

SPRING 2026 UNDERGRADUATE COURSE DESCRIPTIONS

Note: TR indicates that a class meets on Tuesday *and* Thursday

ENG 200 (WI, CT, HUM, Literature, Affordable Education Materials): Texting the World		
Stephanie Walker	Section 214 CRN3018	TR 2:00-3:15 HYBRID (Teams)
Internationally Banned Texts		
In this course, you will read, listen to, and watch multiple texts that have been banned throughout various times and places worldwide. This course is discussion-heavy as we learn why these texts were banned, focusing on other cultures and their reasons for censorship. Examples of texts you may study in this course are <i>Death Note</i> (Ohba), <i>Alice's Adventures in Wonderland</i> (Carroll), <i>The Lorax</i> (Seuss), and <i>The Tell-Tale Heart</i> (Poe). The final assignment focuses on a critical film analysis of a banned film of your choice.		

ENG 200 (WI, CT, HUM, Literature): Texting the World		
Harrison McGinnis	Section 213 CRN3017	TR 4–5:15
Finding Readers: Epistolary and Found-Footage Techniques		
In ENG 200, we look at literary and non-literary texts and consider how same theme plays through them via analysis, evaluation and creation of said texts. For this Section, we'll focus on texts where the text itself appears diegetically within the world of the characters. We'll examine how filmic texts using the found-footage technique borrow from the older strategies employed in epistolary texts like <i>Dracula</i> that are constructed as a series of letters, articles, and diary entries.		

ENG 200 (WI, CT, HUM, Literature, Affordable Education Materials): Texting the World		
Megan Hutchinson	Section 216 CRN3019	WEB
International Folklore		
This course will center around international folklore, wherein we will explore everything from oral folk tales, myths, ballads, and sea shanties to fairy tales and ghost stories. In doing so, we will not only examine the similar stories and features that occur throughout cultures, but we will analyze how different forms of media and different time periods alter these familiar pieces of lore for new generations.		

ENG 200: Texting the World (WI, CT, HUM, LIT, AE)		
Dr. Benjamin Williams	Section 212 CRN3016	T/TR: 2:00-3:15 pm
Recording, Reenacting, and Remembering		
“Texting the World” brings together literary and non-literary texts and considers how the same theme plays through them. In our section, we will explore how artists across media grapple with personal, historical, and cultural memory. What, how, or who we choose to remember illustrates the contested and political nature of memory. We will critically examine contemporary films that reenact scenes drawn from real events, documentary poetry that blurs fact and fiction, novels and stories that retell history, and photography that reframes how we perceive our past and present. Texts might include documentaries like <i>The Infiltrators</i> (2019) and <i>L4 92</i> (2017); reading selections from Jan-Henry Gray, Tim Z. Hernandez, and Emma Pérez, among others; and photography by Alejandro Cartagena, Teju Cole, Deborah Luster, Richard Misrach, and Lorna Simpson. We will consider how these filmmakers, writers, and photographers not only record what has happened but reimagine it. Assignments include regular discussions, comprehension quizzes, multimedia presentations, and analytical essays.		

ENG 203(WI) Appalachian Literature		
Cat Pleska	Section 203 CRN3057	WEB
Appalachian Literature		
Appalachia is a land of myth, reality, controversy, comfort, discomfort, and above all, best understood by its literature. As many voices as you can imagine describe this region. It is here in Appalachia the land remains spectacular, and always under threat; its people demonstrate the best a family can be and how a family can fall apart, and how it is hard to leave, and sometimes, love this land and its people; In this course, we study the region through its authors, writers, recorders, literature from the region’s beginning and as up-to-date as yesterday. One thing you will come to know from studying the literature of Appalachia: it is world class literature, bar none.		

ENG 203 (Core II Humanities, Literature, MC, WI, & Affordable Education Materials): Appalachian Literature		
Megan Hutchinson	Section 201 CRN3055	MW 2:30-3:45pm
The Land, the Lore, the Lamentations		
Appalachia—that ancient mountain range running along the eastern half of the U.S.—is a place unlike any other. Rich with natural beauty and a culture that runs as deep as chestnut roots, this place, historically, has also been blighted with numerous hardships for the people who call it home. This course—a blend of lecture and discussion—will explore and celebrate the region’s literature, written by those who have lived, loved, and toiled here. In tandem with this, we will also identify common stereotypes written about the region. By studying everything from folk songs to a stage play, Cherokee creation narratives to a national best-selling culinary memoir, we will pull apart the common themes that come up again and again in the writings of Appalachia. The course will be broken into three broad Sections—“The Land,” “The Lore,” and “The Lamentations”—in which the readings for our course will be organized. In addition to in-class discussion, you will complete an array of low-, medium-, and high-stakes assignments geared towards gaging your understanding of the texts, allowing you space to develop your own ideas on the topics, and inviting you to add your own voice to the conversation.		

