

Spring 2022  
**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](https://mubert.marshall.edu/scheduleofcourses.php) 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.

<b>ENG 200: Texting the World (CT, WI, LIT)</b>		
Dalton Monk	Section 203	TR 9:30-10:45
	Section 204	TR 11:00-12:15
<b>Looking for Love in Appalachia</b>		
<p>“This class brings together literary and non-literary texts and considers how the same theme plays through them via analysis, evaluation, and creation of said texts.” Throughout this course, we’ll examine short stories, essays, films, and shows that depict love in Appalachia. We’ll evaluate not only how Appalachian culture is depicted from the outside but how it’s depicted by native Appalachians. Lastly, we’ll delve into the pains and mysteries of love and how it affects the way we grow. The major assignments in this course include two small analytical essays and one research-based film/novel analysis. In the classroom, you’ll write in ways that solidify one’s understanding of the text and discuss relevant topics in-depth with the whole class.</p>		

<b>ENG 203: Appalachian Literature (WI, LIT, DH)</b>		
Dr. Stefan Schöberlein	Section 201	MWF 11-11:50
<b>Tom Kromer and Appalachian Modernism</b>		
<p>This class will be a digital recovery effort. We will read all extant writings by forgotten Huntington native and Marshall alum Tom Kromer (1906-1969), centering on his autobiographical writings about hobo life in the 1930s. In groups, we will rebuild Kromer’s Wikipedia page stub, add him to the Clio app, and try to raise awareness about the novelist, both online and offline. Please bring a willingness to conduct historical research, work together, and contribute polished writing. While our focus will be on Kromer, we will also encounter writers in his tradition who share his connection to Huntington, such as Breece D’J Pancake and Glenn Taylor. Together, we will engage with themes such as labor struggle, poverty, and slang from an Appalachian perspective. No prior technical or historical knowledge is required.</p>		

<b>ENG 203: Appalachian Literature (WI, LIT)</b>		
Cat Pleska	Section 202 Section 203	TR 11:00-12:15 Online
<p>This is the study of Appalachian literature and texts that reflect cultural, political, and aesthetic experiences in the region as well as the intellectual, emotional, and spiritual experience of its inhabitants. Appalachia is a region with contradictions and a place of myth and sometimes harsh realities. It has endured a long history of resource extraction and exploitation. It is also a region of hills and valleys where its citizens are clear about their ideals, though large absentee corporations and also government projects have shaped the people and the place. Appalachia boasts writers and literature that can help us gain insights into Appalachia and students will discuss and write about the ideas and concepts of these authors and contribute to the ongoing conversation about Appalachia.</p>		

<b>ENG 204: Writing for the Workplace (WI)</b>		
Nathan Rucker	Section 201 Section 202	MWF 9:00-9:50 MWF 11:00-11:50
<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>		

<b>ENG 204: Writing for the Workplace (WI)</b>		
Amine Oudghiri-Otmani	Section 203 Section 204 Section 205	TR 9:30-9:50 TR 11:00-12:15 WEB
<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 (WI, LIT)</b>		
Dr. Jim Riemer	Section 201	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, the expressionist dramas of Eugene O'Neill and Sophie Treadwell, , Lorraine Hansberry's <i>A Raisin in the Sun</i>, 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 gender, race, identity, class conflict, and the frailty 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 (WI, LIT)</b>		
Gwenyth E. Hood	Section 201 Section 202	Online Online
<b>Imagination Grasps 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. From <i>The Golden Ass</i>, a novel length narrative from the days of the Roman Emperor Marcus Aurelius (second century AD), all the way up to the present, we will sample 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> and <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. The first two will involve analysis of some of the literary works under discussion. For Essay 3, students can choose between a creative work and a third short analytical essay. Students will have the opportunity to revise a previously graded Essay or prompt both for the midterm and the final.</p>		

