

Fall 2021

Undergraduate Course Descriptions

Department of English

PLEASE NOTE:

This is *NOT* a complete list of the Fall 2021 English offerings. For the full list, please view the full Course Listings through the Marshall webpage (at <https://mubert.marshall.edu/scheduleofcourses.php>).

For an official listing of the attributes of each course (WI, HUM, LIT, etc.), please refer to the Course Listings linked above.

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

ENG 200H: Texting the World (CT, WI, HUM, LIT)		
Dr. Tim Burbery	Section 101	MW 1:00-2:15
	Section 102	TR 9:30-10:45
Theme: Geomythology		
<p>This section of “Texting the World” will focus on the fascinating, dynamic field known as geomythology, 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 <i>Beowulf</i>, recently translated as Young Adult epic poem, as well as works like the oldest poem ever, one that’s so weird it feels almost post-modern: <i>The Epic of Gilgamesh</i>.</p>		

ENG 203: Appalachian Literature (WI, HUM, LIT, MC)		
Dr. Britton C. Lumpkin	Section 102	Online
	Section 103	Online
<p>If anything, Appalachia is a realm rife with contradictions. It is a place of myth and harsh realities. It harbors mindsets of both progressive thought and narrow-minded thinking. As a bioregion, it has endured numerous periods of resource extraction and exploitation, yet it has also served as an important region in regard to conservation and preservation. Its hills and valleys are suffused with equal parts nostalgia and fatalism. While many of its inhabitants may espouse certain libertarian ideals, 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.</p>		

ENG 204: Writing for the Workplace (WI)		
Nathan Rucker	Section 101	MWF 10:00-10:50
<p>In this course, the goal is to introduce you to writing that is common in the professional world. A fundamental idea of this course is that writing is not merely informative, but also persuasive. We'll explore and write common workplace documents such as emails, memos, formal letters, proposals, and reports.</p> <p>Therefore, this course will help you develop strategies that are used in the professional world to accommodate specific, job-related audiences and purposes.</p>		

ENG 204: Writing for the Workplace (WI)		
Amine Oudghiri-Otmani	Section 102 Section 103 Section 104	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>		

ENG 206: Good Plays (WI, HUM, LIT)		
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 tragedy by Sophocles, realism by Henrik Ibsen, comedy by Oscar Wilde, the expressionist dramas of Eugene O'Neill and Sophie Treadwell, and a contemporary Broadway musical <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>		

ENG 209: Literature of Fantasy (WI, HUM, LIT)		
Gwenyth Hood	Section 101	Online
Theme: Imagination grasps at reality.		
<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. There are three short, formal essays. The first two will be short essays analyzing one or more of the texts. For the third, students may choose between another analytical essay and a creative project. For their midterm project, students will have the opportunity to revise Essay 1 after it is graded. For their final exam project, students will have the chance to revise Essay 2 or Essay 3, or to develop a prompt into another essay.</p>		

ENG 211: Science Fiction (WI, HUM, LIT)		
Dr. Jim Riemer	Section 101	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>		

ENG 213: Good Poems (WI, HUM, LIT)		
Dr. Jill M. Treftz	Section 101	TR 12:30-1:45
<p>We'll read poems that I think are cool or interesting or intriguing. Probably we'll study poetic form. It's likely there will be some kind of unifying theme, but I don't know what it is yet. I will be entirely too enthusiastic about sonnets in an attempt to convince you to love them. This is as far as I've gotten in imagining this course, to be honest with you.</p> <p>This will be a discussion-based class with at least one close reading paper and mostly likely a creative/critical project at the end of the semester.</p>		

ENG 214: Introduction to Comics (WI, HUM, LIT)		
Dr. Jim Riemer	Section 102	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 narratives you will be reading treat a range of themes and issues, we will be giving particular focus to how those texts develop themes and address issues related to the depiction of violence, gender roles, and ideas about justice. The readings will include comics featuring Batman, Jonah Hex, Hawkeye, and a feline hardboiled detective named Blacksad. You will also read a graphic memoir by Marjane Satrapi and a graphic novel of your choice. The main assignments will be online discussion boards, two literary analysis paragraphs, an essay test, and a PowerPoint slideshow project.</p>		

