

## Fall 2017 Department of English Course Descriptions

**PLEASE NOTE:**

This is not a complete list of the Fall 2017 English Department offerings. For the full list, please view the Fall 2017 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 (CT, HUM, LIT, WI)</b>		
Professor Wendi Kozma	Section 102 (CRN# 2094)	MW 2:00-3:15
<b>Theme: Writing Against the Flesh</b>		
<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 (CT, HUM, LIT, WI)</b>		
Dr. Forrest Roth	Section 103 (CRN#2095)	MW 2:00-3:15
<p>This section of ENG 200 will be devoted to the theme of modern cultural depictions of animals in literature and the arts, of the varied relationships between animals and humans in these works, whether violent or peaceful, and what these relationships have to say about our collective humanity and notions of civilization itself. Readings will include selections from Charles Darwin, H.G. Wells, Jack London and others, as well as contemporary films (<i>Grizzly Man</i>, <i>Gorillas In the Mist</i>) and popular websites dedicated to celebrating animal behavior. You will read and write extensively as you respond to these works, arguing for your own interpretations, applying critical approaches in different disciplines, and incorporate secondary sources of your selection in a full thesis-driven research paper with a final multi-media presentation given to the class.</p>		

<b>ENG 200: Texting the World (CT, HUM, LIT, WI)</b>		
Nathan Rucker	Section 104 (CRN# 2096)	TR 9:30-10:45
<b>War &amp; Veterans: The Conflicts, in Writing</b>		
<p>According to a recent FiveThirtyEight blog, slightly less than half of one percent of Americans have served in the military. However, I'm willing to bet almost everyone has <i>some</i> experience with people in the military. Maybe you served, or you know some friend or family member who has. Getting to know people who have served, we begin to understand that war does not occur in the abstract, and maybe, we get a sense of its very real effects.</p> <p>In this course, we will meet to discuss a variety of texts—some composed by veterans, some not—to explore the considerations of how soldiers, veterans, and their relationships are depicted/represented in various literary and non-literary works. Our goal, broadly defined, will be to see how creators depict war and to understand how representations of war/military can give us a better understanding of the very real effects members of the military experience. Coursework will include written responses, oral presentations, and creative work to create a physical book based upon student-identified themes in student-selected works.</p>		

<b>ENG 200: Texting the World (CT, HUM, LIT, WI)</b>		
Prof. Mitchell C. Lilly	Section 105 (CRN#2097)	TR 11:00-12:15
<b>Truth and Non/Fiction in a Post-Truth World</b>		
<p>In the “post-truth” world we now find ourselves occupying, the spread and speed of “alternative facts” threatens our perceptions of what is truthful versus what is dishonest. Amidst these precarious times, how do we read literary works that deliberately challenge our notions of <i>truth</i> by blurring the lines and breaking the boundaries between fiction and nonfiction? Does it matter if nonfiction is not always or completely truthful? Can a true story contain imaginative elements or contradictory details and still be authentic? Can there be some fiction or creativity in a true story? Likewise, can there be some truth in a fictional one? What are the moral consequences of such a pairing of opposites as truth and fiction in the same literary work? Is fiction of any kind under any circumstances in literature dishonest in terms of what it represents? These are just some of the pressing questions students in this class will work with and respond to via intensive reading and discussion of literary and secondary texts, as well as intensive analytical and self-reflective writing.</p>		

<b>ENG 200: Texting the World (CT, HUM, LIT)</b>		
Dr. Hilary Brewster	Section 106 (CRN# 2098)	MW 4:00-5:15
	Section 107 (CRN# 2099)	MW 4:00-5:15
<b>Comedy: Sketch and Stand Up</b>		
<p>What makes something funny? Why do we laugh at some jokes and not others? Why do we not <i>get</i> some jokes when others do? How come some stuff that was funny 20 years ago isn't really funny now? This class will approach two different genres of comedy, sketch (think SNL) and stand up, from a more academic mindset. Using humor theory, and coming at comedy from a rhetorical and historical/cultural perspective, we will attempt to answer some of the above questions. Why the chicken crossed the road, however, will remain unclear.</p>		

