

Sections 1, 2 – Jacque Wilson-Jordan

We will work together on a series of writing assignments that will help students to gain proficiency and confidence in writing. Student-writers will be encouraged to explore topics of interest to them that allow them to think a lot and for themselves. We will work on finding and developing ideas for writing, organizing ideas into paragraphs and paragraphs into essays, and editing and proofreading to achieve clarity and correctness at the sentence level.

Students will actively engage in small and large group discussions centered on reading, drafting, and peer evaluation. I will meet with students two times during the semester to discuss their work-in-progress with the goal of helping each writer address his/her individual writing practice.

The main writing assignments will tentatively include a description, a narrative collage, a satirical journalistic piece, a summary and response to reading, and a film review. (Daily assignments in class will be another important component of the final grade.

Yackler's A Pocket Style Manual+ other readings to be announced.

Writing entrance exam placement

Sections 3, 4, 5 – Jennie &rias

The course will provide practice in processes and products of personal and academic writing, organized in response to class discussions. Writing instruction will focus on developing a process, finding a voice, targeting an audience and writing fundamentals as well as invention, drafting, revising, and proofreading. Online readings and the instructor's samples will provide models for content, structure, critical thinking, creativity, and good writing practice.

The class will combine discussion, group exercises, Skype conferences and writing workshops.

Three essays, one researched group project, and a course portfolio.

Writing entrance exam placement

and critical thinking.

There will be lectures and class discussions, group work (no graded group projects), and in-class writing, though most writing will need to occur outside the classroom. For the 7.5 credit version, there will still be group work that will require sharing your writing with other members of the class through the (Desire to Learn) discussion boards.

The class will include the major papers (descriptive, summary, response, commentary, argument, and a reflective narrative). Each major paper will have pre-writing and homework that will help you complete the assignment. Major papers will be peer-reviewed prior to turning in the final draft.

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Pocket Style Manual The Curious Writer, 10th edition, by Bruce Ballenger + A

Pocket Style Manual, 7th edition, by (iana)acker

we will t Section 3.0 will be a practice paper after, please place into :=> 14?

Section - - Jessica ;ason- ;c0adden

:=> ? Our aim, in this writing course, is to practice the act of academic writing and enter into various academic conversations by developing our critical thinking skills and applying them to written discourse. We will explore together various genres of writing, paying attention to the ways in which each is shaped by the reader-writer relationship. In this section of Composition I, we will often focus our conversations about writing on the constructed relationship between identity and language - specifically, on the gender identity and its many pervasive yet obscured effects on the way we think and communicate. Be prepared to participate actively, to speak, to think and to play with words and ideas.

Anything that attempts to elicit participation and engagement with the course material. The method to my madness is to use a range of approaches, from traditional to

with the 3rd Edition of the core educational framework, in the class, and all that is done within

the class will fit into it. This will include formal lectures, conversational lectures, small and large formal ItQ • e g ou

Conversation.

: => 1?? with a grade of 1 or better, or placement into : => 14?

Sections A, 2., <1 – 8 renda 5orter

@n introduction to college writing, emphasizing the writing process 2in"ention, drafting, re"ision, proofreading³ as well as the de"elopment of critical reading and analytical skills.

7ecture, discussion, group acti"ities, and writing workshops
Our to fi"e papers ranging from narrati"e to research.

Once book statuses and tweets. All of these count as forms of written expression. In this course we will aim to take these natural skills and transfer them to writing for a general audience, developing them from simple forms of communication to an expression of greater thoughts and ideas. As we work, we will focus on the process and act of writing itself, developing topics, creating drafts, editing, revising and responding to peer commentary in order to produce the best work possible. Readings for the course will focus on reflection and issues within popular culture. The class will combine lecture, discussion, group projects, and peer editing workshops.

Write papers, including a personal reflection, analysis, evaluation, problem proposal and a research paper featuring a persuasive argument. Students will also write a short reflection on their growth as writers during their final exam.

Yackler's A Pocket Style Manual and Joining the Conversation by Salmquist.

