

**Fall 2016**  
**Department of English Course Descriptions**

**PLEASE NOTE: This is not a complete list of the Fall 2016 English Department offerings. For the full list, please view the Fall 2016 Course Listings through the Marshall webpage (at <https://mubert.marshall.edu/scheduleofcourses.php> ).**

<b>ENG 200: Texting the World (CT, WI, HUM, LIT)</b>		
<b>THEME: The Politics of Remembering: Slippery Nonfiction Narratives</b>		
Prof. Anna J. Rollins	Section 108 (CRN # 2058) Section 109 (CRN #2059)	2nd 8 weeks Online
<p>This online, writing intensive course will focus upon controversial texts that blur the line between fiction and nonfiction. We will begin the course with Lauren Slater's <i>Lying</i>, a metaphorical memoir; we will then read Tim O'Brien's metafictional account of his experience in the Vietnam War, <i>The Things They Carried</i>; next, we will critically analyze Truman Capote's infamous nonfiction novel, <i>In Cold Blood</i>; finally, we will conclude the semester looking closely at Craig Thompson's graphic memoir, <i>Blankets</i>. You will be asked to think rhetorically about each of these pieces of literature, and in various academic (a literary analysis and a critical analysis) and non-academic genres (a multi-modal radical revision), you will be asked to analyze these narratives and think critically about the subjects addressed in these books.</p>		

<b>ENG 200H: Texting the World (CT, WI, HUM, LIT)</b>		
Professor Abby Daniel	Section 101 (CRN# 2060)	MWF 10:00am-10:50am
<p>A common trait shared by humans is fear. Fear of the known, the unknown and, the misunderstood. While fear is a biological function of the brain, the concepts of culture shape and express those fears, creating the monstrous, the Other. Since monsters are constructions of both Self and the Other in the class we will explore the cultural conceptions of monsters. Monsters will guide or chase, as students think about topics of monsters, race, gender, ethics, power, belief, identity, and humanity. To do this, we will delve into examples such as the undead (zombies and vampires), the fantastic (Frankenstein's creature), cryptids (Mothman, aliens, etc.), possibly shape-shifters (wereanimals and Skinwalkers), and the cultural contexts of the monster. 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 (CT, WI, HUM, LIT)</b>		
Professor Kristin Steele	Section 103 (CRN# 2062)	TR 12:30-1:45 p.m.
<b>THEME: Bodies</b>		
<p>Strong bodies, manipulated bodies, sexualized bodies, legislated bodies, marketed bodies, working bodies, dying bodies--in this course, we'll study a variety of texts in which the body plays a central role. We'll examine both traditional and non-traditional texts, including essays, narrative journalism, comics, advertisements, music, fine art, film, and more. In addition to our discussion on how we talk about the body and use the body to create texts, we'll continue to revisit one primary question throughout the semester: What is a text, and who says?</p>		

<b>ENG 200H: Texting the World (CT, WI, HUM, LIT)</b>		
Professor Nicole Lawrence	Section 104 (CRN# 2063)	TR 2:00-3:15
<b>THEME: Art History in Literature &amp; Film</b>		
<p><i>Ut pictura poesis</i>, “as is painting so is poetry.” Horace understood the merits of multiple mediums, not just the singularity of <i>one</i> art form over <i>another</i>. Film and literature often colonizes visual culture, relying on its referent to historicize, romanticize, and criticize—elevating the burgeoning art of film with the well-established art forms past. Artists such as the surrealist Salvador Dali dabbled in film and even collaborated with <i>Walt Disney</i>. Here there is a conflation of high <i>and</i> low art. This course will explore ekphrastic literature, art in film, and kitsch. Texts considered will include Vonnegut’s <i>Bluebeard</i>, <i>The Simpsons</i>, Wilde’s <i>Picture of Dorian Gray</i>, Allen’s <i>Manhattan</i>, just to name a few. Essays will explore visual art and its relationship to mediums such as literature, poetry, film, and television.</p>		