ENG 203 (WI, MC, Literature): Appalachian Literature		
Sarah Trautwein	Section 202 CRN3056	TR 9:30-10:45
This course is designed to take participants on a journey through different perspectives, themes, and literature from Appalachia. We will explore through discussion and writing, literature and history which challenges traditional views of the region covering everything from food, folklore, women's literature and history, industry (including agriculture and coal), and race. Together we will read and discuss works that have defined the Appalachian genre and works which reclaim it. We will consider questions like, what does it mean to be Appalachian? Who is included in the cultural narrative from this region and why? Whose voices have and are being ignored in Appalachia? Through the literature we read (including fiction, nonfiction, and a range of poetry) we will deconstruct reductive stereotypes perpetuated about the region and strive to move beyond typical poverty, bootstraps, and white-washed narratives.		

ENG 204 (WI): Writing for the Workplace		
Amine Oudghiri-Otmani	Section 203 CRN 3060	TR 9:30 – 10:45
	Section 204 CRN 3061	TR 11:00 – 12:15
	Section 208 CRN 3065	WEB
Students will develop and practice basic writing focused on the styles and forms commonly used in the workplace. We will use critical thinking and build on the elements of audience and purpose in our respective hypothetical interactions with co-workers, customers, and clients (to name just a few). In this class, writing will be approached as a transaction method aimed at helping build relations with members of the intended audience and empowering them to take action. To focus our path on these goals, we will work on a plethora of business writing projects (minor and major), including (but not limited to) emails, letters, memoranda, and a formal business proposal. In addition to exploring artifact samples in class, students will produce business documents of their own and use research to draft longer business documents like reports and formal business proposals.		

ENG 204 (WI): Writing for the Workplace		
Nibal Abou-Mrad	Section 206 CRN 3063	WEB
	Section 207 CRN 3064	WEB
English 204 equips you with the essential writing skills needed to thrive in today's professional environments. Through focused practice, you'll learn to write with clarity, persuasion, and precision across a variety of workplace genres—including emails, memos, letters, and more. The course emphasizes adapting your message to suit different audiences, purposes, and contexts, while reinforcing the fundamentals of grammar, punctuation, and style. By the end of the course, you'll be a more confident communicator, ready to meet the demands of the workplace and step into the professional role you're preparing for.		

ENG 204: Writing in the Workplace		
Sumeeta Patnaik	Section 201 CRN 3058	MW 1-2:15
	Section 202 CRN 3059	MW 2:30-3:45
<i>Communication for Professionals</i> by Susan Oaks		
In this course, you will focus on the styles and forms used in the workplace. You will learn about communication processes and how to plan effective and ethical communication at your workplace. You will write short written communication such as resumes and social media posts and longer documents such as proposals and reports. For your final assignment, you will create work-related websites and learn project management basics.		

ENG 205 (CT, HUM, Literature): Popular Literature		
Sabrina Jones	Section 202 CRN 3067	WEB
Survival and Solidarity: Resilience and Resistance in Popular Fiction		
What makes a story popular — and why do some “page-turners” become cultural touchstones? In this course, we’ll explore bestselling and widely discussed contemporary fiction to uncover what these stories reveal about identity, survival, friendship, and society. Through novels like <i>The Hunger Games</i> by Suzanne Collins, <i>Demon Copperhead</i> by Barbara Kingsolver, and <i>My Friends</i> by Fredrik Backman, we’ll consider how popular literature reflects everyday struggles and larger social questions. Students will engage through creative and analytical assignments, multimedia discussions, and reflective projects designed to make reading feel both personal and relevant. By the end of the semester, you’ll see how “popular” stories can offer profound insight into the world we share.		

