

Fall 2018
Department of English Course Descriptions

PLEASE NOTE:

This is **NOT** a complete list of the Fall 2018 English offerings. For the full list, please view the Fall 2018 Course Listings through the Marshall webpage (at <https://mubert.marshall.edu/scheduleofcourses.php>).

***For an official listing of the attributes of each course (WI, HUM, LIT, etc.), please refer to the Course Listings linked above.**

ENG 200: Texting the World (CT, WI)		
Prof. Abby Daniel	Section 101 (CRN: 2080)	MWF 10-10:50a
That's Absurd: An Exploration of the Human Condition		
<p>Have you ever wondered why am I here? What is my purpose in the world? Who am I? This course will examine several sources of literary and non-literary texts and consider how themes are represented. This course will explore absurdism and existentialist views about who we are, our play in the world, and who we should be in that world while analyzing the way these views are conveyed. We will look at various attempts related to existential thoughts and absurdism through plays, poems, stories, and movies.</p> <p>This class brings together literary and non-literary texts and considers how a theme plays out in various texts through evaluation, analysis, and creation of said texts. Coursework will include performing close readings, writing reading responses, evaluating critical articles, completing rough drafts, participating in peer review, and writing three major papers/projects.</p>		

ENG 200: Texting the World (WI, CT, HUM)		
Dr. Hilary Brewster	Section 106 (CRN: 2085)	TR 4-5:15p
Young Adult Literature and Contemporary Society		
<p>Gun violence. Police brutality. Refugees. Immigration. Sex Trafficking. Climate change. Transphobia. These are just a few of the concerns we face in the modern world. Yet these are not just issues plaguing our news cycle: young adult novelists tackle these issues as well. In this class, we will examine a variety of contemporary lower-case-p political issues vis a vis a variety of texts, using young adult novels as our anchor. Students will be expected to write responsively, creatively, analytically, and persuasively.</p>		

ENG 200: Texting the World (CT, HUM, LIT, WI)		
Dr. Megan Marshall	Section 108 (CRN: 2087)	WEB
From Page to Screen – Investigating Literary Adaptations		
<p>This course will investigate the relationship between literary texts and the screen (big and small) by focusing on media adaptations of novels, poems, and short stories. We will look at theories of literary adaptation as well as sociohistorical issues to address our central question: “How might studying screen adaptations help us to more deeply understand the purposes and goals of literature?” As adaptations can cause deep feelings and a range of opinions, we will explore and talk about the various points of view that people (both critics in mainstream media as well as “ordinary” people) have about the role and value of adaptations. Students should expect to watch a variety of adaptations (film, television, and otherwise), to write weekly responses to these works, to engage in weekly class discussions about readings and viewings, and to examine one selected adaptation for a final project.</p>		

ENG 203: Appalachian Literature (WI, MC, LIT)		
Dr. Britton Lumpkin	Section 101 (CRN: 2120)	MW 2-3:15p
Sacred and Profane in Appalachia		
<p>This course will focus on representations of the spiritual and the mundane every day in Appalachian Literature and how they relate to one another. Some of the more noted sinners, saints, monsters, and angels found in Appalachia will be examined and discussed. While some of the material will be heavenly, the rest will be salacious and shocking. Possible Appalachian authors to be discussed include Lee Maynard, Cormac McCarthy, Lee Smith, Ann Pancake, Breece D’J Pancake, Manly Wade Wellman, David Bottoms, Sarah Beth Childers, Krystal Wilkinson, Henry Louis Gates Jr., Scott McClanahan, and Kristin Steele.</p>		

ENG 204: Writing for the Workplace		
Prof. Amine Oudghiri-Otmani	Section 102 (CRN: 2123) Section 103 (CRN: 2124) Section 104 (CRN: 2125)	TR 9:30-10:45a TR 11a-12:15p TR 12:30-1:45p
<p>The primary goal of English 204 is to develop and practice basic writing that is focused on the styles and forms used in the workplace. To do so, students must use critical thinking as well as build on the elements of audience and purpose in their respective interactions with co-workers, customers, and clients (to name just a few). In this class, writing will be approached as a transaction method to help build relations with the intended audience.</p> <p>To focus our path toward these goals, we will work on a plethora of business writing projects (small and major), including (but not limited to) email, letter, memorandum, recommendation report, and formal proposal. Besides exploring examples of these artifacts in class, students will produce business documents of their own as well as engage in research to produce longer business documents like reports and formal proposals.</p>		

