

Fall 2019

Department of English Course Descriptions

PLEASE NOTE:

This is ***NOT*** a complete list of the Fall 2019 English offerings. For the full list, please view the Fall 2019 Course Listings through the Marshall webpage (at <https://mubert.marshall.edu/scheduleofcourses.php>).

*For an official listing of the attributes of each course (WI, HUM, LIT, etc.), please refer to the Course Listings linked above.

ENG 200: Texting the World (CT, WI, HUM, LIT)		
Dr. Megan Marshall	Section 112 (2044) Section 131 (2049)	WEB T 2-4:20 (So. Chas.)
<i>The Ongoing Evolution/s of Fairytales</i>		
<p>This course focus on the reading and discussion of fairytales – from the classic tales of Brothers Grimm to Oscar Wilde’s stories to those dreamed up by David Sedaris (and many in between). We will also be looking at how these stories have been given new life, specifically in film and television, and think about how the recent adaptations have revised, transformed, reinterpreted, or (in some other way) reimagined old and/or familiar tales in order to comment upon a variety of sociocultural and political topics.</p>		

ENG 200: Texting the World (CT, WI, HUM, LIT) – online		
Dr. Puspa Damai	Section 115 (2047)	WEB
Theme: Poverty		
<p>Poverty is an economic, political and social phenomenon which suffers simultaneously from the cultures of silence and shame. Speaking about or against it is not only very difficult, it also requires us to go against many established or normative narratives how we live and organize our lives. In this course, we will read, watch and listen to “texts” discussing and analyzing poverty in America and around the globe. Our task is to learn how essayists, singers, film-makers and short story writers think critically by making such a taboo topic as poverty the main concern in their creative and discursive acts. With the help of these texts, we will try to find answers to these questions: What is poverty? How to talk about it and why? How can we tackle and eradicate poverty? Some of the writers or artists we will study include Billy Joel, Bruce Springsteen, Jeff Bridges, Ron Rash, Dorothy Allison, Rohinton Mistry, Mahasweta Devi and Amartya Sen.</p> <p>Assignments will include short responses and a final paper.</p>		

ENG 200: Texting the World (CT, WI, HUM, LIT) – online		
Prof. Abby Daniel	Section 116 (2048)	WEB - 2 nd 8 weeks
Theme: Spooky: An exploration of Monsters in Culture		
<p>What scares you? What is fear and why does it hold so much power over us? Why do we fear monsters? Do we create our monsters or are they us? This course will bring together literary and non-literary texts to explore the concepts of monsters in culture. We will explore the considerations of the monster as a symbol, revealing and reflecting cultural desires, values, and concerns. We will also explore why humans need the monstrous and why they are curious about the monsters that hide in the shadows. Coursework will include performing close readings, writing reading responses, evaluating critical articles, completing rough drafts, participating in peer review, and writing three major papers/projects.</p>		

ENG 200H: Texting the World (Honors) (WI, CT, LIT, HUM)		
Prof. Abby Daniel	Section 103 (2052)	MW 2-3:15pm
Theme: That's Absurd: An Exploration of the Human Condition		
<p>Have you ever wondered why am I here? What is my purpose in the world? Who am I? This course will examine several sources of literary and non-literary texts and consider how themes are represented. This course will explore absurdism and existentialist views about who we are, our place in the world, and who we should be in that world while analyzing the way these views are conveyed. We will look at various attempts related to existential thoughts and absurdism through plays, poems, stories, and movies.</p> <p>This class brings together literary and non-literary texts and considers how a theme plays out in various texts through evaluation, analysis, and creation of said texts. Coursework will include performing close readings, writing reading responses, evaluating critical articles, completing rough drafts, participating in peer review, and writing three major papers/projects.</p>		

ENG 204: Writing for the Workplace (WI)		
Prof. Amine Oudghiri-Otmani	Section 104 (2082)	TR 9:30 – 10:45
	Section 105 (2083)	TR 11 – 12:15
	Section 107 (2085)	TR 12:30 – 1:45
<p>The primary goal of English 204 is to develop and practice basic writing that is focused on the styles and forms used in the workplace. To do so, students must use critical thinking as well as build on the elements of audience and purpose in their respective interactions with co-workers, customers, and clients (to name just a few). In this class, writing will be approached as a transaction method to help build relations with the intended audience.</p> <p>To focus our path toward these goals, we will work on a plethora of business writing projects (small and major), including (but not limited to) email, letter, memorandum, recommendation report, and formal proposal. Besides exploring examples of these artifacts in class, students will produce business documents of their own as well as engage in research to produce longer business documents like reports and formal proposals.</p>		

