

Spring 2019  
Department of English Course Descriptions

**PLEASE NOTE:**

This is ***NOT*** a complete list of the Spring 2019 English offerings. For the full list, please view the Spring 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.**

<b>ENG 200: Texting the World (WI, CT, LIT, HUM)</b>		
Professor Abby Daniel	Section 203 (3008)	MWF 10:00a-10:50a
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>		

<b>ENG 200: Texting the World (WI, CT, LIT, HUM)</b>		
Professor Wendi Kozma	Section 210 (3015) Section 212 (3017)	TR 11:00-12:15 PM TR 12:30-1:45 PM
Theme: Food & Culture		
<p>People across the cultures “break bread” in order to connect with others. Food is associated with many aspects of our lives—celebrating a child’s birth, commemorating a parent’s death, discovering compatibility in a potential partner, even brokering trade agreements. Food takes center stage in many, many things. In this course, we will examine literary and non-literary texts to better understand how food shapes our lives as well as acts as a foundation to cement relationships and shared experience. We will explore the considerations of food as a means of understanding a culture’s desires, values, and concerns. Coursework will include performing close readings, writing personal responses, and evaluating critical articles to create a literary analysis paper based upon student-identified themes in selected works.</p>		

<b>ENG 200: Texting the World (WI, CT, LIT, HUM)</b>		
Prof. Jonathan Nance	Section 211 (3016)	TR 11-12:15
Exploring the Wastelands of the Post-Apocalypse		
<p><i>“In 1776 this great nation accepted that armed conflict was the only way to preserve our rights to life, liberty, and the pursuit of happiness. If our founding fathers could only see us now...”</i> Narrator, Fallout 76</p> <p>In the post-apocalypse exists not only the greatest fears, but also the greatest hopes, dreams, and strongest emotions of humanity. In this class we will explore the wastelands of post-apocalyptic media by examining literary and non-literary texts that explore both the fictional wastelands and times in which an apocalypse was within arm’s reach. We will look at texts that run the gamut from novels to short stories and movies to video games all to explore what lies at the center of the wasteland: humanity and the conflicts that drive us to near extinction. Students will perform close readings, engage in in-depth class discussions, write responses to the assigned texts, and create a Wasteland Survival Guide (or Kit) for the final project.</p>		

<b>ENG 200: Texting the World (WI, CT, LIT, HUM) (Online)</b>		
Professor Abby Daniel	Section 217 (3022)	WEB
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. This course has three major papers/projects and mandatory rough drafts and peer reviews. The major project for the course will be a culmination of what you have learned in the class presented as a multimedia project presentation.</p>		

<b>ENG 200: Texting the World (WI, CT, LIT, HUM) (Online)</b>		
Dr. Puspa Damai	Section 219 (3024) Section 220 (3025)	WEB WEB
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. This course has three major papers/projects and mandatory rough drafts and peer reviews. The major project for the course will be a culmination of what you have learned in the class presented as a multimedia project presentation.</p>		

<b>ENG 200H: Texting the World (Honors) (WI, CT, LIT, HUM)</b>		
Professor Abby Daniel	Section 202 (3028)	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>		

<b>ENG 203: Appalachian Literature (WI, MC, HUM, LIT)</b>		
Dr. Jana Tigchelaar	Section 201 (3076) Section 202 (3077)	TR 2:00-3:15 p.m. TR 4:00-5:15 p.m.
Regional Identity in Appalachian Literature		
<p>This course will study texts by Appalachian writers of various racial, ethnic, and class backgrounds, examining how region can shape expressions of identity. In addition to our primary readings, which will include Denise Giardina's <i>Storming Heaven</i> and Scott McClanahan's <i>Crapalachia</i>, we will read journal articles and other critical texts that will give us a critical language to talk about Appalachian literature. We will practice critical thinking, reading, and writing skills throughout the course, producing a number of shorter response papers, a critical article reflection paper, and a final research paper.</p>		

<b>ENG 204: Writing for the Workplace</b>		
Amine Oudghiri-Otmani	Section 204 (3081) Section 206 (3083) Section 208 (3085)	TR 9:30-10:45 TR 11-12:15 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>		

<b>ENG 204: Writing for the Workplace (WI)</b>		
Dr. Jill Treftz	Section 207 (3084)	TR 12:30 -1:45
This course, which is available only to English majors and students in the College of Business, focuses on the rhetoric and composition of genres and texts common to the professional workplace. You will examine and create examples of resumes, memos, letters, and formal reports, while refining your research and analysis skills.		

<b>ENG 205: Popular Literature (CT, WI, HUM, LIT)</b>		
Professor Abby Daniel	Section 201 (3091)	MWF 11-11:50am
Theme: Madness: An Exploration of Power and Mental Health		
We have all seen or heard about madness, but what exactly is mental illness? Why are there so many best sellers focused on mental health? Why is mental health important? What is madness? What causes it? This course brings together literary and non-literary texts to consider how the themes of power and mental health play out in various texts through evaluation, analysis, and creation of said texts. We will look at various texts that reveal more about society through stories, poems, novels, and more. By the end of the semester you will understand different types of trends in popular genres, analysis, while also exploring why certain types of popular literature enthrall society. 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.		

<b>ENG 205: Popular Literature (CT, WI, HUM, LIT) (Online)</b>		
Dr. Jim Riemer	Section 202 (3092)	WEB
Theme: Tales of Adventure		
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.		

