Course Descriptions
for English and Communication

View of Lake Placid from Whiteface

Spring 2016
Categorizations for the Spring 2016 LITR courses in terms of distribution requirements for the Literature, Literature/Writing, and Secondary English majors.

### American Literature credit
- LITR 355
- LITR 434
- LITR 447

### Pre-1900 credit
- LITR 355
- LITR 434
- LITR 408

### British Literature credit
- LITR 353
- LITR 421
- LITR 408

### Post-1900 credit
- LITR 353
- LITR 421
- LITR 447

### World Literature credit
- LITR 356
- LITR 515

LITR 322 and LITR 323 satisfy neither geographical nor chronological distribution requirements.

In the Literature/Writing major:
- COMM 201 may be substituted for COMM 408.

In the English: Literature major:
- LITR 359 may be substituted for LITR 302: British Writers.

Categorizations for the Spring 2016 COMM courses in terms of distribution requirements for the Communication majors.

### Rhetoric and Public Address credit
- COMM 390 [Youngblood]
- COMM 415

### Mass Communication credit
- COMM 108
- COMM 201 (dv)
- COMM 308
- COMM 322

### Business and Professional Communication credit
- COMM 340

### Relationships credit
- COMM 245
- COMM 350
- COMM 390 (dv) [Blank]

Diverse Voices category (dv)
COMM 320  FILM STUDIES: FORM AND CULTURE (3)
14004  Sec. 001  MTUWTHF  10:00 - 2:40PM  Youngblood
In this course, we will watch films, plays, and TV sitcoms starring, directed and produced by Tyler Perry. We will explore the characters he has portrayed and created as well as the significance of each of the mediums (film, play, television sitcom) and the actor’s contribution to the film industry and the dialogues that have taken place within the African American community for the last decade and among all Americans for the last five years, particularly the impact of race in the films and the impact of race in U.S. society. There will be daily quizzes, several essays and a final presentation, all of which will explore either the content of the films or the vast contributions of Tyler Perry. Counts as Mass Communication credit. Guaranteed Course. (AC)

COMM 430  EMPLOYMENT SEEKING/COMMUNICATION (3)
14013  Sec. 001  MTUWTHF  10:00 - 2:40 PM  Fregoe
This class examines the communication utilized in employment seeking. The premise of the course is that success or failure in this important endeavor depends on communication strategies. We begin with finding and researching current positions. We then examine interpersonal communication and persuasion as they apply to cover letters, resumes, and interviews. Counts as Business and Professional Communication credit. Guaranteed Course. (SI)

COMM 470  AFRICAN AMERICAN RHETORIC (3)
14040  Sec. 088  TBA  TBA  Fregoe
This course has a dual focus. First, it is an examination of the rhetorical strategies employed by African Americans from the early 19th century to the present. This examination covers the chronological span from Nat Turner (1800 – 1831) to Louis Farrakhan. Second, an analysis of the rhetorical strategies employed, using methods of rhetorical criticism ranging from neo-Aristotelian criticism to Burkeian analysis.

LITR 307  MODERN AMERICAN POETRY (3)
14041  Sec. 088  MTUWTHF  1000-0410 PM  Jones
Studies in poetry as defined by its forms, techniques, and devices that distinguish it as a literary genre. Readings to include a variety of Modern American poets and critical perspectives. (AC)

LITR 330  ZOMBIES IN FILM, FOLKLORE, AND LITERATURE (4)
14017  Sec. 001  MTUWTHF  10:00 - 4:10 PM  Blank
This course involves viewing a variety of classic and contemporary zombie films analytically and critically, based on students’ developing understanding of expressive techniques in film production. Readings are drawn from historical and literary texts to contextualize the transformation of zombies in folk and popular culture. Additionally, readings will cover many branches of film studies and approach zombie cinema as art, texts, and modes of communication. In addition to a presentation, course requirements will include: viewing all films and film excerpts.
shown in class, viewing one or more films at home, writing analytical responses and critical essays, and participating in class exercises. Guaranteed Course. This course cannot be taken if credit has been received for COMM 321 ZOMBIES AND CINEMA, Spring 2013. (AC)

## SPRING 2016 COURSES

### COMMUNICATION COURSES

**COMM 105 SURVEY OF HUMAN COMMUNICATION**

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<th>Section</th>
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<tr>
<td>80108</td>
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<td>80741</td>
<td>Rec 005</td>
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This course introduces theories and applications across the field of Communication. In addition to public speaking, interpersonal communication, and group/team communication, a variety of special topics are addressed, including communication ethics, family communication, gender and communication, intercultural communication, mass media, nonverbal/visual communication, organizational communication, political communication, and rhetoric/public address. (SA, Lecture; FS only with recitation section)

^Sec. 001: Lecture only; SA credit only (3)
*Sec. 002: Lecture SA credit (3); must take with one Recitation section (FS credit) (1)
**Secs. 003, 004, or 005 Rec FS credit (1); must take with Sec. 002 Lecture (SA credit) (3)
+Sec. 003: English and Communication students only (1)

**COMM 106 BASIC PRINCIPLES OF SPEECH (3)**

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<td>2:00 – 3:15</td>
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<tr>
<td>80863</td>
<td>Sec 006</td>
<td>Lec</td>
<td>MW</td>
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An introductory course in public speaking. It is a skills course informed by Speech Communication theory. Skills include analyzing the speaking situation, choosing appropriate topics, conducting research, organizing ideas, utilizing evidence, and delivering speeches
effectively. Special emphasis is given to developing critical thinking and listening abilities. +For English and Communication students only. *For Childhood and Early Childhood majors only. ** For EOP students only. (FS)