<b>ENG 203: Appalachian Literature (WI, MC, HUM, LIT)</b>		
Dr. Allison Carey	Section 101 (CRN# 2090)	MW 4-5:15pm
<b>THEME: The Rainbow of Appalachia</b>		
<p>We will begin our study of Appalachian literature by examining common stereotypes about Appalachia and Appalachians. Then, through our reading, we will steadily and completely break those stereotypes apart to reveal the diversity of Appalachia. Our examination will begin with images of Appalachia in popular culture, from 1903's <i>Fred Fearnot in West Virginia; or, Helping the Revenue Agents</i> to more contemporary examples of these familiar stereotypes. Then, we'll read and listen to (and view) the voices of Appalachian authors, musicians, and filmmakers, with a particular focus on Tri-State writers, especially those from West Virginia. Readings will include works by West Virginia natives Jeannette Walls; Henry Louis Gates, Jr.; Crystal Good; and Jeff Mann. Other Appalachian authors whose work we will study will include Julia Watts, Lee Smith, Terry Bisson, and Marilou Awiakta, among others.</p>		

<b>ENG 205: Popular Literature (CT, WI, HUM, LIT)</b>		
Dr. Jim Riemer	Section 101 (CRN# 4626)	Online
<b>Theme: Spy and Espionage Fiction</b>		
<p>In this class you will be reading, discussing, and writing about a range of popular literary texts in the popular genre of espionage and spy 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, with particular emphasis on the period of the Cold War. You will be examining how these texts contributed to our popular ideas about spies and espionage, how they reflected and shaped our ideas about the nature and ethics of espionage and intelligence operations, and how they reflected and shaped our ideas about America and Britain's relationships to their international political adversaries (e.g., the Nazis, the Communists.) You will also examine how more contemporary popular texts have re-envisioned, deconstructed, and re-imagined the espionage and spy genre. The main assignments will include informal individual writing and critical thinking activities, online discussion boards, and some tests that include an essay part.</p>		

<b>ENG 205: Popular Literature (CT, WI, HUM, LIT)</b>		
Dr. Jim Riemer	Section 102 (CRN# 4627)	Online
<b>Theme: Tales of Adventure</b>		
<p>Apes! Empire! Barbarians! Cyberpunk hackers! Evil Wizards! Nazis! Prepare to travel the world pursuing adventure, from the jungles of Africa, to 18<sup>th</sup> century China, from Conan's Cimmeria, to a dystopian cyberpunk Japan. 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 informal individual writing and critical thinking activities, online discussion boards, and some tests that include an essay part.</p>		

<b>ENG 206: Good Plays (WI, HUM, LIT)</b>		
Kateryna Schray	Sections 101 and 102 (CRN#s 2099 and 2100)	On-line
<p>If you enjoy a good murder-mystery, are open to unexpected comedy, appreciate a well-written tragedy, and rejoice in the small triumphs that push us forward in life, this course is for you. We'll read four representative plays from western history – <i>Oedipus the King</i>, <i>The Play of Noah's Flood</i>, <i>Romeo and Juliet</i>, and <i>A Raisin in the Sun</i>. The course is divided into five units and that each unit consists of six sessions. Your job will be to read the contents of each session and then respond to a prompt. I'll interact with you frequently, and together we'll examine various staging practices, dramatic conventions and plot elements that continue to form the basis of most of our plays, films and television shows today. The technology has changed, but the underlying element in visual story-telling – human ingenuity – dates back millennia. Working on these plays, you'll have a whole appreciation for <i>NCIS</i>, <i>Modern Family</i>, <i>Big Bang Theory</i>, <i>Star Wars</i> and the typical television commercial.</p>		

<b>ENG 209: Literature of Fantasy (WI, HUM, LIT)</b>		
Gwenyth Hood	Section 101 (CRN# 2101)	ONLINE COURSE
<p>This survey explores fantasy literature from its origins in mythology to its current status as a modern genre usually contrasted with realism. Beginning with <i>The Golden Ass</i>, 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, C. S. Lewis, Margaret Atwood, Angela Carter and Mercedes Lackey. We conclude with the epic fantasy of J. R. R. Tolkien, <i>The Hobbit</i> and <i>The Lord of the Rings</i>, a major work of the twentieth century which synthesizes and harmonizes many aspects of Fantasy Literature. As this is a Writing Intensive (WI) course, one of its goals is to improve student writing. Students will have the opportunity to revise Essay 1 after it is graded. For Essay 3, they can choose between a creative work or an analytical essay. There will be weekly journals and discussions, as well as weekly prompts to respond to readings and practice formal documentation.</p>		