ENG 232: Good Films (HUM, LIT, DH, Film Studies – NOBK)		
Dr. Stefan Schöberlein	Section 103	MW 4:00-5:15
Classics in Black and White		
<p>In this class, we will develop a critical perspective and analytical vocabulary for film by watching and discussing some of the milestones of international cinema before 1945. Some of these will be talkies, some will be silent, some will be plot-driven (<i>Citizen Kane</i>), some absurd (<i>Un Chien Andalou</i>)—but all will be in black and white. We'll encounter comedies (<i>The General</i>), thrillers (<i>M</i>), and even horror (<i>Nosferatu</i>). We'll visit the greats of German film and see some of them becoming the greats of American film. We'll watch movies you've probably heard of (like <i>Battleship Potemkin</i>) but may never have planned to watch on your own. All the while, we'll see the visual language of film develop in front of our eyes.</p>		

ENG 232: Good Films (WI, LIT, HUM, Film Studies)		
Dr. Walter Squire	Section 101 Section 102	TR 9:30-10:45 TR 2:00-3:15
Popular Film Genres		
<p>This course will focus upon popular film genres such as melodramas, musicals, romantic comedies, fantasy, 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) and a final exam.</p>		

ENG 242: Women Writers (WI, HUM, LIT, MC, WS)		
Sabrina Jones	Section 101	MWF 9:00-9:50
<p>In this discussion-based course, we will read, analyze, and write about the female experience as it is represented by women writers. Both fiction and non-fiction texts will be explored through multiple genres including: novel, poetry, film, short story, play, children’s books, music, and popular and scholarly articles. As we read, we’ll explore how women from a variety of eras and backgrounds have written about their experiences with gender, race, sexuality, class, religion, and other identity constructs. We will practice critical thinking, reading, and writing skills throughout the course, producing several short response papers, a multi-media project, and a presentation.</p>		

ENG 263: Intro to Digital Literary Studies (WI, HUM, LIT, DH)		
Nathan Rucker	Section 101	Online
<p>Let’s look at how technology and literature interact.</p> <p>In this class, we will study how using digital technologies with literature invites a new understanding of how we read and what we consider literature. We will address several topics including how to use digital tools to analyze traditional literature, how to read and write about electronic literature and video games, as well as how to create our own text-based digital games with accessible tools (<i>No coding experience required</i>). You will also have the opportunity to create a digital portfolio of your work.</p> <p>Regardless of your degree path or career goals, many of the skills you gain in this class will help you improve your writing along with your understanding and use of technology.</p>		

ENG 344: Introduction to Film Studies (WI, LIT, DH – Affordable Education Materials)		
Ian Nolte	Section 101	MW 2:30-3:45
	Section 102	TR 12:30-1:45
<p>In this course, we will study film from its silent origins through the modern era. We will take a look at significant moments in film history and examine how they shaped the movies we enjoy today. We will discuss movies as a product of culture and examine how different cultures are represented in film stories. Our writing will focus on close reading film form—examining film as a text and writing about how the production process influences the story on the screen. We will also experiment with film form creating digital projects related to production design, cinematography, and editing. This course will require no purchases after enrollment. All required readings and films will be open access.</p>		

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

Dr. Britton C. Lumpkin

Section 103

Online (2nd 8 Weeks)

Each week, we will consider several aspects of film form (mise en scene, cinematography, editing, sound, genres, etc.) and analyze an exemplary film in order to better understand film history and cinematic technique. Over the course of the semester, students will refine and sharpen their rhetorical and observational skills in regard to film analysis through various low, medium, and high stakes writing assignments, assigned readings, and class discussion.

ENG 350: Introduction to Textual Analysis (WI, LIT, DH)

Dr. Margaret Sullivan

Section 101

MWF 11:00-11:50

This course will prepare you for further studies in the English major with particular emphasis on research, critical reading, and writing skills. In it, we will closely examine a variety of genres, including fiction, poetry, plays, movies, and graphic novels. Expected authors include James Baldwin, Carson McCullers, Sylvia Plath, and Allison Bechdel. By analyzing these texts, and producing range of assignments (including shorter explication papers, 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, LIT, DH)

Dr. Joel Peckham JR

Section 102

TR 2:00-3:15

In this course students will encounter and practice a range of skills necessary for critical analysis, close reading and research in English studies. Students will discuss tools and techniques for analyzing literary and visual texts such as novels, films, plays, poems and graphic novels. They will also study both canonical and non-canonical or popular texts together with essays on critical theory and literary analysis. Finally they will read and analyze scholarly articles that explore these texts. In this way students will learn the moves and discourse of academic writing. As a means of exploring the many ways in which a work of literature can be seen through interpretation and reinterpretation, we will finish the class with a reading of William Shakespeare's *Much Ado about Nothing*, examining different adaptations of the play and practicing the act of adaptation through the creation of multi-genre and multi-media projects. The written work that students are expected to produce in this course will range from low-stakes assignments such as in-class writing activities and short responses and medium-stakes textual analysis to high-stakes explication paper.