**COMM 108** INTRODUCTION TO MASS COMMUNICATION (3)

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<td>Novak</td>
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<td>80742</td>
<td>002</td>
<td>MWF</td>
<td>1:00 - 1:50</td>
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This course explores the history of mass communication from the printing press to the modern digital era. As we move through the centuries, we will examine what has been regarded at various times as “new media,” and consider the personal, social, political and/or economic changes brought about by each emerging form of communication technology. Counts as Mass Communication credit. (FS)

**COMM 120** FILM FOUNDATIONS (3)

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<td>81873</td>
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This introductory course examines the history of the American cinema. We analyze film as an aesthetic art form, an economic industry, an evolving form of communication technology, and a site for social and political commentary. We cover American film from the invention of motion picture technology in the late nineteenth century up to the early twenty-first century. ~Honors Sec.: Honors or by permission of instructor. Counts toward Film Studies minor. (AC)

**COMM 201** MASS MEDIA AND SOCIETY (3)

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<td>80250</td>
<td>*002</td>
<td>MWF</td>
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This course explores the reciprocal influence between mass media and society. Our goal is to understand more fully how the structure and content of modern media influence our conceptions of self, other, community, power, identity, and so on. We will consider all areas of mass media, but we will be especially attentive to news, advertising, and politics in both the electronic and digital eras. Prerequisite: FS course or equivalent or permission of instructor. Counts as Mass Communication credit. Counts toward diverse voices (dv) requirement. Counts toward the Women's and Gender Studies major and the Women's Studies minor. *For English and Communication majors and minors only. (SI, SA)

**COMM 245** INTERPERSONAL COMMUNICATION (3)

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<tr>
<td>80743</td>
<td>001</td>
<td>MWF</td>
<td>1:00 - 1:50</td>
<td>Wilson, K.</td>
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Theoretical understanding and practical skills for examining and altering interpersonal communication. Prerequisite: FW or equivalent. Counts as Relationships credit. Counts toward diverse voices (dv) requirement. (WI, SA)

**COMM 308** WRITING FOR MASS COMMUNICATION (3)

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<td>80887</td>
<td>001</td>
<td>MWF</td>
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Focuses on skills and ethical practices in research, writing, and editing for both hard copy and online media. Basic news writing is emphasized but will touch on PR as well. Intended to help students develop portfolios of published (or publishable) work. Counts as Mass Communication credit. (PI, WI)
COMM 322 STUDIES IN DOCUMENTARY FILM (3)
81717 Sec. 002 MWF 12:00 – 12:50 Wilson, K
This course is designed to offer students the opportunity to examine the documentary film. Using a variety of films, students will be introduced to the world of documentary film with a special focus on the ethical and moral grounds all creators of such films must tread. Do the producers have a special obligation to “tell the whole truth,” or is some degree of manipulation not only expected, but required? There is a fine line between the documentary and propaganda and this course will ask students to examine it carefully and come to a decisive conclusion about which constitutes both. Historically, many documentaries have had a political slant. Therefore, students will also be asked to decide whether or not this genre of film is politically motivated and, if so, the damage that connection may do to the truth. Prerequisite: COMM 120 or LITR 120. Counts as Mass Communication credit and/or towards Film Studies minor.

COMM 325 PROFESSIONAL SPEAKING (3)
81718 Sec. 001 MW 2:00 - 2:15 Moerschell
This course is professional preparation. The central focus is on the role of public speaking in business and industry. (SI)

COMM 340 PUBLIC RELATIONS (3)
80888 Sec. 001 MWF 9:00 - 9:50 Novak
Designed to acquaint students with the theory, history, and practice of public relations and to provide practical research, planning, and analysis exercises. After studying the public relations process, major publics, and institutional public relations, ethical and legal restrictions are considered. Prerequisite: FW or equivalent or permission of instructor and Sophomore, Junior, or Senior standing. Counts as Business and Professional Communication credit.

COMM 350 AFRICAN AMERICAN FAMILY COMMUNICATION (3)
81719 Sec. 001 TUTH 12:30 - 1:45 Youngblood
This course is designed to explore the complexities and nuances of family communication within Black families, meaning how do we “do” family communication as well as how we should study it. This course focuses on African American families as well as the challenges, successes, as well as strategies implemented to create and maintain family life, family structure, and family communication within the United States. Prerequisite: FW course or equivalent or permission of instructor. Counts as Relationships credit. This course counts toward Women’s and Gender Studies major and minor. (WI, SA)

COMM 390 DEATH, DISASTER, AND MEMORY (3)
80834 Sec. 001 MWF 1:00 - 1:50 Blank
This course will examine the ways in which mass media presents images and narratives about death and dying, calamitous news events, and high-profile scandals in the course of shaping vernacular discourse and knowledge in American folk and popular culture. Additionally, this course will pay special attention to the concept of memory and memorialization, with an eye towards unveiling how they inform and/or mislead contemporary approaches to processing mass media through the lens of historical context. Prerequisite: Junior or senior standing. Counts as relationships credit (dv). Counts as Mass Communication credit.
COMM 390  BLACKLIVESMATTER (3)
81720  Sec. 002  TUTH  11:00 – 12:15 pm  Youngblood
Black Lives Matter is a rhetoric course. We will explore the ways in which our U.S. society have addressed and encountered African Americans as well as the concerns, needs, and unique issues specific to this marginalized population. We will explore throughout the semester the question: What do major U.S. institutions and policies suggest about the lives of Black people? Finally, we will attempt to answer the basic question: If Black lives do matter, to whom do they matter? Prerequisites: FW or equivalent. Junior or senior standing required. Counts as rhetoric and public address.