ENG 205: Popular Literature (CT, WI)		
Dr. Jim Riemer	Section 101 (CRN: 2131)	WEB
Tales of Adventure		
<p>Danger! Intrigue! Evil Sorcery! Ancient artifacts! Strange Lands! Death-defying escapes! Intergalactic battles! Prepare to travel the world pursuing excitement and adventure. In this class you will be reading, discussing, and writing about a range of popular literary texts in the popular genre of adventure fiction. You will be examining how these texts relate to the historical, cultural contexts in which they were written and how they are both a reflection of and reaction to those contexts. You will be examining how these texts reflected and shaped popular ideas about cultural interaction, about gender, about nature and “civilization,” as well as examining the conventions and techniques of the adventure genre. The main assignments will include online discussion boards, several literary analysis paragraphs, a literary analysis essay, and a web site project.</p>		

ENG 209: Literature of Fantasy (WI, LIT)		
Dr. Gwenyth Hood	Section 101 (CRN: 2132) Section 102 (CRN: 2133)	WEB
Imagination Grasps at Reality		
<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, Sheridan Le Fanu, C. S. Lewis, Margaret Atwood, Angela Carter and Mercedes Lackey. We conclude with the epic fantasy of J. R. R. Tolkien, <i>The Hobbit</i> and <i>The Lord of the Rings</i>, a major work of the twentieth century which synthesizes and harmonizes many aspects of Fantasy Literature. In this Writing Intensive (WI) class, there will be weekly on-line journals and discussions, and weekly prompts to respond to readings and practice formal documentation. Besides this, there are three formal essays and a final exam on an assigned topic. Students will have the opportunity to revise Essay 1 after it is graded. For Essay 3, students can choose between a creative work and a third short analytical essay.</p>		

ENG 210: Autobiography and Memoir (WI)		
Dr. Rachael Peckham	Section 101 (CRN: 2134) Section 102 (CRN: 2135)	TR 11a-12:15p TR 2-3:15p
<p>This course involves the close study of autobiography and memoir. Specifically, we'll be examining the contemporary trend and popularity of the <i>micro-memoir</i> and of other brief forms of nonfiction. The reading list will feature a sample of memoirs and essay collections that utilize these forms, from Joe Brainard's 1975 best-selling litany, <i>I Remember</i>, to Molly Brodak's debut memoir, <i>Bandit</i>. In conjunction with our exploration of this quirky subgenre of autobiography and memoir, students will compose and revise four "snapshots"—short autobiographical stories totaling no more than 750 words each—for inclusion in a portfolio (i.e. a <i>micro-memoir</i> of one's own) at the semester's end.</p>		

ENG 211: Science Fiction (WI, LIT)		
Dr. John Young	Section 101 (CRN: 2136) Section 102 (CRN: 2137)	MW 2-3:15p MW 4-5:15p
"The world is a science fiction novel": Imagining Other Worlds, Other Times, Other Selves		
<p>By imagining the world as it is <i>not</i>, science fiction lets us ask questions about why the world is <i>this</i> way (or why it's not the way we wish it were), so that, as one contemporary writer puts it, "The world is a science fiction novel." This class will survey three major strands of SF in the 20th and 21st centuries: stories about time travel, stories about contact with alien civilizations, and stories about technology's impact on humanity. Following a few selections from foundational SF writers in the mid-20th century (Isaac Asimov, Ray Bradbury, Philip K. Dick, Robert Heinlein) we will consider more recent fiction in each of these three subgenres (by such writers as Margaret Atwood, Octavia Butler, Ted Chiang, Samuel R. Delany, William Gibson, Andrea Hairston, Walter Mosley, Nnedi Okorafor, Kim Stanley Robinson, Vernor Vinge, Charles Yu), as well as a few TV episodes (<i>Black Mirror</i>, <i>X-Files</i>, <i>Lost</i>), and films (<i>Dark City</i>, <i>Blade Runner</i>). Course requirements will include quizzes, responses, exams, and one short paper.</p>		

ENG 214: Introduction to Comics (WI)		
Dr. Jim Riemer	Section 103 (CRN: 2140)	WEB
<p>In this class you will be reading, discussing, and writing about comics and graphic narratives. You will be learning to analyze the visual and graphic narrative techniques in these texts and how those techniques are used by the writers and artists to develop characters, illustrate conflicts, create suspense, and develop themes. While the comics and graphic narrative you will be reading treat a range of themes and issues, we will be giving particular focus to how those texts develop themes and address issues related to the depiction of violence, gender roles, and ideas about justice. The readings will include reading comics featuring Batman, Jonah Hex, Hawkeye, and the Green Turtle, as well as a graphic novel of your choice. The main assignments will be online discussion boards, two literary analysis paragraphs, a literary analysis essay, and a PowerPoint slideshow project.</p>		