ENG 205: Popular Literature (CT, HUM, LIT, WI) – online		
Dr. Jim Riemer	Section 101 (2088)	WEB
Theme: Tales of Adventure		
<p>Danger! Intrigue! Evil Sorcery! Ancient artifacts! Strange Lands! Death-defying escapes! Intergalactic battles! Prepare to travel the world pursuing excitement and adventure. In this class you will be reading, discussing, and writing about a range of popular literary texts in the popular genre of adventure fiction. You will be examining how these texts relate to the historical, cultural contexts in which they were written and how they are both a reflection of and reaction to those contexts. You will be examining how these texts reflected and shaped popular ideas about cultural interaction, about gender, about nature and “civilization,” as well as examining the conventions and techniques of the adventure genre. The main assignments will include online discussion boards, several literary analysis paragraphs, a literary analysis essay, and a web site project.</p>		

ENG 210: Autobiography & Memoir (HUM, LIT, WI)		
Dr. Rachael Peckham	Section 101 (2090) Section 102 (2091)	MW 2-3:15 TR 11-12:15
<p>This course involves the close study of autobiography and memoir. Specifically we’ll be examining the contemporary forms of flash nonfiction, such as the <i>micro-memoir</i> and book-length essay. Along the way, we’ll study contemporary works like Sarah Manguso’s <i>300 Arguments</i>; Susanna Kaysen’s <i>Girl, Interrupted</i>; and Beth Ann Fennelly’s <i>Heating & Cooling: 52 Micro-Memoirs</i>, in addition to select works published in <i>Brevity: A Journal of Concise Literary Nonfiction</i>. In conjunction with their exploration of these flash forms, students will compose a collection of “snapshots”—short autobiographical stories or essays totaling no more than 750 words each.</p>		

ENG 211: Science Fiction (WI, LIT, HUM) – online		
Dr. Jim Riemer	Section 102 (2093)	WEB
<p>Aliens! Spaceships! Time Travel! Cyborgs! Alternate history! Prepare to explore the many worlds and dimensions of science fiction. In this class you will be reading, discussing, and writing about a range of science fiction texts, from classics to the contemporary. While the texts you will be reading treat a range of themes and issues, we will be giving particular focus to how those texts develop themes and address issues related to the interaction between cultures, the danger and benefits of science and technology, and ideas about gender, as well as examining the conventions and techniques of the science fiction genre. The main assignments will include informal individual writing and critical thinking activities, online discussion boards, two literary analysis essays, and a web page project.</p>		

ENG 214: Introduction to Comics (WI, LIT, HUM) – online		
Dr. Jim Riemer	Section 102 (2095)	WEB
<p>In this class you will be reading, discussing, and writing about comics and graphic narratives. You will be learning to analyze the visual and graphic narrative techniques in these texts and how those techniques are used by the writers and artists to develop characters, illustrate conflicts, create suspense, and develop themes. While the comics and graphic narrative you will be reading treat a range of themes and issues, we will be giving particular focus to how those texts develop themes and address issues related to the depiction of violence, gender roles, and ideas about justice. The readings will include reading comics featuring Batman, Jonah Hex, Hawkeye, and the Green Turtle, as well as a graphic novel of your choice. The main assignments will be online discussion boards, two literary analysis paragraphs, a literary analysis essay, and a PowerPoint slideshow project.</p>		

ENG 215: Good Novels (WI, LIT)		
Dr. Forrest Roth	Section 101 (2096)	TR 2:00-3:15
THEME: CONTEMPORARY ANTI-NOVELS		
<p>The novel form has perhaps always resembled the problem child of formal literature: often underfed or overstuffed, consistently lumbering, filled with various characters and situations that sometime add up but seldom reflect a perfect, satisfying whole narrative that finishes. However, there have been many novelists in the subversive tradition of Sterne's <i>Tristram Shandy</i>, Cervantes' <i>Don Quixote</i> and Joyce's <i>Ulysses</i> who opted to devise playful strategies working against such contrivances to better explore the novel's creative and more sophisticated possibilities. For this survey course, we will read six contemporary novels spanning a little over three decades that are notable for the vastly different approaches they take in their respective attempts, allowing us the opportunity to discuss the true potential of the form as well as the changing relationship between good novels and today's readers: Ishmael Reed, <i>Mumbo Jumbo</i> (1972); Walter Abish, <i>Alphabetical Africa</i> (1974); Renata Adler, <i>Speedboat</i> (1976); Italo Calvino, <i>If on a winter's night a traveler</i> (1979); Gordon Lish, <i>Peru</i> (1986); Mary Robison, <i>Why Did I Ever</i> (2001).</p>		

