

Fall 2024
Undergraduate Course Descriptions
 Department of English

PLEASE NOTE:

This is NOT a complete list of the Fall 2024 English offerings. For the full list, please view the full Course Listings through the Marshall webpage (at <https://mubert.marshall.edu/scheduleofcourses.php>).

For an official listing of the attributes of each course (WI, HUM, LIT, etc.), please refer to the Course Listings linked above. (AE refers to “Affordable Education Marerials.”)

Also note the mode of delivery for each course – “Online” / “Web” courses meet asynchronously online; “Virtual” courses have synchronous online meetings during the times listed.

ENG 200: Texting the World (WI, CT, LIT, HUM, AE)		
Prof. Jared Shull	Section 101	MWF 9:00a-9:50a
The Art of Comedy in Literature		
Welcome to English 200—“Texting the World!” In this course, we will focus on comedy within various “texts.” We will examine how creators—authors, comedians, filmmakers, actors, etc.—repurpose life circumstances into their work in recontextualized forms that not only make us laugh, but seem to impact our own lives in ways that we may not fully comprehend in the moment. We will consider a variety of mediums within the context of our course theme—“The Art of Comedy in ‘Literature’”—and seek to understand the “how” and “why” behind the comedy. We will view these concepts through the specific lens of cultural criticism, discussing them within the framework of how comedy writers/performers marshal comedy out of seemingly un-hilarious moments, circumstances, events, and phenomena.		

ENG 200H: Texting the World (WI, CT, LIT, HUM, AE)		
Dr. Daniel Normandin	Section 102	TR 9:30a-10:45a
Into the Woods: Wilderness Escapes and Alternate Worlds		
ENG 200H brings together literary and non-literary texts and considers how the same theme plays through them. In our section, we will explore how works of literature and film have depicted “alternate worlds”: self-enclosed, removed realms that operate according to their own rules. We will pay particular attention to the representation of the forest as a wild, subversive, even magical place that contrasts with familiar, settled “civilization.” Through these forested alternate worlds, writers and filmmakers reconsider the most fundamental concepts shaping human society: gender roles, ethnic and national identities, relationships with animals, and ecological attitudes. Our texts will range from fairy tales to Shakespeare plays to contemporary science-fiction novels and horror movies. Assignments include regular discussion forum posts, reading comprehension quizzes, and written essays.		

DH 201: Intro to Digital Humanities (WI, DH, HUM)		
Dr. Sarah Walton	Section 101	MW 2:30p-3:45p
<p>Coding, algorithms, data visualization...these technological words may seem unrelated to fields of study such as literature, philosophy, history, and art, but today they play a key role in shaping culture, society, and even human thought – issues at the heart of the humanities. As a result, an interdisciplinary area of study, known as the Digital Humanities, has emerged to explore the impact of technology on society and to use digital methods to analyze texts, objects, and archives. In this course, we will explore this area of study by completing three projects which will together form an ePortfolio. Each unit is dedicated to learning a key method in the field (web design; digital archival research; and GIS/mapping). Our central theme will be maps and mapping, with the idea that maps—as a ubiquitous and historical tool—resonate with the tools and processes afforded by new computational technologies. We will learn how to write within this discipline and along the way we will try to answer the question: how do the humanities work with computers?</p>		

ENG 203: Appalachian Literature (WI, MC, LIT, HUM, AE)		
Dr. Paul L. Robertson	Section 101 Section 102	MWF 10:00a-10:50a MW 2:30p-3:45p
<p>The goal of this course is to expose students to writers identified with the Appalachian region. To do so, we will read an array of poetry, short stories, memoir, and novels drawn from across two centuries of Appalachian representation and from multiple Appalachian subregions. We will consider how Appalachian writers conceptualize regional distinction (or “otherness”) in contrast to a normative, middle-class America. Many of the texts depict one or more intersections of Appalachian identity with race, gender, sexuality, and/or subcultures. Specific course texts include Gurney Norman’s <i>Divine Right’s Trip</i> and the recent anthologies <i>Writing Appalachia</i> and <i>LGBTQ Fiction and Poetry from Appalachia</i>. Class meetings will consist of frequent discussion, interspersed with occasional lectures on Appalachian history, social concerns, and mass media representation. Course assignments consist of regular short quizzes based on the readings, a midterm exam, weekly online discussion contributions, and a final paper/project on a topic of the student’s choosing.</p>		

ENG 203: Appalachian Literature (WI, MC, LIT, HUM, AE)		
Prof. Cat Pleska	Section 103	WEB
WE ARE APPALACHIA!		
<p>Appalachia is a region with invisible borders that nonetheless are in everyone’s minds solid and real. Formed from geo-political ideals, the place is rife with myth and harsh realities. It harbors mindsets of both progressive thought and narrow-minded thinking. Appalachia has endured resource extraction and exploitation, yet it harbors a diverse population still little known, or incorrectly characterized, along with those who ponder: should I stay or should I go? All of the realities of this beautiful region is presented in a canon of world-class literature. In understanding the author’s work, we gain insights into both the narrative of Appalachia and America, the history and the current state. Over the semester, we will read nonfiction, fiction, and poetry to consider and to discuss the concepts found in the work of various writers and contribute to the conversation they have begun.</p>		

