits)

S11: Casey Hayward, MTWRF, 9:00AM-5:00PM – LSM-MS

**Mandatory Pre-session April 26, 6-8PM. Class meets May 13-17.**

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.

## SUMMER SESSIONS - 2019 COURSE DESCRIPTIONS

### **CIN 384: HORROR/SCIENCE-FICTION IN FILM & TELEVISION** (3 credits)

AL1: Elizabeth LeDoux – D, LSM-AM/MS

*Fulfills LIT requirement or A&S elective.*

**Asynchronous online course. Class meets May 20-June 27.**

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, class, and sustainability 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. Television programs likely to be discussed include *Stranger Things*, *The Good Place*, *Fringe*, *Battlestar Galactica (2004)*, *Star Trek (various)*, *The X-Files*, *Black Mirror*, *The Walking Dead*, *iZombie*, *Game of Thrones*, *American Horror Story*, *Being Human (U.K.)*, *Supernatural*, *Penny Dreadful*, and *Westworld*. Recent films may include *Blade Runner*, *Moon*, *District 9*, *The Host (2006)*, *Edge of Tomorrow*, *It Follows*, *Star Trek (2009)*, *The Babadook*, *A Girl Walks Home Alone at Night*, *The Cabin in the Woods*, *Train to Busan*, *Get Out*, *A Quiet Place*, and the superhero subgenre (MCU). A few genre-bending horror and sci-fi comedies, such as *Galaxy Quest*, *Zombieland*, and *What We Do in the Shadows*, may complete the mix. Ultimately, coming to terms with what is meant by “being human” will be explored.

## FALL - 2019 COURSE DESCRIPTIONS

### *Cinema Studies*

#### **CIN 270: INTRODUCTION TO CINEMA STUDIES** (3 credits)

001: Anna Siomopoulos, T/F, 11:00AM-12:20PM – **LSM-MS**

002: Anna Siomopoulos, T/F, 12:30-1:50PM – **LSM-MS**

Fulfills LIT requirement or A&S elective.

This course is designed to introduce you to the history and analysis of film. While learning the technical and critical vocabularies of film studies, you will examine films representing a variety of styles and genres, including experimental, documentary, and narrative modes. Course readings and class discussions will also familiarize you with extra-textual discourses about film industries as social and economic institutions. Because the course has both a global and an historical scope, you will study films from the silent period to the present, and from many different nations, including Italy, France, Germany, and Czechoslovakia.

#### **CIN 381: WONDER WOMEN** (3 credits)

E01: Ken Stuckey, M, 6:30-9:10PM – **C, D, LSM-AM/MS**

Fulfills LIT requirement or A&S elective.

From the preternatural strength of Buffy Summers to the sultry confidence of Jackie Brown, heroic women characters often have a profound and lasting impact on the cultural imagination. But when is 'Girl Power' really challenging staid notions about gender roles, and when does it simply serve as a fantasy reinscription of old premises about women as servants, caregivers, or sex objects? This course applies these critical concerns to a number of heroic, superheroic, and antiheroic women characters in television and cinema.

#### **CIN 384: HORROR/SCIENCE-FICTION IN FILM & TELEVISION** (3 credits)

001: Elizabeth LeDoux, T/F, 12:30-1:50PM – **D, LSM-AM/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, class, and sustainability 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. Television programs likely to be discussed include *Stranger Things*, *The Good Place*, *Fringe*, *Battlestar Galactica* (2004), *Star Trek* (various), *The X-Files*, *Black Mirror*, *The Walking Dead*, *iZombie*, *Game of Thrones*, *American Horror Story*, *Being Human* (U.K.), *Supernatural*, *Penny Dreadful*, and *Westworld*. Recent films may include *Blade Runner*, *Moon*, *District 9*, *The Host* (2006), *Edge of Tomorrow*, *It Follows*, *Star Trek* (2009), *The Babadook*, *A Girl Walks Home Alone at Night*, *The Cabin in the Woods*, *Train to Busan*, *Get Out*, *A Quiet Place*, and the superhero subgenre (MCU). A few genre-bending horror and sci-fi comedies, such as *Galaxy Quest*, *Zombieland*, and *What We Do in the Shadows*, may complete the mix. Ultimately, coming to terms with what is meant by “*being human*” will be explored.

