

Spring 2021
Undergraduate Course Descriptions
Department of English

PLEASE NOTE:

This is ***NOT*** a complete list of the Spring 2021 English offerings. For the full list, please view the full 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.

Also note the mode of delivery for each course – “**Online**” courses meet asynchronously online; “**Virtual**” courses have synchronous online meetings during the times listed.

ENG 200: Texting the World (CT, WI, HUM, LIT)		
Professor Wendi Kozma	Section 206	TR 9:30-10:45 AM - <u>Virtual</u>
Theme: Traveling Through Food & Culture		
Come join me and your fellow classmates as we travel the globe. Our stops include, but are not limited to, the United States, Mexico, Egypt, France, China, Morocco, and Germany so that we can understand the importance of “breaking bread” and how food is associated with many aspects of our lives and our culture. To better understand the world in which we live means to better understand cultures and traditions that are different from our own thus promoting better communication and strengthening relationships. Coursework will include performing close readings of texts, writing personal responses and essays, and exploring an assigned country’s culture, food, and traditions as a means to cement said relationships and shared experiences.		

ENG 200: Texting the World (CT, WI, HUM, LIT)		
Professor Abby Daniel	Section 209	<u>Online</u>
	Section 211 -2 nd 8 weeks	<u>Online</u>
Theme: Spooky Satire: Monster Satire Adaptations		
<p>Monsters haunt us across literary genres, cultures, and forms. Why do we fear monsters? Do we create our monsters or are they us? In this course we will explore monster narratives through their satire adaptations. Satire is a form of humor or “medley.” Satire is meant to entertain and while also provide social commentary. We will move beyond the comparison of original texts and “bad adaptations” to focus on the dialogue between satire and multiple versions of the same story. This course will bring together literary and non-literary texts to explore the concepts of monsters in culture and to critically think about cultural situations, research, and learn more about yourself and society. We will explore the considerations of the monster as a symbol, revealing and reflecting cultural desires, values, and concerns. We will also explore how monsters have been adapted through satire and the implications. This course has two 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 contemporary issues project presentation.</p>		

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

ENG 203: Appalachian Literature (HUM, LIT, WI, MC)		
Dr. Britton Lumpkin	Section 201 & 202	<u>Online</u>
<p>If anything, Appalachia is a realm rife with contradictions. It is a place of myth and harsh realities. It harbors mindsets of both progressive thought and narrow-minded thinking. As a bioregion, it has endured numerous periods of resource extraction and exploitation, yet it has also served as an important region in regard to conservation and preservation. Its hills and valleys are suffused with equal parts nostalgia and fatalism. While many of its inhabitants may espouse certain libertarian ideals,</p>		

there are plenty of corporate endeavors and government projects that have shaped and continue to shape the region. These intriguing contradictions define and inform the writers and the literature that emerges from this place. In understanding their work, we can gain insights into both the narrative of Appalachia and America. Over the course of the semester, we will consider the ideas and concepts found in the work of various writers and contribute to the conversation they have begun.

ENG 206: Good Plays (HUM, LIT, WI)

Dr. Jim Riemer

Section 201

Online

In this class you will be reading, discussing, and writing about a wide range of plays from a variety of traditions and historical eras and from a variety of styles and genres including tragedy by Sophocles, realism by Henrik Ibsen, comedy by Oscar Wilde, the expressionist dramas of Eugene O’Neill and Sophie Treadwell, and a contemporary Broadway musical *Dear Evan Hansen*. Along the way we will explore how the playwrights we will read kept reinventing and reshaping the conventions of drama to fit their times while appealing to their audiences (that is, getting across their ideas while also selling tickets), and how playwrights from different periods and cultural backgrounds address such timeless themes as war, sex, race, identity, class conflict, and the foolishness and nobility of human nature. The main assignments will include online discussion boards, some quizzes, literary analysis paragraphs, and essay tests.

ENG 211: Science Fiction (HUM, LIT, WI)

Dr. Jim Riemer

Section 202

Online

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 online discussion boards, literary analysis paragraphs, a literary analysis essay, and a web site project.