ENG 204: Writing for the Workplace (WI)		
Dr. Amine Oudghiri-Otmani	Section 102 Section 103 Section 107	TR 9:30a-10:45a TR 11:00a-12:15p WEB
<p>Students will develop and practice basic writing focused on the styles and forms commonly used in the workplace. We will use critical thinking and build on the elements of audience and purpose in our respective hypothetical interactions with co-workers, customers, and clients (to name just a few). In this class, writing will be approached as a transaction method aimed at helping build relations with members of the intended audience and empowering them to take action. To focus our path on these goals, we will work on a plethora of business writing projects (minor and major), including (but not limited to) emails, letters, memoranda, and a formal business proposal. In addition to exploring artifact samples in class, students will produce business documents of their own and use research to draft longer business documents like reports and formal business proposals.</p>		

ENG 204: Writing for the Workplace (WI)		
Prof. Nibal Abou-Mrad	Section 104	TR 2:00p-3:15p
<p>English 204 is designed to help you develop a new set of writing skills necessary in the workplace today. You will learn how to write clearly, persuasively, and proficiently. You will work on becoming better communicators at work as you consider different audiences, contexts, purposes, and genres. The course will provide you with some of the best practices for writing emails, memos, letters, and more as it points out necessary principles of mechanics and conventions such as grammar, spelling, and punctuation. With English 204, you would be getting ready to become the professionals you've always aspired to be.</p>		

ENG 205: Popular Literature (CT, WI, LIT, HUM)		
Dr. Jim Riemer	Section 102	WEB
Tales of Adventure		
<p>Journey to the center of the Earth. Travel with hobbits, elves and wizards in Middle-Earth. Track down a Hell Hound with Sherlock Holmes on the Scottish moors. Adventure in Wakanda and fight the Nazis in World War II Germany. In this class you will be reading, discussing, and writing about a range of classic and contemporary tales of adventure from a variety of subgenres including epic fantasy, espionage fiction, gothic mystery, superhero tales, and post-apocalyptic science fiction. We will examine how these tales of adventure have been used to examine such themes as the value and limits of science and logic, the nature of good and evil and the grey areas in between, the importance of the arts to human survival, and the impact of imperialism, as well as examining the conventions and techniques of the adventure genre.</p>		

ENG 206: Good Plays (WI, LIT, HUM)		
Dr. Jim Riemer	Section 101	WEB
<p>In this class you will be reading, discussing, and writing about a wide range of plays from a variety of traditions and historical eras and from a variety of styles and genres including tragedies by Sophocles, realism by Henrik Ibsen, Lorraine Hansberry's <i>A Raisin in the Sun</i>, and a contemporary Broadway musical <i>Dear Evan Hansen</i>. We will also read award winning plays by Lillian Hellman, Tennessee Williams, Charles Fuller and Dominique Morisseau. Along the way we will explore and how playwrights from different periods and cultural backgrounds address such timeless themes as gender, race, sexuality, identity, class conflict, the nature of family, and the frailty and nobility of human nature.</p>		

ENG 210: Autobiography (WI, LIT)		
Dr. Sara Henning	Section 101	TR 11:00a-12:15p
<p>ENG 210 is a course devoted to the "study of select autobiographies and memoirs from a variety of literary traditions," according to the Marshall University undergraduate catalog. During our time together, we will investigate the memoir, a popular contemporary subgenre of the personal essay. According to Brenda Miller, "memoir mines the past, examining it for shape and meaning, in the belief that from that act a larger, communal meaning can emerge. Memoir can heal, it can warn, and it can provide spiritual direction." We will read and consider work by a diverse and inclusive array of writers which demonstrates how the form can be conceptualized and powerfully rendered on the page, such as Annie Dillard's <i>Pilgrim at Tinker Creek</i>, Mark Doty's <i>Heaven's Coast</i>, and Ira Sukrungruang's <i>Talk Thai: The Adventures of Buddhist Boy</i>. This course will provide students with many fun and rewarding opportunities to practice writing memoir.</p>		

ENG 211: Science Fiction (WI, LIT, HUM)		
Dr. Jim Riemer	Section 101	WEB
<p>Aliens! Spaceships! Time Travel! Cyborgs! Alternate history! Prepare to explore the many worlds and dimensions of science fiction. In this class you will be reading, discussing, and writing about a range of science fiction texts, from classics to the contemporary. While the texts you will be reading treat a range of themes and issues, we will be giving particular focus to how those texts develop themes and address issues related to the interaction between cultures, the danger and benefits of science and technology, and ideas about gender, as well as examining the conventions and techniques of the science fiction genre.</p>		

