

Fall 2023

Undergraduate Course Descriptions

Department of English

PLEASE NOTE:

This is NOT a complete list of the Fall 2023 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 200H: Texting the World (WI, CT, LIT)		
Dr. Daniel Normandin	Section 102	TR 09:30a-10:45a
Into the Woods: Wilderness Escapes and Alternate Worlds		
ENG 200H 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, and written essays.		

ENG 203: Appalachian Literature (WI, MC, LIT)		
Dr. Britton C. Lumpkin	Section 102	Asynchronous WEB
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 regarding 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.		

ENG 204: Writing for the Workplace (WI)		
Amine Oudghiri-Otmani	Section 103 Section 104 Section 107	TR 9:30a-10:45a TR 11:00a-12:15p Asynchronous 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 206: Good Plays (WI, LIT)		
Dr. Jim Riemer	Section 101	Asynchronous 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 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 211: Science Fiction (WI, LIT)		
Dr. Jim Riemer	Section 102	Asynchronous 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 221: Postcolonial Literature (LIT, MC, WI)		
Dr. Puspa Damai	Section 101	Asynchronous WEB (2 nd 8 Weeks)
<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>		

ENG 231: Good Stories (WI, LIT)		
Dr. Forrest Roth	Section 101	TR 12:30p-1:45p
CONTEMPORARY U.S. AUTHORS		
<p>This section of ENG 231 will focus on surveying the contemporary U.S. short story through a selection of its most engaging fiction writers today. Utilizing a hybrid delivery of both in-class and online discussion to begin formulating our ideas, this course will address, among other aspects, the various forms our assigned stories may take, as well as the conventional and not-so-conventional ways they utilize the traditional elements of character, plot, and others. The reading agenda will feature authors such as Percival Everett, John Keene, Raven Leilani, Annie Proulx, and George Saunders. Writing assignments include short responses, online discussion board posts, and a cumulative final essay. No textbook purchase is required.</p>		

ENG 232: Good Films (WI, LIT)		
Ian Nolte	Section 101 Section 102	TR 9:30a-10:45a MW 4:00p-5:15p
Netflix Original Releases		
<p>For more than 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 delivered 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>		

ENG 236: Forbidden Literature (WI, LIT)		
Dr. Jill M. Treftz	Section 101 Section 102	MW 1:00p-2:15p TR 11:00a-12:15p
The Books That Scare People		
<p>The past several years have seen an unprecedented increase in book bans and challenges in classrooms and libraries across the United States. These bans have been driven by a dramatic rise in social anxiety about race, gender, sexuality, and the ownership of American history, and have largely targeted books written for young people. This class will look both at books <i>about</i> censorship (<i>Fahrenheit 451</i>) and at some of the books that are currently being censored, challenged, or removed (<i>The Hate U Give</i>, <i>Lawn Boy</i>, and others). As we read banned/challenged books, we will consider the ideas and ideologies underlying book bans in American culture. The class will be discussion based and assessment will involve both traditional writing and project-based learning activities.</p>		

ENG 240: African American Literature (WI, MC, LIT)		
Dr. Deborah Thurman	Section 101	MW 2:30p-3:45p
<p>This course is an introductory, writing-intensive survey of African American literature, spanning from the vibrant creative eruption of the Harlem Renaissance in 1920s and '30s to the genre-bending experimentation of Black writers in the 2020s. We will read major works of fiction, nonfiction, poetry, and drama, working together to develop an understanding of this rich field of American art. The course equips students not only to enjoy but to analyze African American writing through key historical contexts and concepts, such as: racial "passing" and the boundaries of identity, debates around the role of politics in art, the pressures of "respectability" in representations of minority characters, and the literary celebration of Black love and joy. Authors studied will include Langston Hughes, Toni Morrison, James Baldwin, Octavia Butler, Claudia Rankine, and Ross Gay.</p>		

ENG 241: Multicultural Literatures (WI, MC, LIT)		
Rajia Hassib	Section 101	Asynchronous WEB
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, short stories, 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. This is an asynchronous WEB course where you will write about literary texts in discussion board posts, close reading assignments, and a final literary analysis essay. The texts we will read address many issues, including gender, racial justice, family dynamics, belonging, and the yearning for a place to call home.</p>		