ENG 215: Good Novels		
Dr. Daniel Lewis	Section 101 (CRN: 2141)	TTh 9:30-10:45
American Masculinities		
<p>"Do what thy manhood bids thee do, from none but self expect applause; He noblest lives and noblest dies who makes and keeps his self-made laws" - Richard Francis Burton</p> <p>This section of English 215: Good Novels will examine fictional representations of masculinity in American novels. We will discuss what it means to be a man, what is required, what is honored, and what is mocked and rejected, according to each novel. We will pay special attention to diverse masculinities, and focus on topics such as sexuality, race and ethnicity, religion, geographical location, economic class, and political ideology. Some of the novels we will read: <i>On the Road</i> by Jack Kerouac, <i>The Adventures of Tom Sawyer</i> by Mark Twain, <i>The Brief Wonderful Life of Oscar Wao</i> by Junot Díaz, <i>Giovanni's Room</i> by James Baldwin, and <i>The Heart is a Lonely Hunter</i> by Carson McCullers.</p>		

ENG 221: Postcolonial Literature		
Dr. Puspa Damai	Section 101 (CRN: 2142)	TR 11a-12:15p
<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)		
Prof. John Van Kirk	Section 101 (CRN: 2143)	TR 12:30-1:45p
The Stories You Need to Have Read		
<p>The best, the most famous, and the most important short stories from around the world. Indulge in the pleasure of reading and talking about a great story. One story per class day. Two short papers, a mid-term exam, and a final.</p>		

ENG 231: Good Stories (HUM, LIT)		
Prof. Jennifer Spoor	Section 102 (CRN: 2144)	R 5:35-7:15p
<p><i>Good Stories</i> will focus on some of the very best short stories, both fiction and nonfiction, both American and from around the world. We will discuss how a story is "good"-- as art or as a different kind of creation or experience. This course is conducted as a relaxed exploration of different kinds of stories which are great in their own ways, so each student is sure to find a new favorite or an even deeper appreciation of an old favorite. Grading is based on flexible assignments that enable students to pursue their interests and strengths.</p>		

ENG 232: Good Films (WI, LIT)		
Dr. Britton Lumpkin	Section 104 (CRN: 2148)	WEB-2 nd 8 Weeks
Adventures in Film Genre		
<p>Our focus for this film course will be on some of the major cinematic films genres such as the musical, melodrama, the war/combat film, horror, the gangster movie, film noir, and science fiction. 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 (both positive and negative) 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 240: African American Literatures (HUM, LIT, WI, MC)		
Dr. Kristen Lillvis	Section 103 (CRN: 2151)	WEB (2 nd 8 weeks)
<p>This course focuses on African American literature and culture from the colonial period to the present, with particular attention paid to issues of gender and the intersection of gender and race. Through our course readings, class discussions, and writing assignments, we will work to gain an understanding of and appreciation for the diverse nature of African American writing. We will study important works of fiction, non-fiction, poetry, drama, and science fiction by African American authors alongside historical documents and other cultural artifacts in order to learn more about how literature and society shape one another.</p>		

ENG 241: Ethnic Literatures (WI, MC)		
Dr. Sarah A. Chavez	Section 101 (CRN: 2152)	TR 4-5:15p
American Identity in Adaptation		
<p>"The film made it easy for readers of the book to misunderstand what it was about, and the misunderstanding will pursue me till I die." - Anthony Burgess on <i>A Clockwork Orange</i> "The Greatest Homage we can pay to truth, is to use it." – James Russell Lowell</p> <p>In this discussion-heavy, seminar-style course, students will study written texts, with a focus on those which have been adapted for the (big and/or small) screen. These authors will all be from diverse ethnic groups in and we will consider the texts as pieces of art, as well as through cultural and historical context.</p> <p>Because it is impossible to cover the depth and variety of the literature of all ethnic groups in the U.S., 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 and how that diversity is re-imagined by screenwriters, directors, and actors. Possible texts books/movies: <i>A Raisin in the Sun</i>, <i>The Color</i></p>		

Purple, Zoot Suit, Smoke Signals (The Lone Ranger and Tonto Fist-Fight in Heaven, and Better Luck Tomorrow.

