



B.A. Program

in Literature

Handbook

2011-2012

DEPARTMENT OF LITERATURE
COLLEGE OF ARTS AND SCIENCES
AMERICAN UNIVERSITY
WASHINGTON, D.C.

Contents

Disclaimer

This handbook was developed as a service provided by the Department of Literature at American University. This handbook provides selected information about programs available through this Department. Like any printed material, it may become out of date over time. It is important that you rely upon the advice of a faculty advisor every semester. This information is not intended to substitute for a meeting with a faculty advisor.

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Discrimination policy

American University does not discriminate on the basis of race, color, religion, national origin, sex, age, marital status, personal appearance, sexual orientation, gender identity and expression, family responsibilities, political affiliation, disability, source of income, place of residence or business, or certain veteran status in its programs and activities. For information, contact the Dean of Students (DOS@american.edu), Director of Policy & Regulatory Affairs (employeerelations@american.edu) or Dean of Academic Affairs, (academicaffairs@american.edu), or at American University, 4400 Massachusetts Ave., N.W., Washington, D.C. 20016, 202-885-1000.

Grievance Procedures

Rarely does it happen that a student is unable through informal means to find a satisfactory resolution to either a complaint or a request for an exception to Departmental regulations. If you should find yourself in such a situation, and if you and your instructor or your advisor have not been able to settle the problem, you may submit a written statement or grievance to the Department's Grievance Committee, which acts as a body of appeals.

About the Department

Literature holds a unique position among the disciplines. Because both its medium and its object of study are language, literature serves as a point of convergence for issues that concern aesthetics, psychology, sociology, law, philosophy, anthropology, and history. At the same time, literature explores these issues from the fresh perspective of an author's singular imagination. By allowing us to look at the world through the eyes of others, literature offers us a method for engaging with the various cultural and personal issues of society in an experiential fashion. Consequently, as we seek to interpret the model of the world depicted in texts, literary study draws on processes of mind that are creative as well as intellectual. The study of literature develops and enhances analytical and communication skills and can lead us to enduring insights about ourselves and the world.

Within a program designed to ensure both breadth and depth of study, we encourage each of our majors to work closely with the director of undergraduate studies to develop a program individually tailored to his or her own intellectual and professional aspirations. The Department of Literature offers courses not only in the customary British and American traditions but also in Continental European and non-European literatures as well. Our curriculum also recognizes film as one of the premier narrative forms of our time. Our majors may choose to concentrate on the literature of a particular nation or historical period, on the work of one or two major authors, on a genre such as poetry or the novel, creative writing, or on some aspect of the cinema. We also encourage students to construct interdisciplinary majors addressing such pivotal subjects as Modernism, contemporary urban life, multi-ethnic cultures, Medieval studies, and women's and gender studies.

In the conviction that good thinking depends upon the ability to articulate ideas clearly, the Literature Department fosters a careful attention to written expression. Critical papers written for Literature courses are especially challenging, since they require synthesis and evaluation as well as clarity and persuasiveness. Moreover, students are encouraged to take at least one creative writing course in order to encounter the challenge of creating for themselves a new interpretive vision of the world in order to explore the power of self-definition that derives from imaginative and thoughtful self-expression.

"Books are the carriers of civilization. Without books, history is silent, literature dumb, science crippled, thought and speculation at a standstill."

- Barbara W. Tuchman
Author and historian

"My experience in the Department of Literature at American University prepared me for the professional world in ways I never expected but have now realized. ... I took advantage of the reading, writing, and analytical skills I learned in my numerous literature classes at American. I emerged from four years in the Literature Department at American University with solid knowledge of the literary world – its history and its more recent triumphs. I have been able to use this knowledge as a foundation on which I continually build."

- Eric Linden
Speechwriter for former DC mayor Anthony Williams

Why choose Literature?

A bachelor's degree in Literature from American University prepares majors for a wide range of careers because the program stresses flexibility in thinking, a breadth of knowledge and a highly refined skill in writing. The texts Literature majors read and discuss teach them about the complexity of motivations and experience, how to see past appearances and understand underlying causes, and how to interpret data. Graduates of the Literature program display a unique ability to synthesize and analyze data and to apply theories in the practical world of real people.

Because employers value highly analytic, written and oral communication, reading skills and creative, analytical thought, the abilities developed by Literature majors also turn out to be surprisingly marketable.

"If I could choose one degree for the people I hire, it would be English. I want people who can read and speak in the language we're dealing with. You can teach a group of cub scouts to do portfolio analysis."

- Senior Vice President
First Atlanta Corporation

Jobs involving language, interpretation and argument are natural destinations for literature majors. Students who graduate from AU with a degree in Literature have gone on to careers in many fields, including business and marketing, government, law, journalism, publishing and education. AU alumni who began with a bachelor's in literature have worked their way up to becoming CEOs, partners in law firms and deans at colleges. They have worked for Congress, The Washington Post, The New York Times, the Washington Redskins, Walt Disney, Discovery Channel and the Smithsonian Institution. They also have worked for non-profits such as Teach for America, the Special Olympics, the Peace Corps and the Human Rights Campaign Action Center.

The Literature Department also prepares its students for graduate school, having sent students to M.A. and Ph.D. programs in Literature at schools such as Yale, NYU, Duke University, Brown University, UCLA, George Washington University, Catholic University, the University of Maryland and University of California, Berkeley. Literature graduates also have been accepted to law, business and medical schools nationwide, including Vanderbilt Law School and the London School of Economics.

Major requirements

Literature majors must complete 42 semester hours of approved literature courses (with grades of C or better) in the major, of which at least 21 hours must be numbered 300 or above. The requirements of the General Track of the Literature major include a course designed to teach basic skills of literary analysis, three surveys of regional literatures, four courses in literary history, and one course focusing on literary process. In addition, all majors must take the senior seminar on the value of literature and produce a substantial senior project. Within these guidelines, students may shape their program to meet their own intellectual and professional goals. Students may choose between the General Track and the Cinema Studies Track of the major. For the detailed course requirements of each track, please see the checklists for the major, on pages 21-23.

Cinema Studies Track

The Cinema Studies track of the Literature Major offers students the opportunity to integrate literature and film by taking introductory and advanced courses in both disciplines. It is an alternative path through the Literature major: the track still requires a solid training in literary study, but has limited the number of courses students need to take in any particular field of literature so that they have the space in their curriculum for more advanced film classes. Students' training will be split, part in literature and part in cinema studies.

The Cinema Studies Track is based on the regular trajectory of students through the Literature Major, and requires the same number of credit hours. Students in this track join other Literature majors in taking the senior seminar on the value of literature and producing a substantial senior project.

Course Requirements for the General Track

I. LIT 105 Literary Imagination *or* LIT 120 Interpreting Literature *or* LIT 135 Critical Approach to the Cinema

II. Three survey courses, one of which must be LIT 210 or LIT 220

III. Four courses in pre-1900 literature, at least two of which are pre-1800

IV. One course in Creative Writing, 300-level Cinema *or* LIT 215 Writers in Print/Person

V. LIT 498 Senior Seminar on the Value of Literature

VI. LIT 480 Senior Project

VII. Three additional courses in Literature

For a detailed checklist and restrictions, see page 21

For course descriptions, see page 12

Course Requirements for the Cinema Studies Track

I. LIT 135 Critical Approach to the Cinema

II. LIT-200 Cinema and the 20th Century, and two additional survey courses.

III. Two courses in pre-1900 literature.

IV. Two 300-level courses offered or approved by the Department of Literature

V. Four 300-level courses in film or interdisciplinary topics, at least two of which must be Topics in Film courses (LIT-346).

VI. LIT-498 Senior Seminar on the Value of Literature

VII. LIT 480 Senior Project

For a detailed checklist and restrictions, see page 23

For course descriptions, see page 12

Major requirements, continued

Working with your adviser

You should make a formal declaration of major as soon as possible, preferably no later than the first semester of your junior year. Currently, your advisor is Professor Pike, Director of Undergraduate Studies. At the time you formally declare your major, you should discuss in detail with him the direction of your individual program. Because the undergraduate program is designed to be flexible, you should continue to keep in close touch with your advisor. Through frequent consultation, you and your advisor should develop a balanced, purposeful program that meets both University and Department requirements.