***Language Studies and Communication Theory***

***English and Media Studies***

**COM 210: EFFECTIVE SPEAKING** (3 credits)

001: Christopher Rivera, T/F, 8:00-9:20AM – **C, SL4**

002: Edward Simon, T/F, 9:30-10:50AM – **C**

003: Stephanie Medden, M/R, 11:00AM-12:20PM – **C**

004: Martha Singer, T/F, 11:00AM-12:20PM – **C, SL4**

005: Stephanie Medden, M/R, 12:30-1:50PM – **C**

006: Joan Atlas, M/W, 3:30-4:50PM – **C, SL4**

E01: Mareike Stanitzke, T, 6:30-9:10PM – **C**

E02: Wiley Davi, W, 6:30-9:10PM – **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.

**EMS 311: REVISIONS AND RETELLINGS** (3 credits)

E01: Tzarina Prater, W, 6:30-9:10PM – **D, LSM-DS/MS**

Our contemporary cultural landscape is littered with “adaptations” of previously told tales. Depending on our geographic, cultural and temporal specificity, we may not even be able to identify the “original” tales that have been reworked for our consumption. We can never, according to arbiters of what counts as a narrative, tell a completely new story, but the question remains “What do we do with these narratives that take up the ‘told already’ to ‘tell again’”? We would perhaps be better served by asking why a particular narrative is taken up and retold in a specific historical moment. Analyzing retellings within contemporary popular culture, this course investigates revisions and reimaginings of previously told tales and asks students to get beyond the question of whether or not there is an original text that should be preserved, but to critically engage with what are not always obvious politics of revision, translation, and adaptation. To “adapt” a narrative is to translate a text from one form into another. Many often read the products of adaptation as being less than satisfactory. We are all too familiar with forms of critique along the lines of: “It’s just not as good as the original” or “It’s not as good as the book.” Perhaps if we shift our critical lens just a bit, we might rework our own strategies of narrative telling by thinking of adaptation as helping “their source(s)...‘survive’... changing environments and changing tastes” (Stam 3). If we think of adaptation in these terms, outside of a binary frame of “good” or “bad,” then we can consider how “retellings” function in a given historical moment to contribute to our understanding of the way cultural texts move and transform along with particular forms of knowledge. Students will read across multiple genres—folk tales, poetry, novels, films, graphic novels, games, spoken word performance and music — as well as “adaptation theory.”

### **Expository Writing I: Critical Thinking and Writing**

Sections with a specific topic are designated; descriptions are at end of EXP listings.

#### **EXP 101: EXPOSITORY WRITING I (3 credits)**

- 001: Jacob Oliver, M/W, 8:00-9:20AM  
002: TBA, M/W, 8:00-9:20AM  
003: Jennifer Jefferson, M/W, 8:00-9:20AM  
004: Wendy Rockne, T/F, 8:00-9:20AM  
005: Thomas Finn, T/F, 8:00-9:20AM  
006: Jennifer Jefferson, T/F, 8:00-9:20AM  
007: Claudia Stumpf, M/W, 9:30-10:50AM – **SL4**  
008: TBA, M/W, 9:30-10:50AM  
009: Jenne Powers, T/F, 9:30-10:50AM; **TOPIC: “Miscommunication”**  
010: Wendy Rockne, T/F, 9:30-10:50AM  
011: Thomas Finn, T/F, 9:30-10:50AM  
012: Debra Goldberg, M/R, 11:00AM-12:20PM – **SL4**  
013: Debra Goldberg, M/R, 12:30-1:50PM – **SL4**  
014: Wendy Rockne, T/F, 12:30-1:50PM  
015: Gregory Lawless, M/R, 2:00-3:20PM  
016: TBA, M/R, 2:00-3:20PM  
017: Kenneth Stuckey, M/W, 3:30-4:50PM  
018: TBA, M/W, 3:30-4:50PM  
019: Ralph Pennel, T/R, 3:30-4:50PM – **SL4**  
H01: Traci Abbott, M/W, 8:00-9:20AM. *Honors Program Only*  
H02: Luke Mueller, T/F, 12:30-1:50PM. *Honors Program Only*  
H03: Mareike Stanitzke, T/R, 3:30-4:50PM. *Honors Program Only*