ENG 214: Intro to Comics (WI, LIT, HUM)		
Prof. Nathan Rucker	Section 101	MWF 09:00a - 09:50a
<p>In this class, we'll read comics. You may have read comics before, but have you read the comic as a comic? Have you studied how the words and images support the story? Have you ever noticed a point where the images contradict the story? Most folks read comics like any other book, but if we only focus on the dialogue and the story, we miss so much of what makes comics fun, intriguing, and special. We'll study the art form of comics by looking at its history, genres, conventions, and complexities through several books. Usually, you'll read 1-2 chapters of a comic a day. You'll write papers, discuss comics, and maybe even make your own single-page comic. No prior experience with comics is necessary.</p>		

ENG 215: Good novels (WI, LIT, HUM, AE)		
Dr. Tim Burbery	Section 101	MW 2:30p-3:45p
Good Novels		
<p>Reading a novel can be an incredibly immersive experience, as good as a video game or movie when you get caught up in the story. To tap into that feeling of absorption, this course will feature both contemporary and classic novels. We'll start with a graphic novel, one that mixes visual and verbal elements, such as Octavia Butler's <i>Kindred</i>. We'll then pivot to a contemporary novel or two, such as <i>Olive Kitteridge</i> or <i>Damon Copperhead</i> or <i>Jayber Crow</i>, and conclude with a classic book such as <i>Pride and Prejudice</i> or <i>David Copperfield</i>. Papers (analysis, creative), quizzes, midterm and final.</p>		

ENG 221: Postcolonial Literature (WI, MC, LIT, HUM, Free Book)		
Dr. Puspa Damai	Section 101	WEB (2 nd 8 weeks)
<p>What is colonialism? How is colonialism different from imperialism? Why and how do colonized people resist imperialism? What is the legacy of colonialism? Have colonialism or imperialism ended after anti-colonial and anti-imperial movements or are these ongoing processes? Do colonialism and imperialism seek to dominate a society or culture politically and economically only? How is decolonization possible and why is it important? These are some of the questions this course addresses by reading some of the key concepts and texts in the field of postcolonial studies. We cover materials from Africa, Asia, Latin America, and North America. Students are expected to read some essays, short stories, and poems and participate in weekly discussions. A final paper of 5-7 pages double-spaced is required.</p>		

ENG 231: Good Stories (WI, LIT, HUM)		
Prof. Michael Shirzadian	Section 101	MW 1:00p-2:15p
<p>This course imagines a “good story” as one that produces lasting emotional resonance. You know those stories that keep haunting you a day, a month, a year, <i>a lifetime</i> after reading them? Those are the ones we’ll read. We’ll break down these stories’ narrative maneuvers into discrete parts, or literary <i>tactics</i>, and we’ll wonder how such tactics commingle to produce precise, reliable emotional <i>effects</i>. Sometimes students may be asked to write analytically about a particular tactic—>effect at work in a story, but much more often students will be asked to experiment/play with a particular tactic—>effect by writing their own good stories. Although we will read and discuss short stories of various lengths, all student creative submissions will be capped at 750 words (flash fiction). By the end of the term, each student will have produced an emotionally resonant collection of flash fiction.</p>		

ENG 232: Good Films (WI, LIT, HUM)		
Dr. Britton C. Lumpkin	Section 103	MW 4:00p-5:15p
Adventures in Film Genre		
<p>This class will explore several major film genres. These genres have influenced contemporary films in numerous ways. 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, 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. To better understand the endurance and longevity of these film genres, we will be viewing and discussing a variety of films from different decades and eras of American filmmaking.</p>		

ENG 240: Introduction to African American Literature (MC, WI, LIT, HUM, AE)		
Dr. John Young	Section 101	WEB
<p>This class will survey major developments in (mostly) 20th and 21st-century African American literature, with major modules on racialized identity, social justice, and the enduring legacy of slavery. Readings will include three longer works—Nella Larsen’s <i>Passing</i> (1929), Octavia Butler’s <i>Kindred</i> (1979), and Claudia Rankine’s <i>Citizen</i> (2014)—as well as several shorter texts. Assignments will include four short (1 pg.) responses, one longer analytical paper (3-4 pp.), and midterm and final exams.</p>		

ENG 241: Multicultural Literatures (MC, WI, LIT, HUM, AE)		
Prof. Rajia Hassib	Section 101	WEB
Course Theme: House and Home		
<p>Built around the theme of “House and Home,” this course will introduce you to the works of various American authors who identify as Native American, African American, Arab American, Latina/o/Chicana/o, and/or Asian American. We will read novels, short stories, essays, and poems that relate to the theme of “House and Home,” that is, the intersection of the place where people live and their yearning for the safety, belonging, and acceptance that a “home” offers. This is an asynchronous WEB course where you will write about literary texts in discussion board posts, close reading assignments, and a final literary analysis essay. The texts we will read address many topics, including gender, racial justice, family dynamics, belonging, and the yearning for a place to call home.</p>		

