

Spring 2020 Department of English Course Descriptions

PLEASE NOTE:

This is ***NOT*** a complete list of the Spring 2020 English offerings. For the full list, please view the Spring 2020 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.

ENG 200: Texting the World (CT, WI, HUM, LIT)		
Nathan Rucker	Section 202	MWF 10:00-10:50am
<i>Horror in Modern Media</i>		
<p>The 2018 film <i>A Quiet Place</i> made almost \$200 million according to the film-tracking website Box Office Mojo. <i>Birdbox</i> (2018) broke Netflix, according to <i>Entertainment Weekly</i>, a magazine that covers pop culture. Why do so many people love horror? Why do people like to be scared? Does a horror movie have to really "scare" you to be effective? Is a horror film more effective than a book? A game? Can a horror movie repulse you? If it does, have you thought about why it has that effect on you?</p> <p>These questions and others will ground our discussions in this course as we read a variety of horror texts. Texts, in this use, refer to books, films, games, etc. since by "read," I mean that we will read into and examine these texts for their use of narrative to evoke fear, dread, repulsion, or in some cases all of the above. Assignments include a mix of discussion questions, short papers, and two digital projects.</p>		

ENG 200: Texting the World (CT, WI, HUM, LIT)		
Professor Wendi Kozma	Section 209	TR 8:00-9:15am
<i>Theme: Food & Culture</i>		
<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 how it 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, designing a cookbook of our own, and evaluating critical articles to create a literary analysis paper based upon student-identified themes in selected works.</p>		

ENG 200: Texting the World (CT, WI, HUM, LIT)		
Professor Wendi Kozma	Section 212	TR 11:00-12:15pm
<i>Theme: Food & Culture</i>		
<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 how it 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, designing a cookbook of our own, and evaluating critical articles to create a literary analysis paper based upon student-identified themes in selected works.</p>		

ENG 200H: Texting the World (CT, WI, HUM, LIT, HON)		
Abby Daniel	Section 203	MW 2:30-3:45
<i>Theme: Spooky Satire: Monster Satire Adaptations</i>		
<p>Monsters haunt us across literary genres, cultures, and forms. Why do we fear monsters? Do we create our monsters or are they us? In this course we will explore monster narratives through their satire adaptations. Satire is a form of humor or “medley.” Satire is meant to entertain and while also provide social commentary. We will move beyond the comparison of original texts and “bad adaptations” to focus on the dialogue between satire and multiple versions of the same story. This course will bring together literary and non-literary texts to explore the concepts of monsters in culture and to critically think about cultural situations, research, and learn more about yourself and society. We will explore the considerations of the monster as a symbol, revealing and reflecting cultural desires, values, and concerns. We will also explore how monsters have been adapted through satire and the implications. This course has 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 braided essay project presentation.</p>		

ENG 203: Appalachian Literature (WI, MC, HUM, LIT)		
Dr. Britton Lumpkin	Section 201	MW 2:30-3:45pm
	Section 202	TR 11:00-12:15pm
<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 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.</p>		

ENG 204: Writing for the Workplace (WI)		
Nathan Rucker	Section 203	MW 2:30-3:45pm
<p>In this course, the goal is to introduce you to genres and forms of writing that are common in the professional world. Workplace writing usually occurs in response to a specific situation and with a clear purpose. Therefore, this course will focus on writing strategies related to specific, job-related audiences and purposes. This focus will encompass two themes: workplace writing is both <i>user-centered</i> and <i>response-driven</i>.</p> <p>As Alia Stearns and Mark Shrayber describe in an article on college truths, "your class syllabus will be your first strong example of working with internal documentation." The authors go so far as to compare the syllabus to an employee handbook since this document (the syllabus) defines the parameters of the course as well as the expectations the instructor (me) may have for the student (you).</p> <p>In this class, we will explore workplace writing by composing resumes; claim and refusal letters, case reports; and a formal proposal that includes a business plan.</p>		

