

Spring 2023

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” / “Web” courses meet asynchronously online; “Virtual” courses have synchronous online meetings during the times listed.

ENG 200: Texting the World (CT, WI, LIT)		
Daniel Normandin	Section 201	MWF 9:00-9:50am
Into the Woods: Wilderness Escapes and Alternate Worlds		
ENG 200 brings together literary and non-literary texts and considers how the same theme plays through them. In our section, we will explore how works of literature and film have depicted “alternate worlds”: self-enclosed, removed realms that operate according to their own rules. We will pay particular attention to the representation of the forest as a wild, subversive, even magical place that contrasts with familiar, settled “civilization.” Through these forested alternate worlds, writers and filmmakers reconsider the most fundamental concepts shaping human society: gender roles, ethnic and national identities, relationships with animals, and ecological attitudes. Our readings will range from fairy tales to Shakespeare plays to modern science-fiction and horror texts. Assignments include regular discussion forum posts, reading comprehension quizzes, class presentations, and written essays.		

ENG 200: Texting the World (CT, WI, LIT)		
Dr. Forrest Roth	Section 206	TR 11:00-12:15
	Section 207	TR 12:30-1:45
Modern Human-Animal Interactions		
This section of ENG 200 will be devoted to the theme of modern cultural depictions of human-animal interactions in literature and the arts, of the varied relationships between animals and humans in these works, whether violent or peaceful, and what these relationships have to say about our collective humanity and notions of civilization itself. Readings will include selections from H.G. Wells, Jack London, Andre Alexis, Takashi Hiraide and others, as well as contemporary films such as <i>Grizzly Man</i> and <i>My Octopus Teacher</i> , and popular websites dedicated to celebrating animal behavior. You will read and write extensively as you respond to these works, arguing for your own interpretations, applying critical approaches in different disciplines, and develop short responses into a full thesis-driven final essay with a multi-media presentation given to the class.		

ENG 200: Texting the World (CT, WI, LIT)		
Kallel Peterson	Section 210	WEB
Collaborative Storytelling, Folklore, and Culture		
<p>How do we build stories? What stories do groups tell? From folklore to mythology, from Dungeons & Dragons to conspiracy, the way we collaborate to build stories & to share stories contains common elements regardless of genre. In English 200: Texting the World we'll be looking at the ways collaborative storytelling shapes our texts—whether that's an episode of <i>Stranger Things</i>, the latest D&D podcast, or the myths and legends of the past and present. Using adaptation theory & the hero's journey, we'll examine the way having multiple authors shapes "texts", what elements are common across genre, and how those impact the ways we build culture. We'll respond to these texts through multiple interlocking assignments, including reading journals, mini-essays, and a multimedia final presentation.</p>		

English 203: Appalachian Literature (WI, LIT)		
Cat Pleska	Section 202	MW 1:00-2:15
<p>Study of and discourse concerning Appalachian literature by necessity calls up challenges to stereotypes. As you read about the attitudes and beliefs regarding authors' interpretations of the diversity that is the region, we explore and decide—for ourselves—what this area is to us, our families, our experiences, and the lives of those who live here if only for a while. Of course, studying this region through the literature invites us to reflect on where Appalachia fits within this great country, and we ultimately discover Appalachia's contributions are many and storied. Join this class to discover Appalachia's authors whose words are magic and maybe discover the magic of your own voice as you write in response to the texts and discussions.</p>		

ENG 204: Writing for the Workplace (WI)		
Amine Oudghiri-Otmani	Section 202	TR 9:30 - 10:45
	Section 207	WEB
	Section 208	WEB
<p>Students will develop and practice basic writing focused on the styles and forms commonly used in the workplace. We will use critical thinking and build on the elements of audience and purpose in our respective hypothetical interactions with co-workers, customers, and clients (to name just a few). In this class, writing will be approached as a transaction method aimed at helping build relations with members of the intended audience and empowering them to take action.</p> <p>To focus our path on these goals, we will work on a plethora of business writing projects (minor and major), including (but not limited to) emails, letters, memoranda, a recommendation report, and a formal business proposal. In addition to exploring artifact samples in class, students will produce business documents of their own and use research to draft longer business documents like reports and formal business proposals.</p>		