<b>ENG 210: Autobiography &amp; Memoir (WI, LIT)</b>		
Dr. Rachael Peckham	Section 201 Section 202	TR 11:00-12:15 MW 1:00-2:15 - <b>Virtual</b>
<p>This course involves the close study of autobiography and memoir. Specifically, we'll be examining the contemporary trend and popularity of the micro-memoir and of other "flash" forms of nonfiction. The reading list will feature nonfiction collections that feature these flash forms, such as Beth Ann Fennelly's <i>Heating &amp; Cooling: 52 Micro-Memoirs</i> and the recent anthology <i>The Best of Brevity: Twenty Groundbreaking Years of Flash Nonfiction</i>. In conjunction with our exploration of this quirky subgenre of autobiography and memoir, students will compose and revise "snapshots"—short autobiographical stories totaling no more than 750 words each—one of which they'll revise by expanding it into a longer piece at the semester's end.</p>		

<b>ENG 211: Science Fiction (WI, LIT)</b>		
Dr. Jim Riemer	Section 201	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 221: Postcolonial Literature (WI, MC, LIT)</b>		
Dr. Puspa Damai	Section 201 Section 202	Online Online
<b>Short Stories</b>		
<p>ENG 221 will look at short stories written by post/colonial writers such as Chinua Achebe, Margaret Atwood, Rudyard Kipling, Salman Rushdie, Mahasweta Devi, and Jamaica Kincaid. Our goal is to find answers in their short stories to such big questions as: What is colonialism? How does colonialism affect the colonizer and the colonized? What is the relationship between language or aesthetics and politics? How do creative writers respond to colonialism? Why do postcolonial writers write back? Why should we care about postcolonial literature in Appalachia? We will also read a few short essays to familiarize ourselves with the theoretical school of postcolonialism. Above all, our goal in this course is to enjoy and celebrate one of the timeless cultural and literary phenomena: storytelling. Assignments will include short response papers, presentations and one analytical paper.</p>		

<b>ENG 231: Good Stories (WI, LIT)</b>		
John Young	Section 201	Online
<p>This online class will survey 20<sup>th</sup>- and 21<sup>st</sup>-century U.S., British, and world short fiction. We will reflect on the nature of the form (how short stories compare to novels or serialized narratives on TV), while also considering the differences in reading a stand-alone story, like those published in a magazine or an anthology, versus reading a story in a collection, where its specific placement might affect the overall sense of the whole (sort of like a song in an album, at least back when people used to listen to albums). Requirements will include five short (1 pg.) responses, one longer (3-4 pp.) paper, midterm and final exams, and a class discussion board.</p>		

<b>ENG 232: Good Films (WI, LIT, Affordable Education Materials)</b>		
Ian Nolte	Section 201 Section 203	MW 4:00-5:15 TR 4:00-5:15
<b>Netflix Original Releases</b>		
<p>For a century, Hollywood studios have produced films for theatrical distribution. In the last decade, Netflix has challenged this business model by producing and distributing big budget feature films directly to subscriber’s homes. This course will take a look at Netflix original film releases and study them as examples of traditional film genres—from science fiction to romantic comedy. We will study and write about movies, how they are made, and how they influence our culture. No textbook required—however you will need access to a Netflix account to view required films.</p>		

<b>ENG 232: Good Films (WI, LIT)</b>		
Dalton Monk	Section 202	TR 2-3:15
<b>The Growing Popularity of an “Indie” Production Company: A24 Films</b>		
<p>Throughout this course, we’ll focus on many film genres, such as horror, melodrama, comedy, sci-fi, etc. We’ll explore how A24 films lie within and expand upon these genres. In addition to watching contemporary films, we’ll look at excerpts from older films and break down the evolution from where film started and where it’s headed. In class, we’ll complete many writing assignments as a way to better understand our thoughts. Even though this is a Films class, there will be plenty of reading and listening (podcasts). The major assignments in this course include two writing projects, one with and one without the use of research. The point of this course is to determine the credibility of a film, learn to articulate the reasoning behind why you think a film works, and to examine how films interact with the world.</p>		

<b>ENG 232: Good Films (WI, LIT)</b>		
Dr. Britton C. Lumpkin	Section 204	Online
<b>Star Wars</b>		
<p>With the release of <i>Star Wars: The Rise of Skywalker</i> in December 2019, it is 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 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 many 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>, <i>The Mandalorian</i>, and <i>Star Wars: Visions</i>), along with some shorter digital works that reference and comment on <i>Star Wars</i>. 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, genre, and fandom. A subscription to Disney+ will be essential for doing the work in this class. And yes, we will discuss Baby Yoda. This is the Way.</p>		