100 with a grade of 1 or better, or placement into 100

Section 24 – John Gregorio

The specific focus of this 100 section will be our contemporary, postmodern world and its effects on both the reading and writing habits of its citizens. Writing is an act that is both personal and public. We write to express ourselves but also to share our ideas with others. In this course we will learn to write prose that is rooted in personal experience but that seeks to move, convince, and motivate a wider audience. Together we will explore the process of writing, both personal and academic, within the context of a world driven by the immediacy of both

Section << – Feronica Sopp

Writing in a World of Social Media

Writing is an act that is both personal and public. We write to express ourselves but also to share our ideas with others. In this course we will learn to write prose that is rooted in personal experience but seeks to move, convince, and motivate a wider audience. Together we will explore the process of writing, both personal and academic, within the context of a world driven by new media. We will stress the process of writing: choosing and developing topics, drafting, editing and revising, proofreading and formatting.

Prerequisites: with a grade of C or better, or placement into ENG 141

Section <. – Gristin Bradley

This course will cover the fundamentals of the writing process from brainstorming ideas to composing and revising a paper. Areas of emphasis include pre-writing, audience awareness, drafting, development and organization, supporting arguments, incorporating sources and revising.

This course will use a multimodal approach to writing. This approach includes several different components of research and writing which will be integrated into your papers: library research, web research, field/interview research, designing your writing product, adding creative elements and reflecting on the writing process.

There will be five major outside essays as well as in-class writing. The outside readings and paper topics will all follow the theme and study of material consumption and collecting. We will look at this topic from a variety of angles such as social, cultural, historical and economic and it will influence our class discussions.

This class will use *Joining the Conversation* by Mike Salmquist, *A Pocket Style Manual* by (Liana) Acker and *Western Voices* by English 141 and 241 student winners of the Bruce Teland Essay Contest.

Prerequisites: with a grade of C or better, or placement into ENG 141

Section <A – Ashley Wallace

Writing in Media and Popular Culture

To prepare students to write effectively at the university level and develop strategies that can be applied to future writing assignments in various disciplines. This course will focus on the writing process as well as the works composed.

There will be class discussions, group work (no graded group projects), lectures, and in-class writing, as well as writing that will need to occur outside the classroom.

There will be major papers: reflective, analytical, evaluative, problem proposal, and researched argument; also smaller writing assignments and readings assigned in preparation for most classes. All major papers will be peer-reviewed prior to turning in the final draft.

Joining the Conversation: Writing in College and Beyond by Mike Salmquist; *A Pocket Style Manual* by (Liana) Acker, 7th edition

Prerequisites: with a grade of C or better, or placement into ENG 141

Section 1E – Gristyne & Bradford

Writing is an act that is both personal and public. We write to express ourselves but also to share our ideas with others. In this course we will learn to write prose that is rooted in personal experience but that seeks to move, convince, and motivate a wider audience. Together we will explore the process of writing, both personal and academic, within the context of a world driven by images and new media. We will stress the process of writing: choosing and developing topics, drafting, editing and revising, proofreading and formatting. Readings will focus on issues in popular culture, with an emphasis on visual images in popular culture.

The class will be a mixture of discussion, group activities, writing workshops, peer reviews, and interactive mini-lectures.

Other major papers: literacy narrative, analysis, evaluative essay, a problem proposal, and research. Final exam is a reflection essay on your growth as a writer over the semester.

Like Salmquist's *Joining the Conversation* (Liana) and Acker's *A Pocket Style Manual*, selections from current online sources.

Prerequisites: grade of 1 or better, or placement into 14?

Section 2 – Clayton Schroeder

In this course we will learn to write prose that is rooted in personal experience but that seeks to move, convince, and motivate a wider audience. Together we will explore the process of writing, both personal and academic, within the context of a world driven by images and new media. We will stress the process of writing: choosing and developing topics, drafting, editing and revising, proofreading and formatting. Readings will focus on issues in popular cultures of the past, with an emphasis on visual images in said popular cultures.

The class will combine lecture, discussion, group work, and writing workshops.

Other major papers ranging from narrative to research.

Acker's *A Pocket Style Manual* and Salmquist's *Joining the Conversation*.

Prerequisites: grade of 1 or better, or placement into 14?

Sections 1, 1, 1 – Mick & Lemons

Popular Culture

Although all of W&D's writing courses aim to improve students' writing, reading, and critical thinking skills, 14 focuses on writing based on texts. 14 also addresses research and argumentation more fully than previous courses in the sequence.