<b>ENG 200: Texting the World (CT, HUM, LIT, WI)</b>		
Prof. Anna J. Rollins	Section 111 (CRN# 2103)	Online – 2 <sup>nd</sup> 8 weeks
<p>Do you remember your favorite picture book from childhood? For many of us, our first exposure to literature was not in assigned books for an English class, but rather in texts that were read aloud to us on the laps of caregivers. We may not consciously remember the stories we heard during these formative years, but nonetheless, these stories shaped our language, and thus our view of the world. In this class, we will be analyzing and critically evaluating children’s literature: our first stories. In this critical thinking (CT) and writing intensive (WI) course, we will begin by looking at the most (seemingly) simple of children’s literature, picture books (Where the Wild Things Are &amp; Corduroy), and we will analyze the literary devices utilized in both the images and the words on the page. Next, we will be reading about children’s books that have been challenged or banned in the past century (Wild Things! Acts of Mischief in Children’s Literature), and we will look at reader-response criticism in our discussion of a specific banned book (Harry Potter and the Sorcerer’s Stone). Finally, we will apply a new historicist lens to a canonized children’s book (Alice’s Adventures in Wonderland). Through our discussion of children’s literature and theory, we will gain a deeper understanding of the way narratives have shaped young minds and continue to affect our world today.</p>		

<b>ENG 200H: Texting the World (CT, HUM, LIT, WI)</b>		
Professor Abby Daniel	Section 101 (CRN# 2105)	MWF 11:00-11:50
<p><b><u>Monsters in Culture</u></b></p> <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. To do this, we will delve into examples such as the undead (zombies and vampires), the fantastic (Frankenstein's creature), cryptids (Mothman, aliens, etc.), 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, HUM, LIT, WI)</b>		
Professor Abby Daniel	Section 102 (CRN# 2106)	MW 2:00-3:15
<p><b><u>Monsters in Culture</u></b></p> <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. To do this, we will delve into examples such as the undead (zombies and vampires), the fantastic (Frankenstein's creature), cryptids (Mothman, aliens, etc.), and the cultural contexts of the monster. We will explore the considerations of the monster</p>		

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.

**ENG 200H: Texting the World (CT, HUM, LIT)**

Dr. Daniel Lewis

Section 104 (CRN# 2108)

TR 11:00-12:15

**Heaven, Hell, and Hauntings**

“If I lie down upon my bed I must be here,  
But if I lie down in my grave I may be elsewhere” – Stevie Smith

This Honors-level section of 200 will examine fictional and non-fictional accounts of Heaven, Hell, and ghostly hauntings. From a neurosurgeon’s first-person account of his near-death experience with heaven and the afterlife, to Dante’s *Inferno*, to stories about Appalachian ghosts and hauntings, we will examine and explore beliefs about what happens after we die. How do we envision heaven? What is the reward for living a “good” life? What do representations of hell say about our beliefs concerning right and wrong, sin and innocence, justice and injustice? What do narratives about ghosts tell us about how we think about death?

**ENG 200H: Texting the World (CT, HUM, LIT)**

Dr. Daniel Lewis

Section 105 (CRN# 2109)

TR 2:00-3:15

**Heaven, Hell, and Hauntings**

“If I lie down upon my bed I must be here,  
But if I lie down in my grave I may be elsewhere” – Stevie Smith

This Honors-level section of 200 will examine fictional and non-fictional accounts of Heaven, Hell, and ghostly hauntings. From a neurosurgeon’s first-person account of his near-death experience with heaven and the afterlife, to Dante’s *Inferno*, to stories about Appalachian ghosts and hauntings, we will examine and explore beliefs about what happens after we die. How do we envision heaven? What is the reward for living a “good” life? What do representations of hell say about our beliefs concerning right and wrong, sin and innocence, justice and injustice? What do narratives about ghosts tell us about how we think about death?

**ENG 203: Appalachian Literature (HUM, LIT, MC, WI)**

Professor Kristin Steele

Section 101 (CRN# 2140)

TR 11:00-12:15

**Outside, Inside, Underground: Whose Appalachia Is It, Anyway?**

Where is Appalachia? How do we even say Appalachia? Just whose Appalachia is it? (And who says, anyway?) We will begin this course with these questions, and we will consider them in all aspects of our investigation of Appalachian literature. We’re aware of the stereotypes facing Appalachia and Appalachians themselves. In this course we will examine those stereotypes—their origins, their implications, their reinforcement in popular culture—and then disassemble them, reading and

discussing literature, as well as art and music, hailing from Appalachia. We'll start our exploration with Appalachia in pop culture, looking at visual and vocal representations of its places, spaces, and people in news media and film. Next, we'll dig into readings of contemporary Appalachian literature that will include short and long works by Jeanette Walls, Crystal Wilkinson, Scott McClanahan, Marie Manilla, Jonathan Corcoran, and even the controversial JT Leroy, among others. Finally, we'll end our course with multimedia creative projects as we consider the trouble of defining and redefining Appalachia, here and now.