<b>ENG 210: Autobiography (WI, HUM, LIT)</b>		
Professor Kristin Steele	Section 101 (CRN# 2102)	TR 4 p.m. - 5:15 p.m.
<p>We're fascinated by the lives of others—and arguably just as fascinated with ourselves. In a culture inundated with “reality” television, selfies, and scandals, what is the value of life writing and where do our own stories fit? In this course, we'll ask and respond to a few primary questions: What do we <i>really</i> talk about when we talk about ourselves? How do we tell the “truth” about our lives? How are our memories, identities, and experiences influenced by culture, language, and place? In this course, we will consider these questions as we read a variety of short- and long-form contemporary autobiographical writing. In our discussion, we will explore how writers create characters out of the self, as well as the sociopolitical and personal obstacles they encounter in that process. Finally, students will create their own autobiographical work that synthesizes and celebrates careful reflection of our course material.</p>		

<b>ENG 214: Introduction to Comics (WI, HUM, LIT)</b>		
Dr. Jim Riemer	Section 103 (CRN# 2106)	Online
<p>In this class you will be reading, discussing, and writing about comics and graphic narratives. You will be learning to analyze the visual and graphic narrative techniques in these texts and how those techniques are used by the writers and artists to develop characters, illustrate conflicts, create suspense, and develop themes. While the comics and graphic narrative you will be reading treat a range of themes and issues, we will be giving particular focus to how those texts develop themes and address issues related to the depiction of violence, gender roles, and ideas about justice. You will be reading comics featuring Wonder Woman, Batman, Jonah Hex, and the Green Turtle, as well as a graphic novel of your choice. The main assignments will include informal individual writing and critical thinking activities, online discussion boards, a literary analysis essay, and a PowerPoint slideshow project.</p>		

<b>ENG 215: Good Novels (WI, HUM, LIT)</b>		
Van Kirk	Section 101 (CRN# 2107) Section 102 (CRN# 2108)	MW 2-3:15 TR 12:30-1:45
<b>THEME: Cannibals, Castaways, and Monsters from the Deep—The Sea Tradition</b>		
More than 70% of the earth's surface is covered with water; some of the greatest stories ever written have arisen from humankind's engagement with that element. This course will explore the sea tradition and its impact on the development of the novel, from classic authors like Melville and Conrad to contemporaries like Marguerite Duras, Marianne Wiggins, and Yann Martel ( <i>Life of Pi</i> ).		

<b>ENG. 220: The Political Novel (HUM, LIT)</b>		
Dr. Daniel Lewis	Section 101 (CRN# 2109) Section 102 (CRN# 2110)	MWF 2:00-2:50 TR 9:30-10:45
<b>THEME: "Votes and Vaginas, Elections and Erections": Gender and Sex in the Political Novel</b>		
<p>"Sex and politics are a lot alike. You don't have to be good at them to enjoy them." – Barry Goldwater</p> <p>Gender and Sex in the Political Novel will examine gender roles in a handful of politically-themed British and American novels. We will discuss gender performativity, patriarchy, and femininities and masculinities that are conventional/heteronormative, as well as queer/trans masculinities that challenge and subvert conventional, hegemonic masculinities. The role (or lack thereof) of women and persons of color in the political sphere will be of special interest.</p> <p>It is my hope that this class will encourage students to examine their own beliefs and values when it comes to gender and politics, challenge students to understand how gender is presented in literature (including movies and television), and how those representations of gender identities work with and/or against hegemonic American and British political discourse. We will be reading a novel (<i>Primary Colors</i>) that most people believe is about Bill and Hilary Clinton, Sinclair Lewis' <i>It Can't Happen Here</i>, which is about a loud, dynamic politician who proposes drastic changes only to become a totalitarian dictator once he is elected president, Ayn Rand's <i>Anthem</i>, and more. We will also watch and discuss episodes from the television series <i>House of Cards</i> and <i>The West Wing</i>.</p>		

