

Spring 2016
Department of English
Undergraduate Course Descriptions
(not including composition)

200-Level Courses

ENG 200 (CT): Texting the World		
Stephanie Walker	Section # 201 Section # 202	M,W,F 10:00-10:50 M,W,F 11:00-11:50
<p>ENG 200 brings together literary and non-literary texts and considers how the same theme plays through them via analysis, evaluation, and creation of said texts. This particular section of ENG 200 is devoted to the theme of <u>The Sea</u>. Artists and writers have long found inspiration from the sea. In this course, we'll examine representations of the sea throughout history, with an emphasis on contemporary literature. Through reading, writing, and discussion, we'll consider the ways the sea and what it encompasses and represents can allow artists and writers to explore the human condition and show us something about our own values, attitudes, and beliefs</p>		

ENG 200 (CT, WI, HUM, LIT): Texting the World Theme: Scary Stories		
Prof. Mitchell C. Lilly	Section # 203	TR 8:00-9:15 AM
<p>In this ENG 200 course, we will study many frightful topics in the Horror genre. We will diagnose how Horror literature, cinema, and other media evoke intense feelings of fear and disgust through character, mood, setting, imagery, sound, and so on, as well as dissect the thematic meanings of Horror texts. As a Critical Thinking (CT) course, we will approach Horror as a thinking-person's genre; meaning we will investigate the historical, cultural, and philosophical positions that the Horror genre occupies, for it is a haunter of many worlds. Of particular critical interest concerns "the paradox of horror": the question of how so many people find pleasure in reading scary stories, watching horrifying films, or playing terrifying video games when fear is an unpleasant emotion that most people try to avoid in their real lives. A word of warning: this class is not designed for the faint of heart. We will read and watch scary stuff! Student beware.</p>		

ENG 200 (CT, WI, HUM, LIT): Texting the World Theme: War Stories		
Prof. Mitchell C. Lilly	Section # 204	TR 9:30-10:45 AM
<p>In this section of ENG 200, students will examine <i>war stories</i> by analyzing their content, form, and themes. The term "stories" is applied quite broadly, as we will study depictions of modern warfare across literary narrative (fiction, nonfiction, and creative nonfiction), film, video games, and music (song lyrics and music videos). We will question whether the war stories we study portray, obscure, trivialize, or sensationalize the realities of combat, glorify or condemn war by illustrating the valor or dehumanization of those who fight (and, in some cases, even those who do not), and consider the moral, cultural, and political purposes that war stories serve in their time and our own. Explicit and Mature Content Warning: Student Discretion Advised.</p>		

ENG 200H (CT, WI, HUM, LIT): Texting the World Theme: Monsters		
Professor Abby Daniel	Section # 201	MWF 9:00am-9:50am CH 353
<p>In this class we will delve into the way monsters are represented in society through representations of pop-culture to representations of the 'monstrous Other,' including examples such as the undead (vampires and zombies), the fantastic (Frankenstein's creature and the Mothman, the Fly man), and the proper monster. This class will examine different aspects of cultural representations of monsters. By the end of the semester you will understand the various representations of the monster as "other" and also as "self." This course will also explore the multiple perspectives of why humans need for the monstrous and monsters that hide in the shadows. This course has three major papers/projects and mandatory rough drafts and peer reviews. The major project for the course will be a culmination of what you have learned in the class presented as a multimedia project presentation.</p>		

ENG 200H (CT, WI, HUM, LIT): Texting the World Theme: Animals in Literature		
Daniel O'Malley	Section 202 Section 204	TR 11:00-12:15 TR 4:00-5:15
<p>Artists and writers have long found inspiration in the animal world. From ancient cave paintings to Aesop's fables to the literature of today, animals appear in a variety of roles. In this course, we'll examine representations of animals in contemporary literature. We'll explore animals as symbols and as subjects. We'll encounter animal characters and animal points of view. And through reading, writing, and discussion, we'll consider the ways these non-human animals can allow artists to explore distinctly human concerns and show us something about our own values, attitudes, and beliefs. Discussion will be a major component of this class. Assignments will combine critical and creative elements and include low-, medium-, and high-stakes writing projects. Students will have the opportunity to think critically about the work of published authors as well as to generate creative work of their own.</p>		

ENG 200H (CT, WI, HUM, LIT):Texting the World Theme: The Rhetoric of Death Narratives		
Professor Kristin Steele	Section # 203	MW 4-5:15
<p>Across cultures, we have several common narratives we read, hear, and watch. For this course, we'll focus on one of the most universal of those themes: death. We'll study how both literary and non-literary texts consider our theme and how death narratives play throughout each. We'll give special attention to the language used within each text's exploration, as well as ask several critical questions: How do our first experiences with death or trauma affect our identity? How do socioeconomic backgrounds or religions affect our death rhetoric? How does our mass media's coverage of death, whether by accident, war, or natural disaster, affect our relationship to it? And finally, how do writers use memory, historical fact, or even humor to reflect on their experiences?</p>		

ENG 203 (WI, MC, HUM, LIT): Appalachian Literature		
Professor Brooks Rexroat	Section # 201	MWF 9-9:50
<p>Through analytic writing, collaborative projects, and guided classroom discussion, this course explores the work of contemporary Appalachian writers representing the region's diverse range of social, economic, political, and geographic backgrounds and working in the genres of fiction, poetry, creative nonfiction, and graphic literature.</p>		