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.

ENG 242: Women Writers (HUM, WI, LIT, WS)

Dr. Jana Tigchelaar

Section 101 (CRN: 2153)

TR 9:30-10:45a

Section 102 (CRN: 2154)

TR 12:30-1:45p

Haunted Women in North American Literature

This course will study texts by North American women writers that portray hauntings, ghosts, and other spectral details. We will use this gothic lens to examine texts by authors of various racial, ethnic, and class backgrounds, working to understand what the ghostly or supernatural tells us about women's experiences in literature. Our readings will include Shirley Jackson's *The Haunting of Hill House*, Toni Morrison's *Beloved*, Marilynne Robinson's *Housekeeping*, and Margaret Atwood's *Alias Grace*, along with other shorter works. We will practice critical thinking, reading, and writing skills throughout the course, producing a number of shorter response papers, a longer project that combines analysis and creativity, and other assignments.

ENG 242: Women Writers (WI, WS)

Dr. Jim Riemer

Section 103 (CRN: 2155)

WEB

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, two literary analysis paragraphs, a literary analysis essay, and a web site project.

ENG 263: Digital Literary Studies (HUM, LIT, WI)

Dr. Kristen Lillvis

Section 101 (CRN: 4505)

TR 2-3:15 p

Do you dream about combing through archives? Do you want a job writing about videogames? Are you interested in making video games and video essays? Here's a way to get started on these goals and more. This course offers you an introduction to digital literary studies. Topics to be addressed include digitizing and analyzing print texts, comparing and critiquing electronic literature, and creating video games and video essays. This course also covers the creation of digital portfolios.

ENG 344: Introduction to Film Studies (WI, LIT)

Dr. Britton Lumpkin

Section 101 (CRN: 2157)

MW 2-3:15 pm

Each week in this course, we will consider an aspect of film form and analyze a representative and exemplary film from American or international cinema in order to better understand film history and cinematic technique. Over the course of the semester, students will refine and sharpen their rhetorical and observational skills in regards to film analysis through various low, medium, and high stakes writing assignments, assigned readings, and classroom discussion.

ENG 344: Introduction to Film Studies (WI, LIT, FS)

Dr. Walter Squire	Section 102 (CRN: 2158) Section 103 (CRN: 2159)	TR 9:30-10:45a TR 2-3:15p
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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 *Looking at Movies*, by Richard Barsam and David Monahan, will be supplemented by selected American and international films, including *Juno*, *Edward Scissorhands*, *Boys don't Cry*, *Mudbound*, *Moonlight*, *The Cabinet of Dr. Caligari*, *A Girl Walks Home Alone at Night*, *Where Do We Go Now?*, and *The Night of Truth*. 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.

ENG 350: Intro to Textual Analysis

Prof. Anna Rollins	Section 101 (CRN: 2160)	MW 2-3:15p
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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 *The Making of a Poem*. Following our close reading of poetry, we will turn our gaze to the novel, focusing specifically on Mary Shelley's *Frankenstein*. We will then step back in time, reading William Shakespeare's play *The Tempest*, and critical articles about his dramatic work. Finally, we will engage in reading a less-conventional text -- a graphic memoir -- specifically, Roz Chast's *Can't We Talk About Something More Pleasant?*

ENG 350: Intro to Textual Analysis

Dr. Daniel Lewis	Section 102 (CRN: 2161)	TR 11a-12:15p
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"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

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 (*The Girl on the Train*), experience Shakespeare, watch a film (*Spirited Away*) research and analyze scholarly articles, and look at a graphic novel (Lynda Barry's *What It Is*).

ENG 354: Scientific and Technical Writing		
Prof. Amine Oudghiri-Otmani	Section 103 (CRN: 2166)	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 aids.</p> <p>To focus our path toward these goals, we will analyze graphs, write effective employment documents (including resumes, cover letters, and personnel reports), prepare for a job interview, produce technical documents like reports and formal proposals, and review and practice Standard English grammar as is needed and applicable to each assignment.</p>		