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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: Nathaniel Hodes, M/W, 8:00-10:50AM – **SL4**; **TOPIC: “American Cities”**  
002: TBA, M/W, T/F, 8:00-10:50AM  
003: Luke Mueller, T/F, 9:30AM-12:20PM – **SL4**  
004: Claudia Stumpf, M/R, 11:00AM-1:50PM – **SL4**  
005: Jenne Powers, T/F, 11:00AM-1:50PM; **TOPIC: “Miscommunication”**  
006: Ralph Pennel, M/R, 12:30-3:20PM – **SL4**  
007: Mareike Stanitzke, M/R, 12:30-3:20PM  
008: Debra Goldberg, M/W, 3:30-6:20PM – **SL4**

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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: TBA, M/W, 8:00-9:20AM  
002: Kirkley Silverman, T/F, 8:00-9:20AM – **SL4**  
003: Jacob Oliver, M/W, 9:30-10:50AM  
004: Pam Carpenter, M/R, 11:00AM-12:20PM  
005: Aimee Sands, T/F, 11:00AM-12:20PM – **SL4**  
006: Aimee Sands, T/F, 12:30-1:50PM – **SL4**  
007: Michael Murphy, T/R, 3:30-4:50PM

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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 I: Critical Thinking and Writing (con't)**

Sections with a specific topic are designated; descriptions are at end of EXP listings.

#### **EXP 102L: EXPOSITORY WRITING I FOR ESOL WITH LAB (3 credits)**

001: Carl Mason, M/W, 3:30-6:20PM

002: Jennifer Nourse, T/R, 3:30-6:20PM

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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 who can benefit from an intensive writing lab.*

### **Expository Writing II: Advanced Inquiry in Writing**

Sections with a specific topic are designated; descriptions are at end of EXP listings.

#### **EXP 201: EXPOSITORY WRITING II (3 credits)**

001: David Blair, M/W, 8:00-9:20AM – **SL4**

002: James Mulder, T/F, 8:00-9:20AM; **TOPIC: “Aesthetics of Technology”**

003: Wiley Davi, R, 8:00-10:50AM

004: David Copeland, R, 8:00-10:50AM

005: David Blair, M/W, 9:30-10:50AM – **SL4**

006: James Mulder, T/F, 9:30-10:50AM; **TOPIC: “Aesthetics of Technology”**

007: Alexander Ruggeri, T/F, 9:30-10:50AM

008: Luke Mueller, W, 11:00AM-1:50PM – **D, SL4**; **TOPIC: “A House Divided”**

009: James Mulder, W, 11:00AM-1:50PM; **TOPIC: “Aesthetics of Technology”**

010: TBA, W, 11:00AM-1:50PM

011: Martha Singer, T/F, 12:30-1:50PM – **SL4**

012: Edward Simon, F, 2:00-4:50PM

013: TBA, M/W, 3:30-4:50PM

014: Jacob Burke, T/R, 3:30-4:50PM – **SL4**

015: Patricia Peknik, T/R, 3:30-4:50PM

E01: Jacob Burke, T, 6:30-9:10PM – **SL4**

E02: Patricia Peknik, R, 6:30-9:10PM

H01: Tzarina Prater, W, 11:00AM-1:50PM. *Honors Program Only*

H02: Nathaniel Hodes, M/R, 12:30-1:50PM – **D**, *Honors Program Only*

**TOPIC: “American Cities”**

Prerequisite: EXP 101 or EXP 101L with approval

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Expository Writing II reinforces and advances the lessons of Expository Writing I, leading students toward 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 that takes such forms 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.*