Restrictions

- All Courses for the major must be taken for a grade.
- College Writing and College Writing Seminar do not count towards the major
- Transfer students must take a minimum of 15 hours at the 300 level or above in residence
- A maximum of 6 hours of co-op or internship may be counted toward the major
- Courses offered in some other departments, such as Language and Foreign Studies, that are explicitly literary in content, may be counted toward the major with prior approval of the Director of Undergraduate Studies
- Check with Professor Pike, Director of Undergraduate Studies, every semester to register for the following semester and to be sure you are satisfying all of the requirements for the major

To declare the major

- Complete the CAS Declaration of Major/Minor form available on the rack outside the Literature office, Battelle 237.
- Bring this form to Professor Pike, Director of Undergraduate Studies, to sign. He will also assist you in planning your academic program. His office is Battelle 212 (202-885-2996); office hours are usually posted on his door. If Professor Pike is not available, you may ask the office personnel about speaking with the chair of the department, Professor Leonard.
- Office personnel will set up a file for you and see that your Declaration of Major form is forwarded to the Dean's office.

Graduation

Students must file an Application for Graduation form in the Office of the Registrar or online during the registration period for the last expected term of study. (For example, students graduating in the spring must apply to graduate in the middle of the fall semester.) The university confers degrees at the end of the fall, spring and summer terms.

Once a student has applied for graduation, the Registrar will begin processing the information for final certification for graduation. The Registrar will send the student's report to the Literature Department's Director of Undergraduate Studies, who certifies the student for graduation clearance. If requirements for graduation have not been met, the student will be notified.

Senior year requirements

Senior Capstone course

In the first semester of the senior year, all majors must take a capstone course entitled The Value of Literature (LIT 498). Students will read a wide array of critical and literary texts from various historical periods in the attempt to establish a sense of what constitutes literary value. Subjects that may be addressed include aesthetics, formalism, structuralism, affective criticism, literary history and cultural studies. By the end of the semester, students will write a proposal for their senior analytical project.

LIT 480: Senior Project

This is a follow-up course to LIT 498 to be taken in the spring of senior year. The course requires a 25 page minimum essay or creative project (50 page minimum for Honors), based on something that the student and instructor (of LIT 498) have agreed upon. Students will also work with a mentor appropriate to the project. At the end of the Value of Literature, students will write a proposal for the project that must be approved by the instructor.

Note: students seeking to write a creative project must take at least two creative writing courses BEFORE the senior year.

Past projects have focused on: Classical Allusions in Magical Realism, Postmodern Poetry and Identity, Adaptations from Novels to Film, Fabliau and Urban Legends, Shakespeare and Comic Books, Ralph Ellison, Kung-fu movies, the politics of R&B and Hip Hop, Canadian Cinema, John Donne, Coetzee, Zora Neale Hurston, Parasites in Literature.

This course replaces one of the seven courses at the 300 level required for the major.

The Department developed this course to foster greater faculty/student interaction, build an intellectual community for senior literature majors, strengthen writing skills and give students a chance to follow their intellectual curiosity. It's an opportunity for students to study literature that they love, and in 480 they will share their project and writing process with their classmates.

Literature Day

As a celebration of the work the students do for their projects, the Department sponsors Literature Day, an all-day conference at the end of the year during which seniors present their work to their professors and their peers.

Literature minor requirements

A student minoring in Literature must complete a minimum of 18 semester hours (with grades of C or better) in the department, of which at least 9 hours must be numbered above 300. Requirements for the minor include one course designed to teach the basics of literary analysis, one survey of a national literature, and four additional courses, three of which must be at the 300 level or above. See the attached Check Sheet for Literature Minors.

To declare the minor

- Complete the CAS declaration of Major/Minor form, available on the rack outside the Literature office, Battelle 237.
- Take the form to Professor Pike, the current Director of Undergraduate Studies, who will sign the form and assist you in planning your academic program. His office is Battelle 212 (x2996); office hours are usually posted on his door. If Professor Pike is not available, you may ask the office personnel about speaking with the chair of the department, Professor Leonard.
- Visit the Director of Undergraduate Studies periodically to be sure you are complying with the requirements for the minor.
- Your intended minor will not appear on any of your documents until graduation. The semester before you graduate, when you fill in the Application for Graduation form at the Office of the Registrar, your minor will become official. The Registrar will send a report to the Literature Department, and you must check with Professor Pike, Director of Undergraduate Studies, to obtain clearance for graduation with a minor in Literature.

Creative writing minor and other opportunities

The Department of Literature believes that attention to the creative process provides valuable insight into literary texts, and that anyone with a serious interest in reading should encounter first-hand the difficulties that routinely confront authors. The point is not only to foster the humility that comes of comparing oneself to great geniuses; it is rather to deepen a sense of common humanity among writers and readers--to remind oneself that great art has been produced by human beings, however remote and mythical some of them, in time, have come to appear.

A student minoring in Creative Writing must complete 24 credit hours (with grades of C or better) with at least 12 credit hours unique to the minor. **Please see the attached check sheet on page 25 for detailed course requirements for Creative Writing Minors.** Please follow the above instructions to declare the minor.

The department offers a variety of courses in creative writing, ranging from Introduction to Creative Writing to specialized workshops in fiction, poetry, drama, and film script writing. In addition, talented undergraduates may gain admission to two courses required of candidates for the MFA in Creative Writing: Seminar in Translation and the Art of Literary Journalism. Given this range, it is possible for the undergraduate Literature Major to emphasize creative writing within the group of elective courses. In 2004, the department offered a Creative Writing Colloquium. Each year the Colloquium focuses on a different genre of Creative Writing.

A major resource available to students who are serious about creative writing is the department's Visiting Writers Series. For information about the Series, **see page 11.**

Course Requirements for the minor in Literature

I. LIT 105 Literary Imagination *or* LIT 120 Interpreting Literature *or* LIT 135 Critical Approach to the Cinema

II. One survey course from the following:
LIT 150 Third World Literature
LIT 210 American Literature I
LIT 211 American Literature II
LIT 220 British Literature I
LIT 221 British Literature II
LIT 225 The African Writer
LIT 235 African-American Literature
LIT 240 Asian-American Literature

III. Twelve additional credit hours in literature, nine of which must be at the 300 level or above.

NOTE: One course in Creative Writing and one course in cinema studies courses or two cinema studies courses may be counted toward the minor.

For a detailed checklist and restrictions, see page 24

For course descriptions, see page 12

Course requirements

I. COMM 105-
Visual Literacy

II. LIT 135-
Critical Approach
to the Cinema

III. Twelve credit
hours in LIT 346-
Topics in Film.

Students may repeat a course up to four times, if the titles are unique. Topics offered include National Cinemas, Popular Film Genres, Film and Literature, Major Filmmakers and Independent Film-makers.

IV. Six credit hours from the School of Communication in one of two sequences:

Production sequence:
COMM 330 Basic
Photography COMM
331 Film and Video
Production

History sequence:
two film history courses

For a detailed
checklist and
restrictions,
see page 24

For course
descriptions,
see page 12

Cinema Studies minor

Film study, like the study of the novel, plays or poetry, requires analysis of a text produced by a culture and by its many authors. Therefore, literature and the cinema have become intertwined as academic disciplines, with the scholarly advances in one adding to our understanding of the other. Because of this link between film and literature, the Department of Literature offers a wide variety of courses in Cinema Studies, including national cinemas, film authors, film genres, the avant-garde and documentaries.

Students interested in cinema studies can take advantage of the exceptionally strong collection of films on DVD, laserdisc and videotape at the Media Library in the basement of Bender Library. The AU library also has a particularly strong collection of books on film. The production equipment and opportunities available to cinema studies students through the School of Communication are among the best in the area, and the minor provides opportunities to combine theory with practice.

Cinema studies students can also gain excellent experience through internships with a variety of local production companies and filmmakers. In the Metro DC area, there are a number of cable and television production companies (such as The Discovery Channel and PBS), along with many independent and industrial filmmakers. Cinema Studies also provides important preparation for non-film professions such as advertising, public relations and graphic design.