ENG 354: Scientific & Technical Writing (WI)		
Amine Oudghiri-Otmani	Section 102	Online (2 nd 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>		

ENG 360: Introduction to Creative Writing (WI)		
Dr. Joel Peckham JR	Section 101	MW 2:30-3:45
<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>		

ENG 360: Introduction to Creative Writing (WI)		
Dr. Rachael Peckham	Section 102	TR 9:30-10:45 a.m.
<p>ENG 360 is three-credit introductory workshop in creative writing (with one of the following courses as the prerequisite: ENG 102, 302, 201H, or 202). As such, I do not expect students to have familiarity with writing or reading contemporary poetry, fiction, and creative nonfiction, but I <i>do</i> expect students—no matter what their level of skill or talent—to approach the workshop with a hungry curiosity for understanding what it is that makes creative writing “good.” (<i>How does Sandra Cisneros write in a voice that sounds so real? Why does Mark Richard never use a single quotation mark?</i>) Like a traditional English course, we’ll be scrutinizing a wide body of</p>		

contemporary writing in order to understand why—and more importantly, *how*—writers employ various techniques and ideas in their work. But unlike a typical literature course, our study won't stop there; students will apply their learning by creating a multi-genre body of work in their *practice* of creative writing.

ENG 360: Introduction to Creative Writing (WI)

Prof. Daniel O'Malley

Section 104

Online

This course serves as introduction to creative writing in poetry, fiction, and nonfiction. Students are not expected to have familiarity with these genres; they are, however, expected to approach the course with an open readerly mind and a willingness to write and write and write. The course will include a variety of reading assignments, mainly in contemporary literature, but unlike a literature course, this class will focus less on what a text “means” and more on how it *works*. Our discussions will emphasize how the texts have been constructed. We'll examine writers' choices, techniques, and strategies, and we'll attempt to apply what we've learned in our own writing.

ENG 377: Creative Writing: Poetry

Dr. Joel Peckham JR

Section 101

MW 1:00-2:15

According to the Marshall University undergraduate catalog, ENG 377 provides “practice in writing poetry.” But successful practice in writing also requires active reading, regular engagement (with both primary and secondary course texts, as well as with the work of our peers), and of course writing and re-writing poems. In this course, we will do all of this and more. What I hope to do in this class is to avoid getting bogged down in schools and modes of poetry (since a poem can be just about anything from a story to a prayer to a grocery list and there are many good ways of going about writing a poem) or on what poetry is and is not than on what the elements of good writing in any genre are and how and how writers employ those elements of craft in a poem. Along the way, we will explore skills and techniques that make poetry unique. To organize the semester, we will be writing a concept-a-week. These concepts will include Family, Death and Birth, Sex and Sexuality, The Shadow and the Spirit, Witnessing and Politics, Place and Environment, Love and Rage, Gender and the Body, Race and Class, and The Ecstatic. Please be aware that these concepts are deliberately broad and can easily blend into one another. They are not boxes to stuff your poems into but ideas to extrapolate out of freely, with vigor and brio. Indulge your associative impulses. I also want to emphasize that this is not a class in poetic mastery but poetic practice and the emphasis here is on creating and experimenting with the many possibilities of expression that poetry offers us. Though each student poet will experience one workshop, emphasis for the class will be on the generation and creation of the materials for poetry and then the construction and refining of poems using those materials.