ENG 214 (WI, CT, Literature, Affordable Education Materials): Intro to Comics		
Jillian Hovattter	Section 201 CRN 3074	TR 12:30-1:45pm
Love comics books? Curious about manga? Want to learn how panels, gutters, and splash pages shape the way stories are told? Intro to Comics invites you to explore the world of graphic storytelling through close reading, lively discussions, and focused writing assignments. In this course, we closely read and analyze comics by zooming in on individual panels and visual choices that shape meaning. Class conversations help us build a shared vocabulary for understanding how comics communicate, and that foundation supports the writing you will do throughout the semester. Our reading list includes <i>All-Star Superman</i>, <i>Pride of Baghdad</i>, and <i>V for Vendetta</i>, along with other titles that might fly under the radar but pack a punch. Whether you are a seasoned reader or just starting your origin story, this course is designed to help you level up your comic literacy.		

ENG 232 (WI): Good Films		
Harrison McGinnis	Section 201 CRN 3079	MW 1-2:15pm
	Section 202 CRN 3080	TR 2-3:15pm
100 Years of Horror		
In ENG 232, we study films as narratives, as cultural representations, and as aesthetic expressions. In this Section of Good Films, we’ll study horror films from the 1920s to the 2020s, examining what gives these texts (and their scares) staying power.		

ENG 242: Women Writers (WI, HUM, Literature, Affordable Education Materials): Women Writers		
Margaret Sullivan	Section 201 CRN 3085	MWF 11-11:50 AM
Women Writers		
In this course, we'll read, analyze, and synthesize the female experience as it is presented by women from a variety of cultural backgrounds. Although we'll focus mainly on fiction, film, and poetry, we'll also look at other genres including television and music. Probable texts include works by Virginia Woolf, Alice Walker, and Chimamanda Ngozi Adichie as well as the TV show <i>Pose</i> . Probable assignments are a mid-term and final paper as well as short response writings and in-class quizzes.		

ENG 263 (Digital Humanities, Core II Humanities, Literature, WI, Affordable Education Materials): Introduction to Digital Literary Studies		
Ian Nolte	Section 201 CRN 3087 Section 202 CRN 3088	WEB WEB
Interacting with Digital Literature Projects		
How do stories evolve as digital, interactive experiences? This course will examine how stories and technology blend through three perspectives. We will read and write about video games as interactive literature. We will study a flexible coding language to construct experimental games. And we will study how to use digital tools to build analytical models of literary texts. A great place to get started using technology to enhance both your analytical and creative writing.		

ENG 344 (WI, Film Studies, Digital Humanities, Literature, Affordable Education Materials): Introduction to Film Studies		
Dr. Walter Squire	Section 202 CRN 3092 Section 203 CRN 3093	TR 9:30-10:45 TR 11:00-12:15
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? 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. Instruction on film form 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 discussion exercises, weekly viewing responses to films, and a formal analysis of a short film) as well as quizzes and a final exam.		

ENG 344 (WI, Literature, Film Studies, Digital Humanities): Introduction to Film Studies		
Harrison McGinnis	Section 201 CRN 3091	MW 4-5:15
Films provoke strong feelings in us— disgust, joy, pain, solidarity, etc. Movies are, as the late film critic Roger Ebert put it, “like a machine that generates empathy.” In this course, we’ll analyze film form (mise-en-scene, cinematography, editing, and sound) across film genres and history, with a particular focus on the history of international film, to see how films create empathetic responses in audiences across worlds of difference.		

ENG 344 (WI, Literature): Introduction to Film Studies		
Dr. Britton C. Lumpkin	Section 204 CRN 3094	WEB (2 nd 7 Weeks)
We will consider various aspects of film form and analyze exemplary films to better understand film history and cinematic technique. Over the course of this condensed semester, students will refine and sharpen their rhetorical and observational skills regarding film analysis through various low, medium, and high-stakes writing assignments, assigned readings, and online discussion.		