<b>ENG 205: Popular Literature (CT, WI, HUM, LIT) (South Charleston)</b>		
Megan Marshall	Section 231 (3094 )	TR 11-12:15 (South Charleston)
This class will focus on reading, discussing, and writing about a range of popular literary works across various genres – all of which will in some way connect to the course theme of Monsters, Misfits, and other Outsiders. We will think about how these texts represent and illuminate the stories and characters that fall under our course theme – and perhaps more importantly – the ways in which our own perspectives influence how (and why) we believe these characters to be somehow less than human. Together, we will explore		

novels, short stories, and essays; we'll watch episodes of selected popular television series and a couple of films; and we'll consider two essential questions against all of these texts: In what ways do misfits and monsters disrupt the comforts of normativity in order to move us to reconsider what humanity actually means? (and) Who, really, counts as a human being?

**ENG 209: Literature of Fantasy (WI, HUM, LIT) (Online)**

Gwenyth Hood	Section 201 (3095)	WEB
	Section 202 (3096)	WEB

Theme: Imagination grasps at reality.

This survey explores fantasy literature from its origins in mythology to its current status as a modern genre usually contrasted with realism. Beginning with *The Golden Ass*, a novel length narrative from the days of the Roman Emperor Marcus Aurelius (second century AD), we will proceed all the way up to the present, sampling works by the Brothers Grimm, Charles Perrault, Hans Christian Andersen, Sheridan Le Fanu, C. S. Lewis, Margaret Atwood, Angela Carter and Mercedes Lackey. We conclude with the epic fantasy of J. R. R. Tolkien, *The Hobbit* and *The Lord of the Rings*, a major work of the twentieth century which synthesizes and harmonizes many aspects of Fantasy Literature. In this Writing Intensive (WI) class, there will be weekly on-line journals and discussions, and weekly prompts to respond to readings and practice formal documentation. Besides this, there are three formal essays and a final exam on an assigned topic. Students will have the opportunity to revise Essay 1 after it is graded. For Essay 3, students can choose between a creative work and a third short analytical essay.

**ENG 210: Autobiography (WI, HUM, LIT)**

Jessica Hutchinson	Section 201 (3097)	TR 12:30-1:45
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This course will focus on autobiographical writing from diverse backgrounds with special attention to the historical value of autobiographical writing. We will be considering autobiographical texts as reconstructions of history, and therefore, we will be interpreting the social function of each text as a fundamental aid to human history and moral principles. We will consider how autobiography may humanize the past—by giving a name and face to history—and often raising important ethical questions of the time.

As memoirs continue to “boom” in publishing, we will look at the impacts of globalization on autobiographical writing, specifically at the contemporary representations of time and place in memoir, and consider how the memoir “boom” is reacting to what might be called the “modern age of transience”—referring to a heightened awareness of the temporary nature of all human experience— in terms of our lives, time, and place. While we compare memoirs to their historical contexts, we’ll discuss issues of historicity and authenticity as the genre continues to expand and accept fictive constructions in autobiographical writing, in addition to memory reconstruction, narrative construction, and presentations of identity. Expect to read at least one contemporary long-form memoir and excerpts from other memoirs and craft essays, in addition to other possibilities of autobiographical writing.

<b>ENG 211: Science Fiction (WI, LIT, HUM)</b>		
Nathan Rucker	Section 201 (3098)	MWF 11-11:50
Time Travel Narratives		
<p>"Next week has been exhausting." —@jnardino</p> <p>Time travel narratives, as a subgenre of science fiction, while seemingly offering a limited selection of stories, plots, and themes, manages to still engage with questions dealing with culturally relevant matters. Additionally, one scholar suggests that "one could arguably call narrative itself a time machine" due to the way narratives alter the reader's perception of time in a story. Specifically, time travel narratives give a unique opportunity to investigate how a narrative is structured.</p> <p>In our sessions, we will focus our discussions on three different methods of time travel that occur in narratives identified by one filmmaker. Specifically, we'll look at narratives where the character builds a machine, discovers a wormhole (or other such portals), and travels by sheer force of will.</p> <p>Since time is related to our perception, we're all time travelers in a sense. We're just moving one second at a time.</p>		

<b>ENG 211: Science Fiction (CT, HUM, WI) (Online)</b>		
Dr. Jim Riemer	Section 202 (3099)	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>		

<b>ENG 214: Introduction to Comics (HUM, LIT)</b>		
Dr. David Hatfield	Section 201 (3101)	MW 2-3:15
	Section 202 (3102)	TR 2-3:15
<p>Superman. Batman. Macbeth. What do they all have in common? They're prominent characters in important works of literature. Think Shakespeare sat down to write great works of literature? Or did he write plays to entertain? In Introduction to Comics, we'll learn the value of learning to read comics as works of art. We'll explore the ways in which comics is its own unique art form, one that relies not only on text but also on image and the interplay between the two. While you probably know that you can read a comic as if it's a novel or short story, you'll also learn how to read and analyze images, and if you aren't reading the images, you're reading (and enjoying) less than half the text. You'll soon see that learning to read comics helps you understand visual language. Through comics, we can learn about a culture's hopes, dreams, fears,</p>		

values...the true worth of great literature. And, we'll do all this in a fun, discussion-driven class where your ideas and interpretations take center stage.