COMM 415  RHETORIC OF SOCIAL MOVEMENTS (3)
81721  Sec. 001  TUTH  2:00 – 3:15 pm  Knopf
This course will give you an insight into the formation, performance, and dynamics of social movements. Specifically, we will look at the rhetoric of social movements to discover the persuasive strategies and opportunities available to social movements, and we will discuss what works, what doesn’t, and why. To do this, we will look at social movements generally and at some case studies including suffrage, Indian independence, civil rights, and anti-war. Students will have the opportunity to craft their own messages of change.

COMM 465  COMMUNICATION THEORY (3)
81066  Sec. 002  TUTH  11:00 – 12:15 pm  Knopf
The purpose of the course is to investigate communication theory. We will first consider the nature, elements, and functions of theory in the social scientific study of communication, examine the process of theory development and change, and grapple with the philosophical commitments that affect and/or are revealed by the theories communication scientists build. With that foundation, we’ll examine several broad genres of communication theory. When we’re done, you should be better able to understand where the theories you’ve studied “come from” and where they’ve been. That should help you critically examine what you think you know about communication. Prerequisite: Senior Communication students only.

COMPOSITION COURSES

COMP 101  WRITING AND CRITICAL THINKING (4)
80506  *Sec. 001  MWF  9:00 - 9:50  Jones
81850  +Sec. CH8  TUTH  9:30 – 10:45  Tiernan
81722  *Sec. C08  TUTH  9:30 – 10:45  Tiernan
80388  Sec. 003  MTWTH  11:00 - 11:50  Rich
81851  +Sec. CH2  MTUWTH  12:00 - 12:50  Dorr
80232  Sec. C02  MTUWTH  12:00 – 12:50  Dorr
81849  +Sec. CH4  MTUWTH  1:00 – 1:50  Rich
80861  Sec. C04  MTUWTH  1:00 – 1:50  Rich
80504  *Sec. 007  MW  3:30 – 5:10  Hudak
81112  *Sec. 005  MW  4:00 - 5:15  Jewell
81113  *Sec. 006  MW  5:30 – 6:45  Jewell
Encourages development of writing, critical thinking, and the use of information resources. Addresses how language permits communication, shapes thought, and changes through time. *plus 1 hour TBA. +For Childhood and Early Childhood majors only. (FW)

COMP 201 WRITING ARGUMENTS (4)

Practice in composing written arguments about complex issues. Attention to research methods. Students match creative thinking about ideas with enhanced clarity in communicating those ideas. Since readers often hold competing views on significant issues, special attention is given to developing rhetorical strategies for reaching those readers. *plus 1 hour TBA. Prerequisite: COMP 101 or LITR 110, FW course or permission of instructor. For English and Communication and Environmental Studies Majors and Minors only. Counts toward Environmental Studies major and minor. (WI)

COMP 202 INTRO TO CREATIVE WRITING (4)

A course designed to introduce writers to the craft of writing in a variety of genres. The course is meant to introduce terminology, explore techniques, and develop a sense of individual voice. Students will practice several different genres, as well as read a selection of published works – all within a workshop environment. *and 1 hour TBA. +For English majors only. Prerequisite: COMP 101, LITR 110, or FW by permission of instructor. ~For honors students only. (WI, AE)

COMP 302 FICTION WORKSHOP I (4)

Training in the writing of fiction, with attention as well to the history and current state of the genre. *and 1 hour TBA. Prerequisite: COMP 202 or permission of instructor. (WI, AE)

COMP 303 POETRY WORKSHOP I (4)

Training in the writing of poetry, with attention paid to form as well as the history and current state of the genre. Students will be expected to write a poem and read a book of contemporary poetry every week. Prerequisite: COMP 202 or permission of instructor. *plus 1 hour TBA. (WI, AE)

COMP 308 WRITING FICTION FOR CHILDREN (4)

*Plus 1 hour TBA. +For Childhood and Early Childhood majors only. (FW)
This is a workshop-based course in the writing of imaginative literature for children. While attention is paid to the visual and poetic aspects of children’s literature, the focus will be on storytelling. (No illustrative talent required.) Strategies and techniques from both the traditional and contemporary canons will be examined. The writing will be directed toward the ripe pre-literacy of the nearly school-age child to the sophistication of the outward-looking near-adolescent. The course directs itself to the creative craft common to all fiction writers, as well as adding the dimensions of writing unique to works for children. *plus 1 hour TBA. Prerequisite: COMP 202 or permission of instructor. ^For Creative Writing majors only. +For Childhood and Early Childhood majors only. ~Honors Sec.: Honors or by permission of instructor. (WI, AE)

**COMP 309 SCREENWRITING WORKSHOP I (4)**
81725  *Sec. 001  MW  8:30 - 9:45  Levitt
In this course, students will learn the conventions of screenwriting through reading texts about screenwriting, reading published screenplays, viewing films, and writing short screenplays of their own. The class will learn how to use screenwriting software and how to analyze screenplays (their own and others’). To meet the fourth hour requirement and the AE requirement in part, students will be required to attend six Cinema 10 films shown on Monday evenings at 7:15 p.m. at the Roxy Theater in Potsdam. *plus 1 hour TBA. Prerequisite: COMP 202 or permission of instructor. COMM 120 or LITR 120 preferred. Taught with COMP 419. (WI, AE)

**COMP 318 WRITING FOR THE ARTS (4)**
81726  *Sec. 001  TUTH  2:00 - 3:15  Henry
Practice in the kinds of writing found in the professional art worlds, with careful attention to the ways in which we describe and analyze works of art, dance, theater, fiction, poetry, and music, and how those works are part of an ongoing dialogue with other works, with their viewers, and with society at large. Prerequisite or concurrently taking COMP 201. (WI)

**COMP 395 WRITING FOR THE HEALTH SCIENCES (4)**
xxxxx  Sec. xxx  MW  10:00 – 11:15  Seeley
Instruction and practice in writing arguments in response to contemporary issues and debates in the health sciences. A strong emphasis is placed on the process of writing as a mode of learning, the development of research and revision skills, as well as attention to context, audience, and purpose. Other topics covered include strategies for effectively communicating with public, academic, and professional audiences. (WI) (Should appear on class schedule prior to November 12)

**COMP 401 DIRECTED PROFESSIONAL WRITING (3)**
81009  Sec. 001  MWF  10:00 – 10:50  Mitchell
Practice in the polishing of a manuscript suitable for publication. This will be a continuation of original work in the genre chosen by each student. Students will research markets and prepare manuscripts accordingly. Non-writing majors concentrate on the discourse and subject matter of their major. Prerequisite: COMP 301 or permission of instructor. For Writing and Literature/Writing seniors only. It will NOT substitute for COMP 490.