**ENG 203: Appalachian Literature (HUM, LIT, MC, WI)**

Dr. Britton C. Lumpkin

Section 102 (CRN# 2141)

MW 4:00-5:15

This course is a study of Appalachian literature that reflects cultural, political, and aesthetic experiences in the region as well as the intellectual, emotional, and spiritual experience of its inhabitants. 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 regards 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, 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 209: Literature of Fantasy (HUM, LIT, WI, WS)**

Dr. Jill M Treftz

Section 101 (CRN# 2154)

TR 9:30-10:45

**Dragon Writers: Beyond the Mother of Dragons**

Khaleesi Daenerys Targaryen, the Mother of Dragons, may currently be the most well-known example of a woman in dragon fantasy, but fantasy novelists have imagined hundreds of other roles and relationships between humans and dragons. This class will focus on some of fairly recent novels by women fantasists that take on the myriad possible visions and meanings of dragons and their imagined relationships with humans. Readings will include Naomi Novik's *His Majesty's Dragon*, Marie Brennan's *A Natural History of Dragons*, Rachel Hartman's *Seraphina* and *Shadow Scale*, Cindy Pon's *Serpentine*, and Ellen Oh's *Prophecy*. Discussions will focus on the literary and folkloric traditions the authors draw upon, and on how these authors tackle questions of identity, gender politics, and sexuality within their imagined (or re-imagined) worlds. The class is discussion-based, and will culminate in a collaborative board-game making project that engages with the novels we will have read.

<b>ENG 210: Autobiography &amp; Memoir (HUM, LIT, WI)</b>		
Dr. Rachael Peckham	Section 101 (CRN# 2155)	MW 2:00-3:15
This course involves the close study of autobiography and memoir. Specifically we'll be examining the contemporary trend and popularity of the <i>micro-memoir</i> . The reading list will include contemporary works such as Joe Brainard's <i>I Remember</i> , Susanna Kaysen's <i>Girl, Interrupted</i> , Tim O'Brien's <i>The Things They Carried</i> , and Beth Ann Fennelly's <i>Heating &amp; Cooling: 52 Micro-Memoirs</i> . In conjunction with their exploration of the subgenre, students will compose several of their own <i>micro-memoirs</i> —short autobiographical stories totaling no more than 750 words each.		

<b>ENG 210: Autobiography &amp; Memoir (HUM, LIT, WI)</b>		
Dr. Rachael Peckham	Section 102 (CRN# 2156)	TR 12:30-1:45
This course involves the close study of autobiography and memoir. Specifically we'll be examining the contemporary trend and popularity of the <i>micro-memoir</i> . The reading list will include contemporary works such as Joe Brainard's <i>I Remember</i> , Susanna Kaysen's <i>Girl, Interrupted</i> , Tim O'Brien's <i>The Things They Carried</i> , and Beth Ann Fennelly's <i>Heating &amp; Cooling: 52 Micro-Memoirs</i> . In conjunction with their exploration of the subgenre, students will compose several of their own <i>micro-memoirs</i> —short autobiographical stories totaling no more than 750 words each.		

<b>ENG 211: Science Fiction (HUM, LIT, WI)</b>		
Tim Burbery	Section 101 (CRN# 2157) Section 102 (CRN# 2158)	MWF 10:00-10:50 MWF 10:00-10:50
Is science fiction a contradiction in terms, if by science we mean “truth,” and by “fiction,” well, fiction? Can sci fi be religious? Is sci fi purely escapist or does it have any social value? What is “cli fi,” a sub-genre of sci fi? We will examine these and similar questions this semester as we read and watch both “golden age” and contemporary sci fi.		

<b>ENG 213/480: Good Poems – The Poetry of Bob Dylan (HUM, LIT, WI)</b>		
Dr. John Young and Prof. Kristin Steele	Section 101 (CRN# 2159)	MW 4:00-5:15
<b>The Poetry of Bob Dylan (or, It's Alright, Ma (I'm Only Reading))</b>		
Bob Dylan is an iconic singer/songwriter whose career spans the turbulent counterculture of the 1960s through the present day. He has been a political activist; a rock star; a white folk musician exploring the African American roots of Delta Blues; a lyricist informed by literary influences from Homer, the Bible, modernist poets, and the Beats; and, most recently, the Nobel laureate in literature. This course will explore Dylan's songs both as poems—through close readings of his lyrics, in dialogue with relevant historical, social, and literary backgrounds—and as performances, through close listening of recorded and live versions. Assignments will include detailed analyses of individual songs and albums, explorations of lyricism and the creative process, and compositions of original songs, in addition to contributions to a class blog. We will try to see what happens “if my thought-dreams could be seen.”		