ENG 204: Writing for the Workplace (WI)		
Amine Oudghiri-Otmani	Section 204 Section 206 Section 207	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 205 Popular Literature (WI, CT, HUM, LIT)		
Professor Abby Daniel	Section 201	MWF 11-11:50am
<i>Theme: Mad World: We're All Mad Here</i>		
<p>We have all seen or heard about madness, but what exactly is mental illness? Why are there so many best sellers focused on mental health? Why is mental health important? What is madness? What causes it? This course brings together literary and non-literary texts to consider how the themes of power and mental health play out in various texts through evaluation, analysis, and creation of said texts. We will look at various texts that reveal more about society through stories, poems, novels, and more. By the end of the semester you will understand different types of trends in popular genres, analysis, while also exploring why certain types of popular literature enthrall society. Coursework will include performing close readings, writing reading responses, evaluating critical articles, completing rough drafts, participating in peer review, and writing three major papers/projects.</p>		

ENG 205: Popular Literature (WI, CT, HUM, LIT)		
Dr. Jim Riemer	Section 202	Online
<i>Theme: Tales of Adventure</i>		
<p>Danger! Intrigue! Evil Sorcery! Ancient artifacts! Strange Lands! Death-defying escapes! Intergalactic battles! Prepare to travel the world pursuing excitement and adventure. In this class you will be reading, discussing, and writing about a range of popular literary texts in the popular genre of adventure fiction. You will be examining how these texts relate to the historical, cultural contexts in which they were written and how they are both a reflection of and reaction to those contexts. You will be examining how these texts reflected and shaped popular ideas about cultural interaction, about gender, about nature and “civilization,” as well as examining the conventions and techniques of the adventure genre. The main assignments will include online discussion boards, several literary analysis paragraphs, an essay test, and a web site project.</p>		

ENG 209: Literature of Fantasy (WI, HUM, LIT)		
Treftz	Section 201	MW 1-2:15pm
<i>“All Little Girls Are Terrible”</i> : <i>The Fierce Girls of Fantasy</i>		
<p><i>“You may be ticketed or executed, depending on the mood of the Marquess.”</i> <i>“Is she very terrible?” [September asked.]</i> <i>The Green Wind frowned into his brambly beard. “All little girls are terrible,” he admitted finally, “but the Marquess, at least, has a very fine hat.”</i></p> <p>Fantasy literature is filled with beloved child heroes. This class looks particularly at the little girls of fantasy literature, from Lewis Carroll’s Alice to L. Frank Baum’s Dorothy up through contemporary characters like September (from Catherynne Valente’s <i>The Girl Who Circumnavigated Fairyland in a Ship of Her Own Making</i>, quoted above) and the title character of Robert Beatty’s Appalachian fantasy, <i>Serafina and the Black Cloak</i>. We will consider the ways these novels (and others) address childhood and gender, with particular emphasis on the ways the books respond to social constructions of femininity. The class will be discussion-based, with regular response journals and several short papers, and will culminate in a board game project.</p>		

ENG 210: Autobiography (HUM, LIT, WI)		
Prof. Anna Rollins	Section 201	TR 9:30-10:45
<p>In this course, we will be reading autobiography, memoir, and essays centered around the themes of illness, grief, and belief. Course readings may include the following: Esme Weijun Wang’s <i>The Collected Schizophrenias</i>, Lucy Grealy’s <i>Autobiography of a Face</i>, Elizabeth McCracken’s <i>An Exact Replica of a Figment of My Imagination</i>, Mark Doty’s <i>Dog Years</i>, Viktor Frankl’s <i>Man’s Search For Meaning</i>, and Tara Westover’s <i>Educated</i>. We will compose both analytical and creative writing assignments as we explore these themes in the genre.</p>		