To declare the minor

► Fill out the CAS Declaration of Major/Minor form, available on the rack outside the Literature office, Battelle 237.

► Take the form to Professor Pike, the current Director of Undergraduate Studies, who will sign the form. His office is Battelle 212 (x2996); office hours are usually posted on his door. If Professor Pike is not available, you may ask the office personnel about speaking with the chair of the department, Professor Leonard.

► You will be directed to Professor Pike or Professor Jeffrey Middents (Battelle 221; x2979), who will discuss requirements for a minor in Cinema Studies. Plan to check with one of them periodically to be sure you are complying with these requirements.

► Your intended minor will not appear on any of your documents until graduation. The semester before you graduate, when you fill in the Application for Graduation Form at the Office of the Registrar, your minor will become official. The Registrar will send a report to the Literature Department, and you must check with Professor Pike, Professor Middents or Professor Leonard to obtain clearance for graduation with a Minor in Cinema Studies.

Internships and Co-ops

Internships (LIT-491) and Co-ops (LIT-392) give Literature majors the opportunity to sample careers that use the skills they are developing in the classroom. By taking an internship or co-op, you can work at a job appropriate to your major and your interest, receive academic credit (usually 3 hours of major credit), and — in the case of most co-ops — earn a small salary as well. Washington affords a wide range of job opportunities that can lead directly, or via referral, to job possibilities after graduation.

Internships

Students interested in registering for an internship should begin by discussing possible placements with the Department Chair or the Departmental Director of Undergraduate Studies early in the term preceding the semester in which the internship is to take place. The search for an appropriate placement will then be conducted by the student under the guidance of the Chair or Undergraduate Director.

Co-ops

Students interested in registering for a co-op should visit the Career Center (fifth floor, Butler Pavilion) early in the semester preceding the term for which the co-op is sought; they also should attend an orientation session, discuss job preferences with a co-op coordinator and consider the job listings the Center has available.

Registration

Registration for an Internship (LIT-491) or a Co-op (LIT-392) requires the signatures of the Department Chair, the Director of Undergraduate Studies and the supervising professor in the literature department. You must complete a full year as a freshman or a full semester as a transfer student before you are eligible for placement. The Department Chair or the Undergraduate Director usually serve as the academic director of your internship or co-op, and all jobs must be reviewed and approved by Marie Spaulding in the Career Center and the Director of Undergraduate Studies. Typical academic requirements include papers, reports and a journal. Your final grade will be based on your academic work and your employer's evaluation of your job performance. Undergraduates may earn up to 18 credit hours for internship and co-op work, and they may register for three to nine credits in one semester. Normally, three credit hours require a work commitment of 10 hours a week for fifteen weeks. Only six credit hours of LIT 392 and LIT 491 may be applied to your Literature major requirements. Internships and co-ops are available year-round, and there are occasionally international placements.

Study Abroad

The Department of Literature recognizes the value of the study abroad experience. However, because the Department must maintain enrollment in its courses or the courses will be cancelled, it has decided to place limits on the number of study abroad credits that can be applied to the major and to both minors. Undergraduate literature majors may count a total of three courses taken abroad toward their major; no more than two non-elective courses can count towards the major, and these must be with the express consent of Professor Pike, Director of Undergraduate Studies. Literature and Cinema Studies minors may count no more than two courses taken abroad toward their minors. LIT 498 and LIT 480 must be taken in residence at AU; no exceptions to this will be made. We want all of our seniors to be part of our intellectual community.

A diversity of opportunities

In the past, our majors have prepared program summaries for public television, written newsletters for businesses and nonprofit and political organizations, written for local newspapers and journals, taught creative writing in local schools and edited government publications.

Recent Literature majors have found internship or co-op placements at the White House Press Corps, the Canadian Embassy, the Whitman-Walker Clinic, the Audubon Nature Society, the Georgetown University Press, the office of a local literary agent, the AU Writing Center, the Writer's Center in Bethesda, the Public Theatre in New York City, the Democratic National Committee, Teacher Magazine, Caribbean Travel Magazine, the Discovery Channel, WETA-TV, the Folger Shakespeare Library and the Corporation for Public Broadcasting.

Visiting Writers Series

Each semester, three to six writers visit our campus for two- or three-day workshops and readings. Practitioners in the publishing world also come to share their experiences.

Designed primarily for graduate students, Visiting Writers Workshops are occasionally open to talented undergraduates. Their readings, however, are open to the public.

Visiting Writers-in-Residence in the recent past have included poet Marilyn Hacker and novelist Alice McDermott. Other recent writers-in-residence and visiting writers have included Allan Gurganus, Mark Doty, Richard Rodriguez, Richard Selzer, Jean Valentine, Naomi Shihab Nye, George Garrett, Wesley McNair, Andrew Holleran, Maria Flook, Major Jackson, Ronny Someck, Nick Flynn, and Thomas Glave.

Getting involved

The Literature Department offers its majors opportunities for extracurricular activities through participation in governance, tutoring and special events.

Governance

The Literature faculty invites Literature students to take an active part in the governance of the Department. Interested students are encouraged to contact faculty and the Department Chair. Serving on a committee is an opportunity to get to know the faculty and department procedures, and to make a difference in the program that can affect your future as well as that of your peers. Undergraduate major representatives serve on several Department committees related to undergraduate literature students.

- The Department Council is comprised of all the full-time faculty, representatives of the adjunct faculty and student representatives; it makes final decisions about Department policies and academic requirements.
- The Executive Committee prepares the Council's agenda, deals with the budget, works on other committees' proposals before submitting them to the Council, and addresses other department matters as they arise.
- The Undergraduate Studies Committee deals with undergraduate curriculum.
- The College Writing Committee drafts policy concerning the College Writing Program and helps select textbooks.
- The Grievance Committee addresses student grievances.
- The Student Search Committee offers student input on tenure-line faculty hiring. With some guidance from the faculty, the Student Search Committee participates in hour-long meetings with visiting candidates in which the students facilitate a discussion with the candidate about scholarship or creative work and teaching. At the end of the process, the committee provides the faculty with a report that synthesizes the students' overall impressions of the candidates' strengths and weaknesses.

Tutoring

The Writing Center offers free one-on-one tutoring to any AU student. Tutoring is done by graduate and undergraduate literature majors. The Center can be an excellent resource for improving your writing skills, and some undergraduates may have the opportunity to intern as tutors. The center is located in Battelle 228, and the phone extension is x2991.

Colloquiums

The Literature Colloquium is a yearly, informal conference on a book of the students' choosing. Each fall, a committee of students and faculty selects a text for the entire department to read during Spring Break. The Saturday after the break, the department hosts a day-long conference during which students and faculty present on aspects of the book, and attendees participate in small-group conversations in response to those panel presentations. Presenters can earn credit for their participation.

Visiting Writers Series

The Visiting Writers Series brings writers to campus each semester to give readings and answer questions. The series offers undergraduates an excellent opportunity to hear and speak with established writers.

Undergraduate Course Offerings

LIT-010

College Reading (2)

Develops the ability to cope efficiently with the rigors of academic life. Emphasizes practical techniques of reading in different disciplines, speed reading, time management, note taking, exam skills, and research. Usually offered every term.

Note: no academic credit is received for this course, nor does it fulfill a requirement for any degree program. Credit equivalent is listed for determining full-time status only.

LIT-021

College Writing Skills For High School Students (0)

A noncredit workshop for high school students to develop skills for writing at the college level such as generating ideas, being aware of audience and purpose, creating a thesis and argument, researching, organizing, and responding to others' work. Students practice these skills through short writing exercises accompanied by supplemental readings. Usually offered every summer. Course Level: Continuing Education

LIT-022

Writing College Application Essays (0)

In this noncredit workshop high school students experiment with writing personal statements as a form of self-expression. The focus is on college admissions, but students also consider other ways in which writing communicates identity and serves as a vital means of communication. Usually offered every summer.

Course Level: Continuing Education

LIT-100

College Writing (3)

Develops students' skills in reading

with understanding, summarizing and synthesizing information accurately, and writing correct, reasoned prose. Usually offered every term. Note: Completion of LIT-100 and LIT-101 with grades of C or better fulfills the university College Writing and English Competency Requirement.