ENG 214: Introduction to Comics (HUM, LIT, WI)		
Dr. Jim Riemer	Section 203	<u>Online</u>
<p>In this class you will be reading, discussing, and writing about comics and graphic narratives. You will be learning to analyze the visual and graphic narrative techniques in these texts and how those techniques are used by the writers and artists to develop characters, illustrate conflicts, create suspense, and develop themes. While the comics and graphic narratives 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 comics featuring Batman, Jonah Hex, Hawkeye, and a feline hardboiled detective named Blacksad, You will also read a graphic memoir by Marjane Satrapi and a graphic novel of your choice. The main assignments will be online discussion boards, two literary analysis paragraphs, an essay test, and a PowerPoint slideshow project.</p>		

ENG 221: Postcolonial Literature (HUM, WI, MC, LIT)		
Dr. Puspa Damai	Section 201	<u>Online</u>
	Section 202	<u>Online</u>
<p>COURSE THEME: Literary Epidemics</p> <p>You are not alone if “pandemic fatigue” best describes your current state of mind. A lot of people around you and across the globe are feeling the same way. In order to deal with this pandemic burnout, people are turning to literature and films on the very topic of pandemics. In this course, I invite you to read and reflect on a few texts pertaining to COVID and other epidemics. We will look at novels such as <i>Oryx and Crake</i> (by Margaret Atwood) and <i>The Plague</i> (by Albert Camus); we will read essays by Zadie Smith and watch a film, <i>Love in the Time of Cholera</i>, based on a novel by the same title by Gabriel Garcia Marquez. Assignments will include weekly Blackboard posts and a final paper.</p>		

ENG 232: Good Films (HUM, LIT, WI, DH, Film Studies)		
Dr. Daniel Lewis	Section 201	TR 12:30-145 – <u>Virtual</u>
90s Kids Will Remember...		
<p>In the 1990s, Y2K loomed, the U.S. President was impeached amid a sex scandal, “the internet” was introduced to the general public, and possibly the best music of all time was being made. Films of the 90s reflected the wildness and diversity of the decade. Writer/directors like Quentin Tarantino and Kevin Smith reinvented independent cinema and re-established its place in the mainstream movie market. At the same time, Hollywood studios were pioneering computer-generated effects and</p>		

revolutionizing blockbuster filmmaking. In this course, we will view a diverse selection of films that range from subversive comedy (*Clueless*), burgeoning African-American voices (*Boyz N The Hood*), female directors (*Boys Don't Cry*), gigantic blockbusters (*Jurassic Park*), and indie horror (*The Blair Witch Project*), among others.

ENG 232: Good Films (HUM, LIT, WI, DH, Film Studies) – Affordable Education Materials

Ian Nolte	Section 202	MW 4:00-5:15 – <u>Virtual</u>
	Section 203	TR 4:00-5:15 – <u>Virtual</u>

Netflix Original Releases

For a century, Hollywood studios have produced films for theatrical distribution. In the last decade, Netflix has challenged this business model by producing and distributing big budget feature films directly to subscriber's homes. This course will take a look at Netflix original film releases and study them as examples of traditional film genres—from science fiction to romantic comedy. We will study and write about movies, how they are made, and how they influence our culture. No textbook required—however you will need access to a Netflix account to view required films.

ENG 232: Good Films (HUM, LIT, WI, DH, Film Studies)

Dr. Walter Squire	Section 204	<u>Online</u>
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This course will focus upon popular film genres such as melodramas, musicals, social problem films, slapstick, romantic comedy, horror, science fiction, and action blockbusters. The histories and conventions of each of these genres (and possibly more) will be explored. Furthermore, the class will consider how American history has influenced changes within each genre, and reasoning for changes in popularity of genres over time will be assessed. Readings from the assigned text *An Introduction to Film Genres*, by Lester Friedman, et al, 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, viewing responses to assigned feature-length films, and a longer genre analysis of a film) and a final exam.