ENG 211: Science Fiction (WI, HUM, LIT)		
John Young	Section 201	MW 2:30-3:45
<i>"The world is a science fiction novel": Imagining Other Worlds, Other Times, Other Selves</i>		
<p>By imagining the world as it is <i>not</i>, science fiction lets us ask questions about why the world is <i>this</i> way (or why it's not the way we wish it were), so that, as one contemporary writer puts it, "The world is a science fiction novel." This class will survey three major strands of SF in the 20th and 21st centuries: stories about time travel, stories about contact with alien civilizations, and stories about technology's impact on humanity. Following a few selections from foundational SF writers in the mid-20th century (Isaac Asimov, Ray Bradbury, Philip K. Dick, Robert Heinlein) we will consider more recent fiction in each of these three subgenres (by such writers as Margaret Atwood, Octavia Butler, Ted Chiang, Samuel R. Delany, William Gibson, Andrea Hairston, Walter Mosley, Nnedi Okorafor, Kim Stanley Robinson, Vernor Vinge, Charles Yu), as well as a few TV episodes (such as <i>Black Mirror</i>, <i>X-Files</i>, or <i>Lost</i>), and films (such as <i>Dark City</i> or <i>Blade Runner</i>). Course requirements will include quizzes, responses, exams, and one short paper.</p>		

ENG 211: Science Fiction (WI, HUM, LIT)		
Dr. Jim Riemer	Section 203	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 page project.</p>		

ENG 211: Science Fiction (WI, HUM, LIT)		
Prof. Robin Harbrecht	Section 202	Off-campus: MOVC
<i>Science Fiction: Outer and Inner Spheres of Space</i>		
<p>Science Fiction 211 is a literature course where students read science fiction literature and view science fiction films and examine them within a historical and contemporary framework. Written narratives and film are also analyzed from various literary and rhetorical perspectives, as well as being considered within the context of different literary theories. Students learn to identify literary tropes and rhetorical strategies and scrutinize them for message, purpose, and meaning. Additionally, since this is a writing intensive course, students will have various writing assignments, which include keeping a systematic class journal that summarizes class lectures and conversations, summarizing an occasional analysis in MLA format, writing a science fiction short story, and writing a class paper in which a science fiction narrative or film of their choosing will be examined with their preferred theoretical lens.</p>		

ENG 214: Introduction to Comics (WI, HUM, LIT)		
Dr. Jim Riemer	Section 203	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>		

ENG 231: Good Stories (WI, HUM, LIT)		
Dr. Stefan Schöberlein	Section 201	TR 2:00-3:15pm
<i>Strange Creatures</i>		
<p>The focus of this class is to read some good short stories together, share our experiences and impressions, and come to grips with some of the central ideas of a given text. Together, we will read across continents and time periods, encountering obscure voices as well as more familiar figures like Kafka, Carver, Lovecraft, Hemingway, and Poe. Thematically, our readings will connect to the topic of “strange creatures,” either figuratively or literally. In demonic willow trees, emotionally distant husbands, devilish wooden stick figures, or suspicious neighbors we will discover varying degrees of “strangeness” from the mundane to the monstrous. Ideally, we will likewise begin to understand the very texts in front of us as “strange creatures,” allowing us to think about their effect and how they achieve it instead of simply reducing them to metaphors to be deciphered.</p>		

ENG 232: Good Films (WI, LIT, HUM, FS)		
Ian Nolte	Section 201	MW 1:00-2:15
	Section 202	MW 2:30-3:45
<p>In this course, we will examine film as a literary text. First, we will study film as a medium for narrative. How are stories told in film? Then we will look at some of the technical aspects of film form. How are these stories made and put together? Finally, we will explore critical approaches to writing about film. How can we analyze what these stories say? We will watch eleven feature films and a collection of short films ranging from romantic comedies to film noir to science fiction. We will study, write about, and discuss what we love about movies, how they are made, and how they influence our culture.</p>		

ENG 232: Good Films (WI, LIT, HUM, FS)		
Dr. Walter Squire	Section 203	TR 11:00-12:15
<p>This course will focus upon popular film genres such as melodramas, 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 and David Desser, will be supplemented by select feature-length films as well as by numerous short films and clips from additional feature-length films. Assignments will include low-, medium-, and high-stakes writing (various in-class exercises, viewing responses to assigned feature-length films, and a longer genre analysis of a film) as well as quizzes and a final exam.</p>		