ENG 242: Women Writers (MC, WI, LIT, HUM, WS)		
Dr. Jim Riemer	Section 103	WEB
<p>In this class you will be reading, discussing, and writing about plays by women writers from the first part of the twentieth century through the present day, including plays by Sophie Treadwell, Lillian Hellman, Marsha Norma, Wendy Wasserstein, Lorraine Hansberry, and Dominique Morisseau. You will be examining how these texts depict women’s experiences and how they address a range of themes including issues of gender, race, identity, sexuality, class, career, family dynamics. You will also be examining a number of the plays in relation to filmed interviews with the actors and directors of recent productions of some of the plays.</p>		

ENG 263: Introduction to Digital Literary Studies (WI, DH)		
Prof. Nathan Rucker	Section 101	WEB
<p>In this class, we will study how using digital technologies with literature invites a new understanding of how we read and what we consider literature. We will address several topics including how to use digital tools to analyze traditional literature, how to read and write about electronic literature and video games, as well as how to create our own text-based digital games with accessible tools (No coding experience required). Regardless of your degree path or career goals, many of the skills you gain in this class will help you improve your writing along with your understanding and use of technology.</p>		

ENG 344: Introduction to Film Studies (WI, DH, LIT, Film Studies, No Text Required)		
Dr. Walter Squire	Section 102 Section 103	TR 9:30a-10:45a TR 2:00p-3:15p
<p>Have you ever wondered how films are made? How do flashes of light accompanied by sound work together to produce riveting stories, some so enchanting that we watch them over and over? This course will focus upon film form, the artistry that produces the magic of movies. After devoting several weeks to an examination of the elements of film form--mise-en-scène, cinematography, editing, and sound—we will then shift our attention to international film history to provide a fuller picture of the possibilities of cinematic art. Instruction on film form will be supplemented by select feature-length films as well as by numerous short films and clips from additional feature-length films. Assignments will include low-, medium-, and high-stakes writing (various discussion exercises, weekly viewing responses to films, and a formal analysis of a short film) as well as quizzes and a final exam.</p>		

ENG 344: Introduction to Film Studies (WI, DH, LIT, Film Studies)		
Dr. Britton C. Lumpkin	Section 104	WEB (2 nd 8 Weeks)
<p>We will consider various aspects of film form and analyze exemplary films to better understand film history and cinematic technique. Over the course of this condensed semester, students will refine and sharpen their rhetorical and observational skills regarding film analysis through various low, medium, and high stakes writing assignments, assigned readings, and online discussion.</p>		

ENG 350: Intro to Textual Analysis (WI, DH, LIT, AE)		
Dr. Paul L. Robertson	Section 101	MWF 11:00a-11:50a
<p>This class will cover the skills necessary for undergraduate study in the English major. We will engage in close reading, in-depth critical and interpretive classroom discussion, and frequent response writing. Students will complete a substantial interpretive paper at the conclusion of the course. Course readings cover a spectrum of genres that you will encounter in English undergraduate study: the novel, the short story, drama, memoir, poetry, and foreign language literature in English translation. You will practice articulating your initial reading reactions into fully-developed interpretive writing—from low-stakes classroom conversation through exploratory response writing, to a final seminar paper. We will read the novels <i>La Maravilla</i> by Alfredo Vea Jr., the short story collection <i>Black Tickets</i> by Jayne Anne Phillips, and the translated multi-genre memoir <i>Memory for Forgetfulness</i> by Mahmoud Darwish. Other course selections are poetry by Paula Meehan and Raven Mack, and drama by William S. Yellow Robe Jr.</p>		

ENG 350: Introduction to Textual Analysis (WI, DH, LIT, AE)		
Dr. Daniel Normandin	Section 102	TR 2:00p-3:15p
<p>In ENG 350, you will develop the close-reading, writing, and research skills essential for any future literature course, no matter the subject. Many readers ask, why not just enjoy a book rather than picking it apart in a classroom? As the poet William Wordsworth wrote, “Our meddling intellect misshapes the beauteous forms of things: / We murder to dissect.” Yet “dissecting” a story, poem, play, novel, or film can be a fruitful and enriching process, especially in a group setting. To encourage that process, this course approaches a broad range of literary writing: stories, poems, and a play, written by authors of wildly varying backgrounds in wildly varying forms of the English language. We will read slowly and carefully, thinking about the easily overlooked details of form and language. The course also includes a unit on film and visual analysis. We will share our ideas in discussion, and throughout, we will emphasize the writing process. Assignments include regular discussion forum posts, group annotations, reading comprehension quizzes, written essays, and a slide show presentation.</p>		

ENG 350: Intro to Textual Analysis (WI, DH, LIT, AE)		
Prof. Anna Rollins	Section 103	WEB
<p>How can we become better readers? How do the texts that we read set the stage for our day-to-day lives? These are the questions that we will take up in this introduction to the English major. In this class, your main course “textbook” will be a subscription to the <i>New Yorker</i>. Each week, we will hone our close reading and analytical skills by reading a variety of essays, short stories, poems, and graphic texts in the magazine. In addition to discussing contemporary writing, we will also be reading William Shakespeare’s play <i>Much Ado About Nothing</i> and critical articles about his dramatic work.</p>		

ENG 354: Scientific & Technical Writing (WI)		
Dr. Amine Oudghiri-Otmani	Section 103	WEB (2 nd 8 Weeks)
<p>Technical writing is all about empowerment: making information accessible, usable, and relevant. Knowing that much of your career success will depend on how well you communicate, the primary goal of English 354 is to prepare you to write in your profession by completing the types of practical writing projects often required in many professions. Emphasis will be placed on making effective business-related presentations supported with appropriate visual aid. To focus our path on these goals, we will analyze graphs, write effective employment documents (including resumes and cover letters), prepare for a job interview, produce technical documents like reports and formal proposals, and review and practice Standard English grammar as needed and applicable to each assignment.</p>		

ENG 355: Intro to Critical Theory (WI, AE)		
Dr. Deborah Thurman	Section 101	TR 2:00p-3:15p
<p>Literary analysis invites us to search for meaning, but there are so many places to find it. When we read a novel like <i>The Hunger Games</i> (2008), interpretations abound: Is this a story about reality TV? About love triangles? About the Iraq War? About Appalachia? Who gets to decide? This course addresses the problem of interpretation as a foundational question in literary studies, drawing from the most influential thinkers of the past century. Using <i>The Hunger Games</i>, alongside other texts, we will test a variety of approaches to finding meaning in literature and explore theories about what makes reading valuable. This class will teach key skills for the study of literature, including strategies for reading difficult texts, forming persuasive arguments, and discussing big-picture questions about art and culture. Approaches studied will include: formalism, psychoanalysis, New Historicism, Marxism, feminism, queer theory, race and ethnic studies, trauma theory, and ecocriticism. Assignments will focus on applying theory to enrich our understanding of literary and multimedia texts.</p>		

ENG 360: Intro to Creative Writing (WI, AE)		
Prof. Rajia Hassib	Section 101	MWF 11:00a-11:50a
<p>This course will train you in the basic skills required to write well in three creative genres: poetry, fiction, and creative nonfiction. You will produce and revise original drafts of two poems, one short story, and one creative nonfiction essay, all of which you will build up to through a series of writing exercises and extensive readings. This is a workshop-style course where you will learn to articulate your thoughts on the craft of creative writing through giving feedback, classroom discussions, and in-class writing exercises. No prior experience is necessary; this course assumes that you are coming to it with an interest in learning to write creatively and a willingness to practice—that's all. By the end of this course, you will have produced a portfolio of original work and practiced the skills necessary to usher you into the upper-level creative writing courses.</p>		

ENG 360: Introduction to Creative Writing (WI, AE)		
Dr. Anthony Viola	Section 102	MW 2:30p-3:45p
<p>The aim of this course is to learn the craft of imaginative writing. Although an emphasis will be on creative nonfiction, fiction and poetry, the focus will be exploring and discovering an individual voice (your voice). As a class, we will engage in activities such as reading, writing, revising, exploring, and critically analyzing. There will be several short writing exercises that will culminate into a larger writing project, as well as the inclusion of technological media at times. Also, students will have the option of choosing a special project that they will work on outside of class. Options include (but are not limited to) life writing, the braided essay (creative nonfiction); genre writing, novel writing (fiction); found and/or form poetry; hybrid mixes; and other options cleared with the instructor. Students will also be encouraged to seek out and witness the “beauty of the ordinary” as they establish their unique creative perspective on life.</p>		

ENG 360: Introduction to Creative Writing (WI)		
Dr. Joel Peckham JR	Section 103	TR 9:30a-10:45a
<p>In this writing intensive workshop, students will be introduced to the practice and craft of writing and reading contemporary fiction, creative non-fiction, and poetry with the goal of developing the tools, skills, practices and breadth of knowledge necessary to finding and honing their own distinct voices. Referencing the work of important writers and teachers of writing over the last fifty years, we will ask the fundamental aesthetic questions, “what is good” in the world of contemporary literature and in so doing explore not only what those standards are but how they have developed over time, and why they matter. We will also study how authors go through the process of creating “good” poems, short-stories, and lyric essays, and then we will adopt and adapt those practices to the particular abilities of each student in an interactive environment where every student will receive both individual and group feedback on their drafts and final products. Assignments will include low-, medium-, and high-stakes writing (reading responses, creative reflections, a review, one draft in each genre, and a final collection of polished work).</p>		