LIT-101

College Writing Seminar (3)

Continues the work begun in LIT-100, stressing the student's abilities to construct extended arguments, to synthesize diverse materials, and to pursue library research. Usually offered every term. Prerequisite: LIT-100 or equivalent. Note: Completion of LIT-100 and LIT-101 with grades of C or better fulfills the university College Writing and English Competency Requirement.

LIT-102

College Writing (3)

LIT-102 is a specially designed version of LIT-100. It is aimed at students whose language skills need special attention and has a required one-on-one conference with the course instructor. Usually offered every term. Note: Completion of LIT-102 and LIT-103 with grades of C or better fulfills the university College Writing and English Competency Requirement.

LIT-103

College Writing Seminar (3)

LIT-103 is a specially designed version of LIT-101. It is aimed at students whose language skills need special attention and has a required one-on-one conference with the course instructor. Usually offered every term. Prerequisite: LIT-102 or equivalent. Note: Completion of LIT-102 and LIT-103 with grades of C or better fulfills the university College Writing and English Competency Requirement.

LIT-105

The Literary Imagination 1:1 (3)

Explores the fundamental imaginative processes that underlie and connect the activities of literary creation and literary understanding. Besides reading works by both male and female writers chosen from a variety of times and places to represent each of the major genres, students also do critical and creative writing of their own. Usually offered every term.

LIT-120

Interpreting Literature 1:1 (3)

Analysis and interpretation of literary texts: poetry, drama, and prose fiction. The general process through which one comes to a more comprehensive understanding of literary works. Since interpreting entails the ability to communicate understanding, the course also teaches the writing of interpretive criticism. Usually offered every term.

LIT-125

Great Books that Shaped the Western World 2:1 (3)

This course enriches students' knowledge and appreciation of Western civilization by familiarizing them with some of the most important literary texts in Western literature from Homer through the nineteenth century. In addition to studying these works for their literary artistry, the course addresses the cultural context of these works, the ethical issues they address and the pivotal roles they have played in Western society, and what it means to call a work "a classic." Usually offered every term.

LIT-130

Honors English I (3)

Limited to first-year students by invitation. Usually offered every fall. Note: Completion of LIT-130 and LIT-131 with grades of C or better

fulfills the university College Writing and English Competency Requirement.

LIT-131

Honors English II (3)

Limited to first-year students by invitation. Usually offered every spring. Note: Completion of LIT-130 and LIT-131 with grades of C or better fulfills the university College Writing and English Competency Requirement.

LIT-135

Critical Approach to the Cinema 1:1 (3)

Analysis of film content and style through screenings and substantial readings in aesthetic theory and film history. Also considers social issues, cultural artifacts, and forms of artistic expression. Usually offered every term.

LIT-150

Third World Literature 3:1 (3)

An introduction to literature written by writers from the Third World: Africa, Asia, and Latin America. The emphasis is on contemporary fiction and the ways that this writing depicts cultural and political change brought about by the impact of outside forces. Usually offered every term.

LIT-160

The Culture of Higher Education in the United States (3)

This course explores cultural assumptions underlying academic practices and personal interactions in U.S. university communities, with special attention on how U.S. cultural norms are viewed by observers from other countries. Includes understanding the educational institutional context including the role of academic integrity; examining student-faculty interactions; conducting research; and successful cultural adaptation. Usually offered

every term.

LIT-180

Writing Workshop (3)

An intensive writing seminar reviewing grammar and the principles of clear, correct expository prose. Usually offered every term. Prerequisite: LIT-100 and LIT-101 or equivalent or permission of instructor.

LIT-200

Introduction to Creative Writing (3)

With departmental permission, course may be repeated for credit, but not in the same term. Creative writing for beginning students who want to write poetry, fiction, drama, reportage, and autobiography, with specific assignments in each category. Usually offered every term. Prerequisite: LIT-100 and LIT-101 or equivalent.

LIT-202

Writing for Prospective Lawyers (3)

An advanced course in writing designed to hone the skills necessary to write legal briefs, memoranda, and agreements. Particular attention is paid to logic and argumentation. Usually offered every term. Prerequisite: LIT-100 and LIT-101 or equivalent.

LIT-203

Business Writing (3)

The course stresses clarity, conciseness, and directness in the preparation of correspondence, memoranda, reports, proposals, and other kinds of writing common in the business world. Usually offered every term. Prerequisite: LIT-100 and LIT-101 or equivalent.

LIT-205

Issues, Ideas, and Words (3)

Through class discussions and frequent written assignments, the

course helps students understand and articulate their learning in relation to thought in the humanities, natural sciences, and social sciences. Usually offered every term.

Prerequisite: enrollment limited to students in the AEL program.

Note: Completion of LIT-205 and either LIT-101 or LIT-103 with grades of C or better fulfills the university College Writing and English Competency Requirement.

LIT-210

Survey of American Literature I (3)

A historical study of American writers and their contributions to the diversity of American literary forms and intellectual life, from the Puritan settlement to Dickinson and Whitman. Writers are appraised aesthetically, both individually and in cultural context. Usually offered every fall.

LIT-211

Survey of American Literature II (3)

A historical study of American writers and their contributions to the diversity of American literary forms and intellectual life, from post-Civil War to the present. Writers are appraised aesthetically, both individually and in a cultural context. Usually offered every spring.

LIT-215

Writers in Print/in Person 1:2 (3)

Offers students the opportunity to study works by contemporary authors and then to continue their exploration of these works in meetings with the writers. Features locally and nationally prominent writers, including American University writing faculty. Usually offered every term. Prerequisite for General Education credit: ARTS-100 or LIT-105 or PERF-110 or PERF-115.

LIT-220**Survey of British Literature I (3)**

A historical exploration of a range of writers in the British tradition, from Chaucer through the eighteenth century. Writers are examined as individual artists and as representatives of their age. Usually offered every fall.

LIT-221**Survey of British Literature II (3)**

A historical exploration of a range of writers in the British tradition, from the Romantic period through the twentieth century. Writers are examined as individual artists and as representatives of their age. Usually offered every spring.

LIT-225**The African Writer 1:2 (3)**

Contemporary African literature, with special emphasis on the role of the writer. The course includes many of the major African literary works of the last sixty years--fiction, poetry, and drama--and at the same time focuses on the African writer's unique role as creator of functional art. Usually offered every fall. Prerequisite for General Education credit: ARTH-105 or COMM-105 or LIT-120 or LIT-135.

LIT-235**African American Literature 2:2 (3)**

A survey of African-American literature beginning with the poet Phillis Wheatley and the slave narratives of the 1700s and concluding with Malcolm X and Toni Morrison. The emphasis is on the continuity of black writing within its historical and cultural contexts. Usually offered every spring. Prerequisite for General Education credit: LIT-125 or HIST-100 or HIST-110 or WGST-150.

LIT-240**Asian American Literature 2:2 (3)**

The recent explosion of Asian-American literature — defined as literature by writers of Chinese, Japanese, Korean, Indian, Pakistani, and Filipino descent living in North America — warrants close and historically-informed analysis. This course considers works by Asian-American writers in light of orientalism, issues of race, ethnicity, gender, and identity, and historical pressures such as immigration policies and independence movements. Usually offered alternate springs. Prerequisite for General Education credit: LIT-125 or HIST-100 or HIST-110 or WGST-150.

LIT-245**The Experience of Poetry 1:2 (3)**

Without dwelling on "professional" terminology and technique, the course aims to make poetry more accessible and enjoyable through reading, writing, and discussion. Students are asked to write some poetry along with traditional papers, but the poetry assignments are designed to reassure those who doubt their creativity. Usually offered every term. Prerequisite for General Education credit: ARTH-105 or COMM-105 or LIT-120 or LIT-135.

LIT-246**Cinema and the Twentieth Century (3)**

A historical study of cinema as an art form through the 20th century, covering major cinematic developments in aesthetic, technological and cultural terms. Films are examined both as individual texts and within their historical and cultural contexts. Usually offered every spring.

LIT-251**First Year Seminar (3)**

For students considering further study of literature. Each year's seminar will focus in detail and in depth on a single author's works, exploring various critical approaches within a broad historical, cultural, political, and philosophical context. Usually offered every spring. Prerequisite: LIT-105, LIT-120, or LIT-135. Restricted to first-year students.

