

# Fall 2020

## Department of English Course Descriptions

**PLEASE NOTE:**

This is NOT a complete list of the Fall 2020 English offerings. For the full list, please view the [Fall 2020 Course Listings through the Marshall webpage \(at https://mubert.marshall.edu/scheduleofcourses.php \)](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 200H: Texting the World (CT, WI, HUM, LIT)</b>		
Dr. Tim Burbery	Section 101 Section 103	MWF 9-9:50 TR 11-12:15
<p><b>Geomythology, or, Cyclopes, Centaurs, and ‘Sunamis!</b> This section of “Texting the World” will focus on the fascinating, dynamic field known as <b>geomythology</b>, a hybrid of geology and mythology. For a long time, scientists dismissed stories about giants, strange animals, and bizarre bones as silly tales. Now they’re taking a second look. As it turns out, many of these legends contain nuggets of scientific truth, and shed light on natural events like volcanoes, tsunamis, and massive animal remains. Join us as we read familiar books like Rick Riordan’s <i>Heroes of Olympus</i> series, newer ones like the TED talk-based book <i>Why Dinosaurs Matter</i>, and the oldest poem ever, one that’s so weird it feels almost post-modern: <i>The Epic of Gilgamesh</i>.</p>		

<b>ENG 200H: Texting the World (CT, WI, HUM, LIT)</b>		
Prof. Daniel O’Malley	Section 104	TR 2-3:15
<p><b><u>Theme: Animals in Literature</u></b> Artists have long found inspiration in the animal world. From ancient cave paintings to Aesop’s fables to today’s literature, animals appear in a variety of roles. In this course, we’ll explore animals as symbols and as subjects; we’ll encounter animal characters and points of view; and through reading, writing, and discussion, we’ll consider the ways these non-human animals allow artists to explore distinctly human concerns. Discussion will be a major component. Assignments will combine critical and creative elements and include low-, medium-, and high-stakes projects. Students will have the opportunity to think critically about the work of published authors as well as to generate creative work of their own.</p>		

<b>DH 201: Intro to Digital Humanities (WI, HUM, DH)</b>		
Dr. Stefan Schöberlein	Section 101	MW 4-5:15
<p>This class, broadly speaking, focuses on the scholarly study of culture using digital methods and technologies. Together, we will figure out what is meant by “digital humanities,” sample tools and projects from the field, and get to know digital humanists working at Marshall. No prior experience with coding, data analysis or digital design is required. This class serves as the introduction to the interdisciplinary digital humanities minor but is open to anyone interested.</p> <p>This class will likely be an online/offline hybrid.</p>		

<b>ENG 204: Writing for the Workplace (WI)</b>		
Amine Oudghiri-Otmani	Section 103 Section 104 Section 105	TR 9:30 – 10:45 TR 11:00 – 12:15 TR 12:30 – 1:45
<p>The primary goal of English 204 is to develop and practice basic writing that is focused on the styles and forms used in the workplace. To do so, students must use critical thinking as well as build on the elements of audience and purpose in their respective interactions with co-workers, customers, and clients (to name just a few). In this class, writing will be approached as a transaction method to help build relations with the intended audience.</p> <p>To focus our path toward these goals, we will work on a plethora of business writing projects (small and major), including (but not limited to) email, letter, memorandum, recommendation report, and formal proposal. Besides exploring examples of these artifacts in class, students will produce business documents of their own as well as engage in research to produce longer business documents like reports and formal proposals.</p>		

<b>ENG 206: Good Plays (HUM, LIT, WI)</b>		
Dr. Jim Riemer	Section 101	Online
<p>In this class you will be reading, discussing, and writing about a wide range of plays from a variety of traditions and historical eras and from a variety of styles and genres including comedies by Aristophanes, Moliere, and Oscar Wilde, a Japanese Noh play by Zeami Motokiyo, the expressionist drama of O’Neill, and a contemporary Broadway musical <i>Dear Evan Hansen</i>. Along the way we will explore how the playwrights we will read kept reinventing and reshaping the conventions of drama to fit their times while appealing to their audiences (that is, getting across their ideas while also selling tickets), and how playwrights from different periods and cultural backgrounds address such timeless themes as war, sex, race, identity, class conflict, and the foolishness and nobility of human nature. The main assignments will include online discussion boards, some quizzes, literary analysis paragraphs, and essay tests.</p>		