<b>ENG 221: Postcolonial Literature (WI, MC, HUM, LIT)</b>		
<b>THEME: Hospitality in Postcolonial Literature</b>		
Dr. Puspa Damai	Section 101 (CRN# 2111)	ONLINE
In this course, I invite you to study with me a few books, films and essays dwelling on the history and culture of hospitality in the East and the West. If colonization takes European explorers to places such as Asia, Africa, and the Americas, decolonization has brought immigrants and visitors from the colonies to the metropolitan centers in the West. These historical encounters between people from different cultures and historical backgrounds underscore the importance of hospitality in postcolonial literature. In fact,		

hospitality or its absence enables us to better understand colonial violence and postcolonial resistance. Some of the stories we study in this course tell us about the guests or hosts from far-away lands such as Afghanistan, India, and Pakistan; others describe the challenges created by visitors in our own neighborhoods in West Virginia. We will read novels about a family’s ethical dilemma involving whether to receive or report illegal immigrants from Mexico, and in some novels we will encounter guests marked “other” for their ethnicity, religion or sexual orientation. While encouraging us to celebrate multiculturalism and cosmopolitanism, these narratives will help us ask: have we been good hosts or guests to one another? Is hospitality possible in the age of global violence, empire and capitalism?

Assignments will include quizzes, short response papers, presentations and one analytical paper.

<b>ENG 225: Southern Literature (WI, HUM, LIT)</b>		
Dr. Joel Peckham JR	Section 101 (CRN# 2112)	MW 2:00-3:15
<b>THEME: Southern Sin</b>		
<p>“Tell about the South . . . What do they do there? How do they live there? Why do they?”—Shreve to Quentin Compson in Faulkner’s <i>Absalom!</i>, <i>Absalom!</i></p> <p><i>Southern Literature</i> is a writing intensive literature course in which students will explore the work of both canonical and non-canonical southern poets, essayists, fiction writers and playwrights through the lens of “aberrant” texts that push against the rules of society regarding sex, gender, race, and class—dangerous works that probe and push the cultural boundaries of the region, exposing what is glorious and grotesque, beautiful and tragic, alluring and taboo in literature extending from Poe’s “Fall of the House of Usher” to Williams Stretcar Names Desire to Dorothy Allison’s <i>Bastard out of Carolina</i>. In some way, each of these texts, “tell about the south.” And students will engage with them through assignments that ask them to explore the literature within a cultural context, examining how these writers and their works, resist, shape and are shaped by the beliefs, codes, events and forces that surround them. Writers explored will include E.A. Poe, Jean Toomer, Tennessee Williams, William Faulkner, James Dickey, Alice Walker, Minnie Bruce Pratt, Dorothy Allison, Harry Crews and 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 232: Good Films (WI, HUM, LIT, Film Studies)</b>		
Dr. Walter Squire	Section 101 (CRN# 2113) Section 102 (CRN# 2114)	MW 2:00-3:15 TR 12:30-1:45
<b>THEME: Singing, Shooting, and Screaming—Popular Film Genres</b>		
<p>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>Film Genre</i>, by Barry Langford, will be supplemented by select feature-length films as well as by numerous short films and clips from additional feature-length films. Assignments will include low-, medium-, and high-stakes writing (various in-class exercises, viewing responses to assigned feature-length films, and a longer genre analysis of a film) as well as quizzes and a final exam.</p>		

<b>ENG 232: Good Films (WI, HUM, LIT, Film Studies)</b>		<b>(Online Course, 2<sup>nd</sup> 8 Weeks)</b>
Dr. Britton Lumpkin	Section 103 (CRN# 2115)	Online Class- 2 <sup>nd</sup> 8 Weeks
<b>THEME: Adventures in Film Genre</b>		
<p>Our focus for this film course will be on some of the major cinematic film genres such as the musical, the western, the war film, the gangster film, horror, science fiction, and film noir. 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, technology, 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 semester when watching and discussing these films.</p>		

<b>ENG 240: African American Literatures (WI, HUM, LIT, MC)</b>		
Dr. John Young	Section 101 (CRN# 2117)	Online
<p>This course will ask what makes African American literature “African American,” by investigating a range of classic and contemporary texts that focus on the enduring impact of slavery on American culture, from <i>Clotel</i>, a 19<sup>th</sup>-century novel written in response to rumors (confirmed in the late 20<sup>th</sup> century) of Thomas Jefferson’s children with one of his slaves, to <i>Citizen</i>, a 2014 collection of prose poems, essays, and photographs that analyze social perceptions of race in an ostensibly “post-black” era. Other readings will include novels that play with the conventions of time and narrative, a Harlem Renaissance portrait of the phenomenon of racial passing, and a graphic novel about the slave rebellion led by Nat Turner. Requirements include regular responses, which will serve as the basis for a longer critical paper, and two exams.</p>		