These courses are taught in a computer lab once a week, and the computers will be used for writing and research. Individual class sessions may include reading and writing, as well as lectures and group work.

Three major writing assignments make up a majority of the course grade, but quizzes, homework, in-class work, and participation points, also will play a part in the final

grade.

The Lord of the Rings and Modern Hollywood,
by Gristin & Thompson, D of California S, 2004. Argument by Schoch and Seyler, Second edition.
Completion of => 14? with a 1 or better+ at least 2, hours earned

class essays. Your major papers, personal narrative, textual analysis, annotated bibliography, and research. In-class and online writing, quizzes, and class participation will also figure into the final grade.

Students are required to purchase *Handbell* by *Christina Muscatelli*.
*Questions: A guide to Writing and *Wamott* (yird. /ther readings from the library will be assigned.

Completion of : => 14? with a 1 or better+ at least 2, hours earned

Sections 1E, 2 – 8 ar ara @shwood->egas

1 creative nonfiction, 1 family, 1 culture, and 1 life

: => 24? is an intermediate level composition course that extends and develops skills in close reading, critical thinking, and academic writing. Students will engage, analyze, discuss, and respond to a variety of texts. In this section of 24?, we will be looking at D.S. culture through creative nonfiction. We will analyze how writers portray their experiences through memoirs, literary journalism, and personal essays. Although this course is centered upon academic writing, you will complete an analytical paper, annotated bibliography, and research paper, you will have the opportunity to write your own creative nonfiction piece.

Group work, group discussion, group activities, short interactive lectures...

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There is no ha - - iness like &ine.

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from N: ating 5oetry0 y ; ark Strand

work upon the reader and to understand in explicit terms that particular texts search for

repression, and human subjectivity, and we will study twentieth-century examples of the

Bernard Bergson's editor, *Innovations: Essays On Art and Ideas*.
€ => 2EE with a grade of 1 or better

Section 1 – Marie Perle

Postcolonialism and Western Literature

The stories you will read about the world's people, cultures and nations in this course can uplift and inspire us. As a former student said, much of this course comes down to whether or not words can heal. As that student put it, "How do a variety of cultures heal in modern times?; any of the novels deal with recovery, resilience, and pressing forward. How does the individual or cultural group overcome? The literature is often traumatic, brutal, and unpleasant. It reflects an often violent world. In the face of the violence, how do the authors, the characters, the cultures, and the readers cope? How can novels and stories in language from around the world affect individuals, cultures, and countries in the 21st century?

This is a discussion and student-centered class. The class is based on the idea that learning takes place in an open forum. Students will work together and independently as they read and think through what are often complex, disturbing, and emotionally difficult issues in the texts.

Required reading includes two short, informal papers two formal five-page papers two exams--midterm and final group discussion leader

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: => 14? and 24?, or permission of instructor.

Section 1 – 8radley (ilger

\$n"estigate rele"ant post-graduation options for : nglis ma'ors, and egin preparing documents and professional networks which can help achie"e them.

1 lassroom discussion I guest lectures+ indi"idual conferences.

\$nter"iew, professional portfolio.

1 ourse pack.

Junior standing+ : nglis ma'or

Sections \$?1, 2 – 8ill Gno!

&he course will pro"ide practice in processes and products of technical communication, de"eloping informati"e, reader-centered technical communication, y writing, testing, and re"ising common genres and styles. Writing instruction will focus on the special features of technical and report writing as well as in"ention, drafting, re"ising, and proofreading skills. 6eadings from The . orton Sa&-ler

Poetry exercises 21?L3+ revised poetry portfolio 2-?L3+ exploration of a contemporary poet of your choice. Read his/her body of work, paying attention to how they use elements of craft, how they came to write poetry, how he/she views the role of poet in contemporary society, and how he/she approaches the art/discipline of writing 22?L3+typed workshop responses to your peers 21?L3+ class presence 21?L3 includes attendance, two mandatory conferences, attentiveness, and attitude.

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: => 24- or consent of instructor.