**COMP 405 WRITING CENTER THEORY (3)**
80990  Sec. 001  MWF  2:00 - 2:50  Mitchell
80992  +Sec. LA2  MWF  2:00 - 2:50  Mitchell
Writing Center theory and history, with emphasis on approaches to one-on-one instruction by peer tutors. The course will include a review of major principles in composition theory. It is appropriate for tutors and pre-service teachers, and for anyone interested in the dynamics of one-on-one instruction in writing. Prerequisite: COMP 201 and Junior or Senior standing. +For Middle/Secondary English Education majors only.

**COMP 406 @TUTORING PRACTICUM (1)**

81728  *Sec. 001  W  3:00 – 4:00  Mitchell

Strategies for responding to peers’ written works in progress, applied as apprentice peer tutors in the College Writing Center. Prerequisite: COMP 301 and junior standing preferred.

**COMP 417 CREATIVE NONFICTION WRKSHOP II (4)**

81729  *Sec. 001  MW  2:00 – 3:15  Levitt

Advanced training in the writing of creative nonfiction. *plus 1 hour TBA. Prerequisite: COMP 307. (RES)

**COMP 419 SCREENWRITING WORKSHOP II (4)**

81821  *Sec. 001  MW  8:30 – 9:45  Levitt

Advanced training in the writing of screenplays. *plus 1 hour TBA Prerequisite: COMP 309.

**COMP 490 WRITING SUPERVISION (3)**

81390  Sec. 002  TU  2:00 - 4:40  Lehmann

Students in the Creative Writing Major will, under the supervision of the course instructor, produce a manuscript in a genre of the student's choosing suitable for publication. Ordinarily, this will be work that was begun in one of the writing workshops. While publication per se is not a requirement, the student will be expected to research both the genre and market needs and prepare the manuscript accordingly. Students will be expected to present a public reading of their work during the course of the semester. Prerequisite: BA or BFA Creative Writing Majors with Senior standing. (RES)

**COMP 507 THEORY OF COMPOSITION (3)**

81730  Sec. 001  MW  4:30 – 5:45  Seeley

Surveys contemporary theories of rhetoric and composition, including audience, invention, arrangement, genre, and revision. Also explores developments and variations in theories of process, including expressivist and socio-cognitive theories. Other topics covered include literacy theories: second language learning, dialect, writing across the curriculum, writing in the disciplines, and first-year writing; and diversity; race, ethnicity, socioeconomic class, labor issues, and gender. *Prerequisites: COMP 201 and junior or senior standing.

**LITERATURE COURSES**

**LITR 100 INTRODUCTION TO LITERATURE (3)**

80517  Sec. 002  MWF  9:00 – 9:50  Funston
81844  *Sec. CH3  MWF  10:00 – 10:50  Funston
80401  Sec. C03  MWF  10:00 – 10:50  Funston
Introduction to elements of literature through the study of its various forms: poetry, drama, and fiction. Practice in writing about literature and in techniques of close reading and critical thinking. Replaces the previous LITR 111, 112, or 113 course in degree requirements. This course cannot be taken if credit has been received for LITR 110. *For Childhood/Early Childhood Education majors only. (FC)

LITR 100  INTRODUCTION TO LITERATURE (3)
81845  *Sec. CH4  TUTH  11:00 - 12:15  Maus
80402  Sec. C04  TUTH  11:00 – 12:15  Maus
81734  Sec. 007  TUTH  2:00 – 3:15  Maus

Although a true introduction to literature in its myriad forms is impossible in the space of a semester (or even a career, perhaps), we can use our reading and discussion of a selection of texts that help us understand how we arrive at our notions of some of the categories into which we tend to divide writing (e.g., fiction/non-fiction, real/imaginary, poetry/prose, visual/textual, etc.) and use the inquiry to explore not only some of the reasons why humans have chosen to express themselves in ways that can be called literary, but also some of the reasons why we should continue to read them. **READING LIST:** Anton Chekhov, *Uncle Vanya*; Jennifer Egan, ed. *The Best American Short Stories, 2014*; Nina McConigley, *Cowboys and East Indians*; Gene Luen Yang, *American Born Chinese*. **FILMS:** *Vanya on 42nd Street* (1994, dir. Louis Malle), *The Visitor* (2007, dir. Tom McCarthy). Replaces the previous LITR 111, 112, or 113 course in degree requirements. This course cannot be taken if credit has been received for LITR 110. *For Childhood/Early Childhood Education majors only. (FC)

LITR 100  INTRODUCTION TO LITERATURE (3)
81843  *Sec. CH1  MWF  2:00 – 2:50  Donahue
80423  Sec. C01  MWF  2:00 – 2:50  Donahue