<b>ENG 215: Good Novels (HUM, LIT)</b>		
Dr. Daniel Lewis	Section 101 (CRN# 2162)	MW 2:00-3:15
<p><b><u>Contemporary British Fiction</u></b>  <i>What did Britain say to its trade partners?</i>  <i>"See EU later."</i></p> <p>This course offers an introduction to contemporary British culture in an era of profound political and economic change and social upheaval, specifically in the wake of Brexit. We will explore contemporary British novels that are influenced by war, immigration from the former colonies, dramatic ideological shifts in gender relations and sexuality, class conflict and deindustrialization, climate change, and the potential break up of Britain. We will examine a range of avant-garde, postcolonial and popular novels that challenge preconceived notions of Englishness. Particular attention will be paid to the interaction between literature and race/ethnicity, religion, sexuality/gender, and class.</p> <p>Some of the authors we will read are Zadie Smith, Ian McEwan, Iris Murdoch, Kazuo Ishiguro, and Hanif Kureishi.</p>		

<b>ENG 221: Postcolonial Literature (HUM, LIT, MC, WI)</b>		
Dr. Puspa Damai	Section 101 (CRN#2163)	TR 2:00-3:15
<p><b><u>Othello in Postcolonial Literature</u></b></p> <p>I invite you to read with me a few books and essays which dwell on the issue of revisiting and rewriting Shakespeare in postcolonial literature. We will study Shakespeare's Othello and a number of novels and plays written in response to this great play. We will read Tayeb Salih's Season of Migration to the North, Salman Rushdie's The Moor's Last Sigh, Nadine Gordimer's My Son's Story, and Toni Morrison's Desdemona not only to assess the debt that these writers owe to Shakespeare's oeuvre in general and Othello in particular but also to examine the politics of "writing back" in the field of postcolonial studies. We will think about questions such as: why postcolonial and ethnic writers have chosen Shakespeare's Othello as their inspiration and model for their own books? Why do postcolonial writers write back? Is it because Othello tells a timeless story? Is it because these writers seek to "correct" something in Shakespeare's tragedy? What is the relationship between writing and righting? Is "writing back" a form of resistance? What does one achieve or change through writing? Have these novels and plays changed the meaning of Shakespeare's Othello by taking the story of the play in a completely new direction? How to understand and theorize this unique form of creative adaptation of Shakespeare?</p> <p>Assignments will include quizzes, short response papers, presentations and one analytical paper.</p>		

<b>ENG 225: Southern Literature – Southern Sin (HUM, LIT, WI)</b>		
Dr. Joel Peckham JR	Section 101 (CRN# 2164)	TR 9:30-10:45
<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!, Absalom!</i></p> <p><i>Southern Writers</i> is a writing intensive literature course in which students will explore the work of both canonical and non-canonical southern writers through the lens of “aberrant” texts—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 Streetcar Named 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 engage with the literature in both creative and critical ways, exploring 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 (in-class writings, reading responses, creative reflections, and the choice of either a radical revision, creative engagement exercise or a critical analytical essay.</p>		

<b>ENG 232: Good Films (HUM, LIT, WI, Film Studies)</b>		
Dr. Allison E. Carey	Section 102 (CRN# 2167)	TR 9:30-10:45
<p>In this section of Good Films, we’ll explore different <i>genres</i> of films, trying to understand how and when they developed, how they evolved, and what they look like now. So what was the first Western? Or romantic comedy? Or gangster film? What does a gangster film even <i>look</i> like in 1903, and how does that compare to today? Films may include <i>The Godfather</i>, <i>Slumdog Millionaire</i>, <i>Bringing Up Baby</i>, <i>Intolerable Cruelty</i>, and others.</p>		

<b>ENG 232: Good Films (HUM, LIT, WI, Film Studies)</b>		
Dr. Britton C. Lumpkin	Section 105 (CRN# 2170)	Online-2nd Eight Weeks
<p>Our focus for this film course will be on some of the major cinematic films 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 (HUM, LIT, MC, WI)</b>		
John Young	Section 101 (CRN# 2171) Section 102 (CRN# 2172)	Online Online
<p>Our particular focus will be on 20<sup>th</sup>- and 21<sup>st</sup>-century responses to the enduring social, political, and cultural consequences of slavery from the age of Jim Crow to the era of Obama (and now beyond). 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 19th-century novel written in response to rumors (confirmed in the late 20th 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 a time-travel novel, <i>Kindred</i>; a Harlem Renaissance portrait of the phenomenon of racial passing; and a recent entry in the Black Panther comic book series by Ta-Nehisi Coates. Requirements include regular responses, a longer close reading paper, contributions to the class discussion board, and two exams.</p>		