<b>ENG 209: Literature of Fantasy (HUM, LIT, WI)</b>		
Dr. Britton C. Lumpkin	Section 101	MW 4:00-5:15 pm
<b>Sword &amp; Sorcery</b>		
<p>This course will explore and analyze a sub-genre of Fantasy known as Sword &amp; Sorcery. In contrast to the world-threatening dangers found in Epic Fantasy, Sword &amp; Sorcery tends to focus on personal stakes and fast-paced adventures. The struggles and challenges of the heroes in these narratives are often told episodically through short stories and novellas. Our exploration will begin with pioneering pulp authors Robert E. Howard (Conan, Kull) and C. L. Moore (who created the 1<sup>st</sup> female Sword &amp; Sorcery hero Jirel of Jorey) and then continue with a survey a key authors in the development of the genre including Fritz Lieber, Michael Moorcock, Roger Zelazny, Poul Anderson, Charles Saunders (whose African Sword &amp; Sorcery hero Imaro kicked-started the Sword &amp; Soul sub-genre), Glen Cook (whose <i>Black Company</i> novels are early examples of Grimdark Fantasy), and Manly Wade Wellman (whose John the Balladeer short stories combine Appalachia and Sword &amp; Sorcery). The class will also consider works related to Sword &amp; Sorcery by Ursula K. LeGuin and Mercedes Lackey and will conclude by examining the most recent iteration of Sword &amp; Sorcery as embodied by Andrzej Sapkowski's <i>The Witcher</i> series and the recent Netflix adaptation. In the end, there will be swords, magic, monsters, and weirdness of all sorts.</p>		

<b>ENG 209: Literature of Fantasy (HUM, LIT, WI)</b>		
Gwenyth Hood	Section 102	Online
<b>Theme: Imagination grasps at reality.</b>		
<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, Sheridan Le Fanu, 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>, in conjunction with <i>The Lord of the Rings</i>) a major work of the twentieth century which synthesizes and harmonizes many aspects of Fantasy Literature. In this Writing Intensive (WI) class, there will be weekly on-line journals and discussions, and weekly prompts to respond to readings and practice formal documentation. Besides this, there are three formal essays and a final exam on an assigned topic. Students will have the opportunity to revise Essay 1 after it is graded. For Essay 3, students can choose between a creative work (generally short fiction) and a third short analytical essay.</p>		

<b>ENG 211: Science Fiction (HUM, LIT, WI)</b>		
Dr. Tim Burbery	Section 101	TR 9:30 – 10:45
<p><b>Mars, aliens, and The Singularity.</b> This course will focus in part on the challenges of colonizing Mars. This idea's been in the news a lot, especially due to Elon Musk's Space X rocket and his plans for getting us to the orange planet. We'll also tackle the famous <i>Fermi's Paradox</i>: On the one hand, the universe is ginormous and, statistically speaking, must contain intelligent life. On the other, that life doesn't seem to have visited us yet. So where are the aliens?, Fermi asked. His question still hasn't been answered. Finally, we'll study The Technological Singularity and its relation to <i>Futurama</i>. Texts will include <i>The Martian</i> (film and book), C.S. Lewis's Mars book, <i>Out of the Silent Planet</i>; K.S. Robinson's novel <i>Aurora</i>; Brad Pitt's recentish Sci Fi film, <i>Ad Astra</i>; <i>Futurama</i>; and assorted cool videos.</p>		