~~Section 1~~ Introduction to Cinema (i 1 armine

& provide critical tools and background of national cinemas in order to acquire an appreciation of films from cultures other than the American one. Students will examine a selection of films considered influential in establishing the canon in the national's history of cinema as well as in representing major cinematic development of a P c de"el!Om de

This course is designed to prepare candidates for student teaching by helping to develop classroom theories and practices and combining the two. Candidates will continue to think as teachers, to read as teachers and to evaluate practices as teachers. The class will explore a variety of instructional strategies and assessments, along with accompanying technology to appeal to different learners in the classroom, including: English Language Learners (ELLs). The language arts teacher must create an environment that ensures varied writing and broad reading, a community of rich, specific responders, and many opportunities for learning. In addition to preparing several lesson plans/units, candidates will prepare their first complete Western Teacher Work Sample, which is also required of them during their student teaching experience.

9 Large- and small-group discussion, unit planning groups, oral presentations, group work on standards, and lecture

Writing, presenting reflections and analyses on readings, standards, and lesson plans, Western Teacher Work Sample Processes 1 – A3

Required

Teaching English (y design: *How to Create and Carry Out Instructional Units*, Peter Smagorinsky

The English Teacher's Companion, 2nd Edition, Jim Burke

Working with English Language Learners, 2nd Edition, Stephen Cary

The Case Against Standardized Testing: Raising the Scores, Ruining the Schools, by G. G. Gohn and W. Bridges

CA: A Guide to Reading and Writing, Teaching and Learning, from Romano

Recommended

Identity Lessons: Contemporary Writing About Learning to be American, by Gillian and J. Gillian

Standards for the Assessment of Reading and Writing, by Anderson and Wilson

Standards for the English Language Arts, by Anderson and Wilson

Standards for the English Language Arts, by Anderson and Wilson

Section 1 – Melissa White

This course is designed to help you think about issues related to teaching literature in secondary school language arts classrooms. The emphasis will be on learning to design a balanced curriculum that includes traditional and non-traditional genres and is guided by major theoretical approaches. This course will help you review approaches to literature and consider how to design curriculum for high school students that engages a range of readers with varying interests and learning styles. Graduate students enrolling for graduate credit who have an interest in teaching in a community college will be able to explore issues related to teaching basic literature courses in that context.

(discussion, workshops, collaboration, presentations.

Anderson and Wilson 2004. Bridging English. Upper Saddle River, NJ: Pearson.

Carol Olson. The Reading/Writing Connection.

Jeff Wilhelm. You +otta Read the Book.

One play, one novel, and a selection of poems still to be selected.

during workshops. You are expected to not only compose and edit your own pieces but also provide thoughtful and detailed criticism of all texts.

Two 12-15 page nonfiction stories and two flash nonfiction pieces (each under 100 words) that will be revised and submitted as a final portfolio at the end of the semester.
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Section 1 – 60 erta (i 1armine Violence in Film

Aim: to explore representations of violence in American cinema by examining three popular violent genres -western, horror and action. We will discuss sociological, historical and political issues regarding violence in film especially in relation to the many controversies of the past decade over the effects of viewing violence.

Teaching Method: Lectures; in-class discussions

Assignments: Activities (screening reports, film reviews, sequence analyses) group presentations; film journals and a final research paper

Tentative Film List: *The Killing* (1956, dir. Stanley Kubrick), *The Dirty Dozen* (1967, dir. Robert Aldrich), *The Man Who Shot Liberty Valance* (1962, dir. John Ford), *The Wild Bunch* (1969, dir. Sam Peckinpah), *Bonnie and Clyde* (1967, dir. Arthur Penn), *Psycho* (1960, dir. Alfred Hitchcock), *Natural Born Killers* (1994, dir. Oliver Stone), *Taxi Driver* (1976, dir. Martin Scorsese), *The Texas Chain Saw Massacre* (1974, dir. Tobe Hopper), *Friday the 13th* (1980, dir. Sean S. Cunningham), *Pulp Fiction* (1994, dir. Quentin Tarantino), *A History of Violence* (2005, dir. David Cronenberg)

9 : => %8 1 2E?, : => %8 1 <E?, and . s.h. of approved film minor electives, or permission of instructor

Section 21 – Teresa Simmons

This course provides students with a broad perspective and general understanding of the mass media and how they function in our society. The course looks specifically at the historic, technological, economic, political, philosophical and sociological factors that impact the development and operation of the mass media. In addition, the class also focuses on contemporary operations in the media and career alternatives within media organizations.
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Section 22 – Richard ;oreno

This course teaches students to be literate media consumers. It provides students with a broad overview and general understanding of the mass media as well as current mass media trends and the influence of the media on society.