ENG 205 (CT, WI, HUM, LIT): Popular Literature Theme: Spy and Espionage Fiction		
Dr. Jim Riemer	Section # 201	Online
<p>In this class you will be reading, discussing, and writing about a range of popular literary texts in the popular genre of espionage and spy fiction. You will be examining how these texts relate to the historical, cultural contexts in which they were written and how they are both a reflection of and reaction to those contexts, with particular emphasis on the period of the Cold War. You will be examining how these texts contributed to our popular ideas about spies and espionage, how they reflected and shaped our ideas about the nature and ethics of espionage and intelligence operations, and how they reflected and shaped our ideas about America and Britain's relationships to their international political adversaries (e.g., the Nazis, the Communists.) You will also examine how more contemporary popular texts have re-envisioned, deconstructed, and re-imagined the espionage and spy genre. The main assignments will include informal individual writing and critical thinking activities, online discussion boards, and some tests that include an essay part.</p>		

ENG 205 (CT, WI, HUM, LIT): Popular Literature Theme: The Wild West in Popular Literature		
Dr. Jim Riemer	Section # 202	Online
<p>In this class you will be reading, discussing, and writing about a range of popular literary texts and about the American Wild West. You will be exploring how these texts contributed to popular ideas about the West, during the 19th century and the early years of the 20th century, and how they continue to shape our ideas about the West, as well as our cultural identity as Americans. You will also examine how more contemporary popular texts including movies and graphic novels have re-envisioned, reassessed, and re-invented the earlier popular ideas about the Wild West. The main assignments will include informal individual writing and critical thinking activities, online discussion boards, and some tests that include an essay part.</p>		

ENG 209 (WI, HUM, LIT): Literature of Fantasy		
Gwenyth Hood	Sections 201, 202	Online
<p>This survey explores fantasy literature from its origins in mythology to its current status as a modern genre usually contrasted with realism. Beginning with <i>The Golden Ass</i>, a novel length narrative from the days of the Roman Emperor Marcus Aurelius (second century AD), we will proceed all the way up to the present, sampling works by the Brothers Grimm, Charles Perrault, Hans Christian Andersen, 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. As this is a Writing Intensive (WI) course, one of its goals is to improve student writing. Students will have the opportunity to revise Essay 1 after it is graded. For Essay 3, they can choose between a creative work or an analytical essay. There will be weekly journals and discussions, as well as weekly prompts to respond to readings and practice formal documentation.</p>		

ENG 210 (WI, HUM, LIT): Autobiography

Professor Kristin Steele

Section 201

MWF 11-11:50

How do we tell the truth about our lives? How does memory both help us and confine us when it comes to storytelling? What is the nature of identity and how are our identities influenced by culture, language, and place? In this course, we will consider these questions as we read a variety of short- and long-form contemporary autobiographical writing. In our discussion, we will explore how writers create characters out of the self, as well as the sociopolitical and personal obstacles they encounter in that process. Finally, students will create their own autobiographical work that synthesizes careful reflection on readings and class discussion.

ENG 213 (WI, HUM, LIT): Good Poems

Kateryna Schray

Section # 201

MW 2:00-3:15

You don't have to be an English major to enjoy poetry. Poems aren't scary. They're not any harder to read than any other form of writing and, in some ways, a lot more FUN. And you already have some sense of how they work:

- You may not know that Demi Lovato's lines "Don't wanna break your heart / Wanna give your heart a break" form a *chiasm*, but you do know that the words of the first line are reversed in the second line.
- You may not immediately identify Adam Lambert's refrain "And now I know my heart is a ghost town" as a *metaphor*, but you do immediately recognize that the setting he is describing is dismal.
- And while you wouldn't necessarily think of the word *allusion* upon hearing Walk the Moon's "My disco tec Juliet teenage dream," you know instantly that this is a reference to Shakespeare's play.
- You don't need to know the terms *imagery* or *antithesis* to appreciate the latest hits by Luke Bryan or Lady Antebellum. And so on.

Like the lyrics you hear on the radio, poems are riddles waiting to be solved, mysteries waiting to be explored, arguments waiting to be heard, heartaches waiting to be healed, and fireworks waiting to be lit. And they're waiting for YOU. In this course, we'll take a leisurely and extended look at 24 short poems, and I promise to do my best to get you to love them.

ENG 214 (WI): Introduction to Comics

Dr. Jim Riemer

Section # 203

Online

In this class you will be reading, discussing, and writing about comics and graphic narratives. You will be learning to analyze the visual and graphic narrative techniques in these texts and how those techniques are used by the writers and artists to develop characters, illustrate conflicts, create suspense, and develop themes. While the comics and graphic narrative you will be reading treat a range of themes and issues, we will be giving particular focus to how those texts develop themes and address issues related to the depiction of violence, gender roles, and ideas about justice. You will be reading comics featuring Wonder Woman, Batman, Jonah Hex, and the Green Turtle, as well as a graphic novel of your choice. The main assignments will include informal individual writing and critical thinking activities, online discussion boards, a literary analysis essay, and a PowerPoint slideshow project.

ENG 215 (WI, HUM, LIT): Good Novels		
Dr. Anthony J. Viola	Section #201	TuTh 12:30-1:45
<p>The focus of this course will introduce students to some of the basic criteria of the novel. There will be an emphasis on structure (for example, prologue, epilogue, chapter, linear plot, single narration, and the overall content and formatting of text). There will be a comparison of novels that follow a traditional structure to those whose structure is more experimental. Additionally, throughout the term, students will receive written and verbal feedback regarding their writing. Writing assignments will have specific criteria for students to follow. In order to succeed in this course, students must complete all of the assigned readings and be prepared and willing to actively engage with the exercises and assignments.</p>		

ENG 221 (WI, MC, HUM, LIT): Postcolonial Literature		Hospitality in Postcolonial Literature
Dr. Puspa Damai	Section # 201 & 202	ONLINE
<p>In this course, I invite you to study with me a few books, films and essays dwelling on the history and culture of hospitality in the East and the West. If colonization takes European explorers to places such as Asia, Africa, and the Americas, decolonization has brought immigrants and visitors from the colonies to the metropolitan centers in the West. These historical encounters between people from different cultures and historical backgrounds underscore the importance of hospitality in postcolonial literature. In fact, hospitality or its absence enables us to better understand colonial violence and postcolonial resistance. Some of the stories we study in this course tell us about the guests or hosts from far-away lands such as Afghanistan, India, and Pakistan; others describe the challenges created by visitors in our own neighborhoods in West Virginia. We will read novels about a family's ethical dilemma involving whether to receive or report illegal immigrants from Mexico, and in some novels we will encounter guests marked "other" for their ethnicity, religion or sexual orientation. While encouraging us to celebrate multiculturalism and cosmopolitanism, these narratives will help us ask: have we been good hosts or guests to one another? Is hospitality possible in the age of global violence, empire and capitalism?</p> <p>Assignments will include quizzes, short response papers, presentations and one analytical paper.</p>		

ENG 225 (WI, HUM, LIT): Southern Literature		
Dr. Joel Peckham JR	Section #201	TR 2:00-3:15
<p>"Tell about the South . . . What do they do there? How do they live there? Why do they?"—Shreve to Quentin Compson in Faulkner's <i>Absalom!, Absalom!</i></p> <p><i>Southern Literature</i> is a writing intensive literature course in which students will explore the work of both canonical and non-canonical southern poets, essayists, fiction writers and playwrights through the lens of "aberrant" texts—dangerous works that probe and push the cultural boundaries of the region, exposing what is glorious and grotesque, beautiful and tragic in literature extending from Poe's "Fall of the House of Usher" to Dorothy Allison's <i>Bastard out of Carolina</i>. In some way, each of these texts, "tell about the south." And students will engage with them 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 E.A. Poe, Jean Toomer, Tennessee Williams, William Faulkner, Eudora Welty, James Dickey, Ernest Gaines, Minnie Bruce Pratt, Dorothy Allison and others.</p> <p>Assignments will include low-, medium-, and high-stakes writing (reading responses, creative reflections, and one researched analytical essay) as well as one multimedia project.</p>		

ENG 225 (WI, HUM, LIT): Southern Literature		
Dr. John Young	Section # 202	Online
<p>This course focuses on the study of selected writers of the American South from the beginnings to the present, with special attention to writers after 1920. Following representative samples of fiction, poetry, drama, and essays from that period, we will conclude with an extended examination of Flannery O'Connor's <i>Everything That Rises Must Converge</i>. Requirements include weekly responses, midterm and final exams, and a close reading paper.</p>		

ENG 231 (WI, HUM, LIT): Good Stories		
Daniel O'Malley	Section # 201	TR 12:30-1:45
<p>Some writers suggest that short stories serve merely as practice for novel-writing. Others suggest that, with their compressed form, stories are a more demanding, less forgiving mode to work in. And still other writers find themselves arguing about what exactly a short story is, or what it can be. In this class, we'll read and discuss a variety of contemporary short stories. We'll situate these stories in a historical context. We'll analyze writing techniques and examine how the stories have been constructed. We'll focus both on what the stories are saying and on how they're saying it. And we'll work toward our own definition of what a "good story" might be. Discussion will be a major component of this class. Assignments will combine critical and creative elements and include low-, medium-, and high-stakes writing projects. Students will have the opportunity to think critically about the work of published authors as well as to generate creative work of their own.</p>		

ENG 232 (WI, HUM, LIT): Good Films		
Professor Ian Nolte	Section 201	TR 11:00-12:15
<p>In this course, we will examine film as a literary text. First, we will study film as a medium for narrative. How are stories told in film? Then we will look at some of the technical aspects of film form. How are these stories made and put together? Finally, we will explore critical approaches to writing about film. How can we analyze what these stories say? We will watch eleven feature films and a collection of short films ranging from romantic comedies to film noir to science fiction. We will study, write about, and discuss what we love about movies, how they are made, and how they influence our culture.</p>		

ENG 232 (WI, HUM, LIT): Good Films Out West: Depicting the American Frontier and Its Aftermath		
Dr. Forrest Roth	Section # 204	TR 5:30-6:45
<p>Since the proclamation of its demise in Frederick Jackson Turner's academic study in 1893, the American Frontier has arguably taken on a near-mythical presence in this country's history and the collective imagination of all Americans. The cinematic treatment of "the Wild West" over the last few decades, to be sure, has accordingly tried to recreate the Frontier within this imagination, spawning fantastic and sometimes flawed visions of a country that may seem wholly foreign to us latter-day Americans. To delve into both the historical and cultural implications of these visions, this course will show a selection of the more notable films set during the days of the Frontier, such as <i>Jeremiah Johnson</i>, <i>Little Big Man</i>, and <i>Dances With Wolves</i>, as well as the more modern implications of what the end of the Frontier has brought, including <i>There Will Be Blood</i>, <i>Smoke Signals</i>, and <i>No Country for Old Men</i>. Students will be required to write periodic responses to these films, with a short research assignment in culmination of the course material.</p>		