<b>ENG 211: Science Fiction (HUM, LIT, WI)</b>		
Dr. Jim Riemer	Section 102	Online
<p>Aliens! Spaceships! Time Travel! Cyborgs! Alternate history! Prepare to explore the many worlds and dimensions of science fiction. In this class you will be reading, discussing, and writing about a range of science fiction texts, from classics to the contemporary. While the texts you will be reading treat a range of themes and issues, we will be giving particular focus to how those texts develop themes and address issues related to the interaction between cultures, the danger and benefits of science and technology, and ideas about gender, as well as examining the conventions and techniques of the science fiction genre. The main assignments will include online discussion boards, literary analysis paragraphs, a literary analysis essay, and a web site project.</p>		

<b>ENG 214: Introduction to Comics (HUM, LIT, WI)</b>		
Dr. Jim Riemer	Section 103	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. The readings will include reading comics featuring Batman, Jonah Hex, Hawkeye, and the Green Turtle, as well as a graphic novel of your choice. The main assignments will be online discussion boards, two literary analysis paragraphs, an essay test, and a PowerPoint slideshow project.</p>		

<b>ENG 232: Good Films (HUM, LIT, WI, DH, Film Studies)</b>		
Dr. Britton C. Lumpkin	Section 101	MW 1:00-2:15 pm
<b>Star Wars</b>		
<p>With the release of <i>Star Wars: The Rise of Skywalker</i> in December 2019, it is perhaps as good a time as any to reflect upon and analyze the significance, impact, and complicated reactions the enormously successful <i>Star Wars</i> franchise has had over the decades on film and popular culture. Over the course of this class, we will examine and consider the Original Trilogy (<i>Star Wars</i>, <i>The Empire Strikes Back</i>, and <i>Return of the Jedi</i>), the Prequels (<i>The Phantom Menace</i>, <i>Attack of the Clones</i>, and <i>Revenge of the Sith</i>), and most of the Disney-produced <i>Star Wars</i> films and television productions (<i>The Force Awaken</i>, <i>Rogue One</i>, <i>The Last Jedi</i>, <i>The Rise of Skywalker</i>, and <i>The Mandalorian</i>), along with some shorter works and comics from the <i>Star Wars</i> Expanded Universe (now called “Legends”) and the current <i>Star Wars</i> timeline established by Disney. As a class, we will consider <i>Star Wars</i> and its related properties in relation to the historical and cultural context in which these works emerged and examine them as works of cinema, literature, genre, and fandom. A subscription to Disney+ will be essential for doing the work in this class. The final project will entail creating a digital project. And yes, we will discuss Baby Yoda. This is the Way.</p>		

<b>ENG 232: Good Films (HUM, LIT, WI, DH, Film Studies)</b>		
Dr. Walter Squire	Section 102 Section 103	TR 11:00-12:15 TR 2:00-3:15
<p>This course will focus upon popular film genres such as Westerns, musicals, social problem films, slapstick, romantic comedy, horror, science fiction, and action blockbusters. The histories and conventions of each of these genres (and possibly more) will be explored. Furthermore, the class will consider how American history has influenced changes within each genre, and reasoning for changes in popularity of genres over time will be assessed. Readings from the assigned text <i>An Introduction to Film Genres</i>, by Lester Friedman, et al, will be supplemented by select feature-length films as well as by numerous short films and clips from additional feature-length films. Assignments will include low-, medium-, and high-stakes writing (various in-class exercises, viewing responses to assigned feature-length films, and a longer genre analysis of a film) as well as a final exam.</p>		

<b>ENG 240: Introduction to African American Literature (HUM, LIT, WI, MC)</b>		
Dr. John Young	Section 101	Online
<p>This class will introduce students to major themes in African American literary history (such as the idea of “double consciousness” and the ongoing impact of the history and culture of slavery). Readings will include one novel from the slavery era, William Wells Brown’s <i>Clotel</i>, as well as representative selections from other major periods: the Harlem Renaissance in the 1920s and ’30s (Nella Larsen’s <i>Passing</i>), the Black Arts Movement of the 1960s and ’70s (Octavia Butler’s <i>Kindred</i>), and the contemporary period (Claudia Rankine’s <i>Citizen</i>). We will also read a range of essays, short fiction, and poetry, and watch the Netflix series <i>When They See Us</i>. Requirements will include several short (1 pg.) responses, contributions to the class discussion board, and two exams.</p>		