J/D6 2<1

Section 21 – ; ohammad Siddiqi

The objective of this course is to familiarize students with the basic concepts, principles, and processes of public relations. It is the foundation course in public relations and a supplemental course for students majoring in Journalism or Communications.

Class lecture by the instructor and class participation by students
Assigned readings: Students are required to complete reading of assigned chapters from the text before coming to class, so they can actively participate in class discussion. Class participation will be counted in determining the course grade. Additional reading materials may be assigned from time to time.
Assessments: Students should be ready for multiple choice, yes/no or fill-in-the-blanks type of short quiz after every two to three weeks. In total there will be five quizzes. Case Study: To help students understand the ideas expressed in a specific chapter and gain more writing experience, four problem-solving questions will be assigned during the course. Papers should be 2-3 pages, typed, double-spaced. Examinations: There will be a midterm and a final examination. Questions may be multiple choice or essay. Material from class lectures and handouts, as well as from the text, will be utilized.

Text: *Public Relations*, 21st edition by G. Lennox
Room, 202E.

Open to non-majors

Section 21 – Richard ; oreno

This course is designed to give students an understanding of the concepts and practices of feature writing. Course reading and lectures will provide an overview of the basics of writing a newspaper or magazine feature story. Students will be asked to write weekly assignments using different styles and techniques on a wide variety of subjects.

Lecture and class discussions, group critiques, multimedia presentations
Weekly writing assignments, lecture, class discussions and a final magazine-style article paper

Text: *Writing for News-apers and Magazines: The Pursuit of Excellence*, 5th or 6th edition by Edward Jay Oriedlander and John Fee
J/D6 121, 2<1 and 2<2 or consent of the instructor

Section 21 – Teresa Simmons

This course is designed to provide students with a broad perspective and general understanding of the field of advertising and the professional practices and considerations of those who plan, create, and place advertising. The following areas will be covered in this course: agency/advertiser operations, target markets, advertising research, advertising objectives and strategy, media planning, placement, creative development, campaigns, integrated marketing communications, and advertising law/regulation. An advertising agency visit option is planned for students who take the course this semester.

methods of application are made clear to students.

Students will be expected to write, -- short critical papers. Short activities will be assigned from time to time that will either serve to prep students for the final paper or are works that emanate from current media events. A final ten page paper that utilizes the theories learned in the class is also required.

The course pack with the latest theories on contemporary communication will be used in this course. Other readings as well as some key "ideos will be utilized.

Junior or senior standing+ open to non-majors

Section 21 – Earle Strother-Dams

J/D 6, 1-9 ; Mass Comm Research Methods is a three credit hour course which is an introduction to research methods, employing both qualitative and quantitative research methodology and design used in mass comm.

The course will include lecture, discussion and short in class as well as homework activities that will lead students to the completion of a longer project.

Students will complete reading responses that will require them to analyze scholarly text in terms of research methodology and design. They will be required to read scholarly articles that employ both qualitative and quantitative research methods. The final project will be a ten page formal research proposal.

Text will be required as part of the instructional tool. After and before. The Basics of Communication Research. Thompson/Wadsworth, 2007.

Junior or senior standing+ open to non-majors

Sections 1, M1 – Christopher Marlowe

Early Modern English Drama

This seminar will offer graduate students a broad examination of early modern English drama, with a primary emphasis on late 15th and 16th century plays. While including Shakespeare, this seminar will move beyond the boundaries of the Bard to focus on the wider tradition of drama in the period. We will situate these plays within their historical, cultural, theatrical and material contexts and examine them through the lens of contemporary criticism and theory. This seminar, in particular, will examine the relationship between early modern English drama and women. While the early 16th century theater is infamous for the use of boy actors, women were still involved in the theater in a variety of ways, including translating drama and acting, in one case, writing a full-length play. Furthermore, women's participation, as both actresses and playwrights, significantly increased in the latter half of the 16th century. In addition to focusing on this direct participation, we will also draw on feminist theory and criticism to explore how early modern English drama conceptually engaged with issues of gender, subjectivity, agency, and the nature of women.