<b>ENG 240: African American Literatures (WI, LIT)</b>		
Dr. Joel Peckham JR	Section 201 Section 202	MW 2:30-3:45 TR 2:00-3:15
<p><i>African American Literatures</i> is a writing intensive literature course in which students will explore the work of both canonical and non-canonical African American poets, essayists, fiction writers and playwrights through the lens of “aberrant” texts—dangerous works that probe and push the cultural boundaries of what is American Literature and what is America, exposing what is glorious and grotesque, beautiful and tragic in this vibrant and rich body of literature extending from Jean Toomer’s <i>Cane</i> to Jesmyn Ward’s <i>Sing Unburied Sing</i>. Students will engage with these texts through assignments that ask them to explore the literature within a cultural and historical context, examining how these writers and their works, resist, shape and are shaped by the beliefs, codes, events and forces that surround them. In so doing Writers explored will include Ernest Gaines, Claudia Rankine, Langston Hughes, Quincy Troupe, Ralph Ellison, Audre Lorde and many others..</p>		

<b>ENG 241: Multicultural Literatures (WI, LIT, MC)</b>		
Dr. Jim Riemer	Section 202	Online
<p>In this class you will be reading, discussing, and writing about a diverse group of texts by Asian American and British Asian writers. They will include Sui Sin Far’s stories of the Chinese and Chinese Americans in late 19<sup>th</sup> century America, Julie Otsuka’s <i>When the Emperor Was Divine</i>, novel of life in a World War II Japanese internment camp, David Henry Hwang’s play <i>M. Butterfly</i>, and Celeste Ng’s <i>Everything I Never Told You</i>. You will also read a selection of science fiction and fantasy stories by Nebula and Hugo award winning author Ken Liu and Abir Mukherjee’s <i>A Rising Man</i>, a murder mystery set in 1919 British colonial India. While the texts 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, acculturation and assimilation, ideas about gender, and the nature of family dynamics. The main assignments will include online discussion boards, some quizzes, literary analysis paragraphs, and essay tests.</p>		

<b>ENG 242: Women Writers (WI, LIT, MC, WS)</b>		
Sabrina Jones	Section 201	MWF 10:00-10:50 - <b>Virtual</b>
<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: memoir, novel, poetry, film, short story, play, 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>		

<b>ENG 242: Women Writers (WI, LIT, MC, WS)</b>		
Professor Lawrence	Section 202	TR 9:30-10:45 - <b>Virtual</b>
<p>Geese are the emblems of gossip, and such animal totems are then of course aligned to the female sex. The infamous 15th c. proverb “many women, many words, many geese, many turds” still makes its rounds 600 years later. Bosch depicts in the roundel of Hell a lustful woman with a toad sitting on her genitals. Catullus’s Lesbia is obsessed with her sparrow. Eve with her snake. Irene López Rodríguez posits that there is encoding in these metaphors, thus reinforcing social divisions by disparaging women and the marginalized. Equating women’s behaviors to that of the animal marks it as undesirable, diminutive, and sinful. The chatty goose no different than a chatty woman, defecating all the while. There is a violent strength in the etymology of <i>write</i>. Its verbs tug, tear, and carve. How is the act of writing culturally constructed? Many women writers used pseudonyms as a way to bypass the dismissive attitude projected on women’s work. Even J.K. Rowling used the male pseudonym Robert Galbraith as a way to let the work “stand or fall on its own merits.” Do we hear a quacking/honking sound when it’s discovered that the text on the page was penned by a woman? We will consider presentations of gender and sexuality. In this course we will perform literary analyses on poetry, novels, short stories, and film.</p>		

<b>ENG 263: Introduction to Digital Literary Studies (WI, LIT, DH)</b>		
Nathan Rucker	Section 201	Online
<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 (No coding experience required). You will also 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>		