In this course, we will read through a number of texts from 4 major literary genres: poetry, drama, short fiction, and the graphic novel. We will explore a variety of forms, themes, and ideas about the nature and function of literature. This is not a survey course, and we certainly cannot be expected to cover such a broad and endlessly developing concept as literature. However, we can build our skills in reading texts, and understanding the various ways that language works to create, define, and have us think past our world. By the end of the semester, we will have developed strong critical reading skills so that you are prepared to pick up and read the works of your choice and productively engage with them. Ultimately, by the end of this semester, we will have explored the continued wonder that is the art of language, and hopefully come to a greater understanding of its purpose in the world. Replaces the previous LITR 111, 112, or 113 course in degree requirements. This course cannot be taken if credit has been received for LITR 110. *For Childhood/Early Childhood Education majors only. (FC)

LITR 100  INTRODUCTION TO LITERATURE (3)
81846  *Sec. CH5  TUTH  2:00 – 3:15  vanBlommestein
81732  Sec. C05  TUTH  2:00 – 3:15  vanBlommestein
81733  Sec. 006  TUTH  3:30 – 4:45  vanBlommestein

Introduction to elements of literature through the study of its various forms: poetry, drama, and fiction. Practice in writing about literature and in techniques of close reading and critical thinking. Replaces the previous LITR 111, 112, or 113 course in degree requirements. This course cannot
be taken if credit has been received for LITR 110. *For Childhood/Early Childhood Education majors only. (FC)

LITR 110  WRITING ABOUT LITERATURE (4)
81435  Sec. 003  TUTH  12:30 – 1:45  Watson
81249  *Sec. 001  MW  12:30 - 1:45  Lewis
81250  *Sec. 002  MW  2:00 - 3:15  Lewis
Introduction to elements of literature through the study of its various forms. This course differs from LITR 100 in that there is extensive attention to writing, revising, and the use of information resources. This course cannot be taken if credit has been received for LITR 100. *plus 1 hour TBA. (FW)

LITR 200  LITERARY TRADITIONS (3)
80403  Sec. 001  MWF  11:00 - 11:50  Stanavage
80404  Sec. 002  MWF  1:00 - 1:50  Stanavage
One of the most common ways of organizing literature for the purpose of studying it is to divide it into periods, some of which are defined by broader time-periods (e.g. Medieval literature, nineteenth-century literature) and some of which are defined by culturally specific phenomena (e.g. Modernism, Restoration literature, Romanticism). This course introduces students to this system of organization and the methodologies it enables for considering literature both in its cultural contexts and as part of a broader field of literature. In this course, we will discuss three consecutive “periods” of English literature (Medieval, early modern/Renaissance, and Restoration literature) and consider the critical questions that arise in studying literature this way. This course requires regular participation, two essays, discussion posts, a midterm, and a final exam. Prerequisite: FW or equivalent. REQUIRED TEXT: The Norton Anthology of English Literature, vols. A,B,C 9th Ed.

LITR 201  PATTERNS OF LITERATURE: “Letting Go” (3)
80405  Sec. 001  MW  10:00 – 11:15  Steinberg
81735  Sec. 002  MW  12:30 - 1:45  Steinberg
Provides experience in recognizing and responding critically to one or more common narrative (or other structural) strategies, including topics, plot structures, character types, and other recurrent patterns used in literature across historical, linguistic, and geographic boundaries. Prerequisite: FW or equivalent.

LITR 300  LITERARY ANALYSIS & RESEARCH (3)
80406  Sec. 001  MWF  10:00 – 10:50  Donahue
80407  Sec. 002  MWF  11:00 – 11:50  Donahue
This class provides an introduction to literary theories. In addition to reviewing the basics of literary criticism (e.g., interpretation supported by close reading), the course will introduce and examine a number of different methods of reading, analyzing, and writing about literature, including Feminist, Marxist, and identity-based approaches.

The purpose of theory is to help change how we read, how we think, and in some cases how we act. The goal of this course is to introduce you to materials that confuse, frustrate, or challenge your own existing ways of reading and interpreting literary texts. You will spend much of the time
confused at first. As we work through these theories, you will discover new methods of interpretation and new ways to explore how to make meaning out of the chaos that is art and culture. Prerequisite: FW or equivalent and Sophomore, Junior, or Senior standing or permission of instructor.

LITR 321 ANIME-TED GENDER (3)
81714  *Sec. 001  TUTH  11:00 - 12:15  Doran
81738  **Sec. 003  TUTH  11:00 – 12:15  Doran

Although Japan has traditionally been a country with somewhat conservative gender roles, its anime often depicts a wide range of genders and gender behaviors. This course will examine some recent anime in terms of how they represent femininity, masculinity, and transgender behaviors. Hulu and Crunchyroll accounts will be needed. This course is an introduction to the material—if you are well versed in one particular anime, say you have all of *Naruto* memorized, this may not be the course for you. We will focus on shorter series, many of about a dozen episodes, so that we can watch all, or most, of them. Some of the seats will be reserved for WGS majors and minors—if you want one of those seats, you must declare a WGS major or minor. Anime may include *Princess Jellyfish, The Wallflower, Ouran High School Host Club, Wandering Son, Kids on the Slope, Free!, Puella Magi Madoka Magica, Tiger and Bunny, Bunny Drop,* and *Black Butler.*
*For Literature majors only.  **For Women’s & Gender Studies majors and minors only. Does not count for world literature. (AC)*

LITR 322 CHILDREN'S LITERATURE (3)
80408  Sec. CH1  MW 8:30 - 9:45  Berbrich

This course will explore the changing world of the literature of childhood and its emerging place in literary studies. It will present an overview of the ways children's literature has changed over the years. It will then provide an in-depth treatment of the various genres in the field, including picture story books, traditional works, poetry, and contemporary realistic fiction. Prerequisite: FW or equivalent. Counts toward the Women’s and Gender Studies major and the Women’s Studies minor. +For Early Childhood/Childhood, MST, Women’s & Gender Studies majors and Women’s Studies minors only.  (AC)

LITR 323 YOUNG ADULT LITERATURE (3)
80400  +Sec. 001  MW 9:00 – 10:15  Brown
81827  ^Sec. LA1  MW 9:00 – 10:15  Brown

Selection and study of literature appropriate for secondary English classrooms. Intensive and extensive reading of contemporary young adult literature and classic literary texts. Some attention to critical approaches used in studying texts and secondary literature curriculum. Prerequisite: FW or equivalent. Counts toward the Women’s and Gender Studies major and the Women’s Studies minor. +For Early Childhood/Childhood, MST, Women’s & Gender Studies majors and Women’s Studies minors only.  ^For Secondary English Education Majors only. English/Language Arts Learning Community.