English 355: Introduction to Critical Theory (WI)		
Dr. Margaret Sullivan	Section 101 (CRN: 2167)	MW 2-3:15p
<p>This course will introduce significant trends in literary theory; no prior knowledge of theory is expected. Students will learn how to identify underlying theoretical concepts in literary criticism as well as how to integrate theory and criticism into their own writing.</p> <p>Theory is important to literary study because it offers diverse ways to connect literary texts to larger philosophical ideas and social or political movements. Most of our class will examine nineteenth and twentieth century theoretical movements that continue to shape the study of literature, film and culture in the twenty-first century.</p> <p>In addition to theoretical topics including deconstruction, gender theory, queer theory, and ecocriticism, we will read several works of literature, ones that help to work through our theoretical concepts. Literary authors will include Emma Donoghue, James Baldwin, James Joyce, William Wordsworth, and Kate Chopin.</p> <p>Probable assignments include short reading response papers, an annotated bibliography, and a major “casebook” essay, in which students which explore a range of critical approaches to a literary text of their own choosing.</p>		

ENG 355: Introduction to Critical Theory (WI)		
Dr. Puspa Damai	Section 102 (CRN: 2168) Section 103 (CRN: 2169)	TR 9:30-10:45a TR 2-3:15p
<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		
Dr. Forrest Roth	Section 104 (CRN: 2173)	MW 4-5:15p
<p>Creative Writing has long been one of the most satisfying ways for all writers to explore their world and share their unique vision of it to a particular audience—the first tricky part being how to get started down the path. As an introductory workshop to help you begin learning about and developing your skills, this course will allow you to engage the conventions of different literary genres while, at the same time, formulating your own ideas about how to work with or against those conventions to fulfill your aesthetic vision on the page. Towards that end, in addition to reading various creative and critical works by other authors, you will develop workshop drafts to be shared with the class by doing smaller exercises in the forms we will pursue, eventually accomplishing a full portfolio containing your own poetry, fiction and non-fiction that reflects a detailed writing philosophy.</p>		

ENG 377: Creative Writing Poetry		
Dr. Sarah Chavez	Section 101 (CRN: 2174)	TR 9:30-10:45a
The Ecstatic Jar or How to Turn Abstractions Concrete		
<p>Creative Writing has long been one of the most satisfying ways for all writers to explore their world and share their unique vision of it to a particular audience—the first tricky part being how to get started down the path. As an introductory workshop to help you begin learning about and developing your skills, this course will allow you to engage the conventions of different literary genres while, at the same time, formulating your own ideas about how to work with or against those conventions to fulfill your aesthetic vision on the page. Towards that end, in addition to reading various creative and critical works by other authors, you will develop workshop drafts to be shared with the class by doing smaller exercises in the forms we will pursue, eventually accomplishing a full portfolio containing your own poetry, fiction and non-fiction that reflects a detailed writing philosophy.</p>		

ENG 378: Creative Writing Fiction		
Prof. John Van Kirk	Section 101 (CRN: 2175)	TR 2-3:15p
Crafting the Short Story		
<p>This is a workshop style course for students who are serious about improving their fiction writing skills. Students will write three pieces of short fiction, which will be considered by the workshop. Useful writing exercises to hone your style and develop your craft. Expect to read model stories by classic and contemporary authors.</p>		

ENG 379: Creative Writing: Nonfiction		
Dr. Joel Peckham	Section 101 (CRN: 2176)	MW 4-5:15p
<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>		

English 408/508: Writing in the Digital World (WI)		
Dr. Margaret Sullivan	Section 101 (CRN: 2178/2208)	TR 12:30-1:45 p.m.
<p>Designed for those who find themselves writing in, or preparing to write in, multimedia and online environments, this course will examine a variety of computer-mediated texts and writing strategies. We'll look at electronic literature, for example, as well as motion poetry, the recent film <i>Her</i>, and academic scholarship on 21st century, multimodal writing. Throughout the term, we'll work in online writing environments, and will produce essays as multimodal texts. Probable assignments include quizzes, short responses, and a digital portfolio.</p>		

ENG 412: Shakespeare's Histories and Tragedies (WI, LIT)		
Dr. Gwenth Hood	Section 101 (CRN: 2179)	MWF 11-11:50a
Love vs. Time and Destruction		
<p>Shakespeare's tragic and historical vision also encompasses the operation of love in the world, and all of these themes come together in his lyric poetry, especially his famous sonnet cycle. History plays include celebration of the successful hero, <i>Henry V</i>, and the destruction of the contumacious rogue, <i>Richard III</i>. Some think the youthful love story, <i>Romeo and Juliet</i>, narrowly misses a comic ending; it is curiously partnered with <i>A Midsummer Night's Dream</i>, which embeds a comparable love-tragedy into its comic pattern. <i>Othello</i>, <i>Hamlet</i>, and <i>Macbeth</i>, each bitter and grim in its own way, has comic elements highlighting the tragedy. In the tragi-comic <i>A Winter's Tale</i>, the tragedy occurs early, haunting the next generation where perhaps resolution can be found. In this Writing Intensive (WI) class, there will be in-class freewrites and weekly prompts, besides three formal essays and a midterm on an assigned topic. For the final, students will have the opportunity to revise Essay 1 or 2 after it is graded. To ensure appreciation the plays' dramatic and oral qualities, there will be frequent in-class reading and some performance.</p>		

ENG 414: Nineteenth-Century British Novels (WI, WS)		
Dr. Jill Treftz	Section 101 (CRN: 2180)	MW 4-5:15p
Fallen Families: Women's Gothic and Sensation Literature		
<p>This is a discussion-based course focused on Romantic- and Victorian-era women writers of Gothic and sensation fiction. We will examine the development of Gothic and sensation fiction across the nineteenth century, likely beginning with Ann Radcliffe, whose Gothic novels were among the most popular works of their time, and moving through writers like Jane Austen, Mary Shelley, the Brontës, Mary Elizabeth Braddon, and Ouida. We will explore the ways women's Gothic and sensation fiction deconstructs and critiques nineteenth-century gender norms and ideologies through its troubled and twisted representations of domesticity and family.</p>		

ENG 421: American Literature to 1830 (HUM, LIT)		
Dr. Jana Tigchelaar	Section 101 (CRN: 2181)	T 5:30-8p
<p>This course examines literature produced in America from its pre-Columbian beginnings through the early national period. Through our reading in multiple genres we will work to understand how different forces (cultural, political, religious, and economic, for a start) inform the writing of this vast period. We will also examine some of the ways writers of this period explored what it meant to be an American. We will ask how these writers imagine their writing shaping the young country, and investigate how writers of different classes, races, religions, and genders use writing to address the social and cultural issues facing the US during this formative era. In addition, we will focus throughout the course on building research, writing, and analysis skills. Through in-class discussions, group work, brief lectures, exams, research, and writing, we will work to frame our understanding of individual texts in relation to larger concepts.</p>		

ENG 423: American Literature 1865-1914 (WI)		
Dr. Jim Riemer	Section 101 (CRN: 2182)	WEB
<p>The period from 1865 to 1914 was a time of immense political, economic, social and cultural change in the United States. In this class you will be studying the diverse literary responses to those changes including how these texts illustrate and examine issues of gender and race, immigration and the immigrant experience, class conflict, American identity, war and empire. To arrive at a complex and rich understanding of these issues, you will be reading a wide range of texts. So alongside canonical texts by writers such as Mark Twain, Kate Chopin, Stephen Crane, Charles Chesnutt, and Sui Sin Far, you will be studying a diverse group of non-canonical texts including several popular dime novels, reports by war correspondents during the Spanish-American war, as well as newspaper and magazine editorials and speeches from the period to contextualize your reading of the literary texts. The written assignments will include online discussion boards, several short literary analyses, and one major formal literary analysis essay.</p>		

ENG 432: Contemporary Literature (WI, LIT)		
Dr. John Young	Section 101 (CRN: 2184)	M 5:30-8p
Trending Now: Fictional Selves and Contemporary Media		
<p>“Since the limitations of being one human being involve certain restrictions on the number of experiences possible to us in a given period of time, it’s possible that the biggest TV-tech ‘advances’ of recent years have done little but abet this fantasy of escape from the defining limits of being human.” That’s David Foster Wallace writing in 1990 about the options for fiction writers addressing an audience saturated with TV culture. Fast-forward to British novelist Zadie Smith (who has seen two of her books adapted for British TV, with a third on the way) in 2018, on digital culture and selfhood: “We are being constructed out of images of ourselves, haunted by our own past, by last year, by last week, by #throwbackthursday. We have become so used to summoning up images of ourselves that we barely notice we live among ghosts, and it is left to our artists to truly spook us, to make us see anew what has become second nature.” While Wallace diagnoses an essential one-way passivity in the TV experience (in the days of early cable, well before the Age of Netflix), Smith identifies a fundamental narcissism in digital culture, with both writers claiming a necessary role for fiction in enabling readers to see themselves in new ways, paradoxically by seeing themselves as who they are not. This is a long way around to say that this class on contemporary literature will consider the twin engines of contemporary selfhood—TV and the internet—as refracted through American and British fiction from the 1990s to the present. (We will also watch a few TV episodes and surf a few websites along the way.) Readings will include short(ish) fiction from Wallace, as well as longer (but not <i>that</i> long) works from Smith, Paul Auster, Octavia Butler, Don DeLillo, Junot Díaz, Jennifer Egan, Don Lee, and Claudia Rankine. Assignments will include a micro-edition of a short story and its versions, a short literary analysis, and a longer research project (which might take multiple forms).</p>		