ENG 240: African American Literature (HUM, LIT)		
John Young	Section 201	MW 1-2:15
<p>Our particular focus will be on 20th- and 21st-century responses to the enduring social, political, and cultural consequences of slavery from the age of Jim Crow to the era of Obama and 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, Octavia Butler’s <i>Kindred</i>; a Harlem Renaissance portrait of the phenomenon of racial passing (Nella Larsen’s <i>Passing</i>); various short stories and poems by such writers as Jean Toomer, Zora Neale Hurston, Richard Wright, Ralph Ellison, James Baldwin, and others; and a recent TV series (<i>When They See Us</i>). Requirements include regular responses, which will serve as the basis for a longer critical paper, and two exams.</p>		

ENG 242: Women Writers (WI, HUM, LIT, WS)		
Dr. Jim Riemer	Section 203	Online
<p>In this class you will be reading, discussing, and writing about a range of texts by women writers. These texts reflect the diversity of women’s lives over the last 200 years. You will be examining how these texts relate to the historical, cultural contexts in which they were written and how they are both a reflection of and reaction to those contexts. You will be examining how these texts depict women’s experiences and how they address issues of gender, including how those relate to issues of identity, class, religious background and beliefs, and differing cultural attitudes and beliefs. The main assignments will include informal individual writing and critical thinking activities, online discussion boards, literary analysis paragraphs, two essay tests.</p>		

ENG 263: Intro to Digital Literary Studies (WI, DH)		
Dr. Kristen Lillvis	Section 201	TR 12:3-10:45pm
<p>Do you dream about combing through archives? Do you find yourself analyzing the games you play? Are you a creative writer interested in producing video essays? Here's a way to get started on these goals and more. Topics to be addressed include digitizing and analyzing print texts, critiquing electronic literature and video games, and creating text-based digital games and video essays. This course also covers the creation of digital portfolios.</p> <p>TL;DR: play video games, get job skills.</p>		

ENG 344: Introduction to Film Studies (WI, LIT, HUM, FS)		
Dr. Walter Squire	Section 201	TR 9:30-10:45
	Section 202	TR 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 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, including <i>Juno</i>, <i>All That Heaven Allows</i>, <i>Boys Don't Cry</i>, <i>Moonlight</i>, <i>The Cabinet of Dr. Caligari</i>, <i>A Girl Walks Home Alone at Night</i>, <i>Where Do We Go Now?</i>, and <i>Pumzi</i>. 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>		

ENG 344: Introduction to Film Studies (WI, LIT, HUM, FS)		
Dr. Britton Lumpkin	Section 203	MW 4:00-5:15pm
<p>Each week, we will consider an aspect of film form and analyze a representative and exemplary film from a particular nation's cinema 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 regards to film analysis through various low, medium, and high stakes writing assignments, assigned readings, and classroom discussion.</p>		

ENG 350: Intro to Textual Analysis (WI, DH)		
Prof. Anna Rollins	Section 203	TR 12:30-1:45pm
<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 Mary Shelley's <i>Frankenstein</i>. We will then step back in time, reading William Shakespeare's play <i>Much Ado About Nothing</i> and critical articles about his dramatic work. Finally, we will engage in reading a less-conventional text -- a graphic memoir -- specifically, Craig Thompson's <i>Blankets</i>.</p>		

ENG 350: Intro to Textual Analysis (WI, DH)		
Dr. Stefan Schöberlein	Section 201 Section 202	TR 9:30-10:45am MW 2:30-3:45p
<p>This course will prepare you for further studies in the English major with particular emphasis on reading, researching, and writing. While the main focus of our discussion will be on how to write analytically about "texts" (understood broadly) from a number of different genres, most of our readings will also share a common theme. Following the example set by Shakespeare's <i>Much Ado About Nothing</i>, this theme will be: love and marriage, as well as their disillusionment and dissolution. Besides Shakespeare, we will read the novella <i>The Awakening</i> and the comic book <i>Daytripper</i>, watch <i>The Piano</i>, play <i>Gone Home</i>, and sample some interesting stories and poems. If you are worried it might get too sappy, don't be: for every love poem, there will be a gothic tale, and for every lighthearted moment, a dark twist.</p>		