<b>ENG 242: Women Writers (WI, HUM, LIT, Women's Studies):</b>		
Dr. Jana Tigchelaar	Section 101 (CRN# 2119)	TR 12:30-1:45
<b>THEME: Bad Girls or Transgressive Women in American Literature</b>		
<p>This course will study texts by North American women writers portraying or examining “bad girls” or transgressive women. By using the idea of “transgression” or “bad-ness” as a lens through which to read texts by women of various racial, ethnic, and class backgrounds, we’ll understand how cultural notions of morality and social propriety shape female identity as well as the expression of women’s experiences in literature. Our readings will include Harriet Jacobs’ <i>Incidents in the Life of a Slave Girl</i>, Edith Wharton’s <i>Summer</i>, Zora Neale Hurston’s <i>Their Eyes Were Watching God</i>, Toni Morrison’s <i>Sula</i>, Marilynne Robinson’s <i>Housekeeping</i>, and Margaret Atwood’s <i>The Handmaid’s Tale</i>, among other shorter works. We will practice critical thinking, reading, and writing skills throughout the course, producing a number of shorter response papers, a longer research paper, and a short presentation.</p>		

<b>ENG 242: Women Writers (WI, HUM, LIT, Women's Studies)</b>		
Dr. Jim Riemer	Section 102 (CRN# 2120)	Online
<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, a literary analysis essay, and a web page project.</p>		

<b>ENG 280: Special Topics—God Talk (WI, HUM, LIT)</b>		
Dr. Robert Ellison	Section 101 (CRN# 2121)	TR 12:30-1:45
<b>THEME: God Talk</b>		
<p>“What do we talk about when we talk about God?” That is the question at the heart of this special-topics class, which is team-taught with Dr. Jeffrey Ruff in Religious Studies. And we’re not just talking about the Christian God; we’ll give close attention to Judaism and Islam as well, with Eastern religions and non-religious traditions also coming up along the way.</p> <p>To help us answer this question, we’ll read selections from <i>The Norton Anthology of World Religions</i>, hear from guest speakers, and have lots and lots of class discussion. We’ll also look at several genres of religious expression, such as poetry and music, parables (one of Dr. Ruff’s areas of interest), and sermons (my area of expertise). Assignments will include frequent reading responses, a family religious-history interview, and a multimedia project related to some aspect of the class. You’ll even write (but not be asked to deliver) a sermon of your own!</p>		



<b>ENG 344: Introduction to Film Studies (WI, HUM, LIT, Film Studies)</b>		
Ian Nolte	Section 101 (CRN# 2122)	MW 2:00-3:15
<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 on culture?</p>		

<b>ENG 344: Introduction to Film Studies (WI, HUM, LIT, Film Studies)</b>		
Dr. Walter Squire	Section 102 (CRN# 2123)	TR 9:30-10:45
<p>Have you ever wondered how films are made? How do flashes of light accompanied by sound work together to produce riveting stories, some so enchanting that we watch them over and over again? This course will focus upon film form, the artistry that produces the magic of movies. After devoting several weeks to an examination of the elements of film form--mise-en-scène, cinematography, editing, and sound—we will then shift our attention to international film history to provide a fuller picture of the possibilities of cinematic art. Readings from the assigned text <i>Looking at Movies</i>, by Richard Barsam and David Monahan, will be supplemented by selected American and international films. Assignments will include low-, medium-, and high-stakes writing (various in-class exercises, weekly viewing responses to films, and a formal analysis of a short film) as well as quizzes and a final exam.</p>		

<b>ENG 344: Introduction to Film Studies (WI, HUM, LIT, Film Studies)</b>		
Ian Nolte	Section 103 (CRN# 2124)	MW 5:30-6:45
<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 on culture?</p>		

<b>ENG 350: Intro to Textual Analysis (WI, HUM, LIT)</b>		
Dr. Daniel Lewis	Section 101 (CRN# 2125)	MWF 11-11:50
<b>THEME: “A Novel, a Poem, a Movie, and a Play Walk Into a Bar...”</b>		
<p>“Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become.”- C.S. Lewis</p> <p>How do we learn to be better, closer readers? How do we analyze a film, a book, a poem, or a graphic novel? And furthermore, how do we improve these skills? This course is an introduction to critical readings of texts from a range of genres and media. In this class, our goals will be to develop your explication, critical reading, research, and writing skills. To accomplish these goals, we will explicate poems, read a novel (<i>The Curious Incident of the Dog in the Night-Time</i>), experience Shakespeare (<i>The Tempest</i>), watch a film (<i>The Tree of Life</i>) research and analyze scholarly articles, and take a look at a graphic novel (Lynda Barry’s <i>What It Is</i>).</p>		