ENG 430: Young Adult Literature (WI, MC)		
Dr. Hilary Brewster	Section 101 (CRN: 2183)	T 6:30-9p
<p>Young Adult (YA) Literature is a required course for English Ed majors, but highly encouraged for Lit Studies, Creative Writing, and Generalist majors as well. This class acts as a survey of various genres and formats of YA Lit, including memoir, nonfiction, poetry, novel in verse, and comics. Contemporary social issues include racism, classism, sexism, among others, as well as various identity markers, such as gender, sexuality, and ability are purposefully included in this course.</p>		

ENG 436: Medieval English Literature (WI, LIT)		
Dr. Gwenyth Hood	Section 101 (CRN: 2185)	MW 2-3:15p
Civilization, Chaos and Love, Human and Divine – Old English Elegiac and Heroic Poetry; Middle English Lyrics and Romances; Riccardan Poets and Malory		
Beginning with <i>Beowulf</i> , “Dream of the Rood” and the old English Elegiac poems, students will gain in depth knowledge of Medieval English Literature, from the celebration of heroic qualities in the midst of the fragile civilization of the Dark Ages, to the mannered and chivalrous themes, including Courtly Love, of the High Middle Ages. The latter are presented by the anonymous Gawain/ Pearl poet, by Geoffrey Chaucer, and Thomas Malory. Religious themes are central in Julian of Norwich’s intense personal vision, <i>Revelations of Divine Love</i> , and William Langland’s panoramic <i>Piers Plowman</i> . All works will be studied in modern translation, with occasional looks at the flavor of the original. In this Writing Intensive (WI) class, there will be in-class freewrites and weekly prompts, besides three formal essays and a midterm on an assigned topic. For the final, students will have the opportunity to revise Essay 1 or 2 after it is graded.		

ENG 440: Advanced Study in Film (WI, LIT, FS)		
Dr. Walter Squire	Section 101 (CRN: 2186)	T 4-6:20p
Tim Burton and German Expressionism		
This course will examine a number of films throughout the career of Tim Burton, with special attention to the Influence of German Expressionism upon Burton, both directly and second hand, such as through <i>Frankenstein</i> (1931, dir. James Whale), although additional influences upon Burton will be explored. Burton films will likely include <i>Vincent</i> (1982), <i>Edward Scissorhands</i> (1990), <i>Batman Returns</i> (1992), <i>Corpse Bride</i> (2005), <i>Sweeney Todd</i> (2007), and <i>Dark Shadows</i> (2012), and will be supplemented by (portions of) films by other directors, such as <i>The Cabinet of Dr. Caligari</i> (1920, dir. Robert Wiene), <i>Nosferatu</i> (1922, dir. F.W. Murnau), and <i>Metropolis</i> (1927, dir. Fritz Lang). Beyond participating in discussions, students will submit regular reading and viewing responses and create a researched essay.		

ENG 445: Screenwriting (WI, HUM)		
Prof. Ian Nolte	Section 101 (CRN: 2187)	R 5:30-8p
In this course, we will write screenplays for short films. We will study professional screenplay formatting and structure and how to tailor storytelling for the screen. We will study published screenplays and the completed films to understand the connections between screenwriting and film production. We will write and workshop three short films. We will explore the challenges and benefits of writing for zero-budget or student productions. We will also explore film festivals and screenwriting contests as a venue for our screenplays and method of networking with other filmmakers.		

ENG 460: Writing Center and Composition Theory (WI)		
Prof. Anna Rollins	Section 101 (CRN: 2188)	MWF 11-11:50a
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.		