<b>ENG 242: Women Writers (HUM, LIT, WI, WS, MC)</b>		
Dr. Jill M. Treftz	Section 101	MW 2:30-3:45
<b>Visions of the Radical Notion that Women Are People</b>		
<p>What does the world look like when we start from the assumption that women, like men, are people? Not just saints or sinners, angels or demons, but fully human persons with the same capacity to create, destroy, succeed, or fail that men (or, at least, the men of dominant groups) are generally assumed to have? In this class we will read a wide selection of English texts written by a diverse sampling of women writers. The readings will likely include short stories by Octavia Butler, James Tiptree, Jr. (aka Alice B. Sheldon), Angela Carter, and Amy Tan; essays and poems from writers including Christina Rossetti, Frances Burney, Audre Lorde, Lucille Clifton, and Sharon Olds; and at least one novel, probably by Margaret Atwood.</p> <p>This course is discussion-based, and culminates in a final project in which all students will create their own anthology of women writers to share with the class.</p>		

<b>ENG 242: Women Writers (HUM, LIT, WI, WS, MC)</b>		
Dr. Brewster	Section 102	TR 9:30-10:45
<p>The world continues to resemble a dumpster fire. This class aims to counteract the rage and misogyny with humor. We will be examining a contemporary, oft-overlooked genre of writing and texts: the ones that are funny! We will look at women's role in comedy (standup, sketch, sitcom, and memoir) as it has evolved in 20<sup>th</sup> century America while considering issues of gender, sexuality, race, ethnicity, ethics, and culture with regard to creation and analysis. In so doing, students will understand the complex role humor and comedy plays in society and why it is an essential art form. If nothing else, students will be able to write funnier retorts to the MRAs they encounter on Twitter.</p>		

<b>ENG 242: Women Writers (HUM, LIT, WI, WS, MC)</b>		
Dr. Jim Riemer	Section 103	Online
<p>In this class you will be reading, discussing, and writing about plays by women writers from the first part of the twentieth century through the present day, including plays by Lillian Hellman, Beth Henley, Marsha Norma, Wendy Wasserstein, Caryl Churchill, Lorraine Hansberry, and Dominique Morisseau. You will be examining how these texts depict women's experiences and how they address a range of themes including issues of gender, race, identity, sexuality, class, career, family dynamics. You will also be examining a number of the plays in relation to filmed interviews with the actors and directors of recent productions of some of the plays. The main assignments will include informal individual writing and critical thinking activities, online discussion boards, literary analysis paragraphs, and essay tests.</p>		

<b>ENG 263: Introduction to Digital Literary Studies (HUM, LIT, WI, DH)</b>		
Ian Nolte	Section 101	TR 12:30-1:45
<p>How do digital tools influence literature? This course will examine how stories and technology blend through three perspectives. We will read and write about video games as interactive literature. We will study digital editing to create original cinempoems. And we will study how to use digital tools to build analytical models of literary texts. A great place to get started using technology to enhance both your analytical and creative writing.</p>		

<b>ENG 344: Introduction to Film Studies (LIT, WI, DH, Film Studies)</b>		
Dr. Margaret Sullivan	Section 101	MW 1-2:15 p.m.
<p>This course introduces students to film as a complex form of artistic representation. We'll consider how films combines separate interrelated elements, including mise-en-scene, cinematography, editing, and sound, into a coherent whole. We'll also look at interpretive frameworks such as genre theory and the idea of "authorship." During the semester, we'll cover both American and international films and will read from the assigned text, <i>Looking at Movies</i>, by Richard Barsam and David Monahan. Assignments will include weekly viewing responses, a formal analysis of a film, quizzes and a final exam.</p>		