ENG 232 (WI, HUM, LIT): Good Films		Adventures in Film Genre
Dr. Britton C. Lumpkin	Section # 205	WEB
<p>Our focus for this film course will be on some of the major cinematic films genres such as the musical, the western, the horror film, the science fiction film, the action blockbuster, and film noir. These genres have influenced contemporary films in numerous ways and are worth exploring. In addition to acquiring a working knowledge of film terms and film technique, the class will examine these film genres and the various messages these genres convey to viewers. Issues regarding gender, race, class, nationhood, technology, humanity, morality, family, justice, and humor will be just a few of the subjects that we may end up exploring over the course of the semester when watching and discussing these films.</p>		

ENG 235 (WI, HUM, LIT): Crime and Sensation Literature		
Professor Abby Daniel	Section # 201	MWF 10:00-10:50am
<p>In this class we will delve into the way the media, literature, and the arts have sensationalized crime through different crime genres. This class will examine different aspects of crime and sensation through lectures, discussion, research, and writing. By the end of the semester, you will understand the different types of crime genres, while also exploring why society is infatuated with crime and sensationalizing it. This course has three major papers/projects and mandatory rough drafts and peer reviews. The major project for the course will be a culmination of what you have learned in the class presented as a multimedia project presentation. As the semester progresses, the class will look at literary analysis, crime theories and examine how different historical periods have viewed crime. This course is designated as humanities requirement and a writing intensive (WI) class. In this course you will be asked to write and analyze texts in non-academic and academic genres and subjects, and you will be asked to write and reflect on those texts. This ENG 235 course will teach students how to analyze literature and students will learn to conduct ongoing research throughout the semester culminating in a larger research project, which will prepare students for research in their perspective fields of study.</p>		

ENG 235 (WI, HUM, LIT): Crime and Sensation Literature		
Prof. Mitchell C. Lilly	Section # 202	TR 12:30-1:45 PM
<p>A group of strangers, each with a secret to hide, are brought together for an unknown purpose before being murdered one by one. In plain sight of an entire town, two men with long knives look to kill the man who disgraced their sister. And after his wife's disappearance, the little sins of a husband and the secrets of a marriage are laid bare for a ravenous public to pick apart and obsess over.</p> <p>In this class, we will investigate crime and mystery fiction by looking at some illustrative yet diverse works in the genres of crime literature. We will inspect the history, content, and themes of detective stories, crime confessionals, who-dun-its, <i>true</i> crime fiction, and real <i>mystery</i> genres. Most important, we will read stories so good and so sensational they're criminal!</p>		

ENG 240 (WI, MC, HUM, LIT): African American Literatures		
Dr. John Young	Section # 201	MW 4-5:15
<p>This course will ask what makes African American literature "African American," by investigating a range of classic and contemporary texts that focus on the enduring impact of slavery on American culture, from <i>Clotel</i>, a 19th-century novel written in response to rumors (confirmed in the late 20th century) of Thomas Jefferson's children with one of his slaves, to <i>Citizen</i>, a 2014 collection of prose poems, essays, and photographs that analyze social perceptions of race in an ostensibly "post-black" era. Other readings include novels that play with the conventions of time and narrative, a Harlem Renaissance portrait of the phenomenon of racial passing, and a graphic novel about the slave rebellion led by Nat Turner. Requirements include regular responses, a longer critical paper, and two exams.</p>		

ENG 241 (WI, MC, HUM, LIT): Ethnic American Literatures		
Dr. Sarah A. Chavez	Section # 201	TR 4:00 p.m. – 5:15 p.m.
<p>“I can imagine nothing more terrifying than an Eternity filled with [people] who were all the same. The only thing which has made life bearable...has been the diversity of creatures on the surface of the globe.” — T.H. White, <i>The Book of Merlyn</i></p> <p>In this discussion-heavy, seminar-style course, students will study texts from diverse ethnic groups in cultural and historical context. Because it is impossible to cover the depth and variety of the literature of all ethnic groups, this class will narrow in on prose, poetry, plays, and film from Ethnic American writers/artists who self-identify as: Latina/o/Chicana/o, Asian American, African American, and/or Native American. By directing our energies towards these few specific ethnic groups which have deep historical roots in the founding and history of the United States, we will have the opportunity to understand the ways that U.S. literature and culture has been shaped by diversity. Students will also learn the various styles of writing that make up contemporary American literature, many of which have been born out of the influence of ethnic, minority cultures.</p>		

ENG 242 (WI, HUM, LIT): Women Writers		
Dr. Jim Riemer	Section # 201	Online
<p>In this class you will be reading, discussing, and writing about a range of texts by women writers. These texts reflect the diversity of women’s lives over the last 200 years. You will be examining how these texts relate to the historical, cultural contexts in which they were written and how they are both a reflection of and reaction to those contexts. You will be examining how these texts depict women’s experiences and how they address issues of gender, including how those relate to issues of identity, class, religious background and beliefs, and differing cultural attitudes and beliefs. The main assignments will include informal individual writing and critical thinking activities, online discussion boards, a literary analysis essay, and a web page project.</p>		