<b>ENG 350: Introduction to Textual Analysis (WI, HUM, LIT)</b>		
Dr. Robert Ellison	Section 102 (CRN # 2126) Section 103 (CRN# 2127)	TR 9:30-10:45 TR 4-5:15
<p>All sections of this introductory course for English majors have several things in common. Students will read examples of all the major literary genres; they will spend at least some time studying graphic literature and film; and they will complete a digital project on <i>The Tempest</i> and a research paper on Shakespeare or some other aspect of the course. You won’t have to do that paper on your own; in response to student requests, all faculty teaching 350 will offer detailed instruction and assistance in the research and writing process.</p> <p>Beyond that, instructors are free to put their own “stamp” upon the class. I’m a 19<sup>th</sup>-century specialist, so we’ll read <i>Oliver Twist</i> and a graphic novel entitled <i>Fagin the Jew</i>. Other readings will be selected by the students; you can bring in your favorite poems, short stories, and nonfiction pieces for us to discuss together. If you’re a Creative Writing major, you can even use your own work if you like!</p>		

<b>ENG 354 Scientific and Technical Writing (WI)</b>		
Professor Daniel O’Malley	Section 102 (CRN# 2129)	MW 4-5:15
<p>This class is designed to acquaint students with the types and styles of written documents required in various fields of science and business. Students will become familiar with the expectations and conventions of relevant genres, and more generally, students will practice strategies for clear, concise communication. Projects for this class will include individual as well as collaborative work and will also necessitate creative thinking.</p>		

<b>ENG 355: Intro to Critical Theory (WI, HUM, LIT)</b>		
Dr. Kristen Lillvis	Section 102 (CRN # 2131)	TR 11:00am-12:15pm
<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, art piece, film, 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 360: Introduction to Creative Writing (WI)</b>		
Professor N. Lawrence	Section 101 (CRN# 2133)	MWF 11-11:50
<p>The root for poetry is the Greek <i>poiesis</i>, to make. This course requires you to make. Without any fluff, this course is not only writing intensive, but reading intensive as well. This course challenges you to dissect, complicate, translate, decrypt, create, revise, discover, etc., but most of all to engage. The ability to say, in an articulate and meaningful way, why we think a piece of literature behaves the way it does allows us to think critically about the choices we make with our own writing. To be a strong writer we must foremost be strong readers. We act and are acted upon. Consider language too as tools no different than what an artist would use: metaphor is your feathered brush; anaphora is your lacquer; assonance your easel. It is not enough to simply be aware of key literary terms. Focusing on the technical aspects of writing helps you find the language to discuss in constructive ways: how does this poem/story create the meaning that it does?</p>		

<b>ENG 377: Creative Writing: Poetry</b>		
Dr. Britton Lumpkin	Section 101 (CRN# 2137)	MW 2:00-3:15 pm
<p>This course is designed to serve as an introduction to the art and craft of poetry writing. We will discuss how poetry operates on the level of craft and learn from the poetic endeavors of other writers. The works we read will also serve as models of inspiration and templates for your own work. A significant part of class time will be devoted to the “workshopping” of student writing. The class will thoughtfully consider the merits of each other’s creative work and give constructive criticism and suggestions for refining it. By the end of the semester, students will be familiar with the language of literary craft and will produce a fair amount of work in the genre of poetry.</p>		

<b>ENG 378: Creative Writing: Fiction</b>		
Van Kirk	Section 101 (CRN# 2138)	MW 4-5:15
<b>THEME: Crafting the Short Story</b>		
<p>This is a workshop style course for students who are serious about improving their fiction writing skills. Students will write three pieces of short fiction, which will be considered by the workshop. Useful writing exercises to hone your style and develop your craft. Expect to read model stories by classic and contemporary authors.</p>		

<b>ENG 379: Creative Writing: Nonfiction (WI)</b>		
Dr. Joel Peckham JR	Section 101 (CRN# 2139)	TR 12:30-1:45pm
<p>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. <b>Note:</b> 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.</p>		