**ENG 214: Introduction to Comics (WI, LIT, HUM) (Online)**

Dr. Jim Riemer

Section 203 (3103)

WEB

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.

**ENG 215: Good Novels (WI, HUM, LIT)**

Dr. Forrest Roth

Section 201 (3104)

TR 9:30-10:45

Theme: CONTEMPORARY ANTI-NOVELS

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 *Tristram Shandy*, Cervantes' *Don Quixote* and Joyce's *Ulysses* 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, *Mumbo Jumbo* (1972); Walter Abish, *Alphabetical Africa* (1974); Renata Adler, *Speedboat* (1976); Italo Calvino, *If on a winter's night a traveler* (1979); Gordon Lish, *Peru* (1986); Mary Robison, *Why Did I Ever* (2001).

**ENG 221: Postcolonial Literature (WI, LIT, HUM) (Online)**

Dr. Puspa Damai

Section 201 (3105)

WEB

Theme: Ideology and Power

This is a multicultural and international literature course. The theme this semester is ideology and power. Our goal will be to examine how ideology is often deployed for the purpose of domination, discrimination, exploitation and exclusion. In order to explore this theme, we will look at international literature with a focus on the theme of untouchability. We will read people such as Gandhi and Ambedkar and also Julia Kristeva and Nietzsche along with novels such as *A Fine Balance* and *The God of Small Things* to discuss how the questions of caste and untouchability have global resonance.

Assignments include short papers, class presentations and a final paper.

<b>ENG 231: Good Stories (WI, HUM, LIT)</b>		
Prof. John Van Kirk	Section 201 (3106)	TR 2-3:15
The Stories You Need to Have Read		
The best, the most famous, and the most important short stories from around the world. Indulge in the pleasure of reading and talking about a great story. One story per class day. Two short papers, a mid-term exam, and a final.		

<b>ENG 232: Good Films (WI, LIT, Film Studies)</b>		
Dr. Walter Squire	Section 201 (3107) Section 202 (3108)	TR 11:00-12:15 TR 2:00-3:15
This course will focus upon popular film genres such as Westerns, musicals, war films, gangster films, 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.		

<b>ENG 232: Good Films (WI, LIT) (Online – 2<sup>nd</sup> 8 Weeks)</b>		
Dr. Britton C. Lumpkin	Section 204 (3110)	WEB
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.		

<b>ENG 235: Crime and Sensation Literature (WI, HUM, LIT)</b>		
Dr. Jill Trefitz	Section 201 (3111) Section 202 (3112)	MW 2-3 :15 TR 9:30-10:45
The Lives of Sherlock Holmes		
Since his first appearance in 1887, Sherlock Holmes has fascinated readers. Though killed, resurrected, and finally retired by his creator, Sir Arthur Conan Doyle, Sherlock Holmes became a cultural icon who has grown far beyond anything Doyle might have dreamed (or dreaded). This class will examine the Doyle stories, then look at the later “lives” of Sherlock Holmes, as imagined by writers of pastiches, reimaginings, and sequels, including Nicholas Meyer’s <i>The Seven-Percent Solution</i> , Laurie R. King’s <i>The Beekeeper’s Apprentice</i> , and Season 1 of the BBC’s <i>Sherlock</i> . The class will be discussion-based, with regular writing assignments and a major project at the end of the semester.		

<b>ENG 240: African American Literatures (WI, HUM, MC, LIT)</b>		
Dr. Joel Peckham JR	Section 201 (3113) Section 202 (3114)	MW 2:00-3:15 MW 4:00-5:15
<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> <p>Assignments will include low-, medium-, and high-stakes writing (reading responses, creative reflections, and one researched analytical essay) as well as one multimedia project.</p>		

<b>ENG 240: African American Literatures (WI, HUM, MC, LIT) (Online – 2<sup>nd</sup> 8 Weeks)</b>		
Dr. Kristen Lillvis	Section 203 (3115)	WEB
<p>This course focuses on African American literature and culture from the colonial period to the present, with particular attention paid to issues of gender and the intersection of gender and race. Course texts come from a variety of genres (such as poetry, fiction, and nonfiction) and modes (such as electronic literature and print). No textbooks to purchase—all readings will be made available through Blackboard.</p>		

<b>ENG 242: Women Writers (HUM, LIT, WI, MC, WS)</b>		
Sabrina Jones	Section 201 (3117)	MWF 10:00-10:50
<p>In this discussion-based course, we will read, analyze, and write about the female experience as it is represented by women. Both fiction and non-fiction texts will be explored through multiple genres including: novel, poetry, film, short story, play, children’s books, music, and popular and scholarly articles. As we read, we’ll explore how women from a variety of eras and backgrounds have written about their experiences with gender, race, sexuality, class, religion, and other identity constructs. We will practice critical thinking, reading, and writing skills throughout the course, producing several short response papers, a multi-media project, and a presentation.</p>		

<b>ENG 242: Women Writers (HUM, LIT, WI, MC, WS)</b>		
Dr. Hilary Brewster	Section 202 (3118) Section 203 (3119)	TR 11-12:15 TR 12:30-1:45
<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 20<sup>th</sup> 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>		