<b>ENG 344: Introduction to Film Studies (LIT, WI, DH, Film Studies)</b>		
Dr. Walter Squire	Section 103	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 350: Intro to Textual Analysis (WI, DH)</b>		
Dr. Jana Tigchelaar	Section 101	MW 2:30-3:45
<p>Textual analysis is one of the essential tools in the study of literature. This class provides an introduction to the process, methods, and materials of textual analysis. Using Katherine Acheson's <i>Writing Essays About Literature</i> as our guide, we'll read texts in a variety of genres (including selections of poetry, Shakespeare's <i>Much Ado about Nothing</i>, a graphic narrative, and selected short fiction) and build our skills in close reading explication, entering scholarly and critical discussions, and articulating complex critical arguments about literature. In addition, we'll view a couple of film adaptations of our readings and create and present a digital interpretative analysis.</p>		

<b>ENG 350: Intro to Textual Analysis (WI, DH)</b>		
Prof. Anna Rollins	Section 102	TR 11-12:15
<p>What is a text, and how can we become better, closer readers? How do the texts that we read set the stage for our day-to-day lives? These are the questions that we will take up in this introduction to the English major. We will begin the semester reading poetry as anthologized in Eavan Boland and Mark Strand's <i>The Making of a Poem</i>. Following our close reading of poetry, we will turn our gaze to the novel, focusing specifically on Charlotte Bronte's <i>Jane Eyre</i>. We will then step back in time, reading William Shakespeare's play <i>Much Ado About Nothing</i> and critical articles about his dramatic work. Finally, we will engage in reading a less-conventional text -- a graphic memoir -- specifically, Lila Quintero Weaver's <i>Darkroom</i>.</p>		

<b>ENG 354: Scientific and Technical Writing (WI)</b>		
Dr. Tim Burbery	Section 101	TR 12:30-1:45
<p>This class will examine the histories and types of scientific and technical writing, while providing lots of practice in composing various types of these documents. While TW became a "thing" in the 20<sup>th</sup> century, it has ancient antecedents, and now encompasses many other types of writing, including resumes, cover letters, syllabi, coding, white papers, book/article proposals, memos, press releases, reports, complaint letters, websites (like "About Us" pages), blogs, product reviews, quizzes, and even emails, to name a few. <b>Scientific writing</b> also has ancient roots, though it crystallized during--and indeed helped to inaugurate--the Scientific Revolution (1543-1700) (Heard 5-6). While SW is now used most commonly in the IMRAD format (Introduction, Methods, Results And Discussion), it has morphed to include various non-IMRAD formats, as well as science journalism.</p>		

<b>ENG 354: Scientific and Technical Writing (WI)</b>		
Amine Oudghiri-Otmani	Section 102	Online (2 <sup>nd</sup> -8-weeks)
<p>Technical writing is all about empowerment: making information accessible, usable, and relevant. Knowing that much of your career success will depend on how well you communicate, the primary goal of English 354 is to prepare you to write in your profession by completing the types of practical writing projects often required in many professions. Emphasis will be placed on making effective business-related presentations supported with appropriate visual aids.</p> <p>To focus our path toward these goals, we will analyze graphs, write effective employment documents (including resumes, cover letters, and personnel reports), prepare for a job interview, produce technical documents like reports and formal proposals, and review and practice Standard English grammar as needed and applicable to each assignment.</p>		



<b>ENG 355: Introduction to Critical Theory (WI)</b>		
Dr. John Young	Section 101	MW 2:30-3:45
<p>While theory is often seen as “outside” of literature proper, and thus as imposing “external” concerns onto literary interpretation, this is a misunderstanding: used correctly and effectively, theory should be a tool that enables new kinds of questions about literature (defined broadly) to develop. As Stuart Hall (a theory and critic of postcolonial literature and culture) writes, “Theory is always a detour on the way to something more important.” In this course, we will survey a range of theoretical approaches and methods, considered both on their own and in application to specific examples (drawn from poetry, fiction, film, television, graphic novels, and other genres). While understanding the background and aims of a particular theoretical perspective is necessary for determining the kinds of questions it can enable, our primary focus throughout will be on the specific differences it would make to approach particular examples from one theoretical orientation or another. Requirements will include several short (1 pg.) responses, an in-class presentation of discussion questions, and a longer research project.</p>		