ENG 221: Postcolonial Literature (WI, MC, LIT)		
Dr. Puspa Damai	Section 101 (2097)	TR 2-3:15pm
Theme: Short Stories		
<p>ENG 221 will look at short stories written by post/colonial writers such as Chinua Achebe, Margaret Atwood, Rudyard Kipling, Salman Rushdie, Mahasweta Devi, and Jamaica Kincaid. Our goal is to find answers in their short stories to such big questions as: What is colonialism? How does colonialism affect the colonizer and the colonized? What is the relationship between language or aesthetics and politics? How do creative writers respond to colonialism? Why do postcolonial writers write back? Why should we care about postcolonial literature in Appalachia? We will also read a few short essays to familiarize ourselves with the theoretical school of postcolonialism. Above all, our goal in this course is to enjoy and celebrate one of the timeless cultural and literary phenomena: storytelling. Assignments will include short response papers, presentations and one analytical paper.</p>		

ENG 232: Good Films (WI, LIT)		
Dr. Britton Lumpkin	Section 101 (2099)	MW 2:00-3:15 pm
Marvel Cinematic Universe		
<p>With the release of <i>Iron Man</i> in 2008 through its recent success with <i>Black Panther</i> and <i>Captain Marvel</i>, Marvel Studios has shown itself many times over to be a domestic and international box-office juggernaut with its series of interconnected superhero films that form the Marvel Cinematic Universe (MCU). Given the enormous popularity of these films, it is perhaps a good time to consider their significance and influence on the current cultural landscape. We will be examining the interconnected MCU in terms of adaptation, genre, audience reception, digital technology, gender, race, and the series in relation to post 9/11 cinema. In addition to learning film terms and cinematic technique over the course of the semester, students will also examine some of the comic books that have inspired these films.</p>		

ENG 232: Good Films (WI, LIT, Film Studies)		
Dr. Walter Squire	Section 102 (2100) Section 103 (2101)	TR 11:00-12:15 TR 2:00-3:15
<p>This course will focus upon popular film genres such as Westerns, musicals, social problem films, slapstick, romantic comedy, horror, science fiction, and action blockbusters. The histories and conventions of each of these genres (and possibly more) will be explored. Furthermore, the class will consider how American history has influenced changes within each genre, and reasoning for changes in popularity of genres over time will be assessed. Readings from the assigned text <i>An Introduction to Film Genres</i>, by Lester Friedman and David Desser, will be supplemented by select feature-length films as well as by numerous short films and clips from additional feature-length films. Assignments will include low-, medium-, and high-stakes writing (various in-class exercises, viewing responses to assigned feature-length films, and a longer genre analysis of a film) as well as quizzes and a final exam.</p>		

ENG 232: Good Films (WI, LIT) – online		
Dr. Britton Lumpkin	Section 105 (2103)	WEB - 2 nd Eight Weeks
Adventures in Film Genre		
<p>Our focus for this film course will be on some of the major cinematic film genres such as the musical, melodrama, horror, the western, the thriller, the romantic comedy, film noir, and the screwball comedy. These genres have influenced contemporary films in numerous ways and are worth exploring. In addition to acquiring a working knowledge of film terms and film technique, the class will examine these film genres and the various messages (both positive and negative) these genres convey to viewers. Issues regarding gender, race, class, nationhood, humanity, morality, family, justice, and humor will be just a few of the subjects that we may end up exploring over the course of the intersession when watching and discussing these films.</p>		

ENG 240: African American Literatures (WI, LIT)		
Dr. Joel Peckham JR	Section 101 (2104)	TR 9:30-10:45
<p><i>African American Literatures</i> is a writing intensive literature course in which students will explore the work of both canonical and non-canonical African American poets, essayists, fiction writers and playwrights through the lens of “aberrant” texts—dangerous works that probe and push the cultural boundaries of what is American Literature and what is America, exposing what is glorious and grotesque, beautiful and tragic in this vibrant and rich body of literature extending from Jean Toomer’s <i>Cane</i> to Jesmyn Ward’s <i>Salvage the Bones</i>. Students will engage with these texts through assignments that ask them to explore the literature within a cultural and historical context, examining how these writers and their works, resist, shape and are shaped by the beliefs, codes, events and forces that surround them. In so doing Writers explored will include Ernest Gaines, Claudia Rankine, Langston Hughes, Quincy Troupe, Ralph Ellison, Audre Lorde and many others..</p>		