<b>ENG 242: Women Writers (HUM, LIT, WI, MC, WS) (Online)</b>		
Dr. Jim Riemer	Section 204 (3120)	WEB
<p>In this class you will be reading, discussing, and writing about a range of texts by women writers. These texts reflect the diversity of women's lives over the last 200 years. 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 depict women's experiences and how they address issues of gender, including how those relate to issues of identity, class, religious background and beliefs, and differing cultural attitudes and beliefs. The main assignments will include informal individual writing and critical thinking activities, online discussion boards, two literary analysis paragraphs, a literary analysis essay, and a web site project.</p>		

<b>ENG 263: Introduction to Digital Literary Studies (WI, HUM, LIT, Digital Humanities)</b>		
Ian Nolte	Section 201 (3121)	W 5:30-8:00
<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 essay.</p>		

<b>ENG 280: Special Topics – Intro Prof Writing (WI)</b>		
Joni Magnusson	Section 201 (3122)	TR 9:30-10:45
<p>This course, Introduction to Professional Writing, will introduce students to the basic concepts of professional writing. We will review the most common elements and types of professional writing, such as technical writing, non-profit writing, business writing, digital writing, scientific writing, and document design. The course will answer the question of "what is professional writing" in both theory and practice.</p>		

<b>ENG 281 (DH 201): Introduction to Digital Humanities (WI, Digital Humanities)</b>		
Dr. Stefan Schöberlein	Section 201 (3123)	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>		

<b>ENG 344: Introduction to Film Studies (WI, HUM, LIT, Film Studies, Digital Humanities)</b>		
Ian Nolte	Section 201 (3124)	MW 2:00-3:15
	Section 203 (3126)	MW 4:00-5:15
<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>		

<b>ENG 344: Introduction to Film Studies (WI, HUM, LIT, Film Studies, Digital Humanities)</b>		
Dr. Britton C. Lumpkin	Section 202 (3125)	TR 11-12:15 pm
<p>Each week, we will consider an aspect of film form and analyze a representative and exemplary film from a particular nation’s cinema in order to better understand film history and cinematic technique. Over the course of the semester, students will refine and sharpen their rhetorical and observational skills in regards to film analysis through various low, medium, and high stakes writing assignments, assigned readings, and classroom discussion.</p>		

<b>ENG 350: Intro to Textual Analysis (WI, Digital Humanities)</b>		
Dr. Jill Treftz	Section 201 (3127)	MW 4-5:15
<p>This section of 350 will take you on a whirlwind trip through the analysis of multiple genres of literature, including poetry (of which there will be a lot), drama (supplied by Shakespeare’s <i>Much Ado About Nothing</i>), fiction (this one’s a secret), graphic novels (the delightful <i>Rapunzel’s Revenge</i>), and film (still to be decided). The assignments will help you learn how to engage with literature in whatever form you find it, and to produce analysis in both traditional (such as written close readings) and non-traditional (digital) forms.</p>		

<b>ENG 350: Intro to Textual Analysis (WI, Digital Humanities)</b>		
Dr. Britton C. Lumpkin	Section 203 (3129)	TR 2-3:15 pm
<p>This course serves as an introduction to the English major and will prepare you for advanced study in the discipline. Major emphasis will be placed on sharpening your aptitude in close reading, critical writing, and discipline specific research over the course of the semester. Focus will also be given to gaining a greater</p>		

knowledge and familiarity with specific terms in poetry, comics, film, prose, drama, and digital humanities that will better help to shape your thoughts and writing. The course will entail the creation and revision two culminating projects, a 5-7 page critical paper and a digital project based off of one of the texts we examine and discuss in class.

**ENG 350: Intro to Textual Analysis (WI, Digital Humanities)**

Prof. Daniel O'Malley

Section 202 (3128)

TR 9:30am-10:45am

As a prerequisite for many upper-level English courses, this class will cover a variety of literary genres and help students develop their skills in critical-reading, writing, and research. In this section, the majority of our readings will be contemporary literature (fiction, poetry, comics, film), though we also will be considering some of these contemporary selections in conversation with a few canonical works – Shakespeare's play *The Tempest*, for example. Projects will include response papers, explications, research-based writing, presentations, and digital work.

**ENG 354: Scientific and Technical Writing (WI)**

Nathan Rucker

Section 201 (3130)

MWF 10-10:50

This class builds on the skills developed in Freshman Composition and Advanced Composition to design clear, concise, understandable texts for specific agencies and/or fields relevant to the student's chosen discipline and/or course of study. Your work in this class will focus on common documents found in professional settings such as workplace correspondence (formal letters and memorandums), reports, and formal proposals. Additionally, we will analyze sample texts, discuss ethical issues, and practice audience-focused design concepts that are important to creating effective technical documents.

As an expert in technical communication put it, "The job of the technical writer: gather, sort, organize, analyze, communicate complex information to be used for a practical purpose (for multiple levels of readers)."

**ENG 354: Scientific and Technical Writing (Online – 2<sup>nd</sup> 8-weeks)**

Amine Oudghiri-Otmani

Section 203 (3132)

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 with appropriate visual aids.