LITR 351 NATURE AND LITERATURE: BEFORE ENVIRONMENTALISM (3)
81739  Sec. 001  TUTH  2:00 – 3:15  Stanavage

This course examines 16th and 17th century English literature through an ecocritical lens. In other words, we will consider what this literature can tell us about how people thought and wrote about
their environment in Renaissance and Restoration England. We will read works from a variety of genres (drama, poetry, short prose and nonfiction essays). In our conversations, we will examine how these texts represent both natural and constructed environments and consider early modern ideas of the natural. The course requires regular attendance and participation, weekly discussion board entries, short assignments, two essays, and a final exam. Counts as British Literature and Pre-1900 credit. Counts towards Environmental Studies major and minor. (AC)

LITR 353 FEMINIST THEORY & 20C BRITISH LITERATURE (3)
81719 Sec. 001 TUTH 12:30 - 1:45 Doran
The twentieth century saw radical transformations in the lives of many women. This course pairs feminist theoretical texts with twentieth century British literary texts to think through some of these transformations: professional, educational, enfranchisement, etc. Texts may include Room of One's Own, Wide Sargasso Sea, Story of an African Farm, Dora, Passion of New Eve, Sexing the Cherry, Sophie and the Sibyl, The Handmaid's Tale, and White Teeth. Counts as British Literature and Post-1900 credit. Counts for Women’s & Gender Studies majors and minors. (AC)

LITR 354 PSYCHOLOGY & LITERATURE: ALIENATED HEROES (3)
81816 Sec. 001 TUTH 3:30 – 4:45 Steinberg
Examines the ways literature is influenced by psychoanalytic thought or emphasizes the psychological states of characters and/or authors. (AC)

LITR 355 GENDER AND LITERATURE (3)
81741 Sec. 001 MWF 12:00 – 12:50 Funston
Beginning with Mary Rowlandson's captivity narrative (1682) and concluding with Jordan's When She Woke (2011), this course will survey issues of gender and race in American Literature. Other texts will include Charlotte Temple (1793), The Scarlet Letter (1850), Uncle Tom's Cabin (1852), The Morgesons (1862), Jacobs's slave narrative (1863), A Modern Instance (1882), The Great Gatsby (1925), and Sanctuary (1931). This is a discussion-based course; students will write homework responses and analyze three scholarly articles. Counts as American Literature and Pre-1900 credit. (AC RES)

LITR 356 IDENTITY & THE “OTHER” (3)
81711 Sec. 001 MWF 2:00 – 3:15 Maus
In addition to affirming one’s identity in terms of what one is – e.g., I am a woman, I am Australian, I am left-handed – it is also possible to do so in terms of what one is not – e.g., I am not straight, I am not an immigrant, I am not a native speaker of French. Although the latter method is not necessarily worse than the former, it frequently becomes a source of strife in societal contexts in which one identity becomes perceived as “normal,” a situation that relegates all others to abnormality or “other”-ness. In this class, we will read a sampling of contemporary fiction that examines how and why such identity-defining processes work, the limits that such a mindset imposes on both the “normal” and the “other,” and possible alternatives that transcend the binary nature of “othered” situations. READING LIST: The Orenda by Joseph Boyden; Geek Love by Katherine Dunn; We Are All Completely Beside Ourselves by Karen Joy Fowler; Loving Day by Mat Johnson; The Taqwacores by Michael Muhammad Knight; Angry White Black Boy by Adam Mansbach; The White Castle by Orhan Pamuk; Funny Boy by Shyam Selvadurai; Annabel by Kathleen Winter Counts towards Women’s & Gender Studies majors and minors. (AC)
This course is an exploration in body theory and the different ways of critically thinking about the concept of “cutting the body.” The course will investigate the concept of the cut, which formulates a cultural and political context for ideological issues on the body (gendered or otherwise), the semiotic body, and the body/skin as a book. Beside the most obvious starting point, the Medieval Mystics and self-mortification, glorification of pain, literary and figuratively, via religious practices, this course will explore the theme of “cutting the body” through various genres. For example Anthropology, Forensic Science, and Paleopathology incorporate the “cutting of the body,” the decayed body, in order to discover what and how the body “speaks” beyond the grave. Art/Fashion (also Tattoos), Health and Human Performance, and Theater display the body as “spectacle” and the acceptance of the exhibition is predetermined by a specific social structure. Also, Medicine/Medical Humanities and Sociology, cut the body in relation to articulating political conclusions via the sex-gender, racial, or class systems, which is in contrast to Psychology where PTSD (Trauma) victims’ “cuts” are viewed as scars on their minds that become material scars that debilitate their bodies. And lastly, Cyberspace and Cyborg culture’s technological development has blurred the lines between the real body and virtual body and thus the concept of the Cyborg has made its own “cut” on the body, which Katherine Hayles calls “posthuman.” Therefore, this course positions “cutting the body” as emphasizing the materiality of “writing on the body,” and the notion of the cut as an epistemology of the self and culture (somatic or virtual). Counts towards Women’s & Gender Studies major and minor. (AC)