ENG 350: Intro to Textual Analysis (WI, DH, LIT)		
Paul L. Robertson	Section: 202 CRN 3096 Section: 203 CRN 3097	TR 9:30-10:45am WEB
This class will cover the skills necessary for undergraduate study in the English major. We will engage in close reading, in-depth critical and interpretive classroom discussion, and frequent response writing. Students will complete a substantial interpretive paper, with a research component, at the conclusion of the course. Course readings cover a spectrum of genres that you will encounter in English undergraduate study: the novel, the short story, drama, memoir, poetry, and foreign language literature in English translation. You will practice articulating your initial reading reactions into fully-developed critical writing—from low-stakes classroom conversation through exploratory response writing, to a final seminar paper. This course Section particularly highlights literary work with American regional, multiethnic, and international perspectives. We will read the novel <i>Dessa Rose</i> by Sherley Anne Williams (Black, Southern, Appalachian), the short stories of Harriette Simpson Arnow (Kentucky/Appalachia), and the translated multi-genre memoir <i>Memory for Forgetfulness</i> by Mahmoud Darwish (Arab/Palestinian). Other course selections are a poetry Adrian C. Louis (American Indigenous) and the William Shakespeare play <i>Much Ado about Nothing</i>.		

ENG 354 (WI): Scientific & Technical		
Amine Oudghiri-Otmani	Section 204 CRN 3101	WEB
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 by appropriate visual aid. To focus our path on these goals, we will analyze graphs, write effective employment documents (including resumes and cover letters), prepare for a job interview, produce technical documents like reports and formal proposals, and review and practice Standard English grammar as needed and applicable to each assignment.		

ENG 354 (WI): Scientific and Technical writing		
Nibal Abou-Mrad	Section 202 CRN 3099 Section 203 CRN 3100	TR 2:00-3:15PM WEB
ENG 354 introduces you to the principles and practices of scientific and technical writing. It equips students from various disciplines with skills to effectively communicate complex information to diverse audiences. You will work on producing clear, concise, and accurate writing assignments, including lab reports, digital content, and technical instructions. You will also have the opportunity to explore, discuss, and analyze the structure, style, and conventions of scientific and technical writing genres, while also acknowledging the importance of visuals, ethical writing practices, and audience awareness. By the end of the course, you will have a solid foundation in scientific and technical writing, enabling you to convey information clearly and persuasively in your professional careers.		

ENG 355 (WI, HUM, Literature, Affordable Education Materials): Introduction to Critical Theory		
Margaret Sullivan	Section: 201 CRN 3102	MW 1-2:15pm
Introduction to Critical Theory		
In this course, we'll examine key ideas and debates in literary theory, exploring how the field has evolved from foundational theorists to today's critical approaches. We'll explore the works of influential figures including Foucault, Derrida, and Butler, whose ideas on power, language, and subjectivity have helped to shape the field. We'll also look at newer developments including trauma theory and affect studies and will place the theoretical texts in conversation with films and fictional texts. Probable assignments include a mid-term and final paper, short responses, discussion postings, and assorted daily writings.		

ENG 355: Introduction to Critical Theory (WI, AE)		
Dr. Benjamin Williams	Section 202 CRN3103	TR: 11:00 am-12:15 pm
In this course, we will survey some significant works of critical theory and apply key concepts to our readings and written analyses of literature, media, and culture. We will focus on approaches such as feminism, structuralism and post-structuralism, Marxism, ecocriticism, post-colonialism, psychoanalysis, critical race and ethnic studies, queer theory, new historicism, and disability studies. Through engagement with these varied critical approaches, students will gain an understanding of key theoretical concepts and integrate them into their own research and writing. Assignments will include discussion posts, exams, multimedia presentations, and a research project.		

ENG 360: Introduction to Creative Writing (WI)		
Dr. Sara Henning	Section 203 CRN 3107	TR 9:30-10:45am
This course is an introductory investigation of strategies used to write effective fiction, poetry, and creative nonfiction. In this course, which follows approaches outlined in Heather Sellers' groundbreaking textbook <i>The Practice of Creative Writing</i> , students will study the craft of writing, including methods such as finding focus, learning to engage the mind's eye, the principles of energy, the practice of tension, reading for insight, and practicing form. During this course, part workshop and part lecture, we will read the work of many professional writers, including Pulitzer Prize winner Diane Seuss, Allison Joseph, and Michael Cunningham. We will practice methods pertaining to the creative writing workshop, and we will practice in-class generative writing. This course will culminate in students producing a final portfolio of revised work. Through the semester, students should expect to read critically, write inventively, and engage in the art of revision. (PR: Completion of Core II composition requirement).		