ENG 360: Introduction to Creative Writing (WI)		
Dr. Sara Henning	Section 104	TR 4:00p-5:15p
<p>This course is an introductory investigation of strategies used to write effective fiction, poetry, and creative nonfiction. In this course, which follows approaches outlined in Heather Sellers’ groundbreaking textbook <i>The Practice of Creative Writing</i>, students will study the craft of writing, including methods such as finding focus, learning to engage the mind’s eye, the principles of energy, the practice of tension, reading for insight, and practicing form. During this course, part workshop and part lecture, we will read the work of many professional writers, including Pulitzer Prize winner Diane Seuss, Allison Joseph, and Michael Cunningham. We will practice methods pertaining to the creative writing workshop, and we will practice in-class generative writing. This course will culminate in students producing a final portfolio of revised work. Through the semester, students should expect to read critically, write inventively, and engage in the art of revision. (PR: Completion of Core II composition requirement).</p>		

ENG 377: Creative Writing - Poetry (WI)		
Dr. Sara Henning	Section 101	TR 2:00p-3:15p
<p>ENG 377 is a course devoted to the “development of techniques and strategies for writing poetry in a variety of styles and forms,” according to the Marshall University undergraduate catalog. During our time together, we will investigate readings and partake in discussions focused upon developing essential structural and technical strategies for writing accomplished poetry. Using Kim Addonizio’s techniques described in <i>Ordinary Genius</i>, our discussions will range from how to enter poetry, how to mine our inner and outer worlds for poetic material, and the poem’s progress. Our final unit will include a sustained study of prosody, and during this time, we will practice writing in several poetic forms. We will read the work of many professional poets this semester, including Alexis Sears’ <i>Out of Order</i>, Winner of the 2021 Donald Justice Poetry Prize from Autumn House Press. This workshop-style class will offer many exciting opportunities for practice and peer workshop, and it will conclude with a polished portfolio of your semester’s work. (PR: ENG 360 or permission of the instructor.)</p>		

ENG 378: Creative Writing – Fiction (AE)		
Prof. Daniel O'Malley	Section 101	TR 11:00a-12:15p
<p>This is a course devoted to the reading and writing of short stories. Students are expected to have some familiarity with basic creative writing concepts (PR: ENG 360: Intro to Creative Writing). Through a combination of close reading and writing activities, students will sharpen their understanding of how stories <i>work</i> and explore strategies for writing. Daily activities will balance analysis of published work in a variety of styles along with exercises and workshop-style discussion of students' own stories.</p>		

ENG 379: Intermediate Creative Nonfiction		
Dr. Rachael Peckham	Section 101	MW 1:00p-2:15p
<p>In this intermediate-level creative writing workshop, students will explore, both in their reading and especially in their writing practice, the ways in which creative nonfiction purposefully borrows techniques and approaches from other genres in its representation of real people, places, things, and experiences. Students will compose a range of creative nonfiction texts, including several shorter exercises and two longer creative nonfiction essays, one of which they will revise, based on feedback they receive from their peers and professor. (PR: ENG 360 or permission of the instructor.)</p>		

ENG 412: Shakespeare's Histories and Tragedies (WI, LIT, AE)		
Dr. Daniel Normandin	Section 101	TR 11:00a-12:15p
<p>This course surveys the histories and tragedies that helped to establish William Shakespeare's place at the center of the English literary canon. We won't treat the Bard as an untouchable monument, though. Instead, we will emphasize the transformative possibilities of modern performance and adaptation. As well, we will examine the context of Shakespeare's own culture. Our discussions will stress two of his major preoccupations: power and performance. We will explore how his plays depict power in its various forms: power over nations, over families, over lovers, and even over oneself. We will also observe how his characters perform—and transform—their identities as kings or servants, men or women, natives or foreigners, rich or poor, powerful or powerless. Along the way, we will repeatedly confront central Shakespearean questions: who gets to wield power over others, and to what extent is power simply a performance? Readings include <i>Richard II</i>; <i>Henry IV, Part One</i>; <i>Hamlet</i>; <i>Othello</i>; and <i>King Lear</i>. Assignments include forum posts, a short close-reading paper, a creative adaptation, and a final research paper.</p>		

ENG 415: Victorian Poetry (WI, LIT, AE)		
Dr. Jill Treftz	Section 101	TR 2:00p-3:15p
Madness, Melancholy, and Marriage		
<p>This class offers a tour of some of the darkest and strangest corners of the Victorian psyche. From poems narrated by murderers, stalkers, and sex workers to a exploring the work of a poet who actually robbed his own wife's grave, the Victorian period is the go-to place for the bizarre, macabre, and perverse. We'll read Tennyson, the Brownings, and the Rossettis, Swinburne and Gerard Manley Hopkins and less well-known poets like Amy Levy and Augusta Webster. Discussion-based, with a mix of traditional essays and project-based assignments.</p>		