**Expository Writing II: Advanced Inquiry in Writing (con't)**

*Sections with a specific topic are designated; descriptions are at end of EXP listings.*

**EXP 202: EXPOSITORY WRITING II FOR ESOL (3 credits)**

001: Mary Wright, W, 11:00AM-1:50PM – **SL4**

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.*

**Expository Writing – Additional Course Descriptions for Special Topics**

*(ordered by faculty member last name and then course number)*

**EXP 101L: EXPOSITORY WRITING I WITH LAB: “American Cities”**

001: Nathaniel Hodes, M/W, 8:00-10:50AM – **SL4**

The theme of this course is American cities: how we write and think about them, how we live in them, how they shape our personal identities, what makes some flourish, and what can be done to revitalize those that are in decay. We will gradually move from a microscopic view of how people behave and interact in public spaces to a macroscopic view of city planning and governance, with a variety of texts drawn from journalism, sociology, economics, and television fiction. At the conclusion of the semester, students will apply their newfound urban studies knowledge to a recent development in a North American city of their choosing, weighing in with their own informed opinions or prescriptions.

**EXP 201: EXPOSITORY WRITING II: “American Cities”**

H02: Nathaniel Hodes, M/R, 12:30-1:50PM – **D**; *Honors Program Only*

The theme of this section is American cities: how we write and think about cities, how we live in them, how they shape our personal identities. By reading across a variety of disciplines, including journalism, sociology, economics, and fiction, we will examine urban life from the simple act of traversing sidewalks to the complexities of large-scale urban planning, thinking especially about how race and class inform these processes. In keeping with this theme, each student will undertake a semester-long research project focusing on a recent revitalization effort or cultural phenomenon in a North American city that is of personal interest to them. In the process, we will explore and learn to evaluate a variety of electronic and non-electronic source formats, which may entail original research such as interviews, field studies, and service-learning experiences.

***Expository Writing – Additional Course Descriptions for Special Topics (con't)***  
*(ordered by faculty member last name and then course number)*

**EXP 201: EXPOSITORY WRITING II: “A House Divided”**

008: Luke Mueller, W, 11:00AM-1:50PM – D, SL4

"We hear often that Americans are deeply divided. This course seeks insight into this discourse of division by examining some concrete situations in which people are divided, as well as some connections that are more often ignored. We will start with where we live, looking at recent research on housing and poverty to understand some of the brick and mortar foundations of social divisions between people of different races, classes, sexes, and political ideologies. What do these examples show us about American values such as hard work, individualism, profit, and equal opportunity? What do they show us about the economic, political, and emotional ties between different groups? Readings include works by Matthew Desmond, Ta-Nehisi Coates, Emily Badger, and others. Students will develop tools for critical thinking and research, learning common preliminary steps for producing extended academic research papers, and they will write two research papers as well as informal prose.

**EXP 201: EXPOSITORY WRITING II: “Aesthetics of Technology”**

002: James Mulder, T/F, 8:00-9:20AM

006: James Mulder, T/F, 9:30-10:50AM

009: James Mulder, W, 11:00AM-1:50PM

It is commonly said that electronic devices and social media change day-to-day life at a fundamental level. Technology changes how we communicate with one another, how we purchase and consume products, how we seek employment, and even how we date. Can technological changes also shape how we define beauty? This course explores the intersection of changing technology and aesthetics in contemporary American culture. How do certain devices register as outdated or futuristic, tasteful or bland, efficient or superfluous, groundbreaking or dystopian? How are certain technologies represented in visual culture, political discourse, and advertising? How do different technologies shape communication, writing, and argumentation? What do the aesthetics of technology show us about the cultural values and ideals of the historical present? Students will hone their critical thinking and writing; develop research and information literacy skills; and produce extended academic research papers through collaborative peer workshops and revision.

**EXP 101: EXPOSITORY WRITING I: “Miscommunication”**

009: Jenne Powers, T/F, 9:30-10:50AM

In this section of Expository Writing we will read and write on the topic of miscommunication from a variety of perspectives, exploring and synthesizing insights from fields such as linguistics, communications, and psychology, among others.