LIT-252**Survey of Literary Theory (3)**

A survey of theoretical approaches to literature, covering major schools and movements. The course introduces a variety of critical methods, including New Criticism, structuralism, deconstruction, feminism, and Marxism. Usually offered alternate falls.

LIT-265**Literature and Society in Victorian England 2:2 (3)**

The connections between literary works and their social context. The course is divided into significant cultural subjects, such as the effect of scientific advancement on society at large, how Victorians perceived themselves at home and at work, and how issues of political reform affected literary works. Readings include historical studies, as well as novels and poems. Usually offered every spring. Prerequisite for General Education credit: LIT-125 or HIST-100 or HIST-110 or WGST-150.

LIT-270**Transformations of Shakespeare 1:2 (3)**

Shakespeare's use of dramatic form, such as tragicomedy, masque, and spectacle. In addition, students learn about the interrelationship between form and meaning by seeing how the cultural myths encoded in these genres become transformed in different ages, media, and cultures.

Usually offered every term.
Prerequisite for General Education credit: ARTH-105 or COMM-105 or LIT-120 or LIT-135.

LIT-301

Advanced Composition (3)

Offers students development in advanced writing skills using contemporary theory and practice in argumentation, style, meta-analysis, process, and critical thinking. Usually offered every term.

LIT-308

Studies in Genre (3)

Topics vary by section, may be repeated for credit with different topic. Rotating topics examine expression in a variety of literary genres. Topics include sentimentalism and sensationalism, utopian literature, the gothic, and the epic. Meets with LIT-608. Usually offered every year.

LIT-309

Contemporary British Theater (3)

Offered as part of the AU Abroad London Semester. This course provides a survey of British theater through seminars, reading plays, and attendance at a variety of performances in and near London. Discussions include the influence of actors and directors, and the contributions of set, costume, and lighting design. Usually offered every term.

LIT-310

Major Authors (3)

Topics vary by section, may be repeated for credit with different topic. Intensive study of the works of one or more important authors. Attention is paid to the evolution of the author's canon, to the effects of (and on) the literary context, to the relationship between works and biography, and to the historical and cultural context of the writer. Meets

with LIT-610. Usually offered every year.

LIT-315

Topics in American Romanticism (3)

Topics vary by section, may be repeated for credit with different topic. American Romantic authors of the antebellum period reflected the effects of slavery, constraints on women, and materialism on the nation, and looked for the realization of a new age. Writers studied include Whitman, Melville, Emerson, Thoreau, Dickinson, Stowe, Poe, Sedgewick, Fuller, Douglass, and Jacobs. Meets with LIT-615. Usually offered every year.

LIT-316

Nineteenth Century American Novel (3)

Emphasis on literary evolution of a form as it expresses historical evolution of national consciousness. Novelists studied include Hawthorne and Melville. Meets with LIT-616. Usually offered every year.

LIT-318

Topics in American Realism (3)

Topics vary by section, may be repeated for credit with different topic. Post-Civil War literary realism reflected a time of both great wealth and squalor, with striving for self-expression by those who were marginalized, including African Americans, Native Americans, and women. Writers studied include Mark Twain, William Dean Howells, Theodore Dreiser, Henry Adams, Edith Wharton, Kate Chopin, Sarah Orne Jewett, Henry James, Charles Chesnutt, Booker T. Washington, and W.E.B. Du Bois. Meets with LIT-618. Usually offered every other year.

LIT-321

Topics in American Modernism (3)

Topics vary by section, may be repeated for credit with different topic. Modernism expressed a new consciousness of the United States as an urban nation and world power, pioneering advertising, mass culture, and avant-garde art. Authors include Fitzgerald, Hemingway, Faulkner, Eliot, Stevens, HD, Hughes, and Williams. Meets with LIT-621. Usually offered every year.

LIT-322

Topics in Contemporary American Literature (3)

Topics vary by section, may be repeated for credit with different topic. Topics in American fiction, poetry, drama, and nonfiction of the past forty years. Meets with LIT-622. Usually offered every year.

LIT-323

Ethnic Literatures of the United States (3)

Topics vary by section, may be repeated for credit with different topic. The old idea of the United States as a melting pot has given way to awareness of the unique and powerful contributions to the literature of the United States by Native Americans, African Americans, Chicano and Latino Americans, and Asian Americans. Topics vary across ethnic groups and genres. Meets with LIT-623. Usually offered every other year.

LIT-332

Shakespeare Studies (3)

Topics vary by section, may be repeated for credit with different topic. More than any other playwright in the Western tradition, Shakespeare is extolled for creating memorable dramatic characters and riveting plots, along with brilliant language and arresting stage techniques. Rotating topics include early plays, later plays, and Shakespeare on film. Meets with LIT-632. Usually offered every term.

LIT-334**Topics in Renaissance Literature (3)**

Topics vary by section, may be repeated for credit with different topic. Some of the greatest art, poetry, and drama in the Western tradition flourished amidst the religious and political tumult of the Renaissance. Rotating topics include Renaissance drama, Renaissance poetry, and a survey of Renaissance literature (British or European). Meets with LIT-634. Usually offered every year.

LIT-337**Topics in Restoration and Enlightenment Literature (3)**

Topics vary by section, may be repeated for credit with different topic. In seventeenth and eighteenth century Britain new literary forms, such as the novel and the autobiography, responded to the far-reaching changes in philosophy, politics, and religion of the Restoration and Enlightenment. Rotating topics include Milton, Restoration drama, and the rise of the British novel. Meets with LIT-637. Usually offered every other year.

LIT-340**Topics in Nineteenth Century British and European Literature (3)**

Topics vary by section, may be repeated for credit with different topic. Rotating topics in British and European literature ranging from nineteenth century melodrama in different national traditions to the Victorian novel, Victorian poetry, French realism, and French Symbolist poetry. Meets with LIT-640. Usually offered every year.

LIT-341**Topics in Romantic Literature (3)**

Topics vary by section, may be

repeated for credit with different topic. In the wake of complete social and political upheaval, eighteenth and nineteenth century Romantic writers questioned longstanding assumptions. Rotating topics include the Romantic imagination, the politics of poetry, and the Shelley circle. Meets with LIT-641. Usually offered every year.

LIT-343**Topics in British and European Modernism (3)**

Topics vary by section, may be repeated for credit with different topic. European modernist vision and techniques, such as free verse and stream of consciousness, are some of the innovations owed to Modernism that have profoundly influenced the way we see, hear, and feel. Meets with LIT-643. Usually offered every year.

LIT-346**Topics in Film (3)**

Topics vary by section, may be repeated for credit with different topic. Rotating topics include film and literature, national cinema, film genres, major filmmakers, and independent filmmakers. Meets with LIT-646. Usually offered every term.

LIT-350**Literature of Central Europe in the Twentieth Century (3)**

Introduces students to the literary interrelations among the various national and ethnic groups of Central Europe including Bohemia, Austria, Germany, and Hungary, and their dependence on Russian and Scandinavian authors. Writers studied include Dostoyevsky, Kafka, Koestler, Kraus, Meyerink, Schnitzler, Werfel, and Zweig. Offered only in Prague. Usually offered every fall.

LIT-360**Topics in Medieval Literature (3)**

Topics vary by section, may be repeated for credit with different topic. The literature of the Middle Ages reflects a radically different world view in writings that capture human beings at their best and worst moments. Rotating topics include Chaucer, Dante, and a survey of medieval literature. Meets with LIT-660. Usually offered every year.

LIT-365**Mediterranean Literature (3)**

Offered as part of the AU Abroad Madrid and the Mediterranean program. This course offers a review of the major Mediterranean world literary accomplishments of antiquity, the Renaissance, and the baroque, as well as contemporary Arab literature. Students become familiar with intrinsically Mediterranean topics such as epic travel, exile, and cross-fertilization among cultures, the works of Homer, Dante, and Cervantes and their trail of influence in modern literature and culture, as well as reading the work of major authors of Lebanon, Egypt, Palestine, and Morocco. Usually offered every fall.

LIT-367**Topics in World Literature (3)**

Topics vary by section, may be repeated for credit with different topic. Rotating topics in a wide range of literature from around the world. Meets with LIT-667. Usually offered every year.