ENG 205: Popular Literature (CT, WI, LIT, Affordable Education Materials)		
Stephanie Walker	Section 201	TR 12:30-1:45 South Charleston Campus/Hybrid
From Page to Screen		
<p>Students read multiple short stories and novels adapted for the silver screen in this course. Students also watch the adapted films and write essays comparing and contrasting various literary elements in each text. Examples of narratives used in this course have included the graphic novel <i>Hellboy: Seed of Destruction</i>, the 2004 film <i>Hellboy</i>, the short story "Memento Mori," and the 2000 film <i>Memento</i>. The course's final assignment includes a creative writing component that references a novel/film pairing of the student's choice.</p> <p>Examples of novels, films and stories used in this course have included <i>Hellboy</i>, <i>Sherlock Holmes</i>, <i>Coraline</i>, The James Bond series, <i>Memento</i>, <i>A Series of Unfortunate Events</i>, and <i>The Princess Bride</i>.</p>		

ENG 205: Popular Literature (CT, WI, LIT)		
Dr. Jim Riemer	Section 202	WEB
Tales of Adventure		
<p>Journey to the center of the Earth. Travel with hobbits, elves and wizards in Middle-Earth. Track down a Hell Hound with Sherlock Holmes on the Scottish moors. Adventure in Wakanda and fight the Nazis in World War II Germany. In this class you will be reading, discussing, and writing about a range of classic and contemporary tales of adventure from a variety of subgenres including epic fantasy, espionage fiction, gothic mystery, superhero tales, and post-apocalyptic science fiction. We will examine how these tales of adventure have been used to examine such themes as the value and limits of science and logic, the nature of good and evil and the grey areas in between, the importance of the arts to human survival, and the impact of imperialism, as well as examining the conventions and techniques of the adventure genre.</p>		

ENG 206: Good Plays (WI, LIT)		
Dr. Jim Riemer	Section 201	WEB
<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 tragedies by Sophocles, realism by Henrik Ibsen, Lorraine Hansberry's <i>A Raisin in the Sun</i>, and a contemporary Broadway musical <i>Dear Evan Hansen</i>. We will also read award winning plays by Lillian Hellman, Tennessee Williams, Charles Fuller and Dominique Morisseau. Along the way we will explore and how playwrights from different periods and cultural backgrounds address such timeless themes as gender, race, sexuality, identity, class conflict, the nature of family, and the frailty and nobility of human nature.</p>		

ENG 210: Autobiography & Memoir (WI, LIT)		
Dr. Rachael Peckham	Section 201 Section 202	MW 1:00-2:15 TR 11:00-12:15
<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 & 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>		

ENG 211: Science Fiction (WI, LIT)		
Kallel Peterson	Section 201	MWF 9:00-9:50
Queer Theory and the Space Opera		
<p>A not so long time ago, in a galaxy far away: a dashing hero uses her skill with a sword to prevent murders on an abandoned outpost; a diplomat tries to bring another planet into a galactic alliance; a rag-tag bunch of outlaws robs a maglev train for supplies. All these stories, set in space and full of themes of adventure once pejoratively would have been referred to as "space opera". This course is focused on science fiction and specifically the sub-genre of the Space Opera. We'll examine what makes a text a space opera, whether certain texts are space operas, and how those texts either meet or defy expectations—for genre, for representation, for the idea of a "space opera." We'll discuss the use of literary queer theory, its origins, its implementation, and how it relates to the texts and to the genre of science fiction overall. Assignments will include analyses of assigned readings, discussion, reading journals/marginalia, and a final project which will have creative, research, and multimedia elements as options for completion.</p>		

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

ENG 212: Sports Literature (WI, LIT)		
John Young	Section 201	MWF 11-11:50 (Virtual)
<p>This class will survey a range of narratives about athletes and sports fans, asking how these stories tend to reflect larger social and cultural problems and questions. Assigned texts will span a range of genres—novels, short stories, drama, film, television, essay, and memoir—and a range of sports—baseball, basketball, (American) football, soccer (aka football), and tennis. While sports narratives might seem to center around straightforward, binary outcomes in which there is a clear winner and a clear loser, we will consider other kinds of conclusions as well. (As Ebby Calvin “Nuke” LaLoosh tells a reporter in <i>Bull Durham</i>, “sometimes it rains.”) Assignments will include short responses, one presentation, one paper, and two exams.</p>		