<b>ENG 314: Introduction to Professional Writing (WI)</b>		
Dr. Roxanne Aftanas	Section 201	TR 12:30-1:45
	Section 202	Online
<p>This course will look at what it means to do professional writing. We’ll read some pretty fancy theory about what professional writing is and does, then we’ll work to apply that theory in practical ways. Most importantly, we’ll value the process of learning by using labor-based grading. That means the LABOR of learning will be used to determine your assignment and course grade allowing you to explore a new subject area without the burden of your grades weighing you down. You’ll have choices about which assignments you complete so that you can learn in the way that works best for you, and you’ll be able to revise all assignments.</p>		

<b>ENG 344: Introduction to Film Studies (WI, LIT, DH)</b>		
Nathan Rucker	Section 201	MWF 10:00-10:50
<p>Throughout the semester we will study four main areas of film form to gain an understanding on how to <i>read</i> films. Films are made of explicit elements and implicit elements. The explicit elements are the things we all agree that we can see or hear, like music cues or what’s literally on the screen. Implicit elements are what those explicit elements suggest when combined and wrapped in a story.</p> <p>We will spend each week looking at how these elements combine to make meaning in big blockbuster films as well as smaller “independent” films released in the past few decades. Weekly responses, class discussion, and in-class analysis activities will fill out the rest of our work.</p>		

<b>ENG 344: Introduction to Film Studies (WI, LIT, Affordable Education Materials)</b>		
Ian Nolte	Section 202	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 by 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>		

<b>ENG 344: Introduction to Film Studies (WI, LIT)</b>		
Dr. Britton C. Lumpkin	Section 203 Section 204	Online Online (2 <sup>nd</sup> 8 Weeks)
<p>We will consider various aspects of film form and analyze exemplary films to better understand film history and cinematic technique. Over the course of this condensed semester, students will refine and sharpen their rhetorical and observational skills regarding film analysis through various low, medium, and high stakes writing assignments, assigned readings, and online discussion.</p>		



<b>ENG 350: Intro to Textual Analysis (WI, DH)</b>		
Prof. Anna Rollins	Section 201 Section 203	MW 1:00-2:15 Online
<p>How can we become better 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>. Then, we will learn how to critically read prose: specifically, 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 analyzing a less-conventional text -- a graphic memoir -- specifically, Alison Bechdel's <i>The Secret to Superhuman Strength</i>.</p>		

<b>ENG 354: Scientific &amp; Technical Writing (WI)</b>		
Amine Oudghiri-Otmani	Section 203	Online ( <b>2<sup>nd</sup> 8 Weeks</b> )
<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>		
John Young	Section 201	TR 2:00-3:15
<p>This class will introduce English majors to basic concepts and methods in critical theory, always in terms of how a particular theoretical orientation enables new kinds of questions or insights about literary texts. We will focus especially on theories concerning gender and sexual identity (feminist theory, queer theory, gender studies), the relationship between humanity and nature (ecocriticism), the impact of trauma on identity and narrative (trauma theory), the experience of storytelling (narratology), and the role of class and economic structures in the production of literature (Marxist theory). We may add other theories depending on the interests of the class. Requirements will include brief (1 pg.) responses, a short (3-4 pp. paper), a longer research project (7-10 pp. or the equivalent), and an in-class presentation.</p>		

<b>ENG 355: Introduction to Critical Theory (WI)</b>		
Dr. Puspa Damai	Section 202	MW 1:00-2:15 - <b>Virtual</b>
<b>Enjoying Theory</b>		
<p>Is the author really dead? What makes a text literary? Do we indeed live in the prison house of language? Is there nothing outside the text? Is meaning really arbitrary and undecidable? What is distinct about women's writing? Can "wounds" talk? These are some of the questions we will raise and try to find answers to in this course by reading a number of short pieces by theorists such as Roland Barthes, Michel Foucault, Cathy Caruth, Eve Sedgwick, and Jacques Derrida. Our goal is to be familiar with the critical vocabulary of theories including affect theory, deconstruction, eco-criticism, feminism, Marxism, post-colonialism, queer theory and trauma theory. We will also practice application of theory to literature. Assignments will include a few short conceptual papers, leading class discussions, and two application papers</p>		