LIT-370**Topics in Women's and Gender Studies (3)**

Topics vary by section, may be repeated for credit with different topic. Rotating topics dealing with influence of gender on literature, including women and literature and nineteenth-century American women's literature. Meets with LIT-670. Usually offered every year.

LIT-379**Mediterranean Cross-Cultural Cinema (3)**

Offered as part of the AU Abroad Madrid and the Mediterranean program. Featuring a series of films, mostly produced in Mediterranean countries, which are a rich source for the study of inter cultural relations, this course studies the cinematic medium, not only as a data source, but as a language in itself. Different film traditions are analyzed in order to discover the type of stylistic conventions that vary from culture to culture, as well as cinema's potential for inter cultural communication. Usually offered every fall.

LIT-381**Interdisciplinary Approaches to Literature (3)**

Topics vary by section, may be repeated for credit with different topic. Rotating topics including literature and sexuality, literature and the city, psychological approaches to literature, the culture of AIDS, the Holocaust, and literature and politics. Meets with LIT-681. Usually offered every year.

LIT-390**Independent Reading Course in Literature (1-6)**

Prerequisite: permission of instructor and department chair.

LIT-392**Cooperative Education Field Experience (3-9)**

Prerequisite: permission of department chair and Cooperative Education office.

LIT-400**Creative Writing: Fiction (3)**

May be repeated for credit once with permission of instructor. A writing workshop with students reading their work aloud and commenting on one another's efforts. The instructor reserves the right to have the last

word. Usually offered every term.

Prerequisite: LIT-200 or equivalent, or permission of instructor.

LIT-401**Creative Writing: Poetry (3)**

May be repeated for credit once with permission of instructor. An intensive approach to the techniques of writing verse, followed by several weeks of workshop sessions in which students' poems receive responses from the entire class. Usually offered every term. Prerequisite: LIT-200 or equivalent, or permission of instructor.

LIT-402**Creative Writing: Film Script (3)**

May be repeated for credit once with permission of instructor. An introduction to writing developing stories for the screen. A study of the special contributions of the writer to film art. Screenings, reading, writing, and rewriting. Meets with LIT-702.

Usually offered every term.

Prerequisite: permission of instructor.

LIT-405**Seminar on Translation (3)**

Designed primarily for writers, this course introduces students to the international community of writers by providing approaches to and models for the translation of literary works as well as experience in translating. It is expected that students will learn about the use of their own language in the process. Fluency in another language is helpful but not required. Meets with LIT-705. Usually offered every spring.

LIT-480**Senior Project in Literature (3)**

This course is the second in the capstone sequence for literature majors. Students tap into their own intellectual curiosity and develop their research, analytical, and writing

skills, culminating in a 25 page paper. Class meetings provide support and structure for work on the project and include faculty guest speakers and student presentations. Usually offered every spring.

Prerequisite: LIT-498.

LIT-490**Independent Study Project in Literature (1-6)**

Prerequisite: permission of instructor and department chair.

LIT-491**Practical Internship in Literature (3)**

Practical work in writing and research for various agencies and publications, and apprentice teaching experience with private schools and diverse groups, including the Writing Center. Prerequisite: permission of adviser and department chair.

LIT-498**Senior Seminar in Literature: The Value of Literature (3)**

This course is the first in the capstone sequence for literature majors. It addresses the following questions: Is literature separable from other forms of linguistic expression? Are there modes of interpretation and study unique to literature? Why has the assertion of literary value found expression in specifying a canon of particular works? Since art and literature are traditionally defined in terms of secondariness, either as reflection, mimesis, or as refinement, the course also addresses the issue of secondariness and marginalization in both literature and literary criticism. Usually offered every fall.

LIT-499**Honors, Senior Year (3)**

Prerequisite: permission of department and University Honors program.

Department Faculty

Janet Gebhart Auten

Director, Writing Center

Ph.D., Bowling Green University
Professor Auten directs the Writing Center and teaches the graduate Teaching Composition course. Her published articles concern the rhetoric of response to writing, antebellum American women writers, and collaborative learning.

Amanda Berry

Assistant Professor

Ph.D., Duke University
Professor Berry teaches courses in British literature, including the Romantic period, and in literary criticism including gender and sexuality studies. Her research and published work consider the relationship between literary texts, history, and other cultural phenomena.

Fiona Brideoake

Assistant Professor

PhD., Australian National University
Professor Brideoake is the author of "The Republic of Pemberly: Politeness and Citizenship in Digital Sociability," an essay which was published in *Interdisciplinary Studies in the Long Eighteenth Century*. She is currently completing a book manuscript entitled *Queering the Ladies of Llangollen*.

Kyle G. Dargan

Assistant Professor

MFA, Indiana University
Dargan is the author of two collections of poetry. His debut, *The Listening* (UGA 2004), won the 2003 Cave Canem Prize, and his second, *Bouquet of Hungers* (UGA 2007), was a finalist for the 2007 Hurston/Wright Legacy Award in poetry. Dargan's poems and non-fiction have appeared in publications such as *Callaloo*, *Denver Quarterly*, *Jubilat*, *The*

Newark Star-Ledger, *Ploughshares*, *TheRoot.com*, and *Shenandoah*.

Erik Dussere

Assistant Professor

Ph.D. Rutgers University
Professor Dussere's teaching and research are primarily focused on the literature, film, and culture of twentieth-century America, although he is also interested in topics such as French film, the postcolonial novel and cultural studies. He has also published articles about comic books and strips, and is currently writing about film noir and detective fiction.

Danielle V. Evans

Assistant Professor

MFA, Iowa Writer's Workshop
Professor Evans is the author of a collection of short stories due to be published in the fall of 2009 and is currently working on a novel entitled *The Empire Has No Clothes*. Her short fiction has appeared in *The Paris Review*, *Pheobe*, *The L Magazine* and one story, *Best American Short Stories*.

Stephanie Grant

Assistant Professor

MFA, New York University
Professor Grant is the author of two novels, *The Passion of Alice*, published in 1995 and *Map of Ireland*, published in 2008. Her short fiction and non-fiction essays have appeared in *Cabbage and Bones: An Anthology of Irish-American Women's Fiction*, *Full Court: A Literary Anthology of Basketball* and *OUT Magazine*.

Despina Kakoudaki

Assistant Professor

Ph.D., University of California at Berkeley
Professor Kakoudaki teaches

interdisciplinary courses in literature and film, visual culture, and the history of technology and new media. She has published articles on robots and cyborgs, race and melodrama in action and disaster films, body transformation and technology in early film, the political role of the pin-up in World War II, and the representation of the archive in postmodern fiction. Her interests include cultural studies, silent cinema, science fiction, apocalyptic narratives, and the representation of race and gender in literature and film.

David Keplinger

Associate Professor, Director of Creative Writing

MFA, Penn State University
David Keplinger is the author of three collections of poetry, most recently *The Prayers of Others* (2006), which won the Colorado Book Award, and *The Clearing* (2005). His first collection, *The Rose Inside*, won the 1999 T.S. Eliot Prize. His co-translations with Danish poet Carsten Rene Nielsen, *World Cut Out* with *Crooked Scissors*, appeared in 2007.

Charles R. Larson

Professor

Ph.D., Indiana University
Professor Larson is the author of works of literary criticism and fiction. His critical works include *The Emergence of African Fiction*, *American Indian Fiction*, *The Novel in the Third World*, and a biography, *Invisible Darkness: Jean Toomer and Nella Larsen*. His novels include *The Insect Colony*, *Arthur Dimmesdale*, and a collection of satirical sketches called *Academia Nuts*.

Keith Leonard

Associate Professor

Ph.D., Stanford University
Professor Leonard's interests include nineteenth and twentieth century American and African American

literature, the development of twentieth century African American poetry, the Harlem Renaissance, American modernist poetry and poetics, and the legacy of the Black Arts Movement and Black Nationalism for contemporary African American literature.

Jonathan Loesberg

Professor

Ph.D., Cornell University

Professor Loesberg has written three books and numerous articles on Victorian literature, the novel, literary theory, and the connections between literature and philosophy.