ENG 240: African American Literatures (WI, LIT) – online		
Dr. John Young	Section 102 (2105)	WEB
<p>This course will ask what makes African American literature “African American,” from the Jim Crow era to the age of Obama (and beyond), by investigating a range of classic and contemporary texts that focus on the enduring impact of slavery on American culture. We will begin with <i>Clotel</i>, a 19th-century novel written in response to rumors (confirmed in the late 20th century) of Thomas Jefferson’s children with one of his slaves, and end with <i>Citizen</i>, a 2014 collection of prose poems, essays, and photographs that analyze social perceptions of race in an ostensibly “post-black” era. Other readings will include a Harlem Renaissance portrait of the phenomenon of racial passing; a time-travel novel, <i>Kindred</i>; and arguably the most important movie of the 1980s, Spike Lee’s <i>Do the Right Thing</i>, in addition to several shorter stories, essays, and poems. Requirements include weekly responses, which will serve as the basis for a longer critical paper, and two exams.</p>		

ENG 242: Women Writers (HUM, WI, LIT, WS)		
Dr. Jana Tigchelaar	Section 101 (2107)	MW 2-3:15
	Section 102 (2108)	TR 9:30-10:45
<p>Haunted Women in North American Literature</p> <p>This course will study texts by North American women writers that portray hauntings, ghosts, and other spectral details. We will use this gothic lens to examine texts by authors of various racial, ethnic, and class backgrounds, working to understand what the ghostly or supernatural tells us about women’s experiences in literature. Our readings may include Shirley Jackson’s <i>The Haunting of Hill House</i>, Toni Morrison’s <i>Beloved</i>, Marilynne Robinson’s <i>Housekeeping</i>, and Margaret Atwood’s <i>Alias Grace</i>, along with other shorter works. We will practice critical thinking, reading, and writing skills throughout the course, producing a number of shorter response papers, a longer project that combines analysis and creativity, and other assignments.</p>		

ENG 242: Women Writers (HUM, WI, LIT, WS)		
Dr. Hilary Brewster	Section 103 (2109)	TR 4-5:15
<p>The world continues to resemble a dumpster fire. This class aims to counteract the rage and misogyny with humor. We will be examining a contemporary, oft-overlooked genre of writing and texts: the ones that are funny! We will look at women's role in comedy (standup, sketch, sitcom, and memoir) as it has evolved in 20th century America while considering issues of gender, sexuality, race, ethnicity, ethics, and culture with regard to creation and analysis. In so doing, students will understand the complex role humor and comedy plays in society and why it is actually essential. If nothing else, students will be able to write funnier retorts to the MRAs they encounter on Twitter.</p>		

ENG 263: Intro to Digital Literary Studies (WI, HUM, LIT)		
Prof. Ian Nolte	Section 101 (2110)	M 6:30-9
<p>Do you have favorite book you want to examine over and over? Do you want think, analyze, and write about video games? Are you interested in editing digital media? This course examines and explores the field of Digital Literary Studies from three perspectives. We will explore how digital tools can “read” texts in new ways—probing and examining traditional texts with computational software. We will explore literary texts that are “born digital”—examining how we analyze and write about interactive texts and pieces of digital literature, such as video games. And we will create digital texts—developing our skills as digital writers through the genre of the video editing.</p>		

ENG 280 / DH 201: Introduction to Digital Humanities (WI)		
Dr. Stefan Schöberlein	Section 101 (1862)	TR 12:30-1:45
<p>This class, broadly speaking, focuses on the scholarly study of human culture using digital methods and technologies. Together, we will figure out what is meant by “digital humanities,” sample tools and projects from the field, and get to know digital humanists working at Marshall. No prior experience with coding, data analysis or digital design is required. This class serves as the introduction to the interdisciplinary digital humanities minor but is open to anyone interested.</p>		

ENG 344: Introduction to Film Studies (WI, HUM, LIT, Film Studies)		
Ian Nolte	Section 101 (2112) Section 103 (2114)	MW 2-3:15 MW 4-5:15
<p>In this course, we will examine film as a literary text. How are stories told in film? What do they say about our world? We will examine technical aspects of film form—the craft and technique of making movies. We will also explore the history of film—its evolution as an art form. We will look at films as cultural documents—artifacts that can help us understand the world and its cultures. Students will work on their skills as writers, analyzing film from different perspectives. What purpose or role do films play in our lives? What filmmakers and technical innovations have influenced cinema? How have films and their stories changed over time? How do films provide us with insight into culture?</p>		