ENG 421: American Literature Beginning to 1830 (WI, LIT)		
Dr. Jana Tigchelaar	Section 101	MW 1:00p-2:15p
<p>This course examines writing produced in what would become the United States from its pre-colonial beginnings through the federal period. This includes Native American creation stories and folk tales, writing by European explorers and settlers, captivity and slave narratives, political treatises, autobiography, and poetry. Through our reading in these genres we will work to understand how cultural, political, religious, environmental, and economic forces shape both the writing and the developing nation. We will also examine some of the ways writers of this period 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.</p>		

ENG 427: Studies in Authors or Genre (WI, LIT, AE)		
Dr. Timothy J. Burbery	Section 101	TR 2:00p-3:15p
J.R.R. Tolkien and Frank Herbert		
<p>This course will study the works of J.R.R. Tolkien and Frank Herbert, with a special emphasis on their best-known texts, <i>Lord of the Rings</i> and <i>Dune</i>. These books are often cited as the highest achievement in their respective genres (fantasy and science fiction), and share a number of intriguing similarities, including the One Ring and Spice/Mélange, the perils of power, environmental concerns, blockbuster film treatments, and obsessive world-building. We will also consider secondary works by each author, including Tolkien's <i>The Silmarillion</i>, selections from Tolkien's letters, and Herbert's <i>Children of Dune</i> (the third book in the <i>Dune</i> series), as well as selections from salient critical texts including Tom Shippey's <i>J.R.R. Tolkien: Author of the Century</i>, Matthew Dickerson and Jonathan Evans's <i>Ents, Elves, and Eriador: The Environmental Vision of J.R.R. Tolkien</i>. The critical approach taken will be an ecocritical one, with special emphasis on ocean studies, or the blue humanities. (Atlantis, anyone?)</p>		

ENG 428: International Literature (WI, INT, LIT, Free Book)		
Dr. Puspa Damai	Section 101	TR 11:00a-12:15p
Love without Borders		
<p>ENG 428: International Literature uses “readings in contemporary literature from the non-Anglo-European world. Texts will be taken from Asian, African, South American, Australian, and other authors.” The theme of this course is “love without borders.” Readings include love stories from places such as Bangladesh, China, Columbia, India, Japan, Nepal, Nigeria, and Pakistan. Our goal is to learn about these countries and cultures through their love stories and how this dominant human emotion can connect diverse cultures globally. We will also watch a few films and read some theoretical essays to frame our discussion of love, sex, desire, infatuation, power, norms, and ideology. The main requirements in this course are: class presentations, discussions and a final paper.</p>		

ENG 431: Writing for Nonprofits (WI, No Text Required)		
Prof. Cat Pleska	Section 101	WEB
Grant writing is fun! No, really!		
<p>This course will prepare you for the writing and communication most common when working in nonprofit organizations (NPOs). The work you do for this class will focus on the specific demands of how one professionally writes and communicates in an NPO. You will examine the needs of community and audiences and the variety of document genres that are commonly encountered in the field. By the end of the semester, you should have a well-developed sense of audience awareness and be able to skillfully navigate many of the genres (written and visual) that are necessary for nonprofit work. This class will require teamwork, specifically in a small-group project, which makes this course collaborative in nature.</p>		

ENG 435: Modernism (WI, LIT, AE)		
Dr. John Young	Section 101	WEB
<p>This course will ask what it meant for literature and art to be “modern” in the first half of the 20th century. Writers in this period tended to reject conventional forms and styles, largely in response to their sense that the world itself was undergoing radical changes. Along those lines, we will survey a range of texts in relation to their historical contexts, including the impact of the Great War (World War I), women’s suffrage, the New Negro Renaissance, the gradual dissolution of colonial empires, the emergence of Greenwich Village and Paris as important queer sites, and the influence of Freudian psychology. Major texts will include Franz Kafka’s “The Metamorphosis” (1915), Rebecca West’s <i>The Return of the Soldier</i> (1918), Willa Cather’s <i>My Ántonia</i> (1918), Nella Larsen’s <i>Passing</i> (1929), and Richard Wright’s <i>The Man Who Lived Underground</i> (1942), along with shorter selections of poetry and drama. We will close with a look at the role of “little” magazines in the production of modernism. Assignments will include brief responses, one shorter paper, and one longer research paper.</p>		