<b>ENG 242: Women Writers (HUM, LIT, MC, WI)</b>		
Dr. Margaret Sullivan	Section 102 (CRN# 2174)	Online
<p>This course will study texts, produced by women writers of the 20<sup>th</sup> and 21<sup>st</sup> century, that portray women’s interests, experiences, and lives in general. We’ll read texts by writers such as Virginia Woolf, Toni Morrison, and Dorothy Allison, and also will look at contemporary spoken word poetry, women in television (<i>Sex and the City</i>, specifically), and in music. Throughout the term, we’ll ask how women—from a variety of eras and across a variety of genres—have written their experiences with gender, sexuality, bodies, and other identity constructs. Probable assignments include discussion postings, two short papers, and a longer researched anthology on a topic of interest to you.</p>		

<b>ENG 280: Digital Literary Studies (HUM, LIT, WI)</b>		
Dr. Kristen Lillvis, Dr. Robert Ellison, Prof. Ian Nolte	Section 101 (CRN# 2175)	T 4:00-6:20
<p>Do you dream about combing through archives? Do you want a job writing about videogames? Are you a creative writer interested in creating video essays? Here’s a way to get started on these goals and more. This course offers you an introduction to digital literary studies. Topics to be addressed include digitizing and analyzing print texts, comparing and critiquing electronic literature and videogames, and creating video essays. This course also covers the creation of digital portfolios.</p>		

<b>ENG 344: Introduction to Film Studies (HUM, LIT, WI, Film Studies)</b>		
Dr. Walter Squire	Section 102 (CRN# 2177)	MW 2:00-3:15
<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</p>		

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 *Looking at Movies*, 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.

**ENG 344: Introduction to Film Studies (HUM, LIT, WI, Film Studies)**

Dr. Walter Squire	Section 103 (CRN# 2178)	TR 2:00-3:15
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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 *Looking at Movies*, 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.

**ENG 350: Introduction to Textual Analysis (WI)**

Dr. Jana Tigchelaar	Section 102 (CRN# 2181)	TR 9:30-10:45
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This course will prepare you for further studies in the English major with particular emphasis on research, critical reading, and writing skills. Through the close examination of a variety of genres (including a graphic novel, Shakespeare’s *The Tempest*, a variety of poetry, and film adaptations of literary texts) and the production of a range of assignments (including shorter explication papers, a presentation, a digital artifact, and a research project), you will emerge from this course better prepared to undertake more intensive independent research and focused courses in your major.

**ENG 350: Intro to Textual Analysis (WI)**

Professor Daniel O’Malley	Section 103 (CRN# 2182)	MW 4:00-5:15
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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 – we’ll look at the film *Beasts of the Southern Wild* in tandem with Shakespeare’s play *The Tempest*, for example. Projects will include response papers, explications, research-based writing, presentations, and digital work.

<b>ENG 354: Scientific &amp; Technical Writing (WI)</b>		
Nathan Rucker	Section 101 (CRN# 2183)	MWF 10:00-10:50
<p>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 and discuss ethical issues and audience-focused design concepts that are intrinsic to creating effective technical communication.</p> <p>From a person much smarter than me: 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).</p>		

<b>ENG 354: Scientific &amp; Technical Writing (WI)</b>		
Nathan Rucker	Section 102 (CRN# 2184)	MWF 11:00-11:50
<p>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 and discuss ethical issues and audience-focused design concepts that are intrinsic to creating effective technical communication.</p> <p>From a person much smarter than me: 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).</p>		

<b>ENG 355: Introduction to Critical Theory (WI)</b>		
Dr. Puspa Damai	Section 101 (CRN# 2186)	TR 12:30-1:45
	Section 103 (CRN# 2188)	TR 4:00-5:15
<p>Is the author really dead? What makes a text literary? Do we indeed live in the prison house of language? Is there nothing outside the text? Is meaning really arbitrary and undecidable? What is distinct about women's writing? Can "wounds" talk? These are some of the questions we will raise and try to find answers to in this course by reading a number of short pieces by theorists such as Roland Barthes, Michel Foucault, Cathy Caruth, Eve Sedgwick, and Jacques Derrida. Our goal is to be familiar with the critical vocabulary of theories including affect theory, deconstruction, eco-criticism, feminism, Marxism, post-colonialism, queer theory and trauma theory. We will use ideas and insights from these theories to interpret two literary texts: <i>Othello</i>, and <i>Desdemona</i>. We will also discuss how one literary text functions as a "critique" of another text, thereby undermining the conventional rigidity of boundaries between a primary (literary) and secondary (critical) texts.</p> <p>Assignments will include a few short conceptual papers, leading class discussions, and two application papers.</p>		