<b>ENG 360: Introduction to Creative Writing (WI)</b>		
Dr. Joel Peckham JR	Section 202	MW 1:00-2:15
<p>In this writing intensive workshop, students will be introduced to the practice and craft of writing and reading contemporary fiction, creative non-fiction, and poetry with the goal of developing the tools, skills, practices and breadth of knowledge necessary to finding and honing their own distinct voices. Referencing the work of important writers and teachers of writing over the last fifty years, we will ask the fundamental aesthetic questions, "what is good" in the world of contemporary literature and in so doing explore not only what those standards are but how they have developed over time, and why they matter. We will also study how authors go through the process of creating "good" poems, short-stories, and lyric essays, and then we will adopt and adapt those practices to the particular abilities of each student in an interactive environment where every student will receive both individual and group feedback on their drafts and final products</p> <p>Assignments will include low-, medium-, and high-stakes writing (reading responses, creative reflections, a review, one draft in each genre, and a final collection of polished work).</p>		

<b>ENG 360: Introduction to Creative Writing (WI)</b>		
Cat Pleska	Section 203	TR 2:00-3:15
<p>An introduction to the writing of fiction, poetry, and creative nonfiction. Students will be assigned to read texts from different genres to study style and technique. Students will receive prompts to write assignments in each genre and will practice peer review and revision. This course has been designated writing intensive, and students will complete low-, medium-, and high-stakes assignments. Writing exercises and collaborative work will take place each class to assist in creating longer assignments.</p>		

**ENG 360: Introduction to Creative Writing (WI)**

Dr. Forrest Roth

Section 204

Online

Creative Writing has long been one of the finest, most satisfying ways for all writers to explore their world and share their unique vision of it to a particular audience, the first tricky part being how to get started down the path. As an introductory workshop to help you begin learning about and developing your skills, this course will allow you to engage the conventions of different genres while, at the same time, formulating your own ideas about how to work with or against those conventions to fulfill your aesthetic vision on the page. Towards that end, in addition to reading various creative and critical works by other authors, you will develop workshop drafts to be shared with the class on-line by doing smaller exercises in the forms we will pursue, eventually accomplishing a full digital portfolio containing your own poetry, fiction and non-fiction.

**ENG 377: Creative Writing: Poetry (WI)**

Dr. Joel Peckham JR

Section 201

TR 11:00-12:15

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.

<b>ENG 379: Intermediate Creative Nonfiction</b>		
Dr. Rachael Peckham	Section 201	MW 4:00-5:15
<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>		

<b>ENG 423: American Literature 1865-1914 (WI, LIT)</b>		
Dr. Jim Riemer	Section 201	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>		

<b>ENG 427: Studies in Author or Genre (WI, LIT)</b>		
John Young	Section 201	TR 4:00-5:15
<b>Reading James Joyce's <i>Ulysses</i></b>		
<p>One hundred years ago, James Joyce's novel <i>Ulysses</i> was published (and banned soon thereafter in the U.S. and Ireland). Still widely considered one of the most important literary works of the 20<sup>th</sup> century, <i>Ulysses</i> redefined the form and scope of the novel, reshaping the direction that literary fiction would take for the next several decades. This class will serve as an introduction to this long (732 pages in its original edition; the book takes place over the course of one day, so Joyce arranged for the midpoint of the day to occur on pg. 366, the midpoint of the book). Reading <i>Ulysses</i> is very well suited to a classroom environment, as students can work through the text collaboratively and have enough time over the course of a semester to make their way through the narrative at a comfortable pace. We will also discuss Joyce and <i>Ulysses</i> in the context of the modernist era of the 1920s, i.e. in relation to such topics as Cubist art, the impact of World War I, the "woman question" (as it was then known, with women finally earning the right to vote at this time), the beginning of the end of the British empire, partial independence for Ireland, and the effects of Freudian views of the subconscious. After reading Joyce's short story "The Dead," we will spend the rest of the semester on <i>Ulysses</i>. Requirements will include brief (1 pg.) responses, a longer research project (7-10 pp. or the equivalent), and an in-class presentation.</p>		

<b>ENG 430: Young Adult Literature (WI, LIT, MC)</b>		
Dr. Megan Marshall	Section 201	TR 11:00-12:15 - <b>Virtual</b>
<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 (and subgenres) that focus 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 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.</p>		