ENG 235: Crime and Sensation Literature (HUM, LIT, WI)

Dr. Jill M. Treftz

Section 201

MW 2:30-3:45 – **Virtual****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 a selection of 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 *The Seven-Percent Solution*, Laurie R. King’s *The Beekeeper’s Apprentice*, the BBC’s *Sherlock*, and Brittany Cavallaro’s *A Study in Charlotte*. The class will be discussion-based, with regular writing assignments and a major project at the end of the semester.

ENG 240: Introduction to African American Literature (HUM, LIT, WI, MC)

John Young

Section 202

Online

This class will introduce students to major themes in African American literary history organized around three main themes: the enduring legacy of slavery, racialized identity, and racial justice. Readings will include representative selections from three major periods, with one major work from each of those units: the Harlem Renaissance in the 1920s and '30s (Nella Larsen’s *Passing*), the Black Arts Movement of the 1960s and '70s (Octavia Butler’s *Kindred*), and the contemporary period (Claudia Rankine’s *Citizen*). We will also read a range of essays, short fiction, and poetry, and watch the Netflix series *When They See Us*. Requirements will include five short (1 pg.) responses, one paper (2-3 pp.), contributions to the class discussion board, and two exams.

ENG 263: Introduction to Digital Literary Studies (HUM, LIT, WI, DH)

Dr. Kristen Lillvis

Section 201

Online

Do you dream about combing through archives? Do you find yourself analyzing the games you play? Are you a creative writer interested in producing video essays? Here’s a way to get started on these goals and more. Topics to be addressed include digitizing and analyzing print texts, critiquing electronic literature and video games, and creating text-based digital games and video essays. This course also covers the creation of digital portfolios.

TL;DR: play video games, get job skills.

ENG 344: Introduction to Film Studies (LIT, WI, DH, Film Studies)		
Dr. Walter Squire	Section 201	TR 9:30-10:45 – <u>Virtual</u>
	Section 202	TR 12:30-1:45 – <u>Virtual</u>
<p>Have you ever wondered how films are made? How do flashes of light accompanied by sound work together to produce riveting stories, some so enchanting that we watch them over and over? This course will focus upon film form, the artistry that produces the magic of movies. After devoting several weeks to an examination of the elements of film form--mise-en-scène, cinematography, editing, and sound—we will then shift our attention to international film history to provide a fuller picture of the possibilities of cinematic art. Readings from the assigned text <i>Looking at Movies</i>, by Richard Barsam and David Monahan, will be supplemented by select American and international 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.</p>		

ENG 344: Introduction to Film Studies (LIT, WI, DH, Film Studies)		
Ian Nolte	Section 203	<u>Online</u>
<p>In this course, we will study film from its silent origins through the modern era. We will take a look at significant moments in film history and examine how they shaped the movies we enjoy today. We will discuss movies as a product of culture and examine how different cultures are represented in film stories. Our writing will focus on close reading film form—examining film as a text and writing about how the production process influences the story on the screen. We will also experiment with film form creating digital projects related to production design, cinematography, and film soundtracks. This course will require no purchases after enrollment. All required readings and films will be open access.</p>		

ENG 350: Intro to Textual Analysis (WI, DH)		
Dr. Puspa Damai	Section 202	TR: 11-12.15 - <u>Virtual</u>
<p>This course is designed to introduce you to a range of skills necessary for critical analysis, close reading and research in English studies. It aims at discussing tools and techniques for analyzing literary and visual texts such novels, films, plays, poems and graphic novels. The course also underscores the importance of genre and media in English studies. We will study both canonical and non-canonical or popular texts together with essays on critical theory and literary analysis. William Shakespeare’s <i>Much Ado about Nothing</i> anchors our navigation of literary studies and critical analysis. We explore the multi-genre and multi-media revision and transformation of Shakespeare’s play. The written work that you’re expected to produce in this course range from low-stakes assignments such as in-class writing activities and short responses and medium-stakes textual analysis to high-stakes explication paper.</p>		