<b>ENG 355: Introduction to Critical Theory</b>		
Dr. Daniel Lewis	Section 102 (CRN# 2187)	MW 4:00-5:15
<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 sexuality and masculinity studies. Major authors will include Derrida, Freud, Lacan, Levi-Strauss, Barthes, Hegel, Marx and Engels, Bakhtin, Foucault, Butler, Cixous, Benjamin, Haraway, Halberstam, Žizek (this is not a complete list).</p>		

<b>ENG 360: Introduction to Creative Writing</b>		
Dr. Joel Peckham JR	Section 101 (CRN# 2189)	MW 2:00-3:15
<p>In this writing intensive workshop, students will be introduced to the practice and craft of writing and reading contemporary fiction, creative non-fiction, and poetry with the goal of developing the tools, skills, practices and breadth of knowledge necessary to finding and honing their own distinct voices. Referencing the work of important writers and teachers of writing over the last fifty years, we will ask the fundamental aesthetic questions, “what is good” in the world of contemporary literature and in so doing explore not only what those standards are but how they have developed over time, and why they matter. We will also study how authors go through the process of creating “good” poems, short-stories, and lyric essays, and then we will adopt and adapt those practices to the particular abilities of each student in an interactive environment where every student will receive both individual and group feedback on their drafts and final products.</p> <p>Assignments will include low-, medium-, and high-stakes writing (reading responses, creative reflections, a review, one draft in each genre, and a final collection of polished work).</p>		

<b>ENG 360: Introduction to Creative Writing (WI)</b>		
Prof. Eric Smith	Section 102 (CRN# 2190)	TR 12:30-1:45
<p>According to the Marshall University undergraduate catalog, this course is “an introduction to writing and critically responding to fiction, non-fiction, and poetry.” We will undertake this introduction by reading widely, responding critically, and experimenting creatively in our own writing, which will engage with texts in all three genres from a diverse slate of writers. But rather than ask you to specialize in one genre over another, we will instead read (and write) <i>across</i> genres, focusing instead on fundamentals and foundations found in all good writing, regardless of genre. Our work (as readers and writers) will allow us to see how different writers approach similar issues—of craft, of subject, and of genre—through their own unique perspectives. Our goal will be to begin to discover our own solutions to what we might call “the problem of the page,” and to prepare you for more advanced courses in the genres of your choice.</p>		

<b>ENG 360: Introduction to Creative Writing (WI)</b>		
Dr. Forrest Roth	Section 104 (CRN# 2192)	MW 4:00-5:15
<p>Creative Writing has long been one of the finest, 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 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 authors, 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.</p>		

<b>English 377: Creative Writing Poetry</b>		
Rachel Rinehart	Section 101 (CRN# 2193)	MW 2:00-3:15
<p>This is a poetry workshop course, which is designed to help intermediate level poetry students become better readers and writers of poetry. In addition to participating in a variety of workshop formats as both poets and critics and writing a series of free verse, occasional, and formal poems, students will compile a poetry portfolio of revised poems at the end of the semester in which they also reflect on their progress as poets and critics. Throughout the course, we will also read and discuss poems and craft writings by a diverse cast of contemporary poets. Texts for this course include <i>The Making of a Poem: A Norton Anthology of Poetic Forms</i> by Eavan Boland and Mark Strand as well as additional readings provided by the instructor.</p>		

<b>ENG 379: Intermediate Creative Nonfiction</b>		
Dr. Rachael Peckham	Section 101 (CRN# 2195)	TR 11:00-12:15
<p>In this intermediate-level creative writing course, students will gain practice writing within the genre of creative nonfiction. Along the way, we'll explore—both in our reading and our writing—the ways in which creative nonfiction purposefully borrows techniques and approaches from other genres as it attempts to represent <i>truth</i>. We'll also discuss how the published works we'll read for class might inform a students' work within the subgenres 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#2196)	MW 4:00-5:15
<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 408: Advanced Expository Writing (WI)</b>		
Dr. Robert Ellison	Section 101 (CRN# 2198)	TR 2:00-3:15
<b>Theme: Writing in the Digital World</b>		
<p>Email. Texts. Tweets. Websites. Blogs. “Real” news. “Fake” news. We all spend a good deal of time these days consuming and producing digital texts in a variety of genres. Those texts and genres are the focus of this class. We’ll read about when and how they got started, how they have changed over time, how they are used (and abused!) today, and so on.</p> <p>You will not have to purchase any books. You will need Facebook and Twitter accounts and a blog; you can use what you already have, or create new ones just for this class. Your major writing projects will be blog posts on topics of your choice, write-ups of articles pertaining to the class, and Blackboard journals reflecting on your experiences in the digital world.</p> <p>I’ll be right there with you: I’ll set up a class Facebook group and write a weekly blog post about what’s happening in my digital world. You’ll even be right there when I send my first tweet ever; you won’t want to miss that!</p>		