ENG 215: Good Novels (WI, LIT)		
Professor Dalton Monk	Section 201	MW 4-5:15pm
Road Trip Novels		
<p>This course introduces students to the basic criteria of the novel, particularly the road trip novel—which we will study and attempt to define. Students will complete two major assignments, both of which will focus on books we’ve read for the class. In each writing assignment—whether it’s low-stakes, medium-stakes, or high-stakes—there will be an emphasis on authorial intent vs. the reader’s perception, plot, dialogue, characterization, and themes and symbols. Throughout the semester, the class will read and write short reviews related to our class texts, which will prepare students for the first major assignment: The Critical Review. As we near the end of the semester, we will treat one of our class texts as a book that is soon to be published, and each student will culminate several documents related to a “book launch.”</p>		

ENG 221: Postcolonial Literature (WI, LIT, MC)		
Dr. Puspa Damai	Section 201 Section 202	WEB WEB – 2 nd 8 Weeks
<p>This course is designed to introduce you to the history, politics, literature, and culture of colonialism. The texts we have chosen to study include newspaper reports, web sources, glossaries of key concepts, and a few critical essays on the literary works produced by or about the people once or still colonized by European powers. You will be asked to select a colonized country or region and study its history and literature in order to critically analyze the challenges, issues, and ideas relevant to postcolonial societies. Some of these analyses will then be selected to be posted to an academic site hosted by MU Libraries.</p>		

ENG 232: Good Films (WI, LIT, Film Studies)		
Dr. Walter Squire	Section 201 Section 202	TR 11:00-12:15 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 (including various in-class exercises, viewing responses to assigned feature-length films) and a final exam.</p>		

ENG 232: Good Films (WI, LIT)		
Dr. Britton C. Lumpkin	Section 203	WEB
Star Wars		
<p>With the release of <i>Star Wars: The Rise of Skywalker</i> in December 2019, it is perhaps as good a time as any to reflect upon and analyze the significance, impact, and complicated reactions the enormously successful <i>Star Wars</i> franchise has had over the decades on film and popular culture. Over the course of this class, we will examine 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 a number of the Disney-produced <i>Star Wars</i> films and streaming 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>Obi-wan Kenobi</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>		

ENG 232: Good Films (WI, LIT, Film Studies)		
Dr. Britton C. Lumpkin	Section 204	WEB – 2 nd 8 Weeks
Star Wars		
<p>This 2nd 8 Weeks course 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 the first season of <i>The Mandalorian</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>		

ENG 235: Crime and Sensation Fiction (WI, LIT)		
Dr. Jill M. Treftz	Section 201 Section 202	MW 2:30-3:45 TR 12:30-1:45
The Lives of Sherlock Holmes		
<p>Since his first appearance in 1887, Sherlock Holmes has fascinated readers. Despite Sir Arthur Conan Doyle's attempt to deemphasize and even kill his most famous character, the resurrected Sherlock Holmes became a cultural icon who has grown far beyond anything Doyle might have dreamed (or dreaded). This class will examine a selection of the Doyle stories, then look at the later "lives" of Sherlock Holmes, as imagined by writers of pastiches, reimaginings, and sequels, including the BBC's <i>Sherlock</i>, Nicholas Meyer's <i>The Seven-Per-Cent Solution</i>, Laurie R. King's <i>The Beekeeper's Apprentice</i>, and Brittany Cavallaro's <i>A Study in Charlotte</i>. The class will be discussion-based, with regular writing assignments and a board game project at the end of the semester.</p>		

ENG 241: Multicultural Literatures (WI, LIT, MC)		
Rajia Hassib	Section 201	MWF 10:00am-10:50am
House and Home		
<p>Built around the theme of "House and Home," this course will introduce you to the works of various American authors who identify as Native American, African American, Arab American, Latina/o/Chicana/o, and/or Asian American. We will read novels, essays, and poems that relate to the theme of "House and Home," that is, the intersection of the place where people live and their yearning for the safety, belonging, and acceptance that a "home" offers. Reading multicultural texts and situating them within their historical and cultural contexts will help you gain a broader understanding of the diversity of American culture as well as appreciate the richness of contemporary American literature. This is a discussion-based course where you will practice writing about literary texts in journal entries, close reading assignments, and a final critical research essay. Covering topics that range from haunted houses to mysteries to multigenerational families in exile and more, the texts we will read will address issues of gender, racial justice, family dynamics, and the longing for a place to call home.</p>		