In this course, we will analyze some of Chaucer’s major works, his place in English literary history, and examine various critical and literary approaches to Chaucer’s works. We will read his works in modern translation and Middle English. Students will also learn about the medieval world: love, music, food, romance, religion, and medicine and study Chaucer’s cultural medieval settings. For example, how much do the plague, medieval romance, and early medicine (where women were seen as “deformed males” in the “one-sex” model) influence Chaucer and his contemporaries and their writings? We will also connect Chaucer’s world to the modern World: Students will investigate how Chaucer’s Wife of Bath can be read through the modern cougar phenomenon. In addition, we will also explore how the rhythm of Middle English texts is now connected to RAP music, modern medical views to medieval medical views, and how the medieval romance could be interpreted via the BROmance (movies like I love you Man), which is a fairly new phenomenon for us, but seemed to be existent in medieval romance writing. You will eventually see that the Medieval world is not that different from modern world, so take this class! Prerequisites: LITR 200 or 201 and LITR 300 or permission of instructor.

Andreas Huyssen describes the work of modernist art as “autonomous, self-referential, self-conscious, ironic, ambiguous, experimental, rejecting all classical systems of representation, and adversarial toward the bourgeois.” British modernist texts, with their radically experimental forms,
may be the perfect tools to allow us to critique and problematize Huysssen’s model. Many modernists understood themselves to be part of a changing world—this course will consider what they changed from, what they changed into, and how those changes lasted. Authors may include Woolf, Ford, Eliot, West, Lawrence, and Forster. Counts for post-1900 and British literature. Counts for Women’s & Gender Studies majors and minors. Prerequisites: LITR 200 or 201 and LITR 300.

LITR 434 COLONIAL AMERICAN LITERATURE (3)
81820  Sec. 001  MWF  11:00 – 11:50  McNutt
Examines literary and non-literary texts produced by European explorers, early American settlers, and Native Americans during the periods of cultural contact, colonization, and Revolution. Focusing on contact narratives, promotional tracts, religious sermons, poetry, and political writings, the seminar also interprets the discourses that shaped colonialism and propelled the American Revolution. Special attention given to what constitutes “American literature” as the concepts of both “American” and “literature” evolved from the age of exploration through the eighteenth century. Prerequisites: LITR 200 or 201 and LITR 300. Counts as American Literature and Pre-1900 credit.

LITR 447 NATIVE AMERICAN LITERATURE: NARRATIVES OF SURVIVANCE (3)
81745  Sec. 001  MWF  1:00 – 1:50  Donahue
Although the term survivance has multiple definitions, it has taken on a particular meaning in Native American/First Nations communities. As defined by novelist, poet, theorist, and cultural critic Gerald Vizenor, survivance connotes an active sense of presence on behalf of Native Americans and First Nations people, a positive process that goes beyond mere survival and suggests a celebration of the wide variety of cultural forms and productions.

In this course we will read works of contemporary fiction that embody Vizenor’s conception of survivance, in both theme and more importantly in narrative form. Along the way we will study certain key concepts in contemporary narrative theory, and how they may be useful in the study of these novels. Prerequisites: LITR 200 or 201 and LITR 300 or permission of instructor. Counts for American Literature and Post-1900 credit. Counts towards Native American minor.

LITR 515 NATIONALISM IN FILM & FICTION (3)
81712  *Sec. 001  TUTH  3:30 – 4:45  Maus
81747  +Sec. 002  TUTH  3:30 – 4:45  Maus
At its most fundamental level, a nation is simply a substantial group of people who share and acknowledge some cultural trait that binds them together meaningfully. Claims of nationhood can result from shared history, shared language, shared beliefs, shared location, or some combination of these and other factors. The selection of contemporary novels and films we will read this selection will survey not only the positive value of such communal impulses but also the darker aspects of nationhood, in particular the difficulty of peacefully integrating competing nation-based identities into meaningfully pluralistic societies. READING LIST: Waiting for the Barbarians by J. M. Coetzee; S., A Novel about the Balkans by Slavenka Drakulić; Cockroach by Rawi Hage; Who’s Irish?: Stories by Gish Jen; I am a Japanese Writer by Dany LaFerrière; Midnight’s Children by Salman Rushdie. FILMS: My Beautiful Laundrette (dir., Stephen Frears); The Crying Game (dir. Neil Jordan); The Band’s Visit (dir. Eran Kolirin); The Cuckoo (dir. Aleksandr
Rogozhkin) Prerequisites: LITR 200 or LITR 201, and LITR 300. *Counts towards Women’s &
Gender Studies Major and Women’s & Gender Studies Minor. +Graduate students only.

**LINGUISTICS COURSES**

**LNGS 110 EXPLORING LANGUAGE (3)**
81902               Sec. 001    MTWTH  9:00 – 9:50    Staff
Language is the core of every moment of our lives – our thoughts, actions, relationships, and identities. But how does language work? How does it shape our perceptions? Does language control us? Can we control it? We will look to film, music, literature, and scientific evidence to help us answer these big questions in small ways. We will develop methods of classifying and organizing the ‘parts’ of language, so that we can understand how it shapes our lives. We will examine examples of slang, accent, jargon, censorship, and propaganda, and this will strengthen our understandings of how we speak, write, listen, and think. Equivalent to ANTH 160. (FW)

**LNGS 203 INTRO TO LANGUAGE/CULTURE (3)**
81393               +*Sec. 001  Lec.    TUTH  9:30 – 10:45    Rodriguez
81394               +**Sec. 002  Lab     F      9:00 – 10:50    Rodriguez
81395               +**Sec. 003  Lab     F      11:00 – 12:50   Rodriguez
81817               +**Sec. 004  Lab     F      2:00 – 3:50     Rodriguez
An introduction to language as a tool in the analysis and description of human populations and their behavior, and a study of the ways in which languages, cultures, and people relate to one another. +Cross listed with ANTH 203. (SA, XC) * Must take lab. ** Must take lecture.