ENG 412: Shakespeare's Histories and Tragedies (WI, LIT)		
Gwenyth Hood	Section 101	Online
Theme: Discord and Destruction; Wisdom and Renewal		
<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 V</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 weekly on-line journals and discussions, and weekly prompts to respond to readings and practice formal documentation. Besides this, there are three formal essays involving analysis of Shakespeare's play, and a midterm on an assigned topic. For their final exam project, students will have the opportunity to revise a chosen essay after it is graded.</p>		

ENG 423: American Literature 1865-1914 (WI, LIT)		
Dr. Jim Riemer	Section 101	Online
<p>The period from 1865 to 1914 was a time of immense political, economic, social and cultural change in the United States. In this class you will be studying the diverse literary responses to those changes including how these texts illustrate and examine issues of gender and race, immigration and the immigrant experience, class conflict, American identity, war and empire. To arrive at a complex and rich understanding of these issues, you will be reading a wide range of texts. So alongside canonical texts by writers such as Mark Twain, Edith Wharton, Stephen Crane, Charles Chesnutt, and Sui Sin Far, you will be studying a diverse group of non-canonical texts including several popular dime novels, reports by war correspondents during the Spanish-American war, as well as newspaper and magazine editorials and speeches from the period to contextualize your reading of the literary texts.</p>		

ENG 430: Young Adult Literature (WI, LIT, MC)		
Dr. Megan Marshall	Section 101	TR 2:00-3:15 - Virtual
<p>This course examines literature written for adolescents and young adults, specifically, texts that address coming of age and the formation of identity. Over the semester, students will familiarize themselves with the ever-expanding body of work written for, and marketed to, middle grade and adolescent readers, with an emphasis on a range of texts (and genres) that focuses on diversity across cultures and experiences relating to gender, class, sexual and cultural identity, cultural diversity, race, and dis/ability. Students will share responsibility for facilitating</p>		

discussion of whole class texts and read independently across a specific genre or theme. As this is a required course for all English Education majors, students will also focus on a variety of critical/theoretical approaches to reading appropriate for pedagogical application in the secondary ELA classrooms.

ENG 431: Writing for Nonprofits

Dr. Megan Marshall

Section 101

Online

The nonprofit sector occupies a unique and essential space in our communities. This course will examine the sociopolitical contexts of non-profit organizations (NPOs) while looking carefully at how and why rhetorical situations fluctuate depending on an organization’s mission, resources, and the population/s it serves. Along with reading and analysis, students will spend a significant amount of time practicing a range of real-world writing tasks that NPOs require, such as composing press releases, outreach materials, fundraising letters, and grant proposals.

ENG 434: 20th Century American Poetry (WI, LIT)

Professor Rachel Rinehart

Section 101

Online

This course is designed to be a survey of the major poetic movements (Modernism, Imagism, Objectivism, Harlem Renaissance, The Black Arts Movement, New Criticism, Confessional Poetry, The Beat Generation, and The Black Mountain School, among others) and poets in America during the twentieth century. In addition, students will read a variety of critical essays to contextualize and illuminate the work of various poets. Writing assignments include a reading journal, two response papers, and a final essay. Students will also be responsible for an individual digital presentation. The final essay and individual presentation will focus on how the work of poets in the late twentieth and early twenty-first centuries reflects and/or diverges from the heritage and legacy of twentieth century American poetry.

ENG 435: Modernism (WI, LIT)

Dr. Joel Peckham JR

Section 101

TR 12:30-1:45

This course will focus on modernism, both as an artistic movement and a literary period roughly spanning the onset of World War I and the end of World War II (1914-45). A time of intense cultural disturbance that not only led to the feeling that “civilization as we know it” had come to an end, but that had undermined most monolithic narratives on which an understanding of the world was based. Coinciding with the impact of two world wars and the development of nuclear weapons, was a massive shift away from many of the monolithic narratives that shaped human understanding for thousands of years. Einsteinian relativity; Freudian conceptions of the self; Cubist art; and the beginning of the end of European colonialism, were all products of and

contributors a fundamental change in the relationship human beings and each other, their nations, their God, and the earth. While modernist narrative is often (and rightly) seen as deeply experimental, it is also deeply mimetic, as authors sought new forms and methods to portray a radically changed and changing world. This course will examine a range of modernist literature. Assigned authors will include: William Faulkner, William Butler Yeats, Djuna Barnes, Samuel Becket, Jean Toomer, T.S. Eliot, Fernando Pessoa, and F. Scott Fitzgerald, with occasional forays into secondary theoretical texts.