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

<b>ENG 355: Introduction to Critical Theory (WI)</b>		
Dr. Margaret Sullivan	Section 201 (3133)	MW 2-3:15 p.m.
<p>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.</p> <p>Theory is important to literary study because it offers diverse ways to connect literary texts to larger philosophical ideas and social or political movements. 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.</p> <p>In addition to theoretical topics including deconstruction, gender theory, queer theory, and animal studies, we will 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, Alison Bechdel, and Franz Kafka.</p> <p>Probable assignments include short reading response papers, an annotated bibliography, and a major “casebook” essay, in which students which explore a range of critical approaches to a literary text of their own choosing.</p>		

<b>ENG 355: Intro to Critical Theory (WI)</b>		
Dr. Kristen Lillvis	Section 202 (3134)	TR 9:30-10:45
<p>Don’t listen to the haters. Critical theory doesn’t ruin the experience of reading or watching movies; instead, critical theory gives you more reasons to love your favorite texts.</p> <p>This course serves as an introduction to the critical theories used to read literature and culture. We will examine a variety of approaches, including formalism, structuralism, poststructuralism, Marxism, postcolonial theory, feminism, queer theory, postmodernism, and posthumanism. After reading texts by major thinkers in these areas, you will choose the theory you would like to apply to a story, poem, song, music video, film, work of electronic literature, or video game of your choosing. The original theoretical reading you craft will allow you to hone your close reading and research skills and will prepare you for the work of creating a Capstone (ENG 499) project. No textbooks to purchase—all readings will be made available through Blackboard.</p>		

<b>ENG 355: Introduction to Critical Theory (WI)</b>		
John Young	Section 203 (3135)	W 6:30-9:00 pm
<p>While theory is often seen as “outside” of literature proper, and thus as imposing “external” concerns onto literary interpretation, this is a misunderstanding: used correctly and effectively, theory should be a tool that enables new kinds of questions about literature (defined broadly) to develop. As Stuart Hall (a theory and critic of postcolonial literature and culture) writes, “Theory is always a detour on the way to something more important.” In this course, we will survey a range of theoretical approaches and methods, considered both on their own and in application to specific examples (drawn from poetry, fiction, film, television, graphic novels, and other genres). While understanding the background and aims of a particular theoretical perspective is necessary for determining the kinds of questions it can enable, our primary focus throughout</p>		

will be on the specific differences it would make to approach particular examples from one theoretical orientation or another. Requirements will include brief responses, one in-class presentation, a shorter paper, and a longer research paper.

### English 360: Introduction to Creative Writing (WI)

Professor Nicole Lawrence

Section 201 (3136)

MWF 11:00-11:50am

Lettre from René Magritte to Suzi Gablik, dated May 19, 1958.

Dear Mademoiselle Suzi:

My last painting was begun by the question, how can I show a glass of water in a painting in a manner that is not indifferent? Neither whimsical, nor arbitrary, nor weak, but, let us say the word: *genial*? (without false shame). I set out by designing many glasses of water: (3 glasses, sketched) with, always, a stroke in the glass. This stroke, after the 100th or the 150th sketch, became cupped, and then took the form of an umbrella.

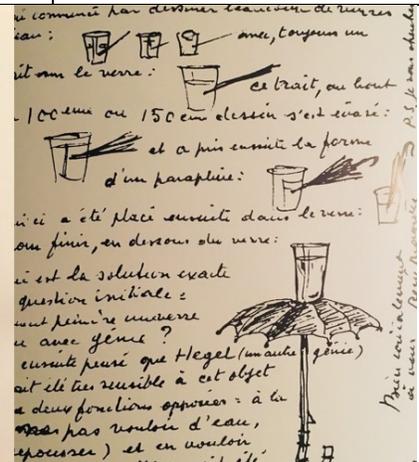
Then the umbrella was placed in the glass, and to finish, underneath the glass.

This is the exact solution to the initial question, how can I paint a glass of water with genius?

I then thought that Hegel (another genius) would have been quite sensible to this object which has two opposed functions; not to want water (to repulse it) and to want (contain) water. He would have been charmed, I think, or amused (as if on vacation), and I call the painting: « Hegel's Vacation ».

Very cordially yours,  
René Magritte

P.S. I am going to look for a painting with a chair for subject: (sketch of a chair)  
At present I've but a ? for this « subject ».



(Letter from René Magritte to Suzi Gablik, May 19, 1958)

Above is Magritte's letter to a friend. Here we glimpse the process of creating, Magritte "set[ting] out" to show geniality in a glass of water. After 100-150 *strokes*, Magritte arrives to form, to *the umbrella*. Beyond the charming philosophical implications of this painting, I wanted to show process: the reveling in *nothing* and *something* all at once—the leap that is creation.

This course is a practice, a repeated exercise, a rumination. Look at any manuscript (Whitman's, Didion's, Márquez's) and it is to look at the human behind the crisp "finished" poem, essay, or story. Auden said (in so many words): a poem is never finished, but, rather, is abandoned. This course does not allow the muse to descend in one fell swoop. It does not bank on genius. Instead, this course wrestles with craft, and the craft of the heart and mind. In this course we will craft poems, stories, and essays.

### ENG 360: Introduction to Creative Writing (WI)

Dr. Forrest Roth

Section 202 (3137)

TR 11:00-12:15

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 360: Introduction to Creative Writing (WI)**

Professor Wendi Kozma	Section 203 (3138)	TR 2:00-3:15 PM
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Interested in a well-developed story with complex characters? A poem that speaks to the reader across the page? An essay that connects the reader's experience to the author? In this course, we will examine the craft of writing short stories, poems, and essays to better understand the nuances of the writing process and to make our writing more clear, concise, and interesting. Because reading and writing go hand in hand, we will also read various works to better understand the "how to" and the "why" in these kinds of writings and then using that knowledge to improve our own work. Coursework will include keeping a creative writing journal, reflections/responses to the material we are reading as well as workshopping each other's work throughout the semester.