ENG 280 (WI, HUM, LIT, cross-listed as RST280): Special Topics: God Talk		
Dr. Robert H. Ellison Dr. Jeffrey Ruff	Section 201	TR 12:30-1:45
<p>“What do we talk about when we talk about God (or the gods, goddesses, divine beings, or what have you)?” Answering that question (or at least trying, anyway!) is the goal of a brand-new team-taught course, to be offered for the first time in Spring 2016. We’ll look at texts ranging from sermons and parables to Negro spirituals and rap music, and we’ll be joined by a long list of guest speakers: local pastors and rabbis, faculty in other disciplines, perhaps even some current and former students. Answering such a big question requires “all hands on deck,” and there won’t be any “right” or “wrong” answers; join us and be part of what should be some very interesting and stimulating discussions!</p>		

ENG 282 (WI, HUM, LIT): Special Topics: Harry Potter		
Jill Treftz	Section # 201	TR 9:30-10:45
<p>Spend your spring semester at Hogwarts! This class will examine J. K. Rowling’s seven <i>Harry Potter</i> novels, with particular attention to their literary heritage, intertextual engagement, and cultural impact. Students will hone their close reading techniques as we read the seven novels and will produce an end-of-term project that examines Rowling’s adaptation, reconfiguration, or reimagining of her literary and culture antecedents.</p>		

300-Level Courses

ENG 344 (WI, HUM, LIT): Introduction to Film Studies		
Dr. Walter Squire	Section 201	TR 9:30-10:45
<p>Have you ever wondered how films are made? How do flashes of light accompanied by sound work together to produce riveting stories, some so enchanting that we watch them over and over again? This course will focus upon film form, the artistry that produces the magic of movies. After devoting several weeks to an examination of the elements of film form--mise-en-scène, cinematography, editing, and sound—we will then shift our attention to international film history to provide a fuller picture of the possibilities of cinematic art. Readings from the assigned text <i>Looking at Movies</i>, by Richard Barsam and David Monahan, will be supplemented by selected American and international films. Assignments will include low-, medium-, and high-stakes writing (various in-class exercises, weekly viewing responses to films, and a formal analysis of a short film) as well as quizzes and a final exam.</p>		

ENG 344 (WI, HUM, LIT): Introduction to Film Studies		
Dr. Britton Lumpkin	Section 202	MW 4:00-5:15
<p>This course will involve an intensive study of film form (mise-en-scene, cinematography, editing, and sound) and international film history. Over the course of the semester, we will examine and study international films from a number of countries, including France (<i>Beauty and the Beast</i>), Japan (<i>Rashomon</i>), Poland (<i>Knife in the Water</i>), and Australia (<i>Walkabout</i>), among others.</p>		

ENG 350 (WI, HUM, LIT): Intro to Textual Analysis		
Prof. Anna Rollins	Section 201	MW 2-3:15
<p>“What’s past is prologue.” -William Shakespeare, <i>The Tempest</i></p> <p>What is a text, and how can we become better, closer readers? How do the texts that we read set the stage for our day-to-day lives? These are the questions that we will take up over the course of the semester. In this course, we will be reading a variety of texts, spanning the course of several centuries, composed in a variety of genres. We will begin the semester reading poetry as anthologized in Eavan Boland and Mark Strand’s <i>The Making of a Poem</i>. Following our close reading of poetry, we will turn our gaze to the novel, focusing specifically on Mary Shelley’s <i>Frankenstein</i>. We will then step back in time, reading William Shakespeare’s play <i>The Tempest</i>, and critical articles about his dramatic work. Finally, we will engage in reading a less-conventional text -- a graphic memoir – specifically, Lila Quintero Weaver’s <i>Darkroom: A Memoir in Black and White</i>.</p>		

ENG 350 (WI, HUM, LIT): Introduction to Textual Analysis		
Dr. Jana Tigchelaar	Section 202	TR 11:00-12:15
	Section 203	TR 4:00-5:15
<p>This course will prepare you for further studies in the English major with particular emphasis on research, critical reading, and writing skills. Through the close examination of a variety of genres (including a graphic novel, Shakespeare’s <i>The Tempest</i>, a variety of poetry, and movie adaptations of literary texts) and the production of a range of assignments (including shorter explication papers, a presentation, a digital artifact, and a research project), you will emerge from this course better prepared to undertake more intensive independent research and focused courses in your major.</p>		

ENG 355 (WI, HUM, LIT): INTRO TO CRITICAL THEORY		
Dr. Kristen Lillvis	Section # 201	TR 11:00-12:15
<p>Don't listen to what your friends say. Critical theory doesn't ruin the experience of reading or watching movies; instead, critical theory gives you more reasons to love your favorite texts.</p> <p>This course serves as an introduction to the critical theories used to read literature and culture. We will examine a variety of approaches, including formalism, structuralism, poststructuralism, Marxism, postcolonial theory, feminism, queer theory, postmodernism, and posthumanism. After reading texts by major thinkers in these areas, you will choose the theory you would like to apply to a story, poem, song, music video, art piece, film, or video game of your choosing. The original theoretical reading you craft will allow you to hone your close reading and research skills and will prepare you for the work of creating a Capstone (ENG 499) project.</p>		