<b>ENG 355: Introduction to Critical Theory (WI)</b>		
Dr. Margaret Sullivan	Section 102	TR 12:30-1:45 p.m.
<p>This course will introduce significant trends in literary theory; no prior knowledge of theory is expected. Students will learn how to identify underlying theoretical concepts in literary criticism as well as how to integrate theory and criticism into their own writing. Most of our class will examine twentieth and twenty-first century theoretical movements that continue to shape the study of literature, film and culture. We’ll consider gender theory, for example, as well as queer theory, deconstruction, animal studies, and ecocriticism. We’ll also read several works of literature, ones that help to work through our theoretical concepts. Literary texts will include short stories by James Joyce and Carson McCullers as well as the spoken work poetry of Andrea Gibson. Probable assignments include short reading responses, a mid-term essay, and a major researched essay.</p>		

<b>ENG 360: Introduction to Creative Writing (WI)</b>		
Dr. Forrest Roth	Section 101	MW 2:30-3:45
<p>Creative Writing has long been one of the most satisfying ways for all writers to explore their world and share their unique vision of it to a particular audience—the first tricky part being how to get started down the path. As an introductory workshop to help you begin learning about and developing your skills, this course will allow you to engage the conventions of different literary genres while, at the same time, formulating your own ideas about how to work with or against those conventions to fulfill your aesthetic vision on the page. Towards that end, in addition to reading various creative and critical works by other contemporary authors, as well as exploring the kind of creative writing done today in on-line journals, you will develop workshop drafts to be shared with the class by doing smaller exercises in the forms we will pursue, eventually accomplishing a full portfolio containing your own poetry, fiction and non-fiction that reflects a detailed personal writing philosophy.</p>		

<b>ENG 360: Introduction to Creative Writing (WI)</b>		
Dr. Britton C. Lumpkin	Section 103	Online
<p>Over the course of the semester, we will be reading examples of lyric poetry, short-shorts, short creative nonfiction and various craft essays concerned with writing in these genres. We will discuss how these works operate on the level of craft and structure and learn from these works as writers. The works we read will also serve as both models of inspiration and templates for your own writing. An essential part of class will involve the “workshopping” of student writing. During online workshops, students will be assigned to small groups wherein they will thoughtfully consider the merits of each other’s creative work and give constructive criticism and suggestions for revision. By the end of the semester, students will become familiarized with the language of literary craft and will draft and revise work in the genres of short fiction, poetry, and creative nonfiction.</p>		

<b>ENG 377: Creative Writing Poetry (WI)</b>		
Rachel Rinehart	Section 101	MW 2:30p - 3:45p
<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 412: Shakespeare’s Histories and Tragedies (LIT, WI)</b>		
Gwenyth Hood	Section 101	MW 2:30-3:45
<b>Theme: Discord and Destruction; Wisdom and Renewal</b>		
<p>Select plays show many facets of Shakespeare’s tragic and historical vision, from the amorous <i>Romeo and Juliet</i>, which (some think) narrowly misses being comic, to plays such as <i>Othello</i> and <i>Macbeth</i>, which show a darker side of the amorous, and <i>Hamlet</i> which cast a melancholy eye on civilization as a whole. Chosen histories also vary in range and setting. <i>Richard III</i> with its relentless carnage, and the more optimistic <i>Henry VI</i> are both set in England not too far from Shakespeare’s own time and cast light on contemporary politics. <i>Julius Caesar</i> explores a more remote historical epoch, which still, however, resonated for Shakespeare’s time and is relevant today. In this course, 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 exploratory performance.</p>		