**EXP 101L: EXPOSITORY WRITING I WITH LAB: “Miscommunication”**

005: Jenne Powers, T/F, 11:00AM-1:50PM

In this section of Expository Writing we will read and write on the topic of miscommunication from a variety of perspectives, exploring and synthesizing insights from fields such as linguistics, communications, and psychology, among others.

## *Creative Writing*

### **LIT 310: CREATIVE WRITING: POETRY** (3 credits)

E01: Ralph Pennel, T, 6:30-9:10PM – C, SL4

Develops the student's ability to recognize, analyze, and design effective structures of imaginative language and poetic form. Classroom methods include workshops to critique student work, in-class exercises, analysis and exposition of works by noted poets, and frequent writing assignments.

### **LIT 311: CREATIVE WRITING: FICTION** (3 credits)

001: Val Wang, M/R, 12:30-1:50PM – C

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)

H01: Gregory Farber-Mazor, T/F, 11:00AM-12:20PM – C, LSM-MS  
*Honors Program Only*

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, M/R, 2:00-3:20PM – C, LSM-ES

The personal essay and memoir are among the most popular forms of literature today, a fact one can confirm by looking at the best sellers list in the *New York Times*. This course emphasizes creativity of expression and provides an opportunity to practice these genres. Students are encouraged to experiment with a variety of first-person forms and write about subjects that they know about and are important to them. In the first half of the term, we will focus on autobiography and memoir; in the second half on the personal essay and reportage. The course is work-intensive; it involves substantial amounts of challenging reading, writing, and reflection. The course is conducted as a writer's workshop in which students share their work with one another. In addition, students meet regularly with the instructor to discuss work in progress. Students are required to attend at least one campus event (hosted by the Creative Forum, the Distinguished Speaker series or other venues) that features creative writers, journalists, filmmakers, and other creative performers. Students are also encouraged to participate in meetings of the Bentley Literary Society. The class is limited in size.



## *Literature*

### **LIT 261: AMERICAN TRADITIONS** (3 credits)

001: Wendy Rockne, R, 8:00-10:50AM - LSM-AM/DS

The United States has always been a contact zone, a meeting place of a variety of cultures. This course introduces some of the diverse American literature produced between the 17<sup>th</sup> and 20<sup>th</sup> centuries. Students will learn about the many writers associated with the Boston area, such as Bradstreet, Alcott and Thoreau, as well as writers such as Douglass, Twain, Dickinson and Cather from the diverse regions and cultural backgrounds within the United States.

### **LIT 340: GRAPHIC NOVEL** (3 credits)

001: James Mulder, R, 8:00-10:50AM - LSM-MS

Are graphic novels lowbrow, juvenile comics or a more complicated format expressing ideas, creating complex characters, addressing issues and telling stories in a fashion unmatched by other media? This course explores a recent and still emerging genre of narrative literature. We will investigate several significant modern novels that use both words and images to tell their tales. What literary and social values do these novels reflect? Students will sharpen their critical thinking and writing skills while examining both the textual and visual messages of these novels and the criticism that has surrounded them.

### **LIT 355: ENGLISH ROMANTICISM: 1790-1850** (3 credits)

001: Barbara Paul-Emile, M/R, 11:00AM-12:20PM – LSM-GP

002: Barbara Paul-Emile, M/R, 2:00-3:20PM – LSM-GP

In the decades following the American and French Revolutions, a revolutionary cultural and literary movement had a powerful impact on intellectual and social life in England and the rest of Europe. The imagination, the subjective experience of individuals (no matter how humble), and sentiment or emotion were extolled as superior to (or at least as important as) the rational and “scientific” ideals of the Age of Reason. Considers what was (and wasn’t) revolutionary in the work of romantic writers such as poets William Blake and John Keats, essayist William Hazlitt, and novelists Sir Walter Scott and Jane Austen.