ENG 440: Selected Topics in Film (WI, LIT)		
Dr. Britton C. Lumpkin	Section 101	MW 2:30p-3:45p
Action Films of the 1980s		
<p>The 1980s were a golden age for the action film. From bulging biceps to Rambo to a Chuck Norris roundhouse, the body counts were high, and the spectacular bodies of the era suffered for our entertainment. But underneath the muscles and pyrotechnics, there was the sustained grief from the American conflict in Vietnam and newfound anxieties about the Cold War that had started to heat up again. All these worries and fears along with issues of politics, gender, and race were funneled into the action film genre. In this class, we will examine the films of action icons Sylvester Stallone, Arnold Schwarzenegger, Chuck Norris, Michelle Yeoh, Clint Eastwood and others. Major assignments will include two class presentations, a midterm essay, and a final essay project.</p>		

ENG 445: Screenwriting (WI, LIT, AE)		
Prof. Ian Nolte	Section 101 Section 102	MW 4:00p-5:15p TR 12:30p-1:45p
Developing Screenplays for Short Films		
<p>In this course, we will write screenplays for short films. The bulk of the semester will be dedicated to writing three original short film screenplays and taking those stories through the workshop process. We will also study professional screenplay formatting and how to tailor storytelling for the screen. We will study published screenplays and the films to understand the connections between screenwriting and film production. We will write screenplay exercises that focus on dialogue and visual storytelling to help us practice screenplay storytelling technique. We will explore the challenges and benefits of writing for zero-budget or student productions. We will also explore film festivals and screenwriting contests as a venue for our screenplays and method of networking with other filmmakers.</p>		

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

ENG 469: Teaching Creative Writing (WI, LIT)		
Dr. Joel Peckham JR	Section 101	TR 12:30p-1:45p
<p>In this course will try to take the same approach to teaching writing teachers as I take to teaching writers. That is, I will attempt to expose students to the practice of teaching and give them the opportunity to try out teaching practices and approaches that have worked for others, and do everything I can to encourage them to find out what they are capable of as teachers. Specifically, students will study pedagogical writings of important teachers and scholars in the field and will explore</p> <ul style="list-style-type: none"> • Various approaches to teaching multiple genres; • The underpinnings of good writing instruction within the classroom (including the composition of lesson plans and writing prompts, the incorporation of exemplary texts, and approaches to running a writing workshop). • Approaches to responding to and evaluating student work, both in the classroom, during individual mentoring, through written and verbal feedback; and through the composition and employment of writing rubrics. • The use of digital media like blackboard to stimulate engaged reading and regular writing practice outside of the classroom. • The development of a teaching philosophy that will change and develop through time and experience. 		

ENG 482: Multi-genre Creative Writing Workshop		
Dr. Rachael Peckham	Section 101	MW 2:30p-3:45p
<p>Students in this course will gain advanced practice in their chosen genre and with a variety of forms, always in conjunction with our study of select approaches, concepts, and techniques involved in the writing of poetry, fiction, creative nonfiction, and hybrid (blended genre) texts. Students will regularly share their drafts, either in pairs/small groups or in workshop, for the purpose of gaining constructive feedback intended to benefit the development of those drafts. The specific focus for this multi-genre workshop will be on “our present condition”—that is, work that attempts to interrogate or explore, in the words of essayist John Bresland about the essay film <i>Sans Soleil</i> (1982), <i>the problem of being alive right now</i>. How students in this workshop interpret that directive is very much up to them, as long as they can articulate how their work is informed by the moment we find ourselves in and the problem(s) it presents. Note that this theme does not impede students from working in forms that depart from realism.</p>		

ENG 499: Senior Capstone (WI, No Text Required)		
Dr. John Young	Section 101	M 4:00p-6:20p
<p>This course is a workshop-style course, focused on the research, writing, and presentation skills that will help you compose a successful capstone paper and deliver a successful capstone presentation at the end of the semester. Your end goal is producing a Capstone Project (the paper plus the presentation) that demonstrates your mastery of the skills you've practiced as an English major. Your Capstone Project will allow you to follow your passion within English studies, whether you choose a project focused on literary analysis, pedagogy, or creative writing. As the semester progresses, we'll progress together through the stages of the writing process, with heavy emphasis on invention writing, drafting, and revision. In addition, our focus on the research process will feature work with a research librarian and guidance on</p>		

selecting and narrowing a topic, research strategies, the many resources available to us through Drinko Library, and the appropriate use and citation of sources. After you complete your capstone paper, we will work together to transform the paper into a conference-style presentation with a multimedia component.

ENG 499: Senior Capstone (WI, Free Book)

Dr. Puspa Damai

Section 102

WEB

This course is an asynchronous online course, and it focuses on the research, writing, and presentation skills that will help you compose a successful capstone paper and deliver a successful capstone presentation at the end of the semester. Our main goal is to produce a Capstone Project, which includes a 10–15-page long research paper and a presentation. Generally, students are free to follow their passion and choose a topic that interests them, be it literary analysis, pedagogy, or creative writing. The course moves through the different stages of the writing process, starting with topic selection, abstract, research question, review of the literature, and analysis. Some elements of professionalization, such as conference presentations or publishing in academic journals are also discussed.