ENG 242: Women Writers (WI, LIT, WS)		
Dr. Jim Riemer	Section 201	WEB
<p>In this class you will be reading, discussing, and writing about plays by women writers from the first part of the twentieth century through the present day, including plays by Sophie Treadwell, Lillian Hellman, Marsha Norma, Wendy Wasserstein, Lorraine Hansberry, and Dominique Morisseau. You will be examining how these texts depict women's experiences and how they address a range of themes including issues of gender, race, identity, sexuality, class, career, family dynamics. You will also be examining a number of the plays in relation to filmed interviews with the actors and directors of recent productions of some of the plays.</p>		

ENG 344: Introduction to Film Studies (WI, LIT, Film Studies, Affordable Education Materials)		
Ian Nolte	Section 202 Section 204	MW 1:00-2:15 MW 4:00-5:15
<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>		

ENG 344: Introduction to Film Studies (WI, LIT, Film Studies)		
Prof. Michael Shirzadian	Section 203	TR 9:30-10:45
<p>This course will pursue a “rhetoric of film.” We will trace connections between formal filmic elements and their effects on audiences. We’ll centralize four filmic elements: mise-en-scène, cinematography, editing, and sound. We’ll wonder how these elements produce emotional-psychological meaning within audiences, and we’ll speculate (theorize!) about how such meanings operate in the real, historical-cultural environments through which films circulate. Films are art, of course, but they also play constitutive roles in cultural formation. Said differently, films teach their audiences norms related to gender, sexuality, race, nation, political economy, disability, and more—sometimes reaffirming traditional cultural norms, sometimes challenging or subverting them. Thinking rhetorically about film invites us to wonder how discrete elements of film form interact to generate cultural norms and cultural consciousness—our real, “off-screen” realities. Students will analyze and write about films from this <i>form</i>→<i>norm</i> perspective.</p>		

ENG 350: Introduction to Textual Analysis		
Daniel Normandin	Section 201 Section 202	MWF 11-11:50am MW 2:30-3:45pm
<p>“Our meddling intellect misshapes the beauteous forms of things: / We murder to dissect,” wrote the poet William Wordsworth. Many readers feel the same way about literature: why not just enjoy a book rather than picking it apart in a classroom? Yet “dissecting” a story, poem, play, or novel can be a fruitful and enriching process, especially in a group setting. To encourage that process, this course approaches a broad range of literary writing: stories, poems, and a play, written by authors of wildly varying backgrounds in wildly varying forms of English. We will read slowly and carefully, thinking about the easily overlooked details of form and language. We will share our ideas in discussion, and throughout, we will emphasize the writing process. The course is designed to prepare you for any future literature course, no matter the subject. Assignments include regular discussion forum posts, group annotations, reading comprehension quizzes, and written essays.</p>		

ENG 350: INTRO TO TEXTUAL ANALYSIS (WI)		
Dr. Daniel Lewis	Section 203	TR 2:00-3:15pm (Virtual)
<p>"Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become."- C.S. Lewis</p> <p>How do we learn to be better, closer readers? How do we analyze a film, a book, a poem, or a graphic novel? And furthermore, how do we improve these skills? This course is an introduction to critical readings of texts from a range of genres and media. In this class, our goals will be to develop your explication, critical reading, research, and writing skills. To accomplish these goals, we will explicate poems, read a novel (<i>They Both Die at the End</i>), experience Shakespeare, watch a film (<i>Spirited Away</i>) research and analyze scholarly articles, and look at a graphic novel (<i>Welcome to St. Hell</i>).</p>		

ENG 350: Intro to Textual Analysis (WI, Digital Humanities)		
Prof. Anna Rollins	Section 204	WEB
<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, Lila Quintero Weaver's <i>Darkroom</i>.</p>		

ENG 354: Scientific & Technical (WI)		
Amine Oudghiri-Otmani	Section 202	TR 11:00 - 12:15
<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 aid.</p> <p>To focus our path on these goals, we will analyze graphs, write effective employment documents (including resumes and cover letters), 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. Deborah Thurman	Section 201 Section 202	MW 2:30-3:45 TR 11:00-12:15
<p>What is “literature,” and why do we read it? This course provides an introduction to the foundational questions of literary studies, surveying arguments about the meaning and value of literary texts from across history. Some of our inquiry will be philosophical, considering questions such as: What makes a piece of writing beautiful? How does literature evoke emotion in readers? How much can authors control the meaning of their work? What can literature teach us about power structures in the past and the present? However, this class will also teach key skills such as understanding complex writing, forming persuasive arguments about texts, and cogently discussing big picture questions about art and culture. Approaches studied will include: formalism, historicism, psychoanalysis, feminism, Marxism, postcolonialism, race and ethnic studies, queer theory, affect theory, ecocriticism, digital humanities, and the sociology of literature.</p>		

ENG. 355: INTRO TO CRITICAL THEORY (WI)		
Dr. Daniel Lewis	Section 203	WEB
<p>“He must be theory-mad beyond redemption who, in spite of these differences, shall still persist in attempting to reconcile the obstinate oils and waters of Poetry and Truth” – Edgar Allan Poe</p> <p>How do we define “literature”? How are texts related to the culture in which they are produced and the culture in which they are read? This class is designed as an introduction to critical theory as it applies to literature and culture. We will survey some of the core texts of modern critical theory, using the <i>Norton Anthology of Criticism and Theory</i>. We will examine a multitude of approaches, including historical, formalist, archetypal, psychoanalytic, Marxist, reader-response, New Historicist, feminist, postcolonial, American multicultural, structuralist and various post-structuralist perspectives including sexuality and masculinity studies. Major authors will include Derrida, Freud, Lacan, Levi-Strauss, Barthes, Hegel, Marx and Engels, Bakhtin, Foucault, Butler, Cixous, Benjamin, Haraway, Halberstam, Žizek (this is not a complete list).</p>		

ENG 360: Intro to Creative Writing		
Rajia Hassib	Section 201	MWF 11:00am-11:50am
<p>This course will train you in the basic skills required to write well in three creative genres: poetry, fiction, and creative nonfiction. You will produce original drafts of four poems, one short story, and one creative nonfiction essay, all of which you will build up to through a series of in-class writing exercises, homework assignments, and extensive readings. This is a workshop-style course where you will learn to articulate your thoughts on craft through giving and receiving feedback on your work as well as through classroom discussions of the readings. No prior experience is necessary; this course assumes that you are coming to it with interest in learning the craft of creative writing and a willingness to practice it—that’s all. By the end of this course, you will have produced a portfolio of original work and practiced the skills necessary to usher you into the upper-level creative writing courses.</p>		

ENG 360: Introduction to Creative Writing (WI)		
Dr. Rachael Peckham	Section 203	TR 9:30-10:45
<p>This course is an introduction to the fine art of creative writing. Students will learn and practice a few of the fundamentals that make writing “good,” across three genres: poetry, fiction, and creative nonfiction. Along the way, students will read select works by contemporary poets, fiction writers, and creative nonfiction essayists, always for the purpose of observing and even <i>stealing</i> ideas from these writers’ techniques. By the end of the semester, students will come away with a more immersive understanding of this art form, culminating in a multigenre (and partially revised) collection of original creative writing.</p>		

ENG 360: Introduction to Creative Writing (WI)		
Dr. Sara Henning	Section 204	TR 4-5:15
<p>This course is an introductory investigation of strategies used to write effective fiction, poetry, and creative nonfiction. In this course, which follows approaches outlined in Heather Sellers’ groundbreaking textbook <i>The Practice of Creative Writing</i>, students will study the craft of writing, including methods such as finding focus, learning to engage the mind’s eye, the principles of energy, the practice of tension, reading for insight, and practicing form. During this course, part workshop and part lecture, we will read the work of many professional writers, including Brian Doyle, Allison Joseph, Michael Cunningham, Natalie Diaz, and Chad Abushanab. We will practice methods pertaining to the creative writing workshop, and we will practice in-class generative writing. This course will culminate in students producing a final portfolio of revised work. Through the semester, students should expect to read critically, write inventively, and engage in the art of revision. (PR: Completion of Core II composition requirement).</p>		