Michael L. Manson

Professorial Lecturer

Ph.D., University of Virginia

Professor Manson is the author of several articles concerning modernist poetry and poetic form, discussing Robert Frost, Sterling A. Brown, Jay Wright, Lorine Niendecker, Gary Soto, Robert Hass, and Emily Dickinson.

Richard McCann

Professor, Creative Writing

Ph.D., University of Iowa

Professor McCann is the author, most recently, of *Mother of Sorrows* (Vintage, 2006), a collection of linked stories that Michael Cunningham has described as “almost unbearably beautiful.” He is also the author of *Ghost Letters* (1994 Beatrice Hawley Award, 1994 Capricorn Poetry Award), a collection of poems, and the editor (with Michael Klein) of *Things Shaped in Passing: More ‘Poets for Life’ Writing from the Aids Pandemic*.

Madhavi Menon

Associate Professor

PhD, Tufts University

Professor Menon is interested in the theoretical parameters within which we study desire, specifically, the ways in which we study the sexual desires and proclivities of the English Renaissance. She teaches classes on

queer theory, Shakespeare, Renaissance literature, Renaissance drama, and literary theory.

Jeffrey Middents

Assistant Professor

PhD, University of Michigan

Professor Middents studies and teaches film and world literature, specifically focusing on Latin American narratives from the 1960s to the 1980s, and serves as the advisor to the Cinema Studies minor. His film-oriented courses cover a wide range of concepts, including national cinemas, genre, the auteur, stardom, film criticism, and short film.

Kay Mussell

Professor and Dean of College of Arts and Sciences

PhD, University of Iowa

Professor Mussell is the author of *Women’s Gothic and Romantic Fiction: A Reference Guide* and *Fantasy and Reconciliation: Contemporary Formulas of Women’s Romance Fiction*. She has published articles and reviews on American fiction and culture.

Marianne K. Noble

Associate Professor

Ph.D., Columbia University

Professor Noble teaches courses in American Literature, with an emphasis on the nineteenth century. Her first book is *The Masochistic Pleasures of Sentimental Literature* (Princeton UP, 2000), which won a Choice Outstanding Book Award. Her current research examines the quest for genuine human contact in American Romantic literature.

Deborah Payne-Fisk

Associate Professor

Ph.D., University of California, Los Angeles

An expert on theatre, Professor Fisk has written extensively on 17th- and 18th-century performance and drama. Her most recent major publication is *Four Restoration Libertine Plays* (Oxford, 2005);

currently she is finishing a book-length study of late 17th-century dramatic authorship. Professor Fisk teaches courses on Restoration drama, Shakespeare and Performance, Classical Drama, and Modern Drama.

David Pike

Professor

Ph.D., Columbia University

Professor Pike is the author of *Metropolis on the Styx: The Underworlds of Modern Urban Culture, 1800 – 2001* (Cornell UP, 2007); *Subterranean Cities: The World beneath Paris and London 1800-1945* (Cornell UP); *Passage through Hell: Modernist Descents, Medieval Underworlds* (Cornell UP). He is co-editor of *The Longman Anthology of World Literature* (2nd ed., 2008) and co-author of *Literature: A World of Writing* (2011). In addition to the urban underground, he teaches courses on European and Canadian cinema, modernism, Dante, Roman literature and the novel.

Roberta Rubenstein

Professor

Ph.D., University of London

Professor Rubenstein’s primary teaching interests include Modernist fiction, literature by Modernist and contemporary women writers, and feminist literary theory. Her scholarly books are *The Novelistic Vision of Doris Lessing: Breaking the Forms of Consciousness* (Illinois UP, 1979); *Boundaries of the Self: Gender, Culture, Fiction* (Illinois UP, 1987); *Home Matters: Longing and Belonging, Nostalgia and Mourning in Women’s Fiction* (Palgrave, 2001); *Reminiscences of Leonard Woolf* (Cecil Woolf Pub., 2005); and, most recently, *Virginia Woolf and the Russian Point of View* (Palgrave, 2009). She is the co-editor—with her husband, Literature Professor Charles R. Larson—of *Worlds of Fiction*, an anthology of international short

stories (Prentice Hall, 2001).

Richard Sha

Professor

Ph.D., University of Texas, Austin
Professor Sha teaches courses in nineteenth-century literature and culture. His *The Visual and Verbal Sketch in British Romanticism* was published by the University of Pennsylvania Press. He has also edited two volumes on Romanticism and the History of Sexuality, one for *Romantic Praxis* in 2006 and one for *Romanticism and Victorianism on the Net* (2001). Professor Sha's most recent book, *Perverse Romanticism*, is a study of aesthetics and its relation to sexuality in Britain from 1760 to 1832 (Johns Hopkins UP, 2008). Together with Joel Faflak, he is also editing a collection of essays on Romanticism and the Emotions.

Anita Gilman Sherman

Assistant Professor

Ph.D., University of Maryland
Professor Sherman's most recent publication, *Skepticism and Memory in Shakespeare and Donne* (Palgrave Macmillan, 2007), explores the impact of skepticism on the development of modern memory. She has published articles on Garcilaso de la Vega, Thomas Heywood, Montaigne, John Donne, Shakespeare, W.G. Sebald and Edward Herbert. Professor Sherman studies and teaches Renaissance and Western World literature and currently offers courses on Shakespeare and transformations of Shakespeare.

Rachel Louise Snyder

Assistant Professor

MFA, Emerson College
A journalist, radio contributor for BBC and NPR, winner of the 2006 Overseas Press Club award, essayist and novelist, Professor Snyder has been published in such magazines as

the New York Times Magazine, The New Republic, Slate, and Redbook, among many others. She is also the author of *Fugitive Denim: A Moving Story of People and Pants in the Borderless World of Global Trade*, which was nominated for the Guardian newspaper's "Best First Book Award."

Linda Voris

Visiting Assistant Professor

Ph.D., UC Berkeley
Professor Voris's teaching and research interests include twentieth-century American and British literature, the intellectual history of modernism and its relation to the visual arts, as well as contemporary lyrical and experimental poetry. Her book manuscript, *The Force of Landscape: Gertrude Stein's Writing in the Early Twenties*, is presently under review. Her poetry chapbook, *AntiGraphi*, won the 2003 Providence Athenaeum award, and her poems have appeared in *Volt*, *Germ* and online at *New Media Poets*.

Michael Wenthe

Assistant Professor

M.Phil., University of Oxford
Ph.D., Yale University
Professor Wenthe's primary research interest involves the staging of othering and difference as expressed in the polyglot, international literature of King Arthur. He has essays published or forthcoming on such medieval writers as Geoffrey of Monmouth, Guillaume le Clerc, and Sir Thomas Malory.

Affiliated Faculty

Olga E. Rojer, PhD

Associate Professor

Ph.D., University of Maryland
Professor Rojer's early research focused on the marginalized literature of the German speaking exile in Latin America. She is the author of *Exile in Argentina: 1933-1945* (Peter Lang,

1989). Her recent research has emphasized the subaltern literature of the Caribbean creole language Papiamentu and post-colonial literature in Dutch. Her book, *Founding Fictions of the Dutch Caribbean: Cola Debrot's 'My Black Sister' and Boeli van Leeuwen's 'A Stranger on Earth'* (Peter Lang, 2007), presents her collaborative translations and a critical introduction to two pivotal novels from the early period of postcolonial Dutch-language fiction from the Dutch Caribbean. Her teaching interests include modern German literature and film and literary translation.

Emeritus Faculty

Kermit W. Moyer

Professor

Ph.D., Northwestern University
Professor Moyer is the author of *Tumbling* (University of Illinois Press), a collection of short stories. His poetry and short fiction have appeared in such periodicals as *The Georgia Review*, *Cumberland Poetry Review*, *The Southern Review*, *The Crescent Review*, *The Sewanee Review*, and *The Hudson Review*. He is also the author of critical articles on F. Scott Fitzgerald and the films of Robert Altman. His primary teaching interests, besides creative writing, are modern and contemporary American fiction.