ENG 354: Scientific and Technical Writing (WI)		
Nathan Rucker	Section 201	MWF 11-11:50am
<p>This class builds on the skills developed in Freshman Composition and Advanced Composition to design clear, concise, understandable texts for specific agencies or fields relevant to the student's chosen discipline 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, discuss ethical issues, and practice audience-focused design concepts that are important to creating effective technical documents.</p> <p>As an expert in technical communication put it, "The job of the technical writer: gather, sort, organize, analyze, and communicate complex information to be used for a practical purpose (for multiple levels of readers)."</p>		

ENG 354: Scientific and Technical Writing (WI)		
Amine Oudghiri-Otmani	Section 203	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 355: Intro to Critical Theory		
Dr. Kristen Lillvis	Section 202 Section 203	TR 9:30-10:45am TR 4:00-5:15pm
<p>Understanding and applying theory might be the best part about being an English major (and there are lots of good things, so that's saying something). This course serves as an introduction to the critical theories used to read literature and culture. In our section, we will examine a variety of approaches, including postcolonial theory, psychoanalysis, feminism, queer theory, disability studies, posthumanism, ecocriticism, and Marxism. After reading texts by major thinkers in these areas, you will choose the theory you would like to apply to a story, essay, poem, music video, film, or video game of your choosing. The original theoretical reading you craft will allow you to hone your close reading and research skills and will prepare you for the work of creating an ENG 499 capstone project.</p>		

ENG 360: Introduction to Creative Writing		
Dr. Joel Peckham JR	Section 202 Section 203	MW 2:30-3:45 TR 9:30-10:45
<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)		
Professor Wendi Kozma	Section 204	TR 4:00-5:15pm
<p>Interested in a well-developed story with complex characters? A poem that speaks to the reader across the page? An essay that connects the reader's experience to the author? In this course, we will examine the craft of writing short stories, poems, and essays to better understand the nuances of the writing process and to make our writing more clear, concise, and interesting. Because reading and writing go hand in hand, we will also read various works to better understand the "how to" and the "why" in these kinds of writings and then use that knowledge to improve our own work. Coursework will include keeping a creative writing journal, reflections/responses to the material we are reading as well as workshopping each other's work throughout the semester.</p>		

ENG 377: Creative Writing Poetry		
Dr. Joel Peckham JR	Section 201	TR 2:00-3:15
<p>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. 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.</p>		

ENG 379: Intermediate Creative Nonfiction		
Dr. Rachael Peckham	Section 201	MW 4:00-5:15pm
<p>In this intermediate-level creative writing workshop, students will explore, both in their reading and especially in their writing practice, the ways in which creative nonfiction purposefully borrows techniques and approaches from other genres in its representation of <i>real</i> people, places, things, and experiences. Students will compose a range of creative nonfiction texts, including several shorter exercises and two longer personal essays, one of which they will revise, based on feedback they receive from their peers and professor. (PR: ENG 360 or permission of the instructor.)</p>		

ENG 407: Writing, Editing & Document Design		
Joni Magnusson	Section 201	TR 11:00-12:15pm
<p>This course in Professional Writing, Editing, and Document Design will provide you with knowledge related to the principles and hands-on practice of being a technical editor and writer. We will begin by editing a range of documents using a variety of editing types/levels and strategies. We will then move on to writing and document design in a hands-on setting. By the end of this course, you will be able to lead almost any writing or editing project. Ultimately, this course will make you a better writer, editor, designer, and document developer.</p>		