### **LIT 365: IMMIGRANT AND ETHNIC LITERATURE** (3 credits)

001: Samir Dayal, M/R, 11:00AM-12:20PM – D, LSM-AM/DS/ES

002: Samir Dayal, M/R, 12:30-1:50PM– D, LSM-AM/DS/ES

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, 5:00-6:20PM – C, D, LSM-AM/MS

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.

## *Literature (con't)*

### **LIT 369: SEXUAL IDENTITY AND CULTURE** (3 credits)

001: Traci Abbott, M/W, 9:30-10:50AM – D, LSM-AM/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.

### **LIT 391: LITERARY FORMS: LOVE POETRY FROM SAPPHO TO FETTY WAP** (3 credits)

001: Nathaniel Hodes, R, 8:00-10:50AM

This class surveys love poetry in the Western tradition, starting with foundational Greek and Roman works by Sappho and Ovid, spanning the Renaissance, Victorian, and Modern periods with authors such as Shakespeare, Elizabeth Barrett Browning, and Pablo Neruda, and ending with contemporary hip-hop and pop songwriting. Students will examine how poets have used lyric voice to express and critique different culturally-specific ideas of love. The class will also consider the historical continuum of this genre, such as how the sonnet tradition evolved over time, and whether there are transhistorical concepts of love.

### **LIT 393: RIGHTS AND RESISTANCE IN WORLD LITERATURE** (3 credits)

001: Jenne Powers, W, 11:00AM-1:50PM – I, LSM-DS/ES/GP

In this course we will explore interrelated concepts of tyranny, dissidence, and power by reading novels, short stories, and poems written under or about authoritarian political regimes. We will use literary and political theory to investigate the qualities of literature that allow it to act as a force of resistance under repressive regimes. Certain features unite these literary works, features that might point us in the direction of understanding literature as a global phenomenon, providing perspective on universals such as human rights. At the same time, we will notice very particular, individually and culturally specific experiences that demonstrate the unique potential of fiction and lyric to portray human consciousness.

## *Media and Culture*

### **MC 220: INTRODUCTION TO MEDIA PRODUCTION** (3 credits)

001: Elizabeth LeDoux, T/F, 11:00AM-12:20PM – C, SL4, LSM-MS

The empowerment and narrative complexity of images and sound greatly influence our culture and everyday lives. Serving as a foundation to media practice, this course offers a broad introduction to media production through hands on projects involving components of photography, animation, video and audio production, as well as elements of design. Students have the opportunity to explore various media formats through the course’s emphasis on the fundamentals of visual language by analyzing media texts in order to grasp principles of story, as well as character development, in time-based work. Emphasis is placed on an overarching media literacy framework, as projects and creative processes evolve through the stages of conceptualization, visualization, production, and reception.

### **MC 222: DIGITAL PHOTOGRAPHY** (3 credits)

001: Casey Hayward, W, 11:00AM-1:50PM – 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. *One-time photo shoot in Harvard Square sometime in early November.*

### **MC 224: VIDEO PRODUCTION** (3 credits)

001: Jeff Stern, M/R, 2:00-3:20PM – 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.

## Media and Culture (con't)

### MC 250: GLOBAL MEDIA INDUSTRIES (3 credits)

001: Ben Aslinger, T/R, 3:30-4:50PM – I, LSM-DS/GP/MS

002: Ben Aslinger, T/R, 5:00-6:20PM – I, LSM-DS/GP/MS

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*'I'm going to America.'*

*'No, you don't say! For holiday?'*

*'No, for work. I'm going to be an engineer in Silicon Valley.'*

*Aamir shook his head in disbelief. 'So you're going to do it.'*

*'I am.'*

*'Just like you said.' Aamir looked impressed, but as he thought through the matter, his face clouded.*

*'I am happy,' he said, holding up his hands. 'Yes, I am happy. But what I am saying is that really you should go to Hollywood. That's where the action is.'*