Graduate Standing

Sections 1, M1 – ; errill 1ole

Mueerness I =ormati"ity

Mueerness I =ormati"ity interrogates the normal through a "ariety of related topics, including se!ual practices, gendered em odiment, marriage, popular culture, and patriotism. &he seminar e!amines glo ali#ation from a queer perspecti"e and carefully studies the im rication of race and class in questions of se!uality and gender. Mueerness I =ormati"ity introduces the discourse of queer theory and queer studies, asking students to apply theoretical concepts to specific sites of in"estigation in wide "ariety of media, including contemporary literature, "isual art, film, tele"ision, and new media.

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(ean, &im. eyond Se/uality. \$S8=9 ?22. 1<E<-2

(elany, Samuel. Ti&es SEuare Red, Ti&es SEuare lue

Seminar participants can expect to develop their own writing-related transfer

Section M1 – (an ;alachuk

Focusing on drama as both a written and a performance art. Catalog description:
General Education Humanities Reading and discussion of plays from around the world, introducing students to selected traditions, questions of social justice, and methods of interpretation.

Lecture, discussion, live theatre Antigone;
mostly papers, some nontraditional assignments

Text: A Pocket Anthology, 5th edition 2014. Total cost

Y-1 list, much less purchased used online
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Section M1 – Merrill Cole

This course offers the opportunity to begin exploring the limits of the imagination in the content of words. Becoming a writer concerns more than learning to craft a compelling story, to spell out convincing dialogue, or to fashion a vibrant poetic image; it also means developing critical awareness of ourselves and of the world around us. Creative writing can help us to live up to the potential of who we are and to explore who we might become.

The best writers are the best readers, for contrary to popular belief, writers must carefully study other writers to excel at their art. We will read poems, non-fiction pieces, and short stories, as well as the helpful writer's advice of Schaefer and Diamond. The poems and narratives will serve to increase the understanding of literary language, to widen the vocabulary, to cultivate the appreciation of diverse styles, and to inspire our own experiments. This course is also a writing workshop, where participants will regularly submit writing in progress. Writers need practice and then more practice. Accordingly, we will also have routine homework

exercises, in addition to occasional classroom writing exercises.

Where there will be focused writing assignments, but at other times, students will be able to write as they please. Discipline alone is the death of creativity. Freedom without discipline leads nowhere interesting. Balancing the two, the course is designed to produce better writers.

The Norton Anthology of Short Fiction. Shorter Seventh Edition. ISBN 978-0-19-512-112-1.
Shaefer, Candace and Mick Diamond. The Creative Writing Guide. ISBN 978-0-19-112-112-1.
There will also be poems and other materials to download on my website.

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Section M1 – Literature

Technology and Ecology

This relatively heavy reading course examines four pairs of major American novels, short stories, and nonfiction works in an effort to understand as deeply as possible the complex intersection of contemporary technology and ecology in the early stages of the twenty-first century. Featuring multiple Pulitzer Prize recipients and National Book Award winners, our

Section M1 – Christopher Marlowe

Early Modern English Drama

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Graduate Standing

Section M1 – Merrill Cole

Queerness & Identity

Queerness & Identity interrogates the normal through a variety of related topics, including sexual practices, gendered embodiment, marriage, popular culture, and patriotism. The seminar examines globalization from a queer perspective and carefully studies the imbrication of race and class in questions of sexuality and gender. Queerness & Identity introduces the discourse of queer theory and queer studies, asking students to apply theoretical concepts to specific sites of investigation in wide variety of media, including contemporary literature, visual art, film, television, and new media.

Richard Dyer, *Heavenly Bodies: Film Stars*. London: Routledge, 2004.

Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*. London: Routledge, 1990.

Lee Edelman, *No Future: A Queer Theory of the Death Drive*. Durham: Duke University Press, 2004.

Michael Ondaatje, *The Englishman's Boy*. Toronto: Viking, 2008.