ENG 242: Women Writers (WI, LIT, MC)		
Sabrina Jones	Section 101	MWF 9:00a-9:50a
<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>		

ENG 242: Women Writers (WI, LIT, MC)		
Dr. Jim Riemer	Section 102	Asynchronous 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 (DH, LIT, WI)		
Dr. Walter Squire	Section 101	TR 9:30a-10:45a
	Section 102	TR 2:00p-3:15p
<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? 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. Instruction on film form 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 discussion 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 (LIT, WI)		
Dr. Britton C. Lumpkin	Section 103	Asynchronous WEB
<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>		

ENG 350: Introduction to Textual Analysis (WI)		
Dr. John Young	Section 101	MW 2:30p-3:45p
<p>ENG 350 develops English majors' explication, critical reading, and research skills. In addition to Shakespeare's <i>Much Ado About Nothing</i>, we will examine a graphic novel (most likely Alison Bechdel's <i>Fun Home</i>), a "regular" novel (most likely Emily St. John Mandel's <i>Station Eleven</i>), an assortment of shorter texts in various genres and media (poems, stories, and TV episodes), and a sprinkling of readings in narratology and queer theory. Requirements will include several shorter writing assignments and the "<i>Much Ado</i> project" (common to all sections of ENG 350), involving a multimedia/audiovisual analysis of the play, as well as a final research project.</p>		

ENG 350: Introduction to Textual Analysis (WI)		
Dr. Daniel Normandin	Section 102	TR 2:00p - 3:15p
<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)		
Prof. Anna Rollins	Section 103	Asynchronous 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 explicating poetry. Then, we will learn how to critically read prose: specifically, Margaret Atwood's <i>Alias Grace</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, Craig Thompson's <i>Blankets</i>.</p>		

ENG 354: Scientific & Technical (WI)		
Amine Oudghiri-Otmani	Section 102	Asynchronous WEB
<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: Introduction to Critical Theory (WI)		
Dr. Puspa Damai	Section 102	Asynchronous WEB
<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.</p> <p>Assignments will include a few short conceptual papers, leading class discussions, and two application papers.</p>		

ENG 360: Introduction to Creative Writing (WI)		
Dr. Sara Henning	Section 102	TR 2:00p-3:15p
<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 360: Introduction to Creative Writing (WI)		
Dr. Joel Peckham	Section 103	MW 4:00p-5:15p
<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: Intro to Creative Writing (WI)		
Rajia Hassib	Section 104	Asynchronous WEB
<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 two poems, one short story, and one creative nonfiction essay, all of which you will build up to through a series of writing exercises 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 discussion board posts about the readings. No prior experience is necessary; this course assumes that you are coming to it with an 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 377: Creative Writing: Poetry (WI)		
Dr. Sara Henning	Section 101	TR 11:00a-12:15p
<p>ENG 377 is a course devoted to the “development of techniques and strategies for writing creative nonfiction in a variety of styles and forms,” 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 402: Comp & Rhet Preservice Teacher (WI)		
Dr. Megan Marshall	Section 101	Tuesdays 4:00p-6:20p
<p>This is a professional methods course, designed for English Education major pre-service teachers who intend to teach in public schools, grades 5-12. The course is modeled on the National Writing Project approach, based on the principles that the most effective teachers of writing, reading, and literacy are teachers who practice and study the processes of reading and writing, who read and apply research to their teaching practice, and who create a learning community in which writers both teach and learn from other writers. To become a writing/literacy teacher you will need to do two things of equal importance:</p> <ul style="list-style-type: none"> • WRITE while reflecting upon the function of various writing processes and genres. • RESEARCH and STUDY how people write and learn to write AND develop a repertoire of pedagogical techniques for teaching writing/literacy that you can adapt to the particular classroom you have. <p>This class is designed to model a workshop community in which you will develop your own writing skills and strategies, your knowledge of writing processes and genres, your knowledge of literacies, and your abilities to plan and execute writing instruction. Since you are about to become responsible for what other people’s children learn about writing and literacy, you will be expected to meet rigorous sets of learning objectives: one set about becoming an expert writer and reader, one set about becoming a pre-service teacher of writing/literacy, and one objective about professionalism.</p>		