ENG 355 (WI, HUM, LIT): INTRO TO CRITICAL THEORY		
Dr. Daniel Lewis	Section 202 Section 203	MW 4-5:15 MW 5:30-6:45
<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 (WI): Introduction to Creative Writing		
Professor N. Lawrence	Section # 202	TR 11-12:15
<p>The root for poetry is the Greek <i>poiesis</i>, to make. This course requires you to make. Without any fluff, this course is not only writing intensive, but reading intensive as well. This course challenges you to dissect, complicate, translate, decrypt, create, revise, discover, etc., but most of all to engage. The ability to say, in an articulate and meaningful way, why we think a piece of literature behaves the way it does allows us to think critically about the choices we make with our own writing. To be a strong writer we must foremost be strong readers. We act and are acted upon. Consider language too as tools no different than what an artist would use: metaphor is your feathered brush; anaphora is your lacquer; assonance your easel. It is not enough to simply be aware of key literary terms. Focusing on the technical aspects of writing helps you find the language to discuss in constructive ways: how does this poem/story create the meaning that it does?</p>		

ENG 377: Creative Writing – Poetry		
Dr. Sarah A. Chavez	Section 201	TR 9:30 p.m. – 10:45 p.m.
<p>“The soul should always stand ajar, ready to welcome the ecstatic experience.” – Emily Dickinson</p> <p>In this course we will not only build on the craft knowledge begun in English 360 – learning new forms, more genres and styles, techniques for revision – we will also practice poetic awareness, or as Dickenson said it, leaving the “soul [. . .] standing ajar.” We will discuss the practice of leaving oneself open to seeing the poetic in the everyday, to paying attention to the fine details of experience, and then using that awareness to write poetry that resonates in contemporary spaces. To aid in this journey, throughout the semester we will be doing a healthy amount of reading contemporary poetry, writing about craft, and of course writing and reading poetry written by students in the class.</p>		

ENG 379 Creative Writing – Nonfiction		
Dr. Joel Peckham JR	Section #201	TR 12:30-1:45
<p>In this intermediate-level creative writing course, students will gain practice writing within the genre of creative nonfiction. Specifically, students will study and write within the subgenres of the personal essay and the memoir essay. Along the way, we'll explore—both in our reading and our writing—the ways in which creative nonfiction purposefully borrows techniques and approaches from other genres as it attempts to represent truth. We'll also discuss how the published works we'll read for class might inform a students' work within the genre of creative nonfiction. Note: This class is structured as a workshop, meaning the bulk of the writing we discuss in class will be student-authored, in addition to our regular discussion of the assigned texts.</p>		

400-Level Courses

ENG 410 (WI, HUM, LIT): Shakespeare's Comedies, Tragicomedies, and Romances.		
Gwenyth Hood	Section # 201	MWF 10:00-10:50
<p>Through in-depth study of Shakespeare's sonnets and eight of his most famous comedies, students will gain insight into Shakespeare's society, and into the wisdom and craft with which he portrayed and even shaped its imagination. Through this, they will gain a sense of his place in English and World literature. Because Shakespeare's plays are meant to be seen and heard, not merely read, there will be frequent oral interpretation and some performance of scenes. Also, as one of the goals of this Writing Intensive (WI) course is to improve student writing, there will be in-class freewrites and weekly prompts to focus thought and practice documentation. Students will also write three short formal essays and a final essay exam. They will have the opportunity to revise Essay 1 after it is graded. Plays studied include <i>The Taming of the Shrew</i>, <i>A Midsummer Night's Dream</i>, <i>As You Like it</i>, and <i>Twelfth Night</i> (Comedies), <i>Much Ado About Nothing</i>, <i>The Merchant of Venice</i>, and <i>Measure for Measure</i> (tragicomedies), and <i>The Tempest</i> (Romance).</p>		

ENG 424 (WI, HUM, LIT): American Literature After 1914 The Challenge of Freedom		
Dr. Joel Peckham JR	Section # 201	TR 9:30-1:45
<p>This is a course in American literature after 1914, including such authors as Faulkner, Hemingway, Williams, Hughes, Carver, Vonnegut, Morrison and many other masters from the nation's greatest literary flowering. Along the way we will explore modern, post-modern, and contemporary literature, focusing broadly on how these writers explore the challenge of freedom in threatening and rapidly changing times as the U.S. becomes a global power while its own people struggle for the rights of citizenship.</p> <p>This is a writing-intensive course, so emphasis will be placed on the close reading and analysis of selected literary texts within relevant historical contexts. Students will leave this course more aware of the period's representative literary works and the period's major cultural and artistic movements.</p>		

ENG 428 (WI, I, HUM, LIT): International Literature Explorations of Identifications in Gender and Sexuality		
Dr. Sarah A. Chavez	Section # 201	MW 5:30 p.m. – 6:45 p.m.
<p>"Tolerance, inter-cultural dialogue and respect for diversity are more essential than ever in a world where peoples are becoming more and more closely interconnected." —Kofi Annan, Former Secretary-General of the United Nations</p> <p>In this discussion-heavy, seminar-style course, students will study texts that reflect the interconnectedness and multinational relationships and identities made possible through burgeoning technologies. Because it is impossible to cover the depth and variety of all international literature and the many intersections and divergences that exist, as a class we will focus on the ways in which self-identification, gender, and sex(ualities) are treated in different areas around the world and how the influence of mass media and first world marketing have affected these (inter)national narratives. Students will also be introduced to various styles of writing that both utilize and diverge from familiar Eurocentric modes of storytelling.</p>		

ENG 428 (WI, I, HUM, LIT): International Literature		
Prof. John Van Kirk	Section # 202	TR 4-5:15
<p>We will read literary works, mostly novels, by award winning writers from Africa, Asia, and South America. Our goals are to enjoy great writing and to see what insights these works give us into the societies they come from. Not just for English majors; Anthropology, Sociology, Political Science, History, and Geography majors especially welcome. (Non-English majors: Please email Professor Van Kirk at vankirk@marshall.edu to be added to the class.)</p>		