<b>ENG 415: Victorian Poetry (WI)</b>		
Dr. Jill M. Treftz	Section 101	TR 9:30-10:45
<p>Don't let the dry title fool you. This class is a tour of some of the darkest and strangest corners of the Victorian psyche. From poems narrated by murderers and prostitutes to a poet who actually robbed his own wife's grave, the Victorian period is the go-to place for the bizarre, macabre, and perverse. We'll read Tennyson and the Brownings, Swinburne and the Rossettis, and poets like Amy Levy, Augusta Webster, and Gerard Manley Hopkins (who aren't plural because they were the only poets in their families). If you're lucky, you might even get a chance to read the jaw-dropping work of the man who is universally considered to be the worst poet in the English language. But you have to take the class to find out his name.</p> <p>Discussion-based, with a mix of traditional essays and project-based assignments.</p>		

<b>ENG 421: American Literature to 1830 (HUM, LIT, WI)</b>		
Dr. Stefan Schöberlein	Section 101	MW 1-2:15
<b>Colonial and Early American Literatures before the Age of Jackson</b>		
<p>In this class, we will read texts produced in the British Colonies and the early decades of the American Republic. Our focus will be decidedly historicist: we will strive to avoid mythmaking and teleology and attempt to understand these cultures and literatures in their own terms and their own time. Our focus will be on early literary genres, theological concepts, settler culture and settler/native interactions, local and global politics and political theory, as well as gender and race relations. At times, we will fill in the blanks in the literary record with contemporary texts (such as the graphic novel <i>Ghost River: The Fall and Rise of the Conestoga</i>). We will draw on pre-Columbian ideas without forcing them into a "becoming America" narrative. Around All Hallows Eve, we will watch <i>The VVitch: A New-England Folktale</i> (2015) together.</p>		

<b>ENG 432: Contemporary Literature (WI)</b>		
Dr. John Young	Section 101	W 5:30-8
<p>This course will investigate the nature of contemporary story-telling, focusing especially on the relationship between parts and wholes, by asking how individual stories contribute to a collection, in the case of books, and how individual episodes contribute to a season, in the cases of television and podcasts. Readings (well, "readings") may include: Zadie Smith's <i>Grand Union</i>, Jennifer Egan's <i>A Visit from the Goon Squad</i> (a novel masquerading as a collection of episodes), Maxim Loskutoff's <i>Come West and See</i>, Ricard Yañez's <i>El Paso del Norte</i>, Phil Klay's <i>Redeployment</i>, Nafissa-Thompson Spires's <i>Heads of the Colored People</i>, Nalo Hopkinson's <i>Falling in Love with Hominids</i>, and Don Lee's <i>Yellow</i> (it's unlikely we'll actually read *everything* on that list). TV shows may include <i>Maniac</i>, <i>Russian Doll</i>, or others as voted on by the class. Requirements will include several short (1 pg.) response, in-class presentation of discussion questions, and a longer research project.</p>		

<b>ENG 440 Selected Topics in Film (LIT, WI)</b>		
Ian Nolte	Section 101	MW 2:30-3:45
<b>Cinematic Television: Streaming Stories and Stranger Things</b>		
<p>This course will explore television as a medium for film narrative. How do television stories function? What qualities defined television stories in the past? How has streaming changed what is possible for television shows? We will examine how film stories work for television and practice writing and thinking about serial narratives. We will use several Netflix original series as a means of exploring the evolution of television narrative as extended, on-demand cinematic narratives with a focus on Stranger Things.</p>		