ENG 418: Addiction Literature (WI)		
Dr. John Young	Section 101	MW 4:00p-5:15p
<p>ENG 418 will examine a range of addiction and recovery narratives. These will comprise historical and autobiographical accounts--such as those collected in the <i>Moveable</i> digital project, the recent documentary <i>Picture Proof</i>, and the film <i>Beautiful Boy</i>—as well as fictionalized portraits, such as Octavia Butler’s <i>Kindred</i> (about a new “race” of vampire and her complicated relationship to human sources of blood), Nico Walker’s <i>Cherry</i> (about an Iraq War veteran who becomes a victim of the opioid epidemic), and brief selections from David Foster Wallace’s <i>Infinite Jest</i>. Student assignments will include brief in-class presentations, a few shorter responses, and a longer research project, which might be a work of criticism or creative non-fiction (or a hybrid of the two).</p>		

ENG 427: Studies in Authors or Genre (WI, LIT)		
Dr. Jim Riemer	Section 101	Asynchronous WEB
Tragedy: Ancient Greece to the Present		
<p>For more than 2000 years, theater audiences have been drawn to dramatic tragedies. In this class we will examine a range of tragedies from Ancient Greece to modern American plays, exploring how the form and themes of tragic dramas appealed to their audiences when they were first performed and why they continue to appeal to audiences in our own time. The class will focus on the evolution and transformation of tragedy as a dramatic form from its inception in ancient Greece with plays by Sophocles and Euripides, through the sensationalism of Jacobean revenge tragedies, replete with clandestine marriages, political intrigue, onstage graphic violence, and lycanthropy, followed the neoclassicism of Racine’s <i>Phedre</i>. The class will then address the nature of tragedy in modern drama in relation to modern American plays by O’Neill, Sam Shepard, and Marsha Norman. You will view Helen Mirren’s riveting, passionate performance as Phedre in the 2009 National Theatre production of Racine’s tragedy. You will also read and view interviews with the directors and actors from recent productions of several of the assigned plays.</p>		

ENG 432: Contemporary Literature (WI, LIT)		
Dr. Deborah Thurman	Section 101	MW 1:00p-2:15p
<p>“Contemporary literature” means “literature of the present day”—the art that best represents what’s happening in the creative world right now. This course explores the distinctive qualities of writing in the 21st century, from the aesthetics of social media and video games to the creeping anxiety of climate change. Together, we will read recent works of fiction from the U.S., Japan, and more, mapping out the defining thematic and formal concerns of literature today. We will ask: How do contemporary authors experiment with Internet-based language? How does horror fiction help us think about the complexities of identity? In a world of financial pressure and precarity, what does it mean to love a job that can’t love you back? Authors studied will include Patricia Lockwood, Sayaka Murata, and Raven Leilani. Assignments will involve both scholarly and creative elements; students will have the opportunity to combine the two in their final projects.</p>		

ENG 440: Selected Topics in Film (WI, LIT)		
Dr. Water Squire	Section 101	T 4:00p-6:20p
Women Directors		
<p>Despite only recently receiving substantial recognition, woman directors have important to the development of cinema from the very first years of film production. This course will cover several popular U.S., British, and Canadian films directed by women, such as <i>Bend It Like Beckham</i> (Gurinder Chadha), <i>But I'm a Cheerleader</i> (Jamie Babbit), <i>Jennifer's Body</i> (Karyn Kusama), <i>Love & Basketball</i> (Gina Prince-Bythewood), and <i>Turning Red</i> (Domee Shi), supplemented by African, Asian, continental European, and Latin American filmmakers and women-directed documentaries such as <i>Paris Is Burning</i> (Jennie Livingston). Appalachian and avant-garde film will also be covered, and there may be class visits by one or more women filmmakers. Assignments will weekly viewing responses to films, a presentation on a woman filmmaker or woman-directed film not otherwise covered in class, and an essay on a woman-directed film.</p>		

ENG 445: Screenwriting (WI, LIT)		
Ian Nolte	Section 101	TR 2:00p-3:15p
Developing Screenplays for Short Films		
<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 460: Writing Center and Composition Theory (WI)		
Prof. Anna Rollins	Section 101	Asynchronous WEB
<p>This discussion-based, writing intensive course will provide a survey of critical texts in writing center and composition theory. We will be reading each week about the following topics within the field: writing center history and pedagogy, ESL tutoring, intertextuality, composition theory and pedagogy, rhetoric, genre, identity politics, research and documentation, and cultural studies. In addition to our work in the course, you will also tutor for one hour/week in the Writing Center for course credit. You will complete reflective responses each week connecting your course readings and your tutoring experiences. You will be taught how to develop practical tutoring and teaching activities that apply your theoretical readings to a tutoring situation or a classroom. The course will culminate with a major research project where you will conduct in depth research on a topic of your choice within the fields of writing center and composition theory</p>		

ENG 469: Teaching Creative Writing (LIT)		
Dr. Joel Peckham	Section 101	TR 12:30p-1:45p
<p>In this course in pedagogy and practice, designed for students interested in teaching creative writing at the primary, secondary, or college level, we will study pedagogical writings of important teachers and scholars in the field and will explore:</p> <ul style="list-style-type: none"> • Various approaches to teaching multiple genres; • The underpinnings of good writing instruction within the classroom (including the composition of lesson plans and writing prompts, the incorporation of exemplary texts, and approaches to running a writing workshop). • Approaches to responding to and evaluating student work, both in the classroom, during individual mentoring, through written and verbal feedback; and through the composition and employment of writing rubrics. • The use of digital media like blackboard to stimulate engaged reading and regular writing practice outside of the classroom. • The development of a teaching philosophy. 		

ENG 475: Introduction to Linguistics (WI, CT)		
Dr. Bob Hong	Section 101	TR 2:009-3:159
<p>We simply take language for granted, giving little thought to the role of language in conveying meanings, in interacting with others, and in impacting our daily interpretations of our social and academic environment. This course provides students with an opportunity to examine the role of language in creating our daily, academic, and social lives. In particular, we will examine how language interacts with context to create contextual meanings, the role of context in creating different contextual grammars and meanings, and the role of language in interpreting multimodal communications (i.e., images). Throughout the course, we will explore questions such as: how does language act as a resource for conveying and interpreting meanings, and how does language itself become the medium through which we interpret larger contexts (including our own academic contexts)? By the end of the course, students should be able to analyze various texts, identify, and discuss context-specific linguistic features of texts in meaningful ways.</p>		

ENG 492: Fiction Workshop		
Dr. Forrest Roth	Section 101	MW 2:30p-3:45p
<p>ENG 492 is an advanced course in writing short fiction where, through both in-class discussion and writing exercises, you will draft and edit two new full-length stories to submit for workshop review. While drawing upon your experiences in previous workshop courses and what you have learned from those, this course will also have you implement other narrative strategies and craft-related items to continue developing your own style in fiction writing, as well as explore current story forms with selected readings. In addition to revising your work for a final portfolio, you will submit a short formal essay regarding technique in contemporary fiction. Prerequisite: satisfactory grade for ENG 378.</p>		

ENG 493: Intermediate Creative Nonfiction		
Dr. Joel Peckham	Section 101	TR 11:00p-12:15p
<p>In this advanced-level creative writing workshop, students will explore and build on their practice within select subgenres of creative nonfiction, from the personal to the lyric essay. At the semester's end, students will significantly revise one of these major essay assignments based on feedback received from workshop and from one-on-one conferences with the professor. The texts we read will mostly be student-authored, in addition to a select number of published essays and/or full-length books in the genre.</p>		

ENG 499: Senior Capstone (WI)		
Dr. John Young	Section 102	Asynchronous 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>		