ENG 344: Introduction to Film Studies (WI, LIT, Film Studies)		
Dr. Walter Squire	Section 102 (2113)	TR 9:30-10:45
<p>Have you ever wondered how films are made? How do flashes of light accompanied by sound work together to produce riveting stories, some so enchanting that we watch them over and over again? This course will focus upon film form, the artistry that produces the magic of movies. After devoting several weeks to an examination of the elements of film form--mise-en-scène, cinematography, editing, and sound—we will then shift our attention to international film history to provide a fuller picture of the possibilities of cinematic art. Readings from the assigned text <i>Looking at Movies</i>, by Richard Barsam and David Monahan, will be supplemented by selected American and international films. Assignments will include low-, medium-, and high-stakes writing (various in-class exercises, weekly viewing responses to films, and a formal analysis of a short film) as well as quizzes and a final exam.</p>		

ENG 350: Intro to Textual Analysis (WI, Digital Humanities)		
Dr. John Young	Section 101 (2115)	MW 2-3:15
<p>An introductory-level examination of a range of literary texts. Develops the English majors' explication, critical reading, and research skills. In addition to Shakespeare's <i>Much Ado About Nothing</i>, we will examine a wide variety of poems, stories, and TV episodes, in addition to a graphic novel and "regular" novel. Requirements will include several shorter writing assignments and the "<i>Much Ado</i> project" (common to all sections of ENG 350), involving a multimedia/audiovisual analysis of the play.</p>		

ENG 350: Intro to Textual Analysis (WI, Digital Humanities)		
Prof. Rachel Rinehart	Section 103 (2117)	TR 2-3:15 PM
<p>This course serves an introduction to the English major, so we will be reading and creating texts in a variety of genres and media in order to develop critical reading, explication, and research skills. In addition to reading more canonical works like Shakespeare's "Much Ado about Nothing," we will read and analyze some contemporary fiction, poetry, comics, and films. Throughout the course of the semester, you'll be responsible for writing reader response papers, a close-reading analysis, and a research paper, as well as creating a digital project.</p>		

ENG 354: Scientific & Technical Writing (WI) – online		
Prof. Amine Oudghiri-Otmani	Section 103 (2120)	WEB - 2 nd 8 weeks
<p>Technical writing is all about empowerment: making information accessible, usable, and relevant. Knowing that much of your career success will depend on how well you communicate, the primary goal of English 354 is to prepare you to write in your profession by completing the types of practical writing projects often required in many professions. Emphasis will be placed on making effective business-related presentations supported with appropriate visual aids.</p> <p>To focus our path toward these goals, we will analyze graphs, write effective employment documents (including resumes, cover letters, and personnel reports), prepare for a job interview, produce technical</p>		

documents like reports and formal proposals, and review and practice Standard English grammar as needed and applicable to each assignment.

ENG 355: Introduction to Critical Theory (WI)

Dr. Puspa Damai	Section 101 (2121) and 102 (2122)	MW: 2-3:15, TR 9:30-10:45
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Theme: Enjoying Theory

Is the author really dead? What makes a text literary? Do we indeed live in the prison house of language? Is there nothing outside the text? Is meaning really arbitrary and undecidable? What is distinct about women's writing? Can "wounds" talk? These are some of the questions we will raise and try to find answers to in this course by reading a number of short pieces by theorists such as Roland Barthes, Michel Foucault, Cathy Caruth, Eve Sedgwick, and Jacques Derrida. Our goal is to be familiar with the critical vocabulary of theories including affect theory, deconstruction, eco-criticism, feminism, Marxism, post-colonialism, queer theory and trauma theory. We will also practice application of theory to literature. Assignments will include a few short conceptual papers, leading class discussions, and two application papers

ENG 355: Introduction to Critical Theory (WI)

Dr. Margaret Sullivan	Section 103 (2123)	TR 12:30-1:45
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This course will introduce significant trends in literary theory; no prior knowledge of theory is expected. Students will learn how to identify underlying theoretical concepts in literary criticism as well as how to integrate theory and criticism into their own writing. Most of our class will examine twentieth and twenty-first century theoretical movements that continue to shape the study of literature, film and culture in the twenty-first century. We'll consider gender theory, for example, as well as queer theory, deconstruction, animal studies, and psychoanalytic criticism. We'll also read several works of literature, ones that help to work through our theoretical concepts. Literary authors will include James Joyce, Carson McCullers, Flannery O'Connor, Emma Donoghue, and Franz Kafka. Probable assignments include short reading response papers, a proposal, and a major researched essay, in which students which explore a range of critical approaches to a literary text of their own choosing.