<b>ENG 402: Pre-Professional Composition and Rhetoric (WI)</b>		
Ian Nolte	Section 101 (CRN# 2140)	MW 4-5:15pm
<p>In this methods course for pre-service teachers who intend to teach English in secondary schools, we will study research-based best practices for writing instruction. This class will be a workshop-based professional learning community. We will expand our skills as writers through hands-on experience with writing strategies. We will research and explore the writing process. We will experiment with writing genres. We will also design and implement writing instruction suitable for a secondary classroom.</p>		

<b>ENG 411: Chaucer (WI, HUM, LIT)</b>		
Kateryna Schray	Section 101 (CRN# 2141)	M 4:00-6:20
<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>		

**Literary Studies:** Your work in this course can result in a publication or conference presentation. Teaching *The Canterbury Tales* 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 *The Canterbury Tales* 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?

**Creative Writing:** 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 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.

**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 412: Shakespeare’s Histories and Tragedies**

Tim Burbery	Section 101 (CRN# 2142)	TR 9:30-10:45
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**THEME: Love and Mystery in Shakespeare**

This course will focus on the themes of love and mystery in Shakespeare’s work. We will examine the different ways love is expressed and enacted in the plays and the poems, as well as some of the enduring mysteries swirling around Shakespeare, such as the cause of his death, the Shakespeare authorship “controversy,” and his lasting appeal across time and culture, including his massive impact on pop culture. Texts will include *Hamlet*, *Othello*, *Henry 5*, and *Timon of Athens*, as well as Shakespeare’s sonnets. Class activities will involve discussions and freewrites, medium-length essays, and a longer essay.

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

Dr. Jana Tigchelaar	Section 101 (CRN# 2143)	TR 11:00-12:15
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**THEME: 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 multiplicity 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 begin by studying texts that examine the important cultural and social issues of the time, including reform movements like abolitionism and women's rights, the impact of westward expansion on Native American and Hispanic communities, and the rise of urbanization and industrialization. Then we turn to canonical authors (the Transcendentalists, the Dark Romantics, and the poetry of Walt Whitman and Emily Dickinson), considering these texts in the context of cultural and historical issues, as well as aesthetic concerns. In addition, we will focus throughout the course on building research, writing, and analysis skills. Through in-class discussions, group work, brief lectures, research, and writing, we will work to frame our understanding of individual texts in relation to larger concepts.

**ENG 432: Contemporary Literature (WI, HUM, LIT)**

John Young

Section 101 (CRN# 2145)

MW 2-3:15

In this class we will interrogate both halves of the title, asking what "contemporary" means, exactly—when does that period begin, or end; how is it different from/similar to postmodernism—and stretching the definition of "literature" to include an array of textual types, from fiction and poetry to TV shows and blogs. Our readings, viewings, and discussions will focus on three main areas of contemporary (whatever that means) culture: responses to the so-called Global War on Terror, including those produced by Americans, Iraqis, and Europeans; reactions to the globalization of society, both salutary and critical; and efforts to process and represent textually the often overwhelming presence of information, especially in online environments. Throughout the semester we will reflect on the possible roles for literature (broadly defined) within these ongoing social and political debates. Requirements will include the creation of an online edition of a selected (short) text and a research project.

**ENG 440: Advanced Study in Film (WI, HUM, LIT, Film Studies)**

Dr. Walter Squire

Section 101 (CRN# 2146)

R 4:00-6:20

**THEME: Disney Adaptations**

This course will examine cinematic adaptations, both animated and live action, of literary texts by The Walt Disney Studios. As we read several fairy tales, children's stories, and young adult novels and then view Disney adaptations of them, we will use film and media adaptation theory as well as production histories as means of understanding, assessing, and responding to Disney's adaptations. The course will begin by focusing upon texts which Walt Disney played a role in adapting and will culminate with each member producing a major essay which researches a post-1967 Walt Disney Studios adaptation. Selected films and written texts will include *The Adventures of Ichabod and Mr. Toad*, *Cinderella*, *The House at Pooh Corner*, "The Legend of Sleepy Hollow," *The Many Adventures of Winnie the Pooh*, *Mary Poppins*, *Old Yeller*, *Pollyanna*, *That Darn Cat!*, *Snow White and the Seven Dwarves*, *Undercover Cat*, and *The Wind in the Willows*.