Myra Sklarew

Professor

B.S. biology, Tufts University
M.A. The Writing Seminar, The Johns Hopkins University
Professor Sklarew, former president of the artist community Yaddo, is the author of three chapbooks; six collections of poetry, most recently *Lithuania: New & Selected Poems* and *The Witness Trees*; a collection of short fictions, *Like a Field Riddled by Ants*; and a collection of essays, *Over the Rooftops of Time*.

Literature major checklist: General Track

Student: _____

Faculty adviser: _____

A student majoring in Literature in the General Track must complete a minimum of 42 semester hours (with grades of C or better) in the major, of which 21 hours must be numbered above 300. For transfer students, a minimum of 15 hours must be taken at the 300 level or above at American University. A maximum of six hours of co-op or internship may be counted towards to major. For course descriptions, see page 11.

**I. LIT-105 Literary Imagination
or LIT-120 Interpreting Literature
or LIT-135 Critical Approach to the Cinema**

LIT _____

II. Three survey courses, of which one must be either LIT-210 or LIT-220. LIT-125 does *not* satisfy this requirement.

LIT- 150 Third World Literature
LIT-210 Survey of American Literature I
LIT-211 Survey of American Literature II
LIT-220 Survey of British Literature I
LIT-221 Survey of British Literature II
LIT-225 The African Writer
LIT-235 African American Literature
LIT-240 Asian American Literature
LIT-246 Cinema and the Twentieth Century
LIT-252 Survey of Literary Theory

LIT _____

LIT _____

LIT _____

III. Four course in pre-1900 literature, of which at least two must be pre-1800 literature. The following list of courses may be supplemented, with the adviser's permission, by special topics courses as appropriate. If the student uses courses numbered below 300 to fulfill this requirement, recall that 21 credit hour must be at the 300 and above level. Note: Transformations of Shakespeare does *not* satisfy this requirement.

Pre-1800 courses

LIT-332 Shakespeare Studies
LIT-334 Topics in Renaissance Literature
LIT-337 Topics in Restoration & Enlightenment Literature
LIT-360 Topics in Medieval Literature

Pre-1900 courses

LIT-265 Literature & Society in Victorian England
LIT-315 Topics in American Romanticism
LIT-316 19th-Century American Novel
LIT-318 Topics in American Realism
LIT-340 Topics in 19th-Century British and European Literature
LIT-341 Topics in Romantic Literature

LIT _____

LIT _____

LIT _____

LIT _____

Literature major checklist: General Track, continued

IV. One course in Creative Writing, a 300-level Cinema course or **LIT-215 Writers in Print/Person**

LIT _____

V. Senior Seminar:
The Value of Literature

LIT 498

VI. Senior Project

LIT 480

VII. Three additional courses in Literature. Recall that 21 credit hours must be at the 300-level or above.

LIT _____

LIT _____

LIT _____

Web resources

- The American University's Department of Literature Web site offers comprehensive information about the department, its faculty and staff, degree requirements, course offerings and events such as the annual Literature Department colloquium, Visiting Writers Series and Graduate Speaker Series.

www.american.edu/cas/literature

- A schedule of classes for each semester usually becomes available two to three months before the semester begins at the Registrar's Web site.

www.american.edu/provost/registrar/schedule/class.cfm

- The academic year calendar is also available through the Registrar's Web site.

www.american.edu/provost/registrar/schedule/academic-calendar.cfm

- The Department of Literature has a Facebook page. Become a fan!

Literature major checklist: Cinema Studies Track

Student: _____

Faculty adviser: _____

A student majoring in Literature in the Cinema Studies Track must complete a minimum of 42 semester hours (with grades of C or better) in the major, of which 21 hours must be numbered above 300. For transfer students, a minimum of 15 hours must be taken at the 300 level or above at American University. A maximum of six hours of co-op or internship may be counted towards to major. For course descriptions, see page 11.

I.

- LIT-135 Critical Approach to the Cinema

III. Two courses in pre-1900 literature. Please see section III of the General Track checklist for course options to satisfy this requirement.

- LIT _____
- LIT _____

II.

- LIT-200 Cinema and the 20th Century

Two additional survey courses- see section II of the General Track checklist for survey course options. Note: for the Cinema Studies track, there are no specifications or limits as to the topic.

- LIT _____
- LIT _____

IV. Two 300-level courses offered or approved by the department of Literature.

- LIT _____
- LIT _____

V. Four 300-level courses in film or interdisciplinary topics, at least two of which must be Topics in Film courses (LIT 346)

- LIT-346 _____
- LIT _____
- LIT-346 _____
- LIT _____

V. Senior Seminar:
The Value of Literature

- LIT 498

VI. Senior Project

- LIT 480

Literature minor checklist

Student: _____

Faculty adviser: _____

A student minoring in Literature must complete a minimum of 18 semester hours (with grades of C or better) in the department, of which at least nine hours must be numbered above 300. Literature minors may count a maximum of two cinema studies courses for the minor; only one film course will count if the student also takes creative writing.

I. LIT-105 Literary Imagination or LIT-120 Interpreting Literature or LIT-135 Critical Approach to the Cinema

LIT _____

II. One survey course from the following list:

LIT-150 Third World Literature

LIT-210 Survey of American Literature I

LIT-211 Survey of American Literature II

LIT-220 Survey of British Literature I

LIT-221 Survey of British Literature II

LIT-225 The African Writer

LIT-235 African American Literature

LIT-240 Asian American Literature

LIT-246 Cinema and the Twentieth Century

LIT-252 Survey of Literary Theory

LIT _____

III. Twelve additional credit hours in Literature. Nine of these hours must be at the 300 level or above.

Note: Only one course in Creative Writing may be counted toward the minor. If no Creative Writing classes are taken, the student may count up to two cinema studies courses toward the minor. Otherwise the student may take only one film course for the minor.

LIT _____

LIT _____

LIT _____

LIT _____

Cinema Studies minor checklist

Student: _____

Faculty adviser: _____

A student minoring in Cinema Studies must complete a minimum of 24 semester hours (with grades of C or better): 15 hours in the Department of Literature and nine hours in the School of Communication.

I. COMM-105 Visual Literacy and LIT-135 Critical Approach to the Cinema

LIT _____

II. Four Cinema Studies courses in the Literature Department:

LIT _____

LIT _____

LIT _____

LIT _____

III. One of the following Communications Sequences:

Production Sequence:

COMM 330 Basic Photography

COMM 331 Film & Video Production 1

History Sequence (with approval of Cinema Studies Director)

Creative Writing minor checklist

Student: _____

Faculty adviser: _____

A student minoring in Creative Writing must complete 24 credit hours (with grades of C or better) with at least 12 credit hours unique to the minor.

I.

- LIT 105 The Literary Imagination
- LIT 200 Introduction to Creative Writing
- LIT 215 Writers in Print/In Person

II. 9 credit hours from the following:

- LIT 400 Creative Writing: Fiction
 - LIT 401 Creative Writing: Poetry
 - LIT 403 Creative Writing: Creative Nonfiction
- Any workshop in each genre can be taken up to two times.

III. 6 credit hours from the following list. Note: A maximum of 3 credits at the 300-level may be taken upon approval of Creative Writing Minor adviser.

LIT-150 Third World Literature 3:1
LIT-210 Survey of American Literature I
LIT-211 Survey of American Literature II
LIT-220 Survey of British Literature I
LIT-221 Survey of British Literature II
LIT-225 The African Writer 1:2
LIT-235 African-American Literature 2:2
LIT-240 Asian American Literature 2:2
LIT-252 Survey of Literary Theory
LIT-308 Studies in Genre
LIT-309 Contemporary British Theater
LIT-310 Major Authors
LIT-315 Topics in American Romanticism
LIT-316 Nineteenth Century American Novel
LIT-318 Topics in American Realism
LIT-321 Topics in American Modernism
LIT-322 Topics in Contemporary American Literature
LIT-323 Ethnic Literatures of the United States
LIT-332 Shakespeare Studies
LIT-334 Topics in Renaissance Literature
LIT-337 Topics in Restoration and Enlightenment Literature
LIT-340 Topics in 19th Century British and European Literature
LIT-341 Topics in Romantic Literature
LIT-343 Topics in British and European Modernism
LIT-360 Topics in Medieval Literature
LIT-367 Topics in World Literature
LIT-370 Topics in Women's and Gender Studies

LIT _____

LIT _____