ENG 360 (WI): Introduction to Creative Writing		
Sarah Trautwein	Section 204 CRN 3108	TR 2-3:15pm
I know nothing in the world that has as much power as a word. Sometimes I write one, and look at it, until it shines." – Emily Dickinson. In this class we are going to write, then look at it and see what shines. This will be an overview designed to help you see and explore the basics of writing practices, genre features, and the drafting and workshop process. We will cover short fiction, non-fiction, and poetry. Our goal is to experiment different styles and techniques and to craft short, focused pieces that you can develop in future courses. Through workshops, in-class discussion, and writing you'll practice the basics of thinking on the page and finding your unique voice. Students should expect to participate in all genres covered, regardless of familiarity or genre preference, and learn how to receive and give constructive feedback to peers in a fun and supportive environment.		

ENG 360 (WI & Affordable Education Materials): Intro Creative Writing		
Megan Hutchinson	Section 201 CRN 3105	MWF 11-11:50am
This course serves as a broad introduction to creative writing. During our time together, we will not only practice the craft of writing the three major genres—poetry, fiction, and creative nonfiction—but we will also practice the craft of close reading and literary analysis, literary citizenship, and regular revision. Each of these areas, you will see, are essential to your growth as a writer. While you will have assigned readings via Blackboard and peer writing to give feedback to, this course is most heavily focused on giving you the tools and space to generate your own writing. Each student will also have one of their three major writing assignments workshopped by their peers. By the end of our time together, you will have a significantly revised packet of poetry, a short story, and a creative nonfiction essay, as well as a stronger sense of who you are as a writer.		

ENG 377: Creative Writing: Poetry (WI)		
Dr. Sara Henning	Section 201 CRN 3110	TR 11am-12:15pm
ENG 377 is a course devoted to the “development of techniques and strategies for writing creative nonfiction in a variety of styles and forms,” according to the Marshall University undergraduate catalog. During our time together, we will investigate readings and partake in discussions focused upon developing essential structural and technical strategies for writing accomplished poetry. Using Kim Addonizio’s techniques described in <i>Ordinary Genius</i>, our discussions will range from how to enter poetry, how to mine our inner and outer worlds for poetic material, and the poem’s progress. Our final unit will include a sustained study of prosody, and during this time, we will practice writing in several poetic forms. We will read the work of many professional poets this semester, including Alexis Sears’ <i>Out of Order</i>, Winner of the 2021 Donald Justice Poetry Prize from Autumn House Press. This workshop-style class will offer many exciting opportunities for practice and peer workshop, and it will conclude with a polished portfolio of your semester’s work. (PR: ENG 360 or permission of the instructor.)		

ENG 379(WI) Intermediate Creative Nonfiction		
Cat Pleska	Section 201 CRN 3114	MW 1- 2:15pm
Intermediate Creative Nonfiction		
In this intermediate-level creative writing course, the student will gain practice writing creative nonfiction and apply the development of techniques and strategies for writing creative nonfiction in a variety of styles and forms. Specifically, students will study and write within the subgenres of the memoir and the lyric essay (more on what “lyric” means later). 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 the <i>truth</i>. We'll also discuss how the published works we'll read for class might inform your own work within the genre of creative nonfiction. Within this focus, class activities and discussion might address: • Creative nonfiction's sprawling history and subgenres. • The relationship of creative nonfiction to other genres and literary traditions. • Contemporary movements and trends in creative nonfiction; and • The politics of <i>truth</i> in creative nonfiction.		

ENG 410 (WI, Literature): Shakespeare's Comedies and Romances		
Daniel Normandin	Section 201 CRN 3116	TR 2-3:15pm
This course surveys the comedies, romances, and sonnets that helped to establish William Shakespeare's place at the center of the English literary canon. We won't treat the Bard as an untouchable monument, though. Instead, we will emphasize the transformative possibilities of modern performance and adaptation. As well, we will examine the context of Shakespeare's own culture. Throughout the semester, we will emphasize Shakespeare's depictions of: the wilderness as a place of escape and transformation; women's roles in patriarchal societies; the hierarchies of social class; the twin powers of storytelling and magic; and the inescapable tangles of love, desire, and jealousy. Readings will include <i>A Midsummer Night's Dream</i>, <i>Twelfth Night</i>, <i>As You Like It</i>, <i>The Winter's Tale</i>, <i>The Tempest</i>, and Shakespeare's sonnets. Assignments include forum posts, reading quizzes, a short close-reading paper, a creative response, and a final research paper.		