<b>ENG 445: Screenwriting (Film Studies)</b>		
Ian Nolte	Section 101 (CRN# 2147)	TR 4:00-5:15
<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 460: Writing Center and Composition Theory</b>		
Prof. Anna J. Rollins	Section 101 (CRN# 2148)	TR 12:30-1:45pm
<p>This discussion-based, writing intensive course will provide a survey of critical texts in writing center and composition theory. We will be reading each week about the following topics within the field: writing center history and pedagogy, ESL tutoring, intertextuality, composition theory and pedagogy, rhetoric, genre, identity politics, research and documentation, and cultural studies. In addition to our work in the course, you will also tutor for one hour/week in the Writing Center for course credit. You will complete reflective activities each week connecting your course readings and your tutoring experiences. Likewise, you will be taught how to develop practical tutoring and teaching activities that apply your theoretical readings to a tutoring situation or a classroom. The course will culminate with a major research project where you will conduct in depth research on a topic of your choice within the fields of writing center and composition theory.</p>		

<b>ENG 469: Teaching Creative Writing</b>		
Dr. Sarah A. Chavez	Section 101 (CRN# 2149)	MWF 10:00– 10:50 a.m.
<p>“The writer must have a good imagination to begin with, but the imagination has to be muscular, which means it must be exercised in a disciplined way, day in and day out, by writing, failing, succeeding and revising.” — Stephen King</p> <p>Whether you are a creative writing major, an education major, thinking about starting a community writing group, someone who thinks they want to strength their craft, or someone who just enjoys talking about writing, this half discussion-based seminar, half workshop is for you. Throughout the semester we will discuss the art of talking about writing and read relevant texts regarding theories on the effectiveness of workshops, how to approach someone else’s writing, and how to build lesson plans around craft devices. The conversations and writing we will do throughout the semester will specifically address fiction, nonfiction, and poetry, as well as focus on skills that are transferable to multiple genres like screenwriting and drama.</p>		

<b>ENG 470: Form and Theory of Creative Writing (LIT)</b>		
Anthony J. Viola	Section 101 (CRN# 2150)	Tu/Th 5:30-6:45pm
<b>THEME: The Mental Lives of Fictional Characters, Speakers, and Other Forms of Simulacra</b>		
<p>In this course, students will explore the nuances of point of view (POV) in an attempt to understand how POV is used by writers and other artists to heighten a literary work's sense of verisimilitude, reveal or hide key narrative information, and augment the effect the text has on the reader. Although the primary focus will be fiction, students can focus on other genres and forms for their capstone project. Creative writing majors will be encouraged to utilize the theoretical principles in a creative work (prefaced with a brief critical introduction) while other majors will be encouraged to pursue a more traditional project or come up with a rigorous substitution. Readings could include "Memento Mori" (Jonathan Nolan), <i>The Sweet Hereafter</i> (Russell Banks), and <i>Transparent Minds</i> (Dorrit Cohn). We may also screen <i>Memento</i> (Christopher Nolan), the film adaptation of his brother's short story.</p>		

<b>ENG 476: Structures of the English Language</b>		
Joni Magnusson	Section 101 (CRN# 2152)	TR 2:00-3:15
<p>English 476 is a study of the structures of English grammar, including parts of speech and punctuation, and of the forms and functions of these grammatical structures. This course investigates how the structures of English grammar are used, learned, and taught by speakers/writers and gives students a deeper understanding of the English language through examination of a variety of special topics related to the structure of English, including language acquisition, English language learning, dialect variation, code-switching, and the history of English. This course also allows students to analyze how an understanding of each of these special topics informs and affects English education practices and prompts them to generate philosophies of grammar teaching and learning.</p>		

<b>ENG 499: Senior Capstone (WI, HUM, LIT)</b>		
Dr. Kristen Lillvis	Section 102 (CRN# 2160)	TR 4:00-5:15
<p>You are about to complete the most important project of your undergraduate career. Let's work together to help you succeed. This class is, according to the catalog, an intensive examination of topics relevant to advanced literary studies. Additionally, the class provides capstone experience through reflection upon and revision of previous English coursework. You will be asked to do close readings and theoretical examinations of texts, so you must have already taken ENG 350, ENG 355, and at least 12 hours of ENG courses at 400 level with grade of C or better. No textbooks to purchase—all readings will be made available through Blackboard.</p>		