**LNGS 301 LANGUAGE & STRUCTURE (3)**
81819               Sec. 001     MWF     12:00 – 12:50   Seeley
Explores the structure of sounds, words, and phrases. Investigates the relationships between language variation and social structures. Other topics covered include language and style, processes of language acquisition, and those of language standardization.
GRADUATE COURSES

GECD 604 PROFESSIONAL WRITING (3)
81731    Sec. 001    TU    5:00 - 7:40    Steinberg
Practice in writing texts for professional publication in which students refine their understanding of form and style. Projects and readings are shaped by class interest.  Graduate students only.

GECD 650 POPULAR CULTURE EARLY MODERN BROADSIDE BALLADS (3)
81257    Sec. 001    W    5:00 - 7:40    Stanavage
In 17th and 18th century England, the broadside ballad was a form of cheap popular print that served a variety of cultural roles including: popular song, tabloid, newspaper, polemic, religious devotional, and political propaganda. Ballads were sold on the street, sold in the shop, and sung in the alehouse. They pervaded the landscape of early modern London, providing both a pulse on the current moment and a means for authors to try to influence that moment. Ballads were sold and stolen between printers and tunes and woodcuts were repurposed to new narratives. In this course, we will work with the English Broadside Ballad Archive (an electronic archive of surviving ballads) to develop our understanding of the cultural influence and function of these texts. The course requires regular attendance and participation, weekly response papers, short assignments, a final project, and a mini-conference presentation.  Graduate students only.

80189   GEC 690   THESIS CREDITS (1-6)   Sec. 001   van Blommestein
80546   GEC 690A   THESIS CREDITS (1-6)   Sec. 001   Blank
80836   GEC 690B   THESIS CREDITS (1-6)   Sec. 001   Donahue
80889   GEC 690D   THESIS CREDITS (1-6)   Sec. 001   Henry
80547   GEC 690E   THESIS CREDITS (1-6)   Sec. 001   Knopf
80548   GEC 690F   THESIS CREDITS (1-6)   Sec. 001   Maus
80549   GEC 690G   THESIS CREDITS (1-6)   Sec. 001   McNutt
80550   GEC 690H   THESIS CREDITS (1-6)   Sec. 001   Mitchell
80890   GEC 690I   THESIS CREDITS (1-6)   Sec. 001   Novak
80551   GEC 690J   THESIS CREDITS (1-6)   Sec. 001   Stanavage
81258   GEC 690K   THESIS CREDITS (1-6)   Sec. 001   Steinberg
80566   GEC 690L   THESIS CREDITS (1-6)   Sec. 001   van Blommestein
INTERNSHIP POSSIBILITIES

In Writing, PR, and Journalism
COMM or Interdisciplinary Upper Division credit

Completing an internship can help you learn more about professional fields, and your preferences and strengths as a worker and writer. See http://www.potsdam.edu/support/eeo/internships/index.cfm.

Potsdam College Public Affairs: Learn to write news releases. Provide support for public relations, media relations, government and community relations, and fund-raising activities. Prefer Junior status and strong experience in writing, public speaking, and other communication activities. Computer experience is strongly desired. Applicants should submit a résumé and cover letter accompanied by appropriate portfolio materials to: Deb Dudley, Director of Marketing, SUNY Potsdam, 604 Raymond.

College Writing Center: Interns are needed in tutoring, public relations, and reception. All students with junior standing are welcome to apply for those internships. Additionally, trained CWC tutors are encouraged to propose internships which include tutoring as well as a special project in any of the following areas: creating online resources; PR and outreach; mentoring new tutors and apprentices; participation in the NEWCA conference; or administration of the CWC. Each credit requires 40 hours of activity during the semester, or approximately three hours per week. To support their professional and academic development, interns will participate in a professional development seminar connecting writing center work to various forms of professional writing. Contact Dr. Mitchell, mitchejk@potsdam.edu.

The Racquette, SUNY Potsdam’s student-run newspaper since 1927: Internships are available in writing and copy editing. Get involved with and gain experience in all aspects of newspaper production. Interns attend weekly staff meetings, work on writing skills and reporting practices, develop a working knowledge of AP style, learn some layout skills, improve their ability to work within strict deadlines, and develop professional networks. Contact Dr. Novak, novakss@potsdam.edu.

Center for Graduate Studies: This position will support a wide variety of key projects within the
Center for Graduate Studies. The intern will be involved in research, writing, and marketing. Strong writing skills and the abilities both to follow instructions and to work independently are required. Comfort with various computer programs (e.g., Excel, Word, design software) are encouraged. Work hours flexible. Internship will include the following areas, but will not be limited to them:

- Develop language for marketing campaigns
- Write compelling language for websites of graduate programs
- Interview faculty, students and staff for special interest pieces.
- Develop and maintain newsletter and other publications as needed.
- Create profiles for student and alumni ambassador profiles.
- Other relevant items that arise.

Apply to Joshua LaFave (lafavejj@potsdam.edu) with an email and a note explaining why you are interested in the position. He will contact you about an interview.

Remember that you can set up your own internship with someone you know on campus or off campus. Perhaps you can work with someone you know in your hometown, someone who runs a place where you do community service, or someone you know on the staff or faculty at Potsdam. You can even earn internship credit for a paid job, as long as you're learning something new.

The Experiential Education Office can help you research other internships through databases. Be sure to read their Student's Guide to Internships at their website: it tells you everything you need to know. You can count up to 12 internship credits towards your degree requirements.