ENG 430 (WI, MC, HUM, LIT): Young Adult Literature		
Jill Treftz	Section # 201 Section # 202	TR 12:30-1:45 MW 4:00-5:15
<p>This class will initially consider some of the origins of YA Lit by looking at Robert Louis Stevenson's <i>Treasure Island</i> (1883) and L. M. Montgomery's <i>Anne of Green Gables</i> (1910). We will then move to more contemporary examples of fiction for young adults, including a graphic novel (G. Willow Wilson's <i>Ms. Marvel, Volume I: No Normal</i>), historical fiction (M. T. Anderson's <i>The Astonishing Life of Octavian Nothing, Traitor to the Nation, Vol. I: The Pox Party</i>), fantasy (Malinda Lo's <i>Ash</i>), dystopian/post-apocalyptic fiction (Katie Coyle's <i>Vivian Apple at the End of the World</i>), and several examples of more "realistic" novels (including Sherman Alexie's <i>The Absolutely True Diary of a Part-Time Indian</i>, Varian Johnson's <i>My Life as a Rhombus</i>, and Jennie Wood's <i>A Boy Like Me</i>). The class will pay particular attention to the ways in which contemporary YA lit tries to incorporate the voices and experiences of individuals who have traditionally been marginalized or excluded from literary studies. This class is particularly invested in discussing ways to incorporate YA Literature into the classroom.</p>		

ENG 436 (WI, HUM, LIT): Medieval British Literature		
Kateryna Schray	Section 201	M 4:00-6:20
<p>It amazes me that somewhere along the line we decided to classify the period from 500-1100 AD under <i>one</i> term – medieval. That's <i>three</i> major language shifts, <i>four</i> radical cultural shifts, and <i>six hundred</i> years of story-telling lumped together under one heading. Don't get me started about folks calling it "The Dark Ages" either – that term was invented by smarty-pants Renaissance snobs and drives me crazy – I'll explain why in class. ☺ The medieval period of British Literature is easily among the richest in Western history, bringing into the world a myriad of genres and themes and verse forms as well as memorable characters and archetypal plots. We'll indulge in some terrific stories, look at some of the original language of our texts, and spend a third of our time out of our seats experiencing some aspect of each work. Best of all, we'll make connections between these old texts and things that are happening in our world RIGHT NOW. My hope is that you'll find an assignment in this course that meets your interests as future teachers, creative writers, editors, publishers and/or scholars.</p>		

ENG 440 (WI, HUM, LIT): Advanced Study in Film Speculative Film: Fantasy, Horror, & Science Fiction		
Dr. Walter Squire	Section 201	T 4:00-6:20
<p>This course will examine speculative film, which encompasses the genres of fantasy, horror, and science fiction. While we will consider how those three genres are separate from one another, we will also examine the degree to which speculative films tend to be cross-generic. In addition to assessing films of several nations from the perspective of genre, we will explore subject matter and themes which tend to draw together fantasy, horror, and science fiction. Specifically, we will consider how the assigned films present illness, invasion, and monstrosity. Viewing and discussion of feature-length films will be supplemented with numerous selections from film critics and theorists. The course will culminate with each member producing a major essay which either examines how a specific speculative film other than those assigned is cross-generic or presents illness, invasion, and/or monstrosity. Selected films will include <i>Harry Potter and the Prisoner of Azkaban</i>, <i>The Secret Garden</i>, <i>Enchanted</i>, <i>Avatar</i>, <i>Metropolis</i>, <i>Frankenstein</i>, <i>28 Days Later</i>, <i>The Others</i>, <i>Alien</i>, <i>District 9</i>, <i>The Matrix</i>, and <i>The Dark Knight</i>.</p>		

ENG 476: Structures of the English Language		
Joni Magnusson	Section # 201 Section # 202	TR 11:00-12:15 (201) Online (202)
<p>English 476 is a study of the structures of English grammar, including parts of speech and punctuation, and of the forms and functions of these grammatical structures. This course investigates how the structures of English grammar are used, learned, and taught by speakers/writers and gives students a deeper understanding of the English language through examination of a variety of special topics related to the structure of English, including language acquisition, English language learning, dialect variation, code-switching, and the history of English. This course also allows students to analyze how an understanding of each of these special topics informs and affects English education practices and prompts them to generate philosophies of grammar teaching and learning.</p>		

ENG 480 (WI, HUM, LIT): Special Topics: The Hunger Games		
Dr. Hilary Brewster	Section # 201	Tuesday 4:00-6:20
<p>This course examines the source material, novels, and cinematic adaptations of Suzanne Collins's wildly popular YA trilogy, <i>The Hunger Games</i>. Special attention will be paid to issues of class, gender, and politics, as well as ethical implications of the narrative and its adaptation into another medium. Students need not to be already familiar with the texts, but this class moves beyond fandom into critical analysis. Assignments include several interpretive responses papers, scene analysis papers, and a final paper or project. This is the final time this course will be offered—may the odds be ever in your favor.</p>		