ENG 377: Creative Writing: Poetry (WI)		
Dr. Sara Henning	Section 201	TR 2-3:15pm
<p>ENG 377 is a course devoted to providing “practice in writing poetry,” according to the Marshall University undergraduate catalog. During our time together, we will investigate readings and partake in discussions focused upon developing essential structural and technical strategies for writing accomplished poetry. Using Kim Addonizio’s techniques described in <i>Ordinary Genius</i>, our discussions will range from how to enter poetry, how to mine our inner and outer worlds for poetic material, and the poem’s progress. Our final unit will include a sustained study of prosody, and during this time, we will practice writing in several poetic forms. We will read the work of many professional poets this semester, including Jericho Brown’s <i>The Tradition</i>, winner of the 2020 Pulitzer Prize for Poetry. This workshop-style class will offer many exciting opportunities for practice and peer workshop, and it will conclude with a polished portfolio of your semester’s work. (PR: ENG 360 or permission of the instructor.)</p>		

ENG 378: Creative Writing Fiction		
Dr. Anthony J. Viola	Section 201	WEB
<p>This course will be taught in an asynchronous format for the very first time, so there will be no live meetings. The aim is to study how to craft good literary fiction by understanding what the components of good fiction are and by practicing these components throughout the semester. Students will engage in activities such as reading, writing, revising, exploring, and critically analyzing fiction. This course will have an emphasis on contemporary literary fiction where we explore how the ordinary can be “extraordinary” through good, effective writing. We will review basic elements of fiction such as point of view, characterization, dialogue, plot, style, etc. There will be story readings, craft readings, writing exercises, and a workshop format using the Discussion Board. Students will craft two pieces of short fiction and complete a Final Project in fiction, though the form is open. Some options are short story, novel chapter, genre fiction, screenplay, comic book/graphic novel, podcast, or some other fiction-related assignment cleared by the instructor.</p>		

English 379: Creative Writing Nonfiction		
Cat Pleska	Section 201	MW 2:30-3:45
<p>In creative nonfiction, we write the truth as we remember it, as we research it, and as we explore the story or part of the story that is our lives. Using models we read from authors working in the creative nonfiction field, we’ll write to explore and to practice our understanding of the beautiful, and sometimes challenging, moments we have lived. We’ll begin with the surprising long history of this genre, where it fits within all other genres, and the politics of truth in creative nonfiction. We’ll end more enriched for having challenged ourselves with our own memories and stories yet steeped in the knowledge that everyone has a story to tell--for ourselves but maybe for others who may find validation in the truth you have told.</p>		

ENG 414: The Nineteenth-Century British Novel (WI, LIT)		
Dr. Jill M. Treftz	Section 201	TR 9:30-10:45
Twisting (and Twisted) Stories		
<p>Think 19th Century novels must be dull? Give these twisted narratives a chance!</p> <ul style="list-style-type: none"> • A naval captain tries to pretend he’s not still desperately in love with the woman who rejected him as he courts her sister-in-law in front of her. • A sociopath and a narcissist fall in love and destroy the lives of everyone around them. • Just how many half-sisters can one woman have? • A deceptively childlike woman will do anything—<i>anything</i>—to preserve the life she wants to live. • A lord, a lawyer, two doctors, and a cowboy set out to kill a vampire. <p>This is a discussion-based class that will focus on how stories are shaped and twisted by their tellers in nineteenth-century novels. Students will complete several traditional paper assignments and at least one creative/critical project.</p>		

ENG 430: Young Adult Literature (WI, LIT, MC)		
Dr. Megan Marshall	Section 201	WEB
<p>This course examines the field of Young Adult literature, specifically, the range – and depth – of its impact. Students will read texts that address coming of age and the formation of identity and familiarize themselves with the different ways YA lit has been marketed to middle-grade and adolescent readers, to crossover audiences, and as adaptation material for large and small screens. We will cover a selection of texts (and genres) that reflect and represent a diverse range of experiences relating to gender, class, race, sexual and cultural identity, and dis/ability. Although this is an online class, there will be an emphasis placed on reading as a community. As such, students will take part in weekly discussions that will require sharing ideas, asking questions, and responding to one another. 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 secondary ELA classrooms.</p>		

ENG 432: Contemporary Literature (WI, LIT)		
Dr. Deborah Thurman	Section 201	MW 1:00-2:15
<p>This course focuses on the 21st century, exploring the subjects, themes, and techniques that define the literature of the present. Our class will investigate three central topics pervasive in contemporary art: technology, labor, and the environment. Together we will study questions such as: How has social media changed the novel? What are the aesthetics of the gig economy? Can art help us understand climate change? Why have recent “highbrow” writers embraced the “lowbrow” genres of sci-fi and horror? How does American fiction compare to fiction from other cultures? To answer these questions, we will analyze works by contemporary authors including (but not limited to) Patricia Lockwood, Sayaka Murata, Raven Leilani, and Jeff VanderMeer. Assignments will include both critical and creative elements; students will have the option to combine the two in the final project.</p>		

ENG 434: 20th Century British and Irish Poetry (WI, LIT)		
Rachel Rinehart	Section # 201	MWF: 10:00-10:50 AM
<p>This course is designed to be a survey of the major poetic movements in and poets in Britain and Ireland 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 British and Irish poetry.</p>		

ENG 435: Modernism (WI, LIT)		
John Young	Section 201	WEB
<p>This course will ask what it meant for literature and art to be “modern” in the first half of the 20th century. Writers in this period tended to reject conventional forms and styles, largely in response to their sense that the world itself was undergoing radical changes. Along those lines, we will survey a range of texts in relation to their historical contexts, including the impact of the Great War (World War I), women’s suffrage, the New Negro Renaissance, the gradual dissolution of colonial empires, the emergence of Greenwich Village and Paris as important queer sites, and the influence of Freudian psychology. Major texts will likely include Rebecca West’s <i>The Return of the Soldier</i>, James Joyce’s <i>Dubliners</i>, F. Scott Fitzgerald’s <i>The Great Gatsby</i>, and Nella Larsen’s <i>Passing</i>, along with selections of poetry and drama. We will close with a look at the role of “little” magazines in the production of modernism. Assignments will include brief responses, one shorter paper, and one longer research paper.</p>		

ENG 439: Professional Writing Theory		
Dr. Roxanne Aftanas	Section 201	WEB
<p>This course will be 100% online and will contribute to the Professional Writing Major and Minor, although all students are welcome (Pre-req: ENG 314). ENG 439 will attempt to provide the theoretical underpinnings that tie all of the PW courses together. After learning the basics of what PW (as a major/minor and a career) is in ENG 314, this course aims to help you see the “bigger picture” behind the why’s and how’s of PW. Students will engage in a lot of discussion and reflective writing to help them digest the reading material before creating a series of medium-sized writing projects whose goal is to apply that theory.</p>		

ENG 440: Selected Topic in Film (WI, LIT, Film Studies)		
Dr. Britton C. Lumpkin	Section 201	W 4:00-6:20 pm
The Teen Film: Coming of Age in Fast Times		
<p>This course will serve as an exploration of teen films from the 1930s until now and consider how these films serve as representations of the social, economic, and emotional lives of American teenagers from specific time periods. The class will also examine how teen films create and co-opt film genres (horror, beach party film, hangout movie, sex comedy) that feature teenagers as the protagonists and are made with teen audiences in mind. Films that will be discussed include <i>Wild Boys of the Road</i>, <i>Rebel Without a Cause</i>, <i>Beach Blanket Bingo</i>, <i>American Graffiti</i>, <i>Cooley High</i>, <i>Fast Times at Ridgemont High</i>, <i>The Breakfast Club</i>, <i>Clueless</i>, <i>Jennifer’s Body</i>, <i>Pariah</i>, and <i>Ms. Marvel</i>. Major assignments will include two class presentations, an annotated bibliography, midterm essay, and final critical essay.</p>		

ENG 445: Screenwriting (WI, LIT, Affordable Education Materials)		
Ian Nolte	Section 201	R 4:00-6:20
<p>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.</p>		