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

Dr. Walter Squire

Section 101

TR 11:00-12:15

Horror Film

There will be blood. This course will trace developments in horror film from the silent era until the present, with focus upon sub-genres (mad scientist, slasher, zombie, sf horror, vampire, and cannibal films), theory (the abject, the uncanny, queer theory, and disability studies), and intersections between specific films and socio-political concerns/structures, particularly those regarding gender and race. Readings from the assigned texts *Horror*, by Brigid Cherry, and *The Monstrous-Feminine*, by Barbara Creed, will be supplemented by select feature-length films, such as *The Cabinet of Dr. Caligari*, *Frankenstein*, *Psycho*, *Night of the Living Dead*, *Get Out*, *Alien*, *A Girl Walks Home Alone at Night*, *Let the Right One In*, and *Raw*. Assignments will include low-, medium-, and high-stakes writing (various in-class exercises, viewing responses to assigned feature-length films, and a lengthier assignment), and class members will have the opportunity to create their own short horror film.

ENG 445: Screenwriting (WI – Affordable Education Materials)

Ian Nolte

Section 101

TR 2:00-3:15

In this course, we will write screenplays for short films. The bulk of the semester will be dedicated to writing three original short film screenplays and taking those stories through the workshop process. We will also study professional screenplay formatting and how to tailor storytelling for the screen. We will study published screenplays and the completed films to understand the connections between screenwriting and film production. We will write screenplay exercises that focus on dialogue and visual storytelling to help us practice screenplay storytelling technique. We will explore the challenges and benefits of writing for zero-budget or student productions. We will also explore film festivals and screenwriting contests as a venue for our screenplays and method of networking with other filmmakers.

ENG 447: British Romantic Poets (WI, LIT)		
Dr. Jill M. Treftz	Section 101	TR 9:30-10:45
<p>Bears. Bisexuality. Incest. Exile. Revolution. (And that's just the life of Lord Byron!)</p> <p>Study the poets and poetry who make the Victorians and the Modernists look well-adjusted. If you like biting satire, furious social commentary, or intense meditations on nature (sometimes all in the same poem!), then this is the class for you. This class will read the works of major and minor British poets of the late eighteenth and early nineteenth centuries—including Wordsworth, Coleridge, Charlotte Smith, Anna Laetitia Barbauld, Felicia Hemans, William Blake, John Keats, and more. This is a discussion-based class with an emphasis on the historical, social, and biographical context of the poetry we will read.</p>		

ENG 460: Writing Center and Composition Theory (WI)		
Prof. Anna Rollins	Section 101	Online
<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. 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>		

ENG 469: Teaching Creative Writing (LIT)		
Prof. Daniel O'Malley	Section 101	TR 12:30-1:45
<p>This is a course in creative writing pedagogy designed for students who plan to teach at the primary, secondary, or college level. That said, in learning how to <i>teach</i> a thing, we also learn a lot about how to actually <i>do the thing</i>, so this course will also help students develop their skills as writers. We'll consider a variety of pedagogical approaches; we'll complete writing projects in multiple genres; we'll develop assignments, lesson plans, and syllabi of our own. Students will also have the opportunity to put their plans into action, leading class sessions and workshops. Work will culminate with a portfolio of original creative writing, personal reflection, and course-design artifacts.</p>		

ENG 493: Intermediate Creative Nonfiction

Dr. Rachael Peckham

Section 101

TR 11:00-12:15

In this advanced-level creative writing workshop, students will explore and build on their practice within select subgenres of creative nonfiction, from the personal to the lyric essay. At the semester's end, students will significantly revise one of these major essay assignments based on feedback received from workshop and from one-on-one conferences with the professor. The texts we read will mostly be student-authored, in addition to a select number of published essays and/or full-length books in the genre.

ENG 499: Senior Capstone (WI)

Prof. Anna Rollins

Section 102

Online

This workshop-style course is an intensive examination of topics relevant to advanced English studies; all of our work in this course will scaffold you toward the composition of a Capstone Project (a paper plus a conference-style presentation). Depending upon your area of specialization, you will engage in substantial scholarly, creative, and/or pedagogical composition. Our course units will correspond with the stages of the writing process: brainstorming, prewriting, writing, revision, and editing. The course assignments and readings will correspond directly with the work you need to complete your Capstone Project, and you will receive extensive feedback from your peers and your professor throughout each stage of the writing process. This course will culminate with a virtual conference-style presentation with a multimedia component; your presentation will be open to all English students and faculty, in addition to friends, family, and the general public.