ENG 360: Introduction to Creative Writing (WI)

Dr. Forrest Roth	Section 102 (2125)	MW 2-3:15
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Creative Writing has long been one of the most satisfying ways for all writers to explore their world and share their unique vision of it to a particular audience—the first tricky part being how to get started down the path. As an introductory workshop to help you begin learning about and developing your skills, this course will allow you to engage the conventions of different literary genres while, at the same time, formulating your own ideas about how to work with or against those conventions to fulfill your aesthetic vision on the page. Towards that end, in addition to reading various creative and critical works by other contemporary authors, as well as exploring the kind of creative writing done today in on-line journals, you will develop workshop drafts to be shared with the class by doing smaller

exercises in the forms we will pursue, eventually accomplishing a full portfolio containing your own poetry, fiction and non-fiction that reflects a detailed personal writing philosophy.

ENG 379: Intermediate Creative Nonfiction

Dr. Rachael Peckham

Section 101 (2130)

MW 4-5:15

In this intermediate-level creative writing course, students will gain practice writing within the genre of creative nonfiction. Along the way, we'll explore—both in our reading and our writing—the ways in which creative nonfiction purposefully borrows techniques and approaches from other genres as it attempts to represent *truth*. We'll also discuss how the published works we'll read for class might inform a students' work within the subgenres of creative nonfiction. Note: This class is structured as a workshop, meaning the bulk of the writing we discuss in class will be student-authored, in addition to our regular discussion of the assigned texts.

ENG 415: Victorian Poetry (WI)

Dr. Jill Marie Treftz

Section 101 (2134)

TR 9:30-10:45

Don't let the dry title fool you. This is a tour of some of the darkest and strangest corners of the Victorian psyche. From poems narrated by murderers and prostitutes to a poet who actually robbed his own wife's grave, the Victorian period is the go-to place for the bizarre, macabre, and perverse. We'll read Tennyson and the Brownings, Swinburne and the Rossettis, and poets like Amy Levy, Augusta Webster, and Gerard Manley Hopkins (who aren't plural because they were the only poets in their families). If you're lucky, you might even get a chance to read the jaw-dropping work of the man who is universally considered to be the worst poet in the English language. But you have to take the class to find out his name.

Discussion-based, with a mix of traditional essays and project-based assignments.

ENG 423: American Literature 1865-1914 (WI, LIT) – online

Dr. Jim Riemer

Section 101 (2135)

WEB

The period from 1865 to 1914 was a time of immense political, economic, social and cultural change in the United States. In this class you will be studying the diverse literary responses to those changes including how these texts illustrate and examine issues of gender and race, immigration and the immigrant experience, class conflict, American identity, war and empire. To arrive at a complex and rich understanding of these issues, you will be reading a wide range of texts. So alongside canonical texts by writers such as Mark Twain, Kate Chopin, Stephen Crane, Charles Chesnutt, and Sui Sin Far, you will be studying a diverse group of non-canonical texts including several popular dime novels, reports by war correspondents during the Spanish-American war, as well as newspaper and magazine editorials and speeches from the period to contextualize your reading of the literary texts.

ENG 427: Studies in Authors or Genre (LIT)		
Dr. Jana Tigchelaar	Section 101 (2136)	TR 11-12:15
The Slave Narrative		
<p>Growing out of autobiography and sentimental literature as well as antislavery and abolitionist discourses, the African American slave narrative functions as an important critique of slavery's innate perversity and inhumanity as well as the contradictions and failures of American democratic and religious ideals. This course will trace the genre's emergence and development in cultural context while identifying the essential patterns and motifs that structure the form. We will read classics in the genre, including Harriet Jacobs' <i>Incidents in the Life of a Slave Girl</i> and Frederick Douglass' <i>Narrative</i>, consider "neo-slave narratives," including Toni Morrison's <i>Beloved</i>, view and analyze at least one film adaptation or portrayal of a slave narrative, and read critical articles and chapters to help us contextualize and analyze our primary materials. Assignments will include short response papers, a critical reflection assignment, and a final seminar paper.</p>		

English 430: Young Adult Literature (MC, LIT)		
Dr. Megan Marshall	Section 101 (2137)	W 5:30-8
<p>This course will focus on the study of literature written primarily for adolescent and middle-grade readers. Using a variety of critical lenses, we will focus on novels (and in some cases, their filmic or small screen adaptations) that address coming-of-age, family, and the tenuous nature of identity. We will also investigate how these stories serve to represent and portray diverse cultural, ethnic, and social perspectives across different regions of the United States as well as other parts of the world.</p>		