ENG 426: Appalachian Lit & Theory (WI, LIT)		
Dr. Paul L. Robertson	Section 201 CRN 3118	TR 11:00am-12:15pm
"Appalachian Women Writers"		
This course covers the work of women authors from Southern Appalachia, and for whom the region and its inhabitants are a focus of their writing. We will examine the ways in which they construct Appalachia as a cultural concept, especially with regard to regional identity-formation and to intersecting influences of class, gender, race, and sexuality. We will read novels by Harriette Simpson Arnow (<i>Hunter's Horn</i>) and Lee Smith (<i>Oral History</i>), and Dorothy Allison's short story collection <i>Trash</i>. Crystal Wilkinson's poetry collection <i>Perfect Black</i> will rebut the common, but erroneous, perception of Appalachia as an exclusively white racialized space. These literary works will be combined with "documentary" texts depicting both the Appalachian region and popular culture-mediated images of Appalachian women: Emma Bell Miles's <i>The Spirit of the Mountains</i> (1905) and the films <i>Harlan County U.S.A.</i> (1976) and <i>The Wild and Wonderful Whites of West Virginia</i> (2009). In the dialog between these literary and documentary perspectives, our goal is an understanding of how these depictions impact the formation(s) of Appalachia as a sociopolitical construct, a postulated demographic label, and a site of ethno-regional womanhood.		

ENG 427 (WI): Studies in Authors or Genre		
Nathan Rucker	Section 201 CRN 3119	MW 1-2:15pm
<i>Comics Studies</i>		
In this class, we'll read comics and scholarship related to comics studies. The course is discussion-heavy as we learn how the words and images support or sometimes contradict the story within a comic. We'll study the art form of comics by looking at its history, genres, conventions, and complexities through several books. We'll then explore comics scholarship before completing a research project. We'll read from scholars of various perspectives and theories, applying those readings to the comics we discuss. You'll write papers and discuss comics, with the possibility of creating a short comic. No prior experience with comics is necessary.		

ENG 427 (WI, DHP , Literature, Affordable Education Materials): Studies in Authors or Genre		
Sarah Walton	Section 202 CRN 3120	WEB
Jane Austen Studies		
Jane Austen remains one of the most beloved and endlessly reimagined authors in literary history. This course offers an intensive exploration of Austen's novels, including her teenage writings (<i>Lady Susan</i>), her mature, published work (e.g., <i>Sense and Sensibility</i> and <i>Mansfield Park</i>), and work published posthumously (e.g., <i>Sanditon</i>). We'll examine why Austen's sharp social commentary, memorable characters, and witty prose continue to captivate readers more than two centuries after her death. Beyond close reading of Austen's original texts, we'll investigate her impact by tracing how her reputation evolved from modest success to iconic status and watch a few film adaptations to consider how her writings translate across mediums and cultural contexts. We'll engage with digital humanities methods through hands-on projects, including creating collaborative annotated editions using digital tools and building an archive of Austen-related materials. Whether you're already an Austen enthusiast or new to her work, this course offers the chance to deepen your understanding of a writer whose influence spans from Regency England to modern popular culture.		

ENG 430 (MC, WI): YOUNG ADULT LITERATURE		
Dr. Jill M. Treftz	Section 201 CRN 3121	MW 4-5:15pm
This course focuses on reading and analyzing a selection of young adult coming-of-age narratives and stories of identity formation, with a particular emphasis on stories that represent and center voices from marginalized and minoritized groups and communities. Although much of this class will focus on approaches to teaching YA literature in the secondary education classroom, we will also approach YA lit through literary analysis. The class will be discussion-based, with a mix of traditional essays and project-based assignments.		

ENG 440 (WI, Literature): Selected Topics in Film		
Dr. Britton C. Lumpkin	Section 201 CRN 3126	MW 2:30-3:45pm
Vampires		
Given the recent popularity and critical acclaim of <i>Sinners</i>, this course will explore cinematic depictions of vampires throughout film history to consider their “undying” appeal to audiences and how these iconic monsters represent our collective fears, anxieties, and desires. Films to discuss will include <i>Nosferatu</i>, <i>The Vampire Lovers</i>, <i>Ganja & Hess</i>, <i>Vampire Hunter D</i>, <i>Cronos</i>, <i>Let the Right One In</i>, <i>Twilight</i>, <i>Sinners</i> and others. Major assignments will include two class presentations, a midterm essay, and a final essay project.		