<b>ENG 432: Contemporary Literature (WI, LIT)</b>		
Dr. Forrest Roth	Section 201	MW 1:00-2:15
<b>African-American Deconstructions</b>		
<p>This section of English 432 is a survey course of contemporary African-American texts which rely on a Deconstructive impulse in their literary expressions either through thematic representations, stylistic incursions, or structural innovations. Eschewing the traditions of white America and Europe, these texts we will read and write about seek to actively dismantle beliefs and conjectures from those perspectives regarding current African-American life, whether they be social, cultural, historical, et al. Ishmael Reed's <i>Mumbo Jumbo</i>, Percival Everett's <i>Erasure</i>, Claudia Rankine's <i>Citizen</i>, Colson Whitehead's <i>The Intuitionist</i> and others will be on our agenda, along with shorter works by recent newcomers such as Hanif Abdurraqib and Raven Leilani. A midterm essay and a final essay with research and presentation will be the two major assignments for the course, in addition to regular discussion posts at Blackboard.</p>		

<b>ENG 436: Medieval English Literature (WI, LIT)</b>		
Gwenyth E. Hood	Section 201	Online
<b>The Dark Ages, Heavenly Light, and Courtly Love.</b>		
<p><i>Beowulf</i>, along with the Old Norse <i>Volsung Saga</i>, open a window into the Dark Ages, where, within a fragile civilization, heroic warriors struggle for elusive glory, while glorious ladies sometimes rule with them and sometimes survive long years to mourn their deaths. Next, the "Dream of the Rood" and other Old English lyrics suggest the transition to somewhat more stable culture informed by Christianity, which has taken root in the British Isles. Also, Geoffrey of Monmouth's somewhat fictionalized <i>History of the Kings of Britain</i>, written in Latin but a source for several later well-known English poems and plays, sets England's past within the greater pattern of world history. Monmouth provides a transition to the Middle English works of the anonymous Gawain/ Pearl poet, to William Langland's allegorical <i>Piers Plowman</i>, and to Geoffrey Chaucer's courtly <i>Troilus and Criseyde</i>. These works explore chivalrous, religious and political themes with some intensity and psychological depth. Finally, we reach Early Modern English, with Thomas Malory's <i>Le Morte D'Arthur</i>, in which all the accomplishments of the civilization</p>		

which came before are tottering on the verge of destruction, yet seem destined for rebirth. Malory's work is the only one we will read in the original language (rather than in a modern English translation). 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. Of the three formal essays, the first two will involve analysis of literary works, while for the third, students can choose between a creative work and another short analytical essay. Students will have the opportunity to revise a previously graded essay or prompt for the Final Project/ Exam.

**ENG 445: Screenwriting (WI, LIT, Affordable Education Materials)**

Ian Nolte	Section 201	MW 2:30-3:45
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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 201	TR 12:30-1:45
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Bears. Bisexuality. Incest. Exile. Revolution. (And that's just the life of Lord Byron!) 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.

**ENG 467: Visual Rhetoric (WI)**

Dr. Roxanne Aftanas	Section 201	Online
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This course will look at various definitions of rhetoric and what visual rhetoric is. We'll read some pretty fancy theory about what visual rhetoric is and does, then we'll work to apply that theory in practical ways. Most importantly, we'll value the process of learning by using labor-based grading. That means the LABOR of learning will be used to determine your assignment and course grade allowing you to explore a new subject area without the burden of your grades weighing you down. You'll have choices about which assignments you complete so that you can learn in the way that works best for you, and you'll be able to revise all assignments.

<b>ENG 470: Form &amp; Theory (WI)</b>		
Prof. Lawrence	Section 201	TR 11-12:15 - <b>Virtual</b>

<b>ENG 492: Fiction Workshop</b>		
Prof. Daniel O'Malley	Section 201	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 201	MW 2:30-3:45
<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 Ellison

Section 203

Online

“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 at the end of the semester.

Most of my students choose to write a “traditional” 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 work; if you’re in professional writing, you’ll do a “real world” project or a PW-focused research paper. 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!

This section is fully online, with no synchronous activities. Most of the activities will take place via Bb wikis; I’ll also be readily available via Bb mail and Teams meetings if you like.