<b>ENG 442: Gender and Sexuality in Film (LIT, WI, SS, WS, Film Studies)</b>		
Dr. Walter Squire	Section 101	T 4:00-6:20
<p>In this class we will study the history of gender and sexuality in cinema, examine the presentation of various genders and sexualities within motion pictures, analyze the depiction of gender and sexuality in genre films, and focus upon the enhancement of writing skills and strategies. In addition, we will look at various sources of film production, including popular American movies, independent films, international cinema, the avant-garde, and underground films. Class sessions will be devoted to a mixture of lecture, screening of short films and clips from feature-length films, discussion of assigned films and articles, and writing exercises. Assignments will include quizzes, a researched essay, and responses to assigned films. Selected films will include some of the following: <i>Female</i>, <i>Singin' in the Rain</i>, <i>Cabaret</i>, <i>The Rocky Horror Picture Show</i>, <i>Carrie</i>, <i>The Piano</i>, <i>Go Fish</i>, <i>Tangerine</i>, <i>Boys Don't Cry</i>, <i>Boy Meets Girl</i>, <i>Pariah</i>, <i>Appropria Behavior</i>, <i>Moonlight</i>, <i>Goodbye Gauley Mountain</i>, <i>Her</i>, <i>Paris Is Burning</i>, <i>But I'm a Cheerleader</i>, <i>Secretary</i>, <i>Brokeback Mountain</i>.</p>		

<b>ENG 492: Fiction Workshop</b>		
Prof. Daniel O'Malley	Section 101	TR 9:30-10:45
<p>This is an advanced course in fiction writing. Students are expected to have some familiarity with basic creative writing concepts (PR: ENG 378: Intermediate Fiction Writing), and we will expand on that familiarity. Daily activities will balance discussion of published work in a variety of styles, along with writing exercises and workshops. Students will complete multiple writing projects, both critical and creative, including two complete short stories, an analytical essay, and a revision portfolio.</p>		

<b>ENG 493: Advanced Creative Nonfiction</b>		
Dr. Rachael Peckham	Section 101	MW 2:30-3:45 p.m.
<p>In this advanced-level creative writing workshop, students will gain further practice writing within the genre of creative nonfiction. Students will first review the genre's history before taking up its more contemporary trends, as observed in the work of Hanif Abdurraqib, Carmen Maria Machado, Sarah Manguso, and others. Along the way, students will experiment with various concepts and approaches through short exercises in preparation for writing two longer creative nonfiction essays for workshop. Finally, students will apply the feedback they receive in workshop toward the revision of one of the aforementioned long essays. By the end of this immersive study and practice, students will have thoroughly explored and tested the unique ways in which creative nonfiction attempts to represent real people, events, places, thought, and experience.</p>		

<b>ENG 499: Senior Capstone (WI)</b>		
Dr. Jana Tigchelaar	Section 101	MW 4-5:15 p.m.
<p>In this workshop-style course, you will focus on practicing the research, writing, and presentation skills needed to prepare for a successful capstone paper and presentation at the end of the semester. While your capstone projects will vary (both in subject and in content, depending on whether your academic focus is in literary analysis, pedagogy, or creative writing), the end result is the same: a capstone project that demonstrates your mastery of the skills attained as an English major. In practical terms, this class will take you through the stages of the writing and research process with the end goal of producing a well-researched, skillfully written capstone paper. In addition, you will work to transform your paper into a conference-style presentation with a multimedia component.</p>		

<b>ENG 499: Senior Capstone (WI)</b>		
Dr. Robert Ellison	Section 102	TR 4:00-5:15
<p>“You had ONE job!” You’ve likely seen those memes circulating on Facebook and elsewhere. The same can be said of students in my sections of ENG 499. To be precise, it’s one job in two parts: write a 15-20 page paper, and revise/reshape it into a 15-minute presentation to be given during final exam week.</p> <p>Most of my students choose to write a “traditional” or “standard” research paper. If you’re an education major, you may opt to write a pedagogical essay; if your focus is creative writing, you could do a “hybrid” of research paper and your own poetry or prose. Whatever route you take, your job will be coming up with the topic, and my job will be helping you to do the best job you can. To that end, we’ll spend a good deal of time in workshops, conferences, and similar activities. Hope to see you in the fall!</p>		