ENG 469: Teaching Creative Writing (LIT, WI)		
Prof. Daniel O'Malley	Section 101 (CRN: 2189)	TR 2-3:15p
<p>This is a course in creative writing pedagogy designed for students who plan to teach at the primary, secondary, or college level. That said, in learning how to <i>teach</i> a thing, we also learn a lot about how to actually <i>do the thing</i>, so this course will also help students develop their skills as writers. We'll consider a variety of pedagogical approaches; we'll complete writing projects in multiple genres; we'll develop assignments, lesson plans, and syllabi of our own. Students will also have the opportunity to put their plans into action, leading class sessions and workshops. Work will culminate with a portfolio of original creative writing, personal reflection, and course-design artifacts.</p>		

ENG 476/576: Structures of the English Language		
Prof. Joni Magnusson	Section 101 (CRN: 2191/2210)	TR 9:30-10:45a
<p>English 476/576 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: SpTp: Coding for Digital Humanities (LIT, WI)		
Dr. Kristen Lillvis, Prof. David Cartwright	Section 101 (CRN: 2192)	MW 2-3:15p
<p>What was the first thing you did this morning? Was it pick up your cellphone? From cellphones to podcasts to blogs to videogames, digital technologies have transformed our lives. Harness this power—and develop skills that will help you on the job market AND help you on your capstone—by learning coding basics. Throughout this course, you will discover cutting-edge ways of analyzing the texts of your discipline (the work by a specific author, historical documents, literary texts, transcripts of conversations). You'll learn to structure and analyze digitized texts-as-data, and together we will explore questions fundamental to the humanities. No previous coding experience required!</p>		

ENG 493: Advanced Creative Nonfiction		
Dr. Rachael Peckham	Section 101 (CRN: 2204)	TR 5:30-6:45p
<p>In this advanced-level creative writing workshop, students will explore and build on their practice within select subgenres of creative nonfiction, such as the lyric essay. At the semester's end, students will significantly revise one essay with the goal of publication in mind. Note: <i>This class is structured as a workshop</i>, meaning the bulk of the writing we discuss in class will be student-authored, in addition to the other assigned reading.</p>		

ENG 499: Senior Capstone		
Dr. Jill Treftz	Section 102 (CRN: 2206)	TR 4-5:15p
<p>This course is a workshop-style course that incorporates elements of a guided independent study, all focused on honing students' research, writing, and presentation skills. The goal of the class is to produce a well-researched and skillfully written capstone paper and to be prepared to deliver your public capstone presentation at the end of the semester.</p>		

English 499: Senior Capstone		
Dr. Joel Peckham	Section 101 (CRN: 2205) Section 103 (CRN: 2207)	TR 11a-12:15p W 5:30-8p
<p>Time to put a period to the end of the sentence? An intensive examination of topics relevant to advanced English studies, English 499 provides capstone experience through substantial scholarly, creative, and/or pedagogical composition and presentation. This course will ask the questions, how do writers, scholars and teachers read their worlds? what are the techniques of observation and analysis? What role does language play in that process? How do we understand, practice and communicate that process? And is it possible to learn and to instruct others to see the world in multiple contexts and from multiple perspectives? Though students will be working individually on vastly different capstone projects, each is involved in acts of observation, interpretation, translation, communication and instruction. The goal is to nurture their individual projects while promoting fruitful, relevant, engaged and productive cross-talk beneficial to all students.</p>		

ENG 632: Topics in American Literature		
Dr. John Young	Section 101 (CRN: 2213)	W 6:30-9p
Fiction from the American Wars in Afghanistan and Iraq		
<p>The so-called Global War on Terror has already generated a sizable body of stories, novels, films, and memoirs emerging from the American wars in Afghanistan and Iraq, even if, as one scholar maintains, “symptomatically, it isn’t yet clear how we should name, periodize, or even characterize these events.” What these narratives do share, at least, are anguished attempts to respond to wartime trauma (while acknowledging that such experiences will not resolve themselves into typical forms of coherence) and a sense of dislocation from a public that has remained largely disengaged from the all-volunteer military (aside from often platitudinous expressions of thanking veterans for their service). In addition, the incorporation of women into combat assignments has produced new kinds of stories—or rather, has filled the familiar structures of war narratives with new contents. Readings will cover American and Arab fiction and film, including such authors and directors as Sinan Antoon, Kathryn Bigelow, Hassan Blasim, Siobahn Fallon, Mariette Kalinowski, Phil Klay, Will Mackin, Kevin Powers, Roy Scranton, Brian Turner, and Kayla Williams. Secondary readings will focus primarily on trauma theory, with detours into feminist, psychoanalytic, and narrative theories along the way. Requirements will include responses, a short paper, and a research project.</p>		