ENG 422: American Lit 1830-1865 (WI, LIT, DH)		
Dr. Stefan Schöberlein	Section 201	TR 12:30-1:45p
<p><i>American Multitudes: US Literature of the Antebellum Period</i></p> <p>The decades leading up to the Civil War saw the US struggle with what this still rather young nation was and could become: egalitarian communes co-existed with slavery; industry boomed while Nature became a guiding doctrine; the nation celebrated itself as a beacon of liberty while perpetrating genocide; the idea of the individual clashed with the reality of a burgeoning mass society; American urban slang conflicted with English heritage; etc. This class will follow some of these contradictions through the literatures and genres of the day. You will encounter certain figures you may expect in a class like this—Emerson, Whitman, Hawthorne, Douglass, Dickinson, Melville, Poe—but our readings will also stray and will take us into the margins. Most notably, you will unearth, read, and present to the group a single book or serialized novella you found hidden in electronic archives—making you the expert of a text that likely hasn't been read in centuries.</p>		

ENG 427: Studies in Author or Genre (WI, LIT)		
John Young	Section 201	W 5:30-8pm
<p><i>Toni Morrison</i></p> <p>This course will survey the literary career of Toni Morrison (1931-2019), one of the most important American novelists of the 20th (and early 21st-) centuries. In addition to reading Morrison's major works, we will consider a few of her essays on notable political topics, in addition to her two published short stories and a children's book, on which she collaborated with one of her sons. Secondary readings will include critical assessments of Morrison's novels as well as broader discussions of contemporary African American fiction.</p> <p>Requirements will include a longer research project, a brief in-class presentation, a shorter close reading project ((which might comprise a website, a podcast, a Pinterest page, a PowerPoint or Prezi, a Twitter account in the name of a Morrison character, or a video essay, in addition to a conventional paper), and biweekly responses.</p>		

ENG 430: Young Adult Literature (WI, MC)		
Treftz	Section 201	TR 2-3:15
<i>Coming-of-Self: Identity Formation in YA Literature</i>		
<p>This class will loosely focus on the concept of identity in YA literature, with particular emphasis on the on the meanings of “identity” and the ways in which identity formation happens in YA texts. Although much of this class will focus on approaches to teaching YA literature in the secondary classroom, we will also be discussing YA lit as a site of “traditional” literary analysis. The class will be discussion-based, with a mix of thesis-driven papers and project-based assignments. The texts we will read will likely include <i>Internment</i> (Samira Ahmed); <i>The Hazel Wood</i> (Melissa Albert); <i>The Absolutely True Diary of a Part-Time Indian</i> (Sherman Alexie); <i>Outrun the Moon</i> (Stacey Lee); and <i>The Hate U Give</i> (Angie Thomas), among others.</p>		

ENG 432: Contemporary Literature (WI, LIT)		
John Young	Section 201	MW 4-5:15pm
<i>The Lives of Others: Fictional Selves and Narrative Empathy</i>		
<p>In her recent essay “In Defense of Fiction,” the British novelist Zadie Smith defends that genre as a way for readers to gain imaginative access to lives fundamentally unlike their own, concluding, “Novels are machines for falsely generating belief and succeed or fail on that basis.” This survey of contemporary literature will focus primarily on fiction that seeks to generate this kind of narrative empathy, while also addressing debates about the authenticity or appropriateness of such fictional projects. Readings will include selections from Zadie Smith’s recent short fiction, Eliot Ackerman’s <i>Waiting for Eden</i>, Chinamanda Ngozi Adichie’s <i>Americanah</i>, Bill Cheng’s <i>Southern Cross the Dog</i>, Rajia Hassib’s <i>The Language of Miracles</i>, Maxim Loskutoff’s <i>Go West and See</i>, Ian McEwan’s <i>On Chesil Beach</i>, Viet Thanh Nguyen’s <i>The Refugees</i>, and Colson Whitehead’s <i>The Underground Railroad</i>, as well as forays into TV (<i>The Innocents</i>), memoir (Helen Benedict’s <i>Sand Queen</i>), and narrative and other literary theories. Assignments will include in-class presentation of discussion questions, a short literary analysis, and a longer research project (which might take multiple forms).</p>		