<b>ENG 411: Chaucer (HUM, LIT, WI)</b>		
Kateryna Schray	Section 101 (CRN# 2199)	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 14th century Europe, and his Canterbury Tales 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>English-Ed: 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 Canterbury Tales (maybe even as part of your student teaching). This course will show you how to guide *your* 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>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?</p> <p>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</p>		

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 (HUM, LIT, WI)**

Gwenyth Hood

Section 101 (CRN# 2200)

MWF 10:00-10:50

**Theme: Discord and Destruction; Wisdom and Renewal**

Select plays show many facets of Shakespeare's tragic and historical vision, from the amorous *Romeo and Juliet*, which (some think) narrowly misses being comic, to the far more grim and bitter *Hamlet* and *King Lear*. Chosen histories also vary in range and setting. *Richard III* with its relentless carnage, and the more optimistic *Henry VIII* are both set in England not too far from Shakespeare's own time and cast light on contemporary politics. *Julius Caesar* explores a more remote historical epoch, which still, however, resonated for Shakespeare's time and is relevant today. *Troilus and Cressida* explores the boundaries of history and tragedy, being set in a legendary past where personal honor and idealism may decide the fate of nations. 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. To ensure appreciation the plays' dramatic and oral qualities, there will be frequent in-class reading and some performance.

**ENG 421: American Literature I, beginnings to 1830 (HUM, LIT, WI)**

Dr. Jana Tigchelaar

Section 101 (CRN# 2201)

M 5:30-8:00

This course examines literature produced in America from its pre-Columbian beginnings through the early national period. Through our reading in multiple genres we will work to understand how different forces (cultural, political, religious, and economic, for a start) inform the writing of this vast period. We will also examine some of the ways writers of this period explored what it meant to be an American. We will ask how these writers imagine their writing shaping the young country, and investigate how writers of different classes, races, religions, and genders use writing to address the social and cultural issues facing the US during this formative era. 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.

<b>ENG 422: American Literature, 1830-1865 (HUM, LIT, WI)</b>		
John Stromski	Section 101 (CRN# 2202)	TR 9:30-10:45
<b>Big Questions of the American Renaissance</b>		
<p>The antebellum era (1830-1860) was a chaotic time. The nation was expanding, often through force; industrialization was transforming both cities and rural areas; conversations and actions over the influence of slavery became increasingly divisive and violent; and questions over who should be able to participate in American democracy contributed to mounting sectional tensions that led to the Civil War. At the same time, this era saw the rise of what has been considered distinctly American literature, what literary scholar F. O. Matthiessen once described as the “American Renaissance.” While Matthiessen discusses the characteristics of what he considers distinctly American literature, this course will investigate how literature engages with distinctly American questions, problems, and issues of the nineteenth century. In trying to understand how American literature shaped and reflected issues such as the frontier, industrialization, slavery, and participatory democracy, we will read literature from diverse regions, people, and views, trying to better understand the relationship between the parallel growth of American literary culture and American institutions. Course requirements may include discussion board participation, three essays (two short close reading and analysis essays and one longer research project), and a research project presentation.</p>		

<b>ENG 432: Contemporary Literature (HUM, LIT, WI)</b>		
Professor Daniel O’Malley	Section 101 (CRN# 2204)	MW 2:00-3:15
<p>This course will examine literature of the (sometimes very) recent past from a variety of genres, with an emphasis on fiction, poetry, and nonfiction. We’ll examine these texts in a context of contemporary events and cultural concerns, and in a context of literary tradition. We’ll also consider questions of genre, as we encounter writers who seem to disregard the supposed distinctions between, for example, fiction and nonfiction, or between poetry and fiction. And finally we’ll explore the question of what actually constitutes literature today, as we read selections from a variety of print and online literary magazines and other informal venues.</p>		