ENG 350: Intro to Textual Analysis (WI, DH)		
Prof. Anna Rollins	Section 203	<u>Online</u>
<p>What is a text? How can we become better, closer readers? How can we apply our reading to the world in which we live? These are the questions that we will take up in this introduction to the English major. We will begin the semester reading poetry as anthologized in Eavan Boland and Mark Strand's <i>The Making of a Poem</i>. Following our close reading of poetry, we will turn our gaze to the novel, focusing specifically on Mary Shelley's <i>Frankenstein</i>. We will then step back in time, reading William Shakespeare's play <i>Much Ado About Nothing</i> and critical articles about his dramatic work. Finally, we will engage in reading a less-conventional text -- a graphic memoir -- specifically, Lila Quintero Weaver's <i>Darkroom</i>.</p>		

ENG 355: Introduction to Critical Theory (WI)		
Dr. Daniel Lewis	Section 203	<u>Online</u>
<p>"He must be theory-mad beyond redemption who, in spite of these differences, shall still persist in attempting to reconcile the obstinate oils and waters of Poetry and Truth" – Edgar Allan Poe</p> <p>How do we define "literature"? How are texts related to the culture in which they are produced and the culture in which they are read? This class is designed as an introduction to critical theory as it applies to literature and culture. We will survey some of the core texts of modern critical theory, using the <i>Norton Anthology of Criticism and Theory</i>. We will examine a multitude of approaches, including historical, formalist, archetypal, psychoanalytic, Marxist, reader-response, New Historicist, feminist, postcolonial, American multicultural, structuralist and various post-structuralist perspectives including gender and masculinity studies.</p>		

ENG 423: American Literature 1865-1914 (WI)		
Dr. Jim Riemer	Section 201	<u>Online</u>
<p>The period from 1865 to 1914 was a time of immense political, economic, social and cultural change in the United States. In this class you will be studying the diverse literary responses to those changes including how these texts illustrate and examine issues of gender and race, immigration and the immigrant experience, class conflict, American identity, war and empire. To arrive at a complex and rich understanding of these issues, you will be reading a wide range of texts. So alongside canonical texts by writers such as Mark Twain, Edith Wharton, Stephen Crane, Charles Chesnutt, and Sui Sin Far, you will be studying a diverse group of non-canonical texts including several popular dime novels, reports by war correspondents during the Spanish-American war, as well as newspaper and magazine editorials and speeches from the period to contextualize your reading of the literary texts.</p>		

ENG 427: Studies in Authors or Genre – Walt Whitman and Emily Dickinson (WI, NOBK)		
Dr. Stefan Schöberlein	Section 201	MW 2:30-3:45 - <u>Virtual</u>
<p>The poet Adrienne Rich famously considered Walt Whitman and Emily Dickinson to be the “strange, uncoupled couple” that gave birth to American poetry as we know it. Still, they were a rather odd couple, one turning an expansive persona into long, flowing lines for the masses, the other inscribing poetic riddles into handsewn booklets largely for her own artistic pleasure. This class will follow the lives and works of these two, attempting to understand this founding moment of American poetry. While we will mostly focus on their major works, we will also encounter some of their minor texts and dive deep into the biographical and cultural contexts of these seminal writers.</p>		

ENG 432: Contemporary Literature (WI, LIT)		
Dr. Puspa Damai	Section 201	MW 1-2:15pm - <u>Virtual</u>
<p>COURSE THEME: Pandemic Literature</p> <p>If you are interested in learning about pandemics as it is represented in literary, visual and historical texts, you’ve stopped by the right place. This course will explore and examine works – fiction, poems, graphic novels, essays, blogs, songs and films – dealing with pandemics (including the current one). Some of the authors we look at are: Margaret Atwood, Lawrence Wright and Zadie Smith. We will also watch films such as <i>Contagion</i> (2011), and will scavenge the web archives for poems, songs and blogs created by artists in response to the coronavirus pandemic. Assignments will include a few short presentations and a final paper.</p>		