ENG 439: Professional Writing Theory		
Dr. Megan Marshall	Section 201	MW 1:00-2:15pm
<p>As Professional Writing is typically thought of in terms of <i>practice</i>, related research and scholarship leans on various theories to make sense of how this work functions across the different contexts wherein it happens. <i>Theory</i>, then, is borrowed from many places that reflect the diversity and complexity of the field of professional writing. This course will consider the questions and positions of scholars across the discipline who seek to understand how writing and communicating (in all forms) functions in professional – and sociocultural – contexts. Over the course of the semester, students will explore and analyze how theories relating to: usability and user experiences, ethics, information design, rhetoric, gender/feminist criticism, social justice, and institutional organization all perform within – and across – the field of professional writing.</p>		

ENG 440: Advanced Study in Film (WI, LIT, FS)		
Dr. Walter Squire	Section 201	T 4:00-6:20pm
<i>“Appalachia on Film”</i>		
<p>This course will examine depictions of Appalachia within fictional and documentary film, with special attention paid both to films set in West Virginia. Students will compare Appalachia as it appears on screen to historical and scholarly accounts, as well as to students’ own experiences. We will evaluate the veracity of filmic presentations of Appalachia, consider absences within such presentations, and balance the works of filmmakers from outside Appalachia to those by Appalachians, including works created by local filmmakers. Students will have the opportunity to make their own video projects that highlight their experiences of Appalachia. Films for the class will include <i>Goodbye Gauley Mountain; Harlan County, U.S.A.; Matewan; Meadow Bridge; The Night of the Hunter; October Sky</i>; and various documentaries by Mimi Pickering. Assignments will include low-, medium-, and high-stakes writing-various in-class exercises, weekly viewing responses to films, and a final project.</p>		

ENG 445: Screenwriting (WI, LIT)		
Ian Nolte	Section 201	M 6:30-9:00pm
<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>		

ENG 470: Form and Theory of Creative Writing		
Prof. Daniel O’Malley	Section 201	TR 12:30-1:45pm
<p>This course will focus on the use of dialogue in fiction. Through a combination of readings and writing exercises, we’ll get a sense of the fundamentals of written speech as well as how elastic that speech can be. We’ll look at how dialogue can affect characterization, plot, structure, and power dynamics. We’ll explore a variety of styles and approaches, both as critical readers and as creative writers. Readings will include short stories, novels, and narrative poetry. Our guides will include: Jane Bowles, Rachel Cusk, Ernest Hemingway, Denis Johnson, Ludmilla Petrushevskaya, Padgett Powell, J.D. Salinger, Samanta Schweblin, James Tate, and Joy Williams, who said in a 1990 interview with <i>The New York Times</i>, “I used to be terrified of dialogue. I was shy. I felt I didn’t know people. Then, at some point, I realized you could make your characters say the most wonderful things.”</p>		

ENG 491: Poetry Workshop (WI)		
Professor Rachel Rinehart	Section 201	MW 2:30-3:45pm
<p>This is a poetry workshop course, which is designed to help advanced 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 lyric, narrative, and dramatic poems, students will focus on creating a thematically cohesive chapbook of revised poems at the end of the semester. 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>A Horse with Holes in It</i> by Greg Brownderville and <i>tsunami vs. the fukushima 50</i> by Lee Ann Roripaugh (who will be reading as part of Visiting Writer Series in the spring), as well as additional readings provided by the instructor.</p>		

ENG 493: Advanced Creative Nonfiction		
Dr. Rachael Peckham	Section 201	TR 11:00 a.m.-12:15 p.m.
<p>In this advance-level creative writing workshop, students will review the history, movements and trends, and many strategies of creative nonfiction, as well as learn to enter the conversation about the genre’s challenging ethical and aesthetic concerns—all in preparation for their own practice in the genre. To that end, students will compose a range of creative nonfiction texts, including several shorter exercises and two longer personal essays, one of which they will revise, based on feedback they receive from their peers and professor. (PR: ENG 379 or permission of the instructor.)</p>		

ENG 499: Senior Capstone (WI)		
Dr. Robert H. Ellison	Section 201	TR 9:30-10:45am
	Section 202	TR 2:00-3:15pm
<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 spring!</p>		

ENG 499: Senior Capstone (WI)

Dr. Jana Tigchelaar

Section 203

MW 4-5:15pm

Section 204

M 6:30-9pm

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.