**ENG 360: Introduction to Creative Writing (WI)**

Prof. Eric Smith	Section 204 (3139)	W 4:00-6:20p
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In Introduction to Creative Writing, we will read widely, respond critically, and experiment creatively with texts in three genres: poetry, fiction, and creative non-fiction. Our primary focus will be the development of a healthy and sustainable writing practice—one that focuses less on the finished product and more on the process of generating usable material for our projects. We will read and write *across* genres, focusing on fundamentals and foundations found in all good writing. By doing so, we better prepare and train ourselves for the work ahead: how to approach questions of craft; how to discover solutions to what we might call "the problem of the page"; and to prepare students for more advanced courses in the creative writing genres of their choice.

**ENG 377: Creative Writing – Poetry**

Prof. Eric Smith	Section 201 (3140)	W 6:30-9:00p
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While ENG 377 does allow students to practice writing poetry, we are better served imagining the next fifteen weeks as a rigorous introduction to a *life* in writing poetry. Such a life requires dutiful practice as a writer and as a reader. Our success, then, will be measured not only by how many poems we write and revise, but also by the accumulation of false-starts, failed drafts, and detours our work takes, as well as what we read, and how we allow what we read to shape our approach to the page's failures and successes. In addition to developing an understanding of poetry's components (the line, the image, metaphor, and music), we will also be developing a consistent, dutiful practice that includes both writing and reading. Building on the good work you did in ENG 360, you will develop new strategies to help you discover habits that: encourage and cultivate your writing practice; help you draft and revise poems; and prepare for more advanced study in poetry.

<b>ENG 378: Creative Writing – Fiction</b>		
Prof. Daniel O'Malley	Section 201 (3141)	TR 2-3:15p
This is a course devoted to the reading and writing of short stories. Students are expected to have some familiarity with basic creative writing strategies (PR: ENG 360: Intro to Creative Writing), and we will expand and sharpen those strategies. Daily activities will balance discussion of published work in a variety of styles along with writing exercises and workshop-style discussion of students' own stories.		

<b>ENG 379: Creative Writing – Nonfiction</b>		
Dr. Joel Peckham JR	Section 201 (3142)	TR 11-12:15
In this intermediate-level creative writing course, students will gain practice writing within the genre of creative nonfiction. Specifically, students will study and write within the subgenres of the personal essay and the memoir essay. 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 genre 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.		

<b>ENG 407/507: Writing, Editing, and Document Design</b>		
Joni Magnusson	Section 201 (3143)	TR 11:00-12 :15
This course in Professional Writing, Editing, and Document Design will provide you with knowledge related to the principles and hands-on practice of being a technical editor and writer. We will begin by editing a range of documents using a variety of editing types/levels and strategies. We will then move on to writing and document design in a hands-on setting. By the end of this course, you will be able to lead almost any writing or editing project. Ultimately, this course will make you a better writer, editor, designer, and document developer.		

<b>ENG 408: Writing in the Digital World (WI, Digital Humanities)</b>		
Dr. Margaret Sullivan	Section 201 (3144)	TR 9:30-10:45 a.m.
Designed for those who find themselves writing in, or preparing to write in, multimedia and online environments, this course will examine a variety of computer-mediated texts and writing strategies. We'll look at electronic literature, for example, as well as the recent film <i>Her</i> , digital archives, and academic scholarship on 21 <sup>st</sup> century, multimodal writing. Throughout the term, we'll work in online writing environments, and will produce essays as multimodal texts. Probable assignments include quizzes, short responses, and a digital portfolio.		

<b>English 410: Shakespeare's Comedies, Tragicomedies, and Romances (WI, LIT)</b>		
Gwenyth Hood	Section 201 (3145)	MWF 11-11:50a
Theme: Laughter, love, and learning wisdom.		
<p>Shakespeare's comic, tragi-comic and romantic vision also encompasses the operation of love in the world, and all of these themes collide with the tragic in his lyric poetry, especially his famous sonnet cycle. Through in-depth study of Shakespeare's sonnets and seven of his most famous comedies, students will gain insight into Shakespeare's society, and his place in English and World literature. In this Writing Intensive (WI) class, there will be in-class freewrites and weekly prompts, besides three formal essays and a midterm on an assigned topic. For the final, students will have the opportunity to revise Essay 1 or 2 after it is graded. To ensure appreciation the plays' dramatic and oral qualities, there will be frequent in-class reading and some performance. Plays studied include <i>The Taming of the Shrew</i>, <i>Twelfth Night</i>, <i>Much Ado About Nothing</i>, <i>The Merchant of Venice</i>, <i>Measure for Measure</i>, <i>Cymbeline</i> and <i>The Tempest</i>.</p>		

<b>ENG 411: Chaucer (WI, LIT)</b>		
Kateryna Schray	Section 201 (3146)	M 4:00-6:20p
<p>You don't have to be a medievalist to benefit from a class on the works of Geoffrey Chaucer. Chaucer embodies the literature of 14<sup>th</sup> century Europe, and his <i>Canterbury Tales</i> provide a telling insight into the creative workings of an artistic mind. Opting for depth instead of breadth, we will read selected tales closely from several perspectives.</p> <p><b>English-Ed:</b> Think of this course as a faculty development opportunity because there is a very good chance that at some point in your career you will teach Chaucer's <i>Canterbury Tales</i> (maybe even as part of your student teaching). This course will show you how to guide <i>*your*</i> students through Chaucer's stories, language, culture and literary context, and introduce you to effective classroom activities and exercises suitable for high school students. But read on – there's more to it than that...</p> <p><b>Literary Studies:</b> Your work in this course can result in a publication or conference presentation. Teaching <i>The Canterbury Tales</i> today is very different from teaching this collection twenty years ago. In all likelihood Chaucer's original audience responded to his tales differently than today's readers – and that's a good thing. One of the stories – a romance – begins with a rape that is casually dismissed; another tale – a fabliau – offers date-rape as a means of justice; three other tales – all hagiographies – take for granted that Jews, Muslims and pagans are evil. We can't simply gloss over the parts of these tales that are outrageous to modern readers by telling our students that Chaucer was just "a product of his time." As a result, Chaucer's stature as a great author is understandably shaky. I am wondering if there is a way to "redeem" Chaucer's works for today's readers. (How) can we teach <i>The Canterbury Tales</i> with sensitivity towards students, without simply excusing the cultural milieu of the Middle Ages and while still acknowledging the work's value within the British literary canon?</p> <p><b>Creative Writing:</b> Maybe part of the answer to the above lies with today's authors. We'll look at how Chaucer mastered numerous genres and literary techniques and examine their modern parallels in today's fiction and poetry. We'll also look at how modern writers have attempted to retell Chaucer's stories in light</p>		

of the questions raised above.

**General English:** Like the works of William Shakespeare, Chaucer’s tales are an ideal laboratory for exploring corporate strategies, inter-personal conflict, public policy and legal precedence. One of our assignments involves figuring out a way to make money based on the *Canterbury Tales*.

**Majors other than English:** Medieval literature is inherently interdisciplinary, and you will enrich our experience as a class with your knowledge of your discipline. Our class activities will include material from, at the very least, History, Philosophy, Religious Studies, Classics, Music, Art, Film, Psychology, Sociology, Geography and Biology.

**ENG 419: Approaches to Teaching Literature (LIT)**

Megan Marshall	Section 201 (3147)	M 5:30-8:00p
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This is a professional methods course, designed for pre-service teachers who intend to teach English Language Arts in public schools, grades 5-12. This course focuses on developing professional expertise through studying and practicing effective pedagogy for teaching middle to high school students how to read and to think critically about texts, including, but not limited to, poetic, fictional, cinematic, graphic, nonfictional, and dramatic. We will do our own readings of a wide variety of texts (various genres, various cultures), develop our abilities to use literary terminology, contextual research, and various literary critical approaches to make meanings, and develop our knowledge of the various conventions that constitute different genres. We will do metacognitive reflections on the processes and strategies we use to read texts. We will focus equally on pedagogy, developing a repertoire of effective, research-based methods of teaching others to read texts affectively, analytically, and interpretively and reflecting critically on what does and doesn’t work in the methods we use. Because this course is Writing Intensive (WI), we will do much of this work in writing, as well as in speaking; and we will develop our own formal writing as well as our own informal “write to learn” strategies. This course assumes that informal writing of many kinds is a necessary pedagogical approach to teaching reading.

**ENG 422: American Literature 1830-1865 (WI, LIT)**

Dr. Jana Tigchelaar	Section 201 (3148)	TR 12:30-1:45 p.m.
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Romance and Reform: Literature of Antebellum America

The antebellum period was filled with concerns about developing a distinctive “American” literature, coupled with questions about defining U.S. identity. Taking part in these conversations were diverse national voices, representing a range of ethnicities, races, genders, and classes. This course will consider how canonical literature of the American Renaissance time period developed in the context of these voices and issues. We will study texts that examine the important cultural and social issues of the time (including reform movements like abolitionism and women’s rights and the rise of urbanization and industrialization) and consider how those issues shape the work of so-called canonical authors (the Transcendentalists, the Dark Romantics, and the poetry of Walt Whitman and Emily Dickinson). We will focus throughout the course on building research, writing, and analysis skills; the major assignments will include a commonplace book reading journal, a close reading analysis paper, an annotated bibliography, and a final research paper.

<b>ENG 428: International Literature (WI, LIT)</b>		
Dr. Puspa Damai	Section 201 (3150)	TR 2-3:15pm
Theme: Nobelists and their World		
<p>This is an advanced level course on international literature. It explores works - primarily novels - written by Nobel laureates from around the world. These “Nobelists” on the one hand will offer us simply the best of what is out there in the field of literature; on the other hand, they will help us reflect on a range of themes, questions, concerns, issues and emotions that are truly global and universal. Our reading list will include texts such as Hermann Hesse’s <i>Siddhartha</i>, V. S. Naipaul’s <i>A Bend in the River</i>, Naguib Mahfouz’s <i>Arabian Nights and Days</i>, J. M. Coetzee’s <i>Disgrace</i> and Albert Camus’s <i>The Stranger</i>. Besides these novels, we will also read essay and excerpts on what constitutes the concept of the world by thinkers including Immanuel Kant, Jean-Luc Nancy, Edward Said and Jacques Derrida.</p> <p>Assignments will include a few short reflection papers, oral presentations and a final paper.</p>		