ENG 434/534: 20 th Century American Poetry		
Nicole Lawrence	Section 201 CRN 3124	WEB
20 th Century Poetics		
What an absolute hodgepodge that is 20th century poetics with its major “schools” and “movements.” I had a fascinating conversation recently about 21st century poetics and the main question was, what schools are happening now? Are <i>we</i> as writers in a movement? This survey course (it’s difficult to <i>fully</i> explore 100 years of poetry) will dip into American major poetic schools and movements such as Imagism, Modernism, Harlem Renaissance, The New School, Black Mountain, Confessional Poetry, The Beats, Formalism, and so on. We will explicate and critically analyze poems. We will look at the art & culture that surrounded/were incorporated into these movements. We will also, <i>as a collective</i>, consider the “traits” of our own community as scholars and writers. We will ask ourselves what <i>our</i> poetic school might be. This semi-hybrid course will include both scholarly and creative endeavors. Your final portfolio will include: a critical introduction (3 pages), five (5) polished explications, a formal research essay (10-14 pages) + presentation of a chosen poet (5 minutes), and five (5) original poems with an introduction to your work.		

ENG 445 (WI, Affordable Education Materials, Literature): Screenwriting		
Ian Nolte	Section 201 CRN 3127 Section 202 CRN 3128	MW 4-5:15pm TR 12:30-1:45pm
Screenwriting for Short Films		
In this course, we will write screenplays for short films. The bulk of the semester will be dedicated to writing three original short film screenplays and taking those stories through the workshop process. We will also study professional screenplay formatting and how to tailor storytelling for the screen. We will study published screenplays and the films to understand the connections between screenwriting and film production. We will write screenplay exercises that focus on dialogue and visual storytelling to help us practice screenplay storytelling technique. 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.		

ENG 478 (WI, CT, HUM, Literature, Affordable Education Materials): Intro to Sociolinguistics		
Bob Hong	Section 201 CRN 3132	TR 12:30-1:45pm
Sociolinguistics		
In this course, we will look beyond the surface of language and explore the interplay between text, context, and meaning. In particular, we will investigate how our identities as writers, social and contextual relationships, and cultural values shape how we produce and understand writing and how we interpret what others write in different disciplines. From analyzing linguistic cues (and clues!) to decoding contextual dynamics embedded in various forms of text, this class is intended to provide you with the linguistic analytical tools to understand why words are not just what we use to decode textual meanings. By examining diverse real world texts, you will learn to see how context understanding radically influences textual features of language.		

ENG 479: Multigenre CW Workshop		
Dr. Joel Peckham	Section 201 CRN 3133	TR 4-5:15pm
Students in this course will gain advanced practice in their chosen genre and with a variety of forms, always in conjunction with our study of select approaches, concepts, and techniques involved in the writing of poetry, fiction, creative nonfiction, and hybrid (multi-genre) texts. Students will work closely with the professor in designing and developing a major project in their chosen genre/form, and they can expect to gain constructive feedback on their drafts of the project through workshops and one-on-one conferencing. By the end of the semester, students can expect to come away with a completed and polished creative writing project for any number of professional purposes, including but not limited to: submitting the project for publication in a literary magazine or journal; presenting it at a writing conference or public reading; fashioning a writing sample out of the project for the purpose of a job, grant, graduate school, etc. application; or for some other professional purpose that will benefit the students' development as creative writers.		

ENG 499 (WI): Senior Capstone		
John Young	Section 202 CRN 3142	MW 4-5:15pm
This course is a workshop-style course, focused on the research, writing, and presentation skills that will help you compose a successful capstone paper and deliver a successful capstone presentation at the end of the semester. Your end goal is producing a Capstone Project (the paper plus the presentation) that demonstrates your mastery of the skills you've practiced as an English major. Your Capstone Project will allow you to follow your passion within English studies, whether you choose a project focused on literary analysis, pedagogy, or creative writing. As the semester progresses, we'll progress together through the stages of the writing process, with heavy emphasis on invention writing, drafting, and revision. In addition, our focus on the research process will feature work with a research librarian and guidance on selecting and narrowing a topic, research strategies, the many resources available to us through Drinko Library, and the appropriate use and citation of sources. After you complete your capstone paper, we will work together to transform the paper into a conference-style presentation with a multimedia component.		