ENG 435: Modernism (WI)		
John Young	Section 201	MWF 11-11:50 – <u>Virtual</u>
<p>One hundred years ago, the world was in crisis: World War I had ended with millions dead, wounded, and traumatized; a flu epidemic showed no signs of stopping; and racial injustice was apparent throughout the globe, especially in the U.S. (Sound familiar?) This class will survey the literature and culture of that tumultuous era, looking also at such social contexts as debates over women’s suffrage, Cubist revolutions in art, and the dawning end of European empires. In addition to major works by Ernest Hemingway (<i>In Our Time</i>), Katherine Anne Porter (<i>Pale Horse, Pale Rider</i>), Virginia Woolf (<i>Mrs. Dalloway</i>), and Jean Toomer (<i>Cane</i>), we will read short selections from a wide variety of other modernist writers. Modernism is often thought of as too difficult, abstract, or experimental to “make sense,” but this is a misunderstanding: the writers and artists working in that period felt the world</p>		

around them had changed radically, and so they looked for new ways to represent new kinds of society. Requirements will include occasional short responses (about a ½-page), a short paper (3-4 pp.), and a final research project (6-8 pp.)

ENG 440: Selected Topics in Film (WI, LIT)

Dr. Britton Lumpkin

Section 201

MW 4-5:15 pm - **Virtual**

African American Filmmakers

This course serves as a survey of African American film and filmmakers from the silent film era to our current time. While the class will consider recent Hollywood blockbusters and award-winning movies such as *Selma* (2014), *Get Out* (2017), and *Black Panther* (2018), the majority of discussion will be devoted to considering the pioneering and influential works of African American filmmakers in independent, art-house, and exploitation filmmaking that display the breadth and complexity of the African American experience. Some of the films the class is likely to discuss include *The Blood of Jesus* (1941), *Symbiopsychotaxiplasm: Take One* (1968), *Sweet Sweetback's Baadasssss Song* (1971), *Dolemite* (1975), *Killer of Sheep* (1978), *Hollywood Shuffle* (1987), *School Daze* (1988), *Daughters of the Dust* (1991), and *The Watermelon Woman* (1996). Major projects for the course will include two class presentations, a midterm essay, an annotated bibliography, and a final essay. All assigned readings will be available through Blackboard, and students will need to use several streaming services in order to view the assigned films.

ENG 445: Screenwriting (WI, LIT) - Affordable Education Materials

Ian Nolte

Section 201

Online

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 completed 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 492: Fiction Workshop

Prof. Daniel O'Malley

Section 201

TR 9:30-10:45 – **Virtual**

This is an advanced course in fiction writing. Students are expected to have some familiarity with basic creative writing concepts (PR: ENG 378: Intermediate Fiction Writing), and we will expand on that familiarity. Daily activities will balance discussion of published work in a variety of styles, along with writing exercises and workshops. Students will complete multiple writing projects, both critical and creative, including two complete short stories, an analytical essay, and a revision portfolio.

ENG 499: Senior Capstone (WI)

Dr. Jill M. Treftz

Section 201

TR 9:30-10:45 AM - **Virtual**

Section 202

TR 2:00-3:15 PM - **Virtual**

This course is a workshop-style course that incorporates elements of a guided independent study, all focused on honing students' research, writing, and presentation skills. Thus, the class will function in many ways as a small seminar crossed with a writing group. Although there will be occasional assigned readings (particularly at the beginning of the semester), the bulk of the class is designed to give you the time and space to craft your capstone project—which is meant to be the culmination of your experience as an English major. Accordingly, we will devote about equal time to research and writing discussions, peer workshops, and individual meetings. At the end of the semester you will have successfully completed a lengthy written project and will present it to a mixed audience of faculty and students.

ENG 499: Senior Capstone (WI)

Dr. Jana Tigchelaar

Section 203

MW 4-5:15 p.m. - **Virtual**

In this workshop-style course, you will focus on practicing the research, writing, and presentation skills needed to prepare for a successful capstone paper and presentation at the end of the semester. While your capstone projects will vary (both in subject and in content, depending on whether your academic focus is in literary analysis, pedagogy, or creative writing), the end result is the same: a capstone project that demonstrates your mastery of the skills attained as an English major. In practical terms, this class will take you through the stages of the writing and research process with the end goal of producing a well-researched, skillfully written capstone paper. In addition, you will work to transform your paper into a conference-style presentation with a multimedia component.