*'Not anymore, Aamir.'*

The above passage from Hari Kunzru's novel *Transmission* highlights the contemporary power struggle between Hollywood and Silicon Valley (and the larger industrial imaginaries these two spaces represent). Arjun Mehta, Kunzru's protagonist who is in for more than he bargains for when he decides to leave India for Silicon Valley at the height of the dot.com boom, must respond to the reservations of his friend Aamir, who boasts the virtues of Hollywood even as he runs a successful Internet café. While their banter regarding the merits of working in southern or northern California is the only way the two friends seem to be able to say goodbye to each other, Arjun and Aamir's conversation papers over not only their fraternal bond, but also the more difficult discussions of what it means to migrate and how people, technologies, media texts, and money flow across and between national boundaries. This class is all about these difficult discussions. In our time together, we will examine media texts from around the globe and ponder how media texts, industrial practices, politics, and communities are evolving at lightning speed. This course looks at international media industries, products and audiences to investigate how forces behind globalization as well as transnational and translocal flows impact media styles, production norms, and usage and consumption patterns. It pays particular attention to the ways that infrastructures, distribution networks, and technologies alter the global media landscape. We will explore the logic, strategies, and struggles of media institutions around the world. Topics include global media governance, piracy, the transnational television trade, the role of state and private investment in national broadcasting systems, and mobile media design and use. ***There will be self-directed museum and cultural site visits in the greater Boston area, including additional fees for Museum admission.***

### MC 320: ADVANCED PRODUCTION: THE ART OF EDITING (3 credits)

001: Casey Hayward, M/W, 9:30-10:50AM – LSM-MS

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This course examines the crucial role that editors play in shaping motion pictures—both individually and historically as an industry. Whether it is fiction filmmaking, documentary or music videos, the editor is the guiding hand that maintains the director's vision while problem solving and providing creative insight. As a student in this class you will learn about this critical collaborator through lectures, screenings and hands-on editing experiences that allow you to fully appreciate an editor's impact. ***No prerequisite is necessary in order to enroll.***

### MC 324: DIRECTING (3 credits)

001: Jeff Stern, M/R, 11:00AM-12:20PM – LSM-MS

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Everyone has an image of a film director. Many of us picture a man or woman in a beret with a bullhorn, sitting in a "director's chair", barking "action!" and "cut!" But – beyond being in charge - what does a director actually do in the real world of filmmaking? What are his or her responsibilities? In this course, we will attempt to define the role of the director both through study and through hands on experience. The topics will include visualization & storyboarding, script breakdowns, casting & working with actors, location scouting, shot planning and film grammar, on-set procedures and the director's role in post-production. The first half of the semester will give students a foundation in directing through readings, lectures, film analysis and exercises. In the second half, the class will be broken up into small film crews. Working from short scripts, each student will take a turn in the director's chair. What will emerge is a set of short films in which each member of the class has directed a scene. Whenever possible, the class will engage with the greater Boston film community, including the opportunity for Bentley students to direct professional actors and speak with members of the local media industry.

**Media and Culture (con't)**

**MC 342: MEDIA INDUSTRY CONVERGENCE (3 credits)**

001: Jennifer Gillan, M/W, 3:30-4:50PM – C, LSM-MS

This course considers the changes to the structure and scope of Hollywood studio and television network operations, especially in response to the emergence of new technologies, cross-media conglomerates, transnational patterns of circulation, and new distribution platforms (e.g., Blu-ray/DVD, iTunes, Netflix). Our analysis of the millennial media industries is grounded in two case studies of midcentury Disney and Warner Brothers. Through comparison to current conglomerate practices and recent films and television programs, these studio case studies provide historical foundations for an examination of convergence culture—the technological, industrial, cultural and social changes to the way media circulate in and among cultures. This intersection of media practices also impacts how media industries pursue national and global audiences. To that end, we study trailers, posters, promos, and engagement campaigns associated with blockbuster and niche films and television series. We analyze particular forms of visual communication and address the limitations of that communication given studio, network, and corporate practices and priorities as well as cultural, social, and technological constraints. The course combines seminar-style discussion, group assignments, and written response. Screenings are held outside of class.

**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.