<b>ENG 440: Advanced Study in Film (HUM, LIT, WI, Film Studies)</b>		
Dr. Walter Squire	Section 101 (CRN# 2205)	W 4:00-6:20
<b>“There Will Be Blood: Quentin Tarantino and His Influences”</b>		
<p>This course will examine a number of films throughout the career of Quentin Tarantino, with special focus upon his early films. Influences upon Tarantino will be traced, and in addition to cinematic techniques, Tarantino’s uses of appropriation, language, and violence will be interrogated. Tarantino films will include <i>Reservoir Dogs</i> (1992), <i>Pulp Fiction</i> (1994), <i>Jackie Brown</i> (1997), <i>Kill Bill: Volume I</i> (2003), <i>Kill Bill: Volume II</i> (2004), and <i>Django Unchained</i> (2012), supplemented by films by other directors, such as <i>Django</i> (1966, dir. Sergio Corbucci) and <i>Lady Snowblood</i> (1973, dir. Toshiya Fujita). Beyond participating in discussions, students will submit regular reading and viewing responses and create a researched essay.</p>		



<b>ENG 445: Screenwriting (HUM, LIT, WI)</b>		
Ian Nolte	Section 101 (CRN# 2206)	TR 9:30-10:45
<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 published screenplays and the completed films to understand the connections between screenwriting and film production. We will write and workshop three short films. 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 (WI)</b>		
Prof. Anna J. Rollins	Section 101 (CRN# 2207)	MWF 11:00-11:50
<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 responses 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 (HUM, LIT, WI)</b>		
Professor Rebecca Childers	Section 101 (CRN# 2208)	TR 12:30-1:45
<p>This course is a creative writing pedagogy course aimed at giving you the skills to teach a creative writing course in high school or college. (You do not need to be currently planning to teach to take this course.) In this class, we will work on how to craft a lesson plan, how to execute that lesson plan, how to lead workshops, how to encourage revision on workshop pieces, and how to organize a semester long course. <i>During the course you will learn by being a creative writing student and reflecting on the process:</i> you will create two workshop pieces of your own and revise one of them. You will also participate in class activities and free writes. <i>You will also learn by putting your skills into action:</i> you will lead the workshop of a peer's piece and you will plan and lead a day of class. By the end of the semester you will have created a syllabus for a future creative writing course and a folder full of lesson plans and activities.</p>		

<b>ENG 476/576: Structures of the English Language</b>		
Joni Magnusson	Section 101 (CRN# 2210)	TR 9:30-10:45
<p>English 476/576 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 476/576: Structures of the English Language</b>		
Joni Magnusson	Section 102 (CRN# 2211)	Online
<p>English 476/576 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 480: Special Topics – The Poetry of Bob Dylan (HUM, LIT, WI)</b>		
Kristin Steele & John Young	Section 101 (CRN# 2213)	MW 4:00-5:15
<b>The Poetry of Bob Dylan (or, It’s Alright, Ma (I’m Only Reading))</b>		
<p>Bob Dylan is an iconic singer/songwriter whose career spans the turbulent counterculture of the 1960s through the present day. He has been a political activist; a rock star; a white folk musician exploring the African American roots of Delta Blues; a lyricist informed by literary influences from Homer, the Bible, modernist poets, and the Beats; and, most recently, the Nobel laureate in literature. This course will explore Dylan’s songs both as poems—through close readings of his lyrics, in dialogue with relevant historical, social, and literary backgrounds—and as performances, through close listenings of recorded and live versions. Assignments will include detailed analyses of individual songs and albums, explorations of lyricism and the creative process, and compositions of original songs, in addition to contributions to a class blog. We will try to see what happens “if my thought-dreams could be seen.”</p> <p>Students enrolled in 480 will complete additional background readings, pursue more developed written work, and may be asked to make oral presentations in class.</p>		

<b>ENG 492: Advanced Fiction Workshop</b>		
Dr. Viola	Section 101 (CRN# 2219)	T 4:00-6:20
<b>Collaborating on the Study and Understanding of Craft</b>		
<p>This course will advance the knowledge and skills of students who successfully passed the intermediate fiction workshop. Students will analyze narratives, explore narrative theory, and engage in intellectual discussions centering on the fiction writing process. Additionally, students will submit their own fictional work for feedback in an attempt to mature further as writers of the craft. Lastly, students will help foster an intellectual community of shared ideas and take an active role in their education by supplying some of the reading material (select published authors), which will be the basis of the conversations devoted to understanding craft.</p>		

<b>ENG 493: Advanced Creative Nonfiction</b>		
Dr. Rachael Peckham	Section 101 (CRN# 2220)	R 4:00-6:20
<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. <b>Note:</b> <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>		