ENG 432: Contemporary Literature (WI, LIT)		
Dr. John Young	Section 101 (2138)	W 5:30-8
Trending Now: Current Forms of Fiction		
<p>This course will investigate various media through which we encounter fiction now, including streaming services, podcasts, websites, and the data-retrieval devices known as books. Building on several readings in contemporary narrative theory, we will ask how the episode and the chapter work differently and/or similarly as units of narrative. Texts will include short-story collections (Viet Thanh Nguyen's <i>The Refugees</i>, Siobhan Fallon's <i>You Know When the Men Are Gone</i>), novels constructing themselves as collections of divergent narratives (Jennifer Egan's <i>A Visit from the Goon Squad</i>, Cristina Henríquez's <i>The Book of Unknown Americans</i>); Netflix shows (<i>Maniac</i>, <i>Dark</i>); and a narrative podcast (TBD by class vote). Requirements will include a research project (which might comprise a website, a podcast, a Pinterest page, or a video essay, in addition to a conventional paper), brief in-class presentation; a shorter theoretical application; and weekly responses.</p>		

ENG 440: Selected Topics in Film (WI, LIT)		
Britton Lumpkin	Section 101 (2139)	MW 4-5:15 pm
CHRISTMAS/HOLIDAY FILMS		
<p>While the instructor of this course is a real Scrooge, the impact of the holiday season and Christmas movies on our culture is undeniable. With that in mind, this course will examine and discuss a number of classic and contemporary holiday films set around the yuletide season that will likely include <i>It's a Wonderful Life</i>, <i>Miracle on 34th Street</i>, <i>A Christmas Carol</i>, <i>A Christmas Story</i>, <i>Home Alone</i>, <i>Die Hard</i> and a selection of animated Christmas specials. As a class, we will consider the Christmas film in terms of tropes, themes, commerce, morality and how the holiday season is co-opted in various film genres such as the romantic comedy, melodrama, the musical, and the action film. Major assignments will include a class presentation, a midterm essay, an annotated bibliography, a 10-12 page final critical essay, and a Christmas party final.</p>		

ENG 442: Gender and Sexuality in Film (WI, SS, WS, LIT, FS)		
Dr. Walter Squire	Section 101 (2140)	T 4-6:20
<p>In this class we will study the history of gender and sexuality in cinema, examine the presentation of various genders and sexualities within motion pictures, analyze the depiction of gender and sexuality in genre films, and focus upon the enhancement of writing skills and strategies. In addition, we will look at various sources of film production, including popular American movies, independent films, international cinema, the avant-garde, and underground films. Class sessions will be devoted to a mixture of lecture, screening of short films and clips from feature-length films, discussion of assigned films and articles, and writing exercises. Assignments will include a presentation, quizzes, a researched essay, and responses to assigned films. Selected films will include some of the following: <i>Female</i>, <i>Singin' in the Rain</i>, <i>Cabaret</i>, <i>The Rocky Horror Picture Show</i>, <i>Carrie</i>, <i>The Piano</i>, <i>Go Fish</i>, <i>Tangerine</i>, <i>Boys Don't Cry</i>, <i>Boy Meets Girl</i>, <i>Pariah</i>, <i>Appropriate Behavior</i>, <i>Moonlight</i>, <i>Goodbye Gauley Mountain</i>, <i>Her</i>, <i>Paris Is Burning</i>, <i>But I'm a Cheerleader</i>, <i>Secretary</i>, and <i>Brokeback Mountain</i>.</p>		

ENG 445: Screenwriting (WI, HUM, LIT)		
Prof. Ian Nolte	Section 101 (2141)	W 6:30-9
<p>In this course, we will write screenplays for short films. We will study professional screenplay formatting and structure and how to tailor storytelling for the screen. We will study a published screenplay and the completed film to understand the connections between screenwriting and film production. We will write screenplay exercises that focus on dialogue and visual storytelling, screenplays for five minute shorts, and screenplays for longer twenty minute shorts. We will explore the challenges and benefits of writing for zero-budget or student productions. We will also explore film festivals and screenwriting contests as a venue for our screenplays and method of networking with other filmmakers.</p>		

ENG 469: Teaching Creative Writing (WI)		
Dr. Joel Peckham JR	Section 101 CRN 2143	MW 2:00-3:15
<p>This course is a creative writing pedagogy course aimed at giving you the skills to teach a creative writing course in high school or college. (You do not need to be currently planning to teach to take this course.) In this class, we will work on how to craft a lesson plan, how to execute that lesson plan, how to lead workshops, how to encourage revision on workshop pieces, and how to organize a semester long course. <i>During the course you will learn by being a creative writing student, reflecting on the process, composing a syllabus, and creating a two-week long unit:</i> you will create one workshop pieces of your own and revise it. You will also participate in class activities and free writes. <i>Finally, you will learn by putting your skills into action by leading the workshop of a peer's piece and planning and leading a day of class.</i> By the end of the semester you will have created a syllabus for a future single or multi-genre creative writing course and a folder of lesson plans and activities.</p>		