ENG 467: Visual Rhetoric		
Dr. Roxanne Aftanas	Section 201	WEB
<p>This course will be 100% online and will contribute to the Professional Writing Major and Minor, although all students are welcome (Pre-req: ENG 201 or 200). ENG 467 will investigate the ways that meaning is generated through visual means. We will begin with a brief overview of rhetoric so that we can distinguish more classical understandings of rhetoric from visual rhetoric. This course aims to help you see how visual our world is, how those visuals create and perpetuate meanings, and how we can harness that power to create original pieces of visual rhetoric. Students will engage in a lot of discussion and reflective writing to help them digest the reading material before creating a series of medium-sized writing projects whose goal is to analyze visual rhetoric and create visual rhetoric of their own.</p>		

ENG 470: Form and Theory: Creative Writing		
Dr. Anthony J. Viola	Section 201	T 4-6:20
<p>The focus of this course will be the examination of works from all three genres that are centered on place, locale, and/or a surrounding environment. Students will study how “place” shapes individuality and consciousness. Although a focus will be on “physical place,” we will also explore how a physical place becomes a “metaphysical place” and shapes local culture. Planned texts include <i>Rez Life</i> (David Treuer), <i>Kettle Bottom</i> (Diane Fisher), <i>Sugar Run</i> (Mesha Maren), <i>Early Occult Memory Systems of the Lower Midwest</i> (BH Fairchild), and <i>Another Appalachia</i> (Neema Avashia; spring Visiting Writer). Creative writing students from all three genres and literature majors should find this course relatable. Capstone projects include a creative portfolio based on “place,” seminar paper, or some other project cleared with the instructor.</p>		

ENG 491: Poetry Workshop (WI)		
Dr. Sara Henning	Section 201	TR 11-12:15
<p>According to the Marshall University undergraduate catalog, ENG 491 is “a practical and intensive class in exploring the varieties of creative expression; exercises on the creating of verse in different forms and styles.” In this course, students will complete a final portfolio of 8-10 linked poems, introduced by an artist statement (a multi-purpose genre useful for applying for grants, writing residencies, jobs, and graduate programs). During our time together, we will discuss a selection of issues related to poetic criticism and craft, read the work of four famous poets, and study workshopping strategies used in prestigious writing programs across the country. Because reading gives writers the best lens into understanding the successful craft-based choices employed by other writers, we will discuss our readings with a writerly eye. (PR: ENG 377 or permission of the instructor.)</p>		

ENG 493: Advanced Creative Nonfiction		
Dr. Rachael Peckham	Section 201	MW 2:30-3:45
<p>In this advanced-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 creative nonfiction 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 499: Senior Capstone (WI)		
John Young	Section 201 Section 203	Monday 4-6:20 WEB
<p>This course is a workshop-style course, focused on the research, writing, and presentation skills that will help you compose a successful capstone paper and deliver a successful capstone presentation at the end of the semester. Your end goal is producing a Capstone Project (the paper plus the presentation) that demonstrates your mastery of the skills you've practiced as an English major. Your Capstone Project will allow you to follow your passion within English studies, whether you choose a project focused on literary analysis, pedagogy, or creative writing. As the semester progresses, we'll work together through the stages of the writing process, with heavy emphasis on invention writing, drafting, and revision. In addition, our focus on the research process will feature work with a research librarian and guidance on selecting and narrowing a topic, research strategies, the many resources available to us through Drinko Library, and the appropriate use and citation of sources. After you complete your capstone paper, we will work together to transform the paper into a conference-style presentation with a multimedia component.</p>		

ENG 499: Senior Capstone (WI)		
Dr. Puspa Damai	Section 202	TR 12:30-1:45pm
<p>This workshop-style course is focused on the research, writing, and presentation of a capstone paper. Your goal is to produce a Capstone Project demonstrating your proficiency in the skills you have learned and practiced as an English major. Capstone Projects, which include a research paper and a presentation, allow you to follow your passion for English studies and work on a project focused on literary analysis, pedagogy, or creative writing. This project will be produced by following various stages of the writing process, such as topic selection, crafting a research question, generating a thesis statement, developing a method, conducting a review of the literature, applying a theory, doing a close reading, revising, and peer reviewing. You will also transform the paper into a conference-style presentation with a multimedia component.</p>		