<b>ENG 432: Contemporary Literature (LIT, WI, Addiction Studies, Digital Humanities)</b>		
Professor Kristin Steele	Section 201 (3152)	TR 4-5:15
<p><b>Literature of Addiction</b></p> <p>What is “contemporary literature”? In addition to questioning and (re)defining both terms “contemporary” and “literature,” we will use various critical and theoretical lenses to help guide our readings and analyses. We will read a variety of texts—novels, memoirs, poetry, a graphic novel, films, experimental texts, blogs, and video games—that explore and examine addiction in some way. How has the way we write about and define addiction changed in the 21st Century? How do the ways we represent addiction in both traditional and non-traditional texts affect our understanding of the disease? How does the rhetoric surrounding addiction either reinforce or reject stigma? And finally, can literature itself in part create new pathways for recovery? A digital project will culminate our semester-long study.</p>		

<b>ENG 440: Selected Topics in Film – Horror (WI, LIT, Film Studies, Digital Humanities)</b>		
Dr. Walter Squire	Section 201 (3153)	TR 9:30-10:45a
<p>There will be blood. This course will trace developments in horror film from the silent era until the present, with focus upon sub-genres (mad scientist, eco-horror, slasher, zombie, ghost, sf horror, vampire, and cannibal films), theory (the abject, the uncanny, queer theory, and disability studies), and intersections between specific films and socio-political concerns/structures, particularly those regarding gender and race. Readings from the assigned texts <i>Horror</i>, by Brigid Cherry, and <i>The Monstrous-Feminine</i>, by Barbara Creed, will be supplemented by select feature-length films, such as <i>The Cabinet of Dr. Caligari</i>, <i>Frankenstein</i>, <i>Psycho</i>, <i>Night of the Living Dead</i>, <i>Get Out</i>, <i>Alien</i>, <i>A Girl Walks Home Alone at Night</i>, <i>Let the Right One In</i>, and <i>Raw</i>. Assignments will include low-, medium-, and high-stakes writing (various in-class exercises, viewing responses to assigned feature-length films, and an annotated bibliography), and class members will have the opportunity to create their own short horror film.</p>		

<b>ENG 445: Screenwriting (WI, LIT, Film Studies)</b>		
Ian Nolte	Section 201 (3154)	M 5:30-8:00
<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>		

<b>ENG 470: Form and Theory of Creative Writing (WI, LIT)</b>		
Rachel Rinehart	Section 201 (3156)	T 5:30 – 8:00 PM
<p>This course is designed to familiarize students with the craft of reading and writing poetry. Course texts will include <i>Triggering Town</i> by Richard Hugo and <i>The Poet's Companion: A Guide to the Pleasures of Writing Poetry</i> by Kim Addonizio and Dorianne Laux, as well as poems and craft pieces by a diverse cast of poets. Students will study and write a variety of formal and occasional poems, as well as participate in a workshop. Students will conceptualize their own “Triggering Town” and write a series of poems set there. At the end of the semester students will submit a portfolio of poems and write a review of a contemporary collection of poetry.</p>		

<b>ENG 480: Special Topics - Writing Speculative Fiction: SciFi &amp; Fantasy (WI)</b>		
Dr. Gwenyth Hood	Section 201 (3159)	MW 2-3:15
<p>Speculative Fiction encompasses the genres of Science Fiction and Fantasy, both also subgenres of Fantastic Literature. The “Fantastic” implies literature which examines life as it is not, or at least, as it is not perceived. As Orson Scott Card points out in <i>How to Write Science Fiction and Fantasy</i> (which will be one of our texts), stereotypically, from a publisher’s point of view, Science Fiction tends to involve scientific laws and fantasy tends to involve magic, but from the writer’s side, it is much more complicated than that. To explore the genre, we will read and discuss selected works of science fiction and fantasy (mostly short stories or novellas). As a major project, each students will write four short stories, or four chapters or connected episodes of a longer project. Other class work will include in-class freewrites, a discussion board, peer review, and weekly prompts, some on published writing, and some reflecting on your work in progress.</p>		

<b>ENG 492: Fiction Workshop</b>		
Prof. John Van Kirk	Section 201 (3170)	W 4-6:20p
<p>Offers students a forum for presentation, discussion, and refinement of their work, either short stories or novels. (PR: ENG 378 or permission of the instructor)</p>		

<b>ENG 493: Advanced Creative Nonfiction</b>		
Dr. Rachael Peckham	Section 201 (3171)	TR 9:30-10:45 a.m.
<p>In this advanced-level creative writing workshop, students will explore and build on their practice within select subgenres of creative nonfiction, such as the lyric essay. At the semester's end, students will significantly revise one essay with the goal of publication in mind. Note: <i>This class is structured as a workshop</i>, meaning the bulk of the writing we discuss in class will be student-authored, in addition to the other assigned reading.</p>		

<b>ENG 499: Senior Capstone (WI)</b>		
Dr. Robert Ellison	Section 201 (3172) Section 202 (3173)	TR 9:30-10:45 TR 2:00-3:15
<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 spring!</p>		

<b>ENG 499: Senior Capstone (WI)</b>		
John Young	Section 203 (3174) Section 204 (3175)	MW 4:00-5:15 pm M 6:30-9:00 pm
<p>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 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.</p>		