ENG 481 (WI, HUM, LIT): Tolkien and Friends (& "Enemies")		
Dr. Timothy J. Burbery	Section # 201	TR 12:30-1:45
<p>This course will examine friendship in J.R.R. Tolkien's life and work. There are many examples of it, including the close bonds between Frodo, Sam, Merry, and Pippin in <i>The Lord of the Rings</i>; the relationship of Frodo and his uncle Bilbo; the unlikely Fellowship of the Nine in <i>LOTR</i>; and Tolkien's long-standing friendships with C.S. Lewis and the other Inklings. We will read portions of <i>Lord of the Rings</i> and <i>The Silmarillion</i>, as well as other authors/works connected to Tolkien such as <i>Beowulf</i>, Lewis, Norse mythology, Jorge L. Borges, and Joanne Harris's novel <i>The Gospel of Loki</i>. In addition to considering friendship as a literary theme, we'll also examine some of Tolkien's "enemies," that is, writers like Borges and Harris whose vision, though superficially similar to his, in fact differs considerably from it. Critical and creative assignments.</p>		

ENG 482 (WI, HUM, LIT): Special Topics: Twisted Nonfiction		
Dr. Rachael Peckham	Section # 201	MW 2:00-3:15
<p>This special topics course examines recent scandals and controversies in memoir that have rocked the genre of creative nonfiction, testing its boundaries and the reader-writer contract—an implicit understanding that the writer of nonfiction is telling the truth. We’ll look at select “false memoirs” and other works that provoke difficult questions and, often, strong reactions in the reader. Along the way, students will compose their own purposefully “twisted” nonfiction pieces, exploring their own relationship to the <i>truth</i>, as they confront it on the page.</p>		

ENG 482 (WI): Special Topics: Screenwriting		
Professor Ian Nolte	Section 202	TR 2:00-3:15
<p>In this course, we will write screenplays for short films. We will study professional screenplay formatting and structure and how to tailor storytelling for the screen. We will study a published screenplay and the completed film to understand the connections between screenwriting and film production. We will write screenplay exercises that focus on dialogue and visual storytelling, screenplays for five minute shorts, and screenplays for longer twenty minute shorts. 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 483 (WI, HUM, LIT): Special Topics: George Eliot		
Dr. Daniel Lewis	Section 201	TTh 2-3:15
<p>“What do we live for, if it is not to make life less difficult to each other?” – George Eliot, <i>Middlemarch</i></p> <p>Secret pasts, romance, mysterious orphans, strong female characters, criminal activity, and so, so many characters who are in love with each other, but can’t quite admit it. In this course, we will experience the novels of George Eliot (pen name of Victorian-era author, Mary Ann Evans). Eliot used a male pen name to ensure her works were taken seriously in an era when female authors were usually only associated with romantic novels.</p> <p>We will be reading <i>The Mill on the Floss</i> (1860), <i>Silas Marner</i> (1861), <i>Middlemarch</i> (1872), and assorted short fiction and essays, including her famous essay, “Silly Novels by Lady Novelists.”</p>		

ENG 483 (WI, HUM, LIT): Special Topics: Shakespeare for High-School Teachers		
Kateryna Schray	Section 202	Online
<p>I am so ridiculously excited about this class – I wish <i>we were doing it</i> now! Those italicized words are significant. Even though we’ll meet online, this class will depend on the regular interaction between <i>you and me</i> and <i>you and our classmates</i>, and we’ll be <i>doing</i> things as often as we’ll be reading things. When you log into our course, you will see that it is divided into four units and that each unit consists of ten sessions. Your job will be to read the contents of each session and all of the attachments and then respond to a prompt. The first five sessions of each unit will be similar to what a standard Shakespeare course covers, while the remaining five sessions will focus on how to teach that material in meaningful and engaging ways to high school students. We’ll read the plays most commonly taught in U. S. high schools – <i>Macbeth</i>, <i>Romeo and Juliet</i>, and <i>Hamlet</i>– and look at the current scholarship on teaching Shakespeare, assess a wide variety of teaching resources, and explore best practices regarding film versions of the plays. Here’s the best part: we’ll have lots of input from WV high school teachers currently teaching these plays, and you will leave this course eager to teach Shakespeare.</p>		

ENG 493: Advanced Creative Nonfiction		
Dr. Rachael Peckham	Section # 201	W 4:00-6:20 p.m.
<p>In this advanced-level creative writing workshop, students will gain further practice writing within the genre of creative nonfiction. Specifically, students will study and prepare two major essays (one personal/memoir essay, and one lyric essay), heavily revising one of these essays at the semester's end. Along the way, we'll explore—both in our reading and our writing—the ways in which creative nonfiction purposefully borrows techniques and approaches from other genres as it attempts to represent <i>truth</i>.</p> <p>Note: This class is structured as a workshop, meaning the bulk of the writing we discuss in class will be student-authored, <i>in addition</i> to the other assigned reading.</p>		

ENG 499 (WI, HUM, LIT): Senior Capstone		
Dr. Robert H. Ellison	Section # 201 Section # 203	MW 2-3:15 (201) TR 4-5:15 (203)
<p>You've probably seen some of the "You Had One Job" memes on Facebook. In this class, you'll have one job: to plan and pull off a major research project ("major" being defined as a 15-page-or-so researched paper and a 15-minute public presentation on Study Day). I'll provide some basic parameters, but the topic will be largely up to you. If it's not exactly in my wheelhouse (Victorian literature and sermon rhetoric), that's OK; I have a long list of colleagues who will be happy to point you in the right direction! To put it another way, my "one job" is essentially to direct 12 independent-study research projects. That's what I love about teaching this course; join us, and I'm sure you'll enjoy it as well!</p>		