ENG 475: Intro to Linguistics		
Dr. Bob Hong	Section 101 (2145)	TR 4-5:15
<p>This course focuses on the influence of contextual meanings (one's writing voice, establishing one's authority and status in writing, different academic disciplines, etc.) on the organization of language at the levels of words, groups of words, grammar, and the entire text.</p> <p>Some of the questions addressed in this class are: is writing speech written down? If not, what contextual influences affect differences in writing that are not found in speaking? How does our understanding of English <u>as a language</u> (i.e., as a set of <u>paradigmatic resources</u>) affect other visual (multimodal) communications such as pictures in advertisements? Is language use in different academic disciplines a matter of using different words? Does everyone have equal access to language resources? What linguistic mechanisms account for variations in language proficiency?, etc.</p> <p>At the end of the semester, students are expected demonstrate their understanding of the influence of context on language variation and use in their final project with a focus on a functional linguistic analysis of two different text types or genres.</p>		

ENG 476: Structures of the English Language		
Prof. Joni Magnusson	Section 101 (2145)	TR 9:30-10:45
<p>English 476 is a study of the structures of English grammar, including parts of speech and punctuation, and of the forms and functions of these grammatical structures. This course investigates how the structures of English grammar are used, learned, and taught by speakers/writers and gives students a deeper understanding of the English language through examination of a variety of special topics related to the structure of English, including language acquisition, English language learning, dialect variation, code-switching, and the history of English. This course also allows students to analyze how an understanding of each of these special topics informs and affects English education practices and prompts them to generate philosophies of grammar teaching and learning.</p>		

ENG 491: Poetry Workshop (WI)		
Dr. Joel Peckham JR	Section 101 (2157)	TR 2-3:15
<p>For a long time, poetry collections were just that—collections of poems, occasionally organized by theme and/or ordered with a sense of a narrative or conceptual arc, but just as often coherent only in the sense that the same poet had written them. Often the organization was haphazard or compiled by date of composition or even by alphabetical order. This is now, rarely the case. In a genre driven by book and chapbook contests, how well a collection hangs together has taken on increasing importance. In this course, students will be encouraged to take a deep dive into their obsessions (whether they be thematic, cultural, historical, theoretical, political, philosophical, scientific, or personal), taking a three-dimensional and kaleidoscopic view of one subject (or several related subjects), researching that subject and writing a 10-12 poem sequence that engages with it. For example a student might write a series on dementia, BDSM, string theory, the west Virginia coal wars, global warming, Catholicism, gender fluidity, super heroes, etc. The poetry created in this class will build on the craft foundation learned in Eng. 360 and 377, complicating and deepening understanding of poetry’s form, function, and social purpose. Writers do not create in a vacuum, and as a class we will open ourselves up to new ideas and experiences to strengthen our writing. Possible texts may include Natasha Tretheway’s <i>Belloq’s Ophelia</i>, Tenaya Darlington’s <i>Madame Deluxe</i>, Jose Olivarez’ <i>Citizen Illegal</i>, Bryan Dietrich’s <i>Krypton Nights / Amazon Days</i>, and Willie Perdomo’s <i>The Crazy Bunch</i>.</p>		

ENG 499: Senior Capstone (WI)		
Dr. Robert Ellison	Section 101 (2159)	TR 11:00-12:15
	Section 102 (2160)	TR 4-5:15
<p>“You had ONE job!” You’ve likely seen those memes circulating on Facebook and elsewhere. The same can be said of students in my sections of ENG 499. To be precise, it’s one job in two parts: write a 15-20 page paper, and revise/reshape it into a 15-minute presentation to be given during final exam week.</p> <p>Most of my students choose to write a “traditional” or “standard” research paper. If you’re an education major, you may opt to write a pedagogical essay; if your focus is creative writing, you could do a “hybrid” of research paper and your own poetry or prose. Whatever route you take, your job will be coming up with the topic, and my job will be helping you to do the best job you can. To that end, we’ll spend a good deal of time in workshops, conferences, and similar activities. Hope to see you in the fall!</p>		

ENG 499: Senior Capstone (WI)		
Dr. Jill Marie Treftz	Section 103 (2161)	MW 4-5:15
<p>This course is a workshop-style course that incorporates elements of a guided independent study, all focused on honing students’ research, writing, and presentation skills. The goal of the class is to produce a well-researched and skillfully written capstone paper and to be prepared to deliver your public capstone presentation at the end of the semester.</p>		