

Fall 2022

## **Undergraduate Course Descriptions**

Department of English

### **PLEASE NOTE:**

This is ***NOT*** a complete list of the Fall 2022 English offerings. For the full list, please view the full Course Listings through the Marshall webpage (at <https://mubert.marshall.edu/scheduleofcourses.php>).

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

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

<b>ENG 200H: Honors Texting the World (WI, CT, HON, LIT)</b>		
Dr. Forrest Roth	Section 101	MW 2:30-3:45
This section of ENG 200H will be devoted to the theme of modern cultural depictions of human-animal interactions in literature and the arts, of the varied relationships between animals and humans in these works, whether violent or peaceful, and what these relationships have to say about our collective humanity and notions of civilization itself. Readings will include selections from H.G. Wells, Jack London, Andre Alexis, Takashi Hiraide and others, as well as contemporary films such as <i>Grizzly Man</i> and <i>My Octopus Teacher</i> , and popular websites dedicated to celebrating animal behavior. You will read and write extensively as you respond to these works, arguing for your own interpretations, applying critical approaches in different disciplines, and develop short responses into a full thesis-driven final essay with a multi-media presentation given to the class.		

<b>ENG 204: Writing for the Workplace (WI)</b>		
Amine Oudghiri-Otmani	Section 102 Section 103 Section 104	TR 9:30 – 10:45 TR 11:00 – 12:15 WEB
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.		
To focus our path on these goals, we will work on a plethora of business writing projects (minor and major), including (but not limited to) emails, letters, memoranda, a recommendation report, and a formal business proposal. In addition to exploring artifact samples in class, students will also produce business documents of their own and use research to draft longer business documents like reports and formal proposals.		

<b>ENG 205: Popular Literature (LIT, CT)</b>		
Stephanie Walker	Section 101	TR 11:00-12:15 (Virtual)
<b>From Page to Screen</b>		
<p>In this course, students read multiple short stories and novels that have been adapted for the silver screen. Students also watch the adapted films and write essays comparing and contrasting multiple literary elements found in each of the texts. Examples of narratives used in this course have included: the graphic novel <i>Hellboy: Seed of Destruction</i> and the 2004 film “Hellboy”; the short story “Memento Mori”, and the 2000 film <i>Memento</i>; and the dark fantasy children’s novella <i>Coraline</i> and it’s 2009 adaptation of the same name. The final assignment of the course includes a creative writing component that references a novel/film pairing of the student’s choice.</p>		

<b>ENG 205 (CT) (WI): Popular Literature (CT, WI, LIT)</b>		
Dr. Jim Riemer	Section 102	Online
<b>Tales of Adventure</b>		
<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. The famous assignments will include online discussion boards, some quizzes, and literary analysis paragraphs.</p>		

<b>English 209: Literature of Fantasy (WI, LIT)</b>		
Gwenyth Hood	Section 101	Online
<b>Imagination Grasps at Reality</b>		
<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>, in conjunction with <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. 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. For their final exam project, students will have the opportunity to revise another chosen essay after it is graded.</p>		

<b>ENG 210: Autobiography &amp; Memoir (LIT, WI)</b>		
Dr. Rachael Peckham	Section 201 Section 202	MW 2:30-3:45 TR 11-12:15
<p>This course involves the close study of autobiography and memoir. Specifically, we'll be examining the contemporary trend and popularity of the micro-memoir and of other "flash" forms of nonfiction. The reading list will feature nonfiction collections that feature these flash forms, such as Beth Ann Fennelly's <i>Heating &amp; Cooling: 52 Micro-Memoirs</i> and the recent anthology <i>The Best of Brevity: Twenty Groundbreaking Years of Flash Nonfiction</i>. In conjunction with our exploration of this quirky subgenre of autobiography and memoir, students will compose and revise "snapshots"—short autobiographical stories totaling no more than 750 words each—one of which they'll revise by expanding it into a longer piece at the semester's end.</p>		

<b>ENG 211: Science Fiction (LIT, WI, WS)</b>		
Dr. Jill M. Treftz	Section 101	TR 9:30-10:45
<b>Women's Science Fiction</b>		
<p>Even today, science fiction is all too often perceived as a male genre. However, the genre was founded, expanded, and perpetuated by women writers, from Mary Shelley in 1818 up through writers like N. K. Jemisin today. This class will examine works by major female science fiction writers of the twentieth and twenty-first centuries, including Ursula K. LeGuin, Octavia Butler, and Connie Willis, among others. This is a discussion-based course; students will have the opportunity to complete both traditional writing assignments and creative projects.</p>		

<b>ENG 211: Science Fiction (WI)</b>		
Dr. Jim Riemer	Section 102	Online
<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. The main assignments will include online discussion boards, literary analysis paragraphs, a literary analysis essay, and a web site project.</p>		

<b>ENG 232: Good Films (WI, LIT)</b>		
Dr. Britton C. Lumpkin	Section 101	MW 1:00-1:15 pm
<b>Star Wars</b>		
<p>With the release of <i>Star Wars: The Rise of Skywalker</i> in December 2019, it is perhaps as good a time as any to reflect upon and analyze the significance, impact, and complicated reactions the enormously successful <i>Star Wars</i> franchise has had over the decades on film and popular culture. Over the course of this class, we will examine the Original Trilogy (<i>Star Wars</i>, <i>The Empire Strikes Back</i>, and <i>Return of the Jedi</i>), the Prequels (<i>The Phantom Menace</i>, <i>Attack of the Clones</i>, and <i>Revenge of the Sith</i>), and many of the Disney-produced <i>Star Wars</i> films and television productions (<i>The Force Awaken</i>, <i>Rogue One</i>, <i>The Last Jedi</i>, <i>The Rise of Skywalker</i>, <i>The Mandalorian</i>, and <i>Obi-wan Kenobi</i>), along with some shorter digital works that reference and comment on <i>Star Wars</i>. As a class, we will consider <i>Star Wars</i> and its related properties in relation to the historical and cultural context in which these works emerged and examine them as works of cinema, genre, and fandom. A subscription to Disney+ will be essential for doing the work in this class. And yes, we will discuss Baby Yoda. This is the Way.</p>		

<b>ENG 232: Good Films (Core II Humanities, WI, LIT, Film Studies)</b>		
Dr. Walter Squire	Section 102	TR 11-12:15
<p>This course will focus upon popular film genres such as melodramas, musicals, social problem films, slapstick, romantic comedy, horror, science fiction, and action blockbusters. The histories and conventions of each of these genres (and possibly more) will be explored. Furthermore, the class will consider how American history has influenced changes within each genre, and reasoning for changes in popularity of genres over time will be assessed. Readings from the assigned text <i>An Introduction to Film Genres</i>, by Lester Friedman, et al, will be supplemented by select feature-length films as well as by numerous short films and clips from additional feature-length films. Assignments will include low-, medium-, and high-stakes writing (various discussion exercises, viewing responses to assigned feature-length films, and a longer genre analysis of a film) and a final exam.</p>		

<b>ENG 240: African American Literature (HUM, LIT, WI, MC)</b>		
Dr. Stefan Schöberlein	Section 102	TR 2:00-3:15
<b>The Harlem Renaissance in Literature</b>		
<p>This class will engage with the literature produced during the golden age of African American culture in the 1920s and '30s, now commonly known as the Harlem Renaissance. Together we will read not only seminal works of poetry and prose from this period—such as Langston Hughes' <i>The Weary Blues</i> (1925), Jean Toomer's <i>Cane</i> (1923), and Zora Neale Hurston's <i>Their Eyes Were Watching God</i> (1937)—but also some lesser known texts (short stories by Appalachian writer John F. Matheus, for instance). The semester will conclude with a viewing of Netflix's recent adaptation of Nella Larsen's <i>Passing</i>. A particular focus of this class is on African American periodicals and anthologies: We will read from Alain Locke's <i>The New Negro</i> (1925), and you will get hands-on experience working with periodicals like <i>The Crisis</i> and <i>Opportunity</i>. Requirements will include shorter response/context papers, a longer final project, and an explication paper focused on an unknown or little-known text from the period.</p>		

**ENG 241: Multicultural Literatures (LIT, MC, WI)**

Dr. Jim Riemer

Section 101

Online

In this class you will be reading, discussing, and writing about a diverse group of texts by Asian American and British Asian writers. They will include Sui Sin Far's stories of the Chinese and Chinese Americans in late 19<sup>th</sup> century America, Julie Otsuka's *When the Emperor Was Divine*, novel of life in a World War II Japanese internment camp, David Henry Hwang's play *M. Butterfly*, and Celeste Ng's *Everything I Never Told You*. You will also read a selection of science fiction and fantasy stories by Nebula and Hugo award winning author Ken Liu and Abir Mukherjee's *A Rising Man*, a murder mystery set in 1919 British colonial India. While the texts 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, acculturation and assimilation, ideas about gender, and the nature of family dynamics. The main assignments will include online discussion boards, some quizzes, literary analysis paragraphs, and essay tests.

**ENG 242: Women Writers (WI, Core II, LIT)**

Dr. Megan Marshall

Section 101

MW 2:30-3:45

ENG 242 is a study of women writers in cultural contexts. It surveys attitudes toward women, women writers, and their work. Students in this class will read, listen to, watch, interrogate, respond to and analyze the work of women from a variety of sociocultural backgrounds and perspectives. The curriculum for this class will draw from a handful of genres -- essays, poetry, fiction (short & novel-length), film, and performance (standup comedy and spoken word, specifically). The course is designed around 3 Units, each with a specific guiding framework: Narratives of Motherhood; Speculative & Science-Fiction; and Politics & Performance. As this is a Writing Intensive course, students should expect to write for a variety of purposes (expressive, informative, critical, analytical, and reflective) and in an assortment of genres and formats.

**ENG 263 Introduction to Digital Literary Studies (WI, Core II Humanities, LIT)**

Ian Nolte

Section 101

MW 4:00-5:15

How do stories evolve as digital, interactive experiences? This course will examine how stories and technology blend through three perspectives. We will read and write about video games as interactive literature. We will study a flexible coding language to construct experimental games. And we will study how to use digital tools to build analytical models of literary texts. A great place to get started using technology to enhance both your analytical and creative writing.

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

Dr. Walter Squire	Section 102	TR 9:30-10:45
	Section 103	TR 2:00-3:15

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. Readings from the assigned text *Looking at Movies*, by Richard Barsam and David Monahan, will be supplemented by select American and international 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.

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

Dr. Britton C. Lumpkin	Section 104	Online (2 <sup>nd</sup> 8 Weeks)
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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.

**ENG 350: Introduction to Textual Analysis (WI)**

Dr. Jill M. Treftz	Section 101	MW 2:30-3:45
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This course is designed to prepare you for further studies in the English major, with particular emphasis on basic disciplinary research, reading, and writing skills. We will look at a variety of texts (including poetry, prose fiction, film, and drama) dating from the English Renaissance up through today, using these texts as the focal points for intensive close reading practices. The assignments will help you learn how to engage with literature in whatever form you find it, and to produce analysis in both traditional (such as written close readings) and non-traditional (digital) forms. At the end of the course, students will be prepared to undertake more intensive independent research and focused courses in their major.

**ENG 350: Intro to Textual Analysis (WI, DH)**

Prof. Anna Rollins	Section 102	TR 11-12:15
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How can we become better readers? How do the texts that we read set the stage for our day-to-day lives? These are the questions that we will take up in this introduction to the English major. We will begin the semester reading poetry as anthologized in Eavan Boland and Mark Strand's *The Making of a Poem*. Then, we will learn how to critically read prose: specifically, Mary Shelley's *Frankenstein*. We will then step back in time, reading William Shakespeare's play *Much Ado About Nothing* and critical articles about his dramatic work. Finally, we will engage in analyzing a less-conventional text -- a graphic memoir -- specifically, Alison Bechdel's *The Secret to Superhuman Strength*.

<b>ENG. 350: Intro to Textual Analysis (WI)</b>		
Dr. Daniel Lewis	Section 103	WEB
<p>"Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become."- C.S. Lewis</p> <p>How do we learn to be better, closer readers? How do we analyze a film, a book, a poem, or a graphic novel? And furthermore, how do we improve these skills? This course is an introduction to critical readings of texts from a range of genres and media. In this class, our goals will be to develop your explication, critical reading, research, and writing skills. To accomplish these goals, we will explicate poems, read a novel (<i>The Girl on the Train</i>), experience Shakespeare, watch a film (<i>Spirited Away</i>) research and analyze scholarly articles, and look at a graphic novel (Lynda Barry's <i>What It Is</i>).</p>		

<b>ENG. 355: Intro to Critical Theory (WI)</b>		
Dr. Daniel Lewis	Section 103	WEB
<p>"He must be theory-mad beyond redemption who, in spite of these differences, shall still persist in attempting to reconcile the obstinate oils and waters of Poetry and Truth" – Edgar Allan Poe</p> <p>How do we define "literature"? How are texts related to the culture in which they are produced and the culture in which they are read? This class is designed as an introduction to critical theory as it applies to literature and culture. We will survey some of the core texts of modern critical theory, using the <i>Norton Anthology of Criticism and Theory</i>. We will examine a multitude of approaches, including historical, formalist, archetypal, psychoanalytic, Marxist, reader-response, New Historicist, feminist, postcolonial, American multicultural, structuralist and various post-structuralist perspectives including sexuality and masculinity studies. Major authors will include Derrida, Freud, Lacan, Levi-Strauss, Barthes, Hegel, Marx and Engels, Bakhtin, Foucault, Butler, Cixous, Benjamin, Haraway, Halberstam, Žizek (this is not a complete list).</p>		

<b>ENG 354: Scientific &amp; Technical Writing (WI)</b>		
Amine Oudghiri-Otmani	Section 103	WEB (2 <sup>nd</sup> -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.</p> <p>To focus our path on these goals, we will analyze graphs, write effective employment documents (including resumes and cover letters), prepare for a job interview, produce technical documents like reports and formal proposals, and review and practice Standard English grammar as needed and applicable to each assignment.</p>		

**ENG 360: Introduction to Creative Writing (WI)**

Dr. Rachael Peckham

Section 102

TR 12:30-1:45

This course is an introduction to the fine art of creative writing. Students will learn and practice a few of the fundamentals that make writing “good,” across three genres: poetry, fiction, and creative nonfiction. Along the way, students will read select works by contemporary poets, fiction writers, and creative nonfiction essayists, always for the purpose of observing and even *stealing* ideas from these writers’ techniques. By the end of the semester, students will come away with a more immersive understanding of this art form, culminating in a multigenre (and partially revised) collection of original creative writing.

**ENG 360: Introduction to Creative Writing (WI)**

Dr. Forrest Roth

Section 103

TR 4-5:15

Creative Writing has long been one of the finest, 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 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 on-line by doing smaller exercises in the forms we will pursue, eventually accomplishing a full digital portfolio containing your own poetry, fiction and non-fiction.

**ENG 377 (WI): Creative Writing Poetry**

Rachel Rinehart

Section 101

MW 1:00 -2:15

This is a poetry workshop course, which is designed to help intermediate level poetry students become better readers and writers of poetry. In addition to participating in a variety of workshop formats as both poets and critics and writing a series of free verse, occasional, and formal poems, students will compile a poetry portfolio of revised poems at the end of the semester in which they also reflect on their progress as poets and critics. Throughout the course, we will also read and discuss poems and craft writings by a diverse cast of contemporary poets. Texts for this course include *The Making of a Poem: A Norton Anthology of Poetic Forms* by Eavan Boland and Mark Strand as well as additional readings provided by the instructor.



**ENG 379: Intermediate Creative Nonfiction**

Dr. Rachael Peckham

Section 101

MW 4-5:15

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 personal 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.)

**ENG 423: American Literature 1865-1914 (WI, LIT)**

Dr. Jim Riemer

Section 101

Online

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, Edith Wharton, 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.

**ENG 427: Studies in Authors or Genre (WI, LIT)**

Dr. Britton C. Lumpkin

Section 101

Online

**Nature Writing**

This course will examine the development of nature and environmental writing in America from 19<sup>th</sup> century authors Susan Fenimore Cooper and Henry David Thoreau to the contemporary writing of Janisse Ray and Aimee Nezhukumatathil. Learning units will be given to place-based writing, science writing, anarchism, the journey narrative, finding beauty in broken places, and animal studies. In order to better understand the ideas presented in the primary texts assigned in the class, students will read a selection of theoretical essays from *The Ecocriticism Reader* that will introduce and inform students about ecocriticism. The culminating project for the class will entail incorporating critical analysis and creative writing that analyzes the assigned reading and takes creative inspiration from the writers and their endeavors.

<b>ENG 440: Selected Topics in Film (WI, LIT)</b>		
Ian Nolte	Section 101	MW 2:30-3:45
<b>Cinematic Television: Streaming Stories and Stranger Things</b>		
<p>This course will explore television as a medium for film narrative. How do television stories function? What qualities defined television stories in the past? How has streaming changed what is possible for television shows? We will examine how film stories work for television and practice writing and thinking about serial narratives. We will use several Netflix original series as a means of exploring the evolution of television narrative as extended, on-demand cinematic narratives with a focus on <i>Stranger Things</i>.</p>		

<b>ENG 442: Gender and Sexuality in Film (WI, SS, WS, LIT, Film Studies)</b>		
Dr. Walter Squire	Section 101	T 4:00-6:20
<p>In this class we will study the history of gender and sexuality in cinema, examine the presentation of various genders and sexualities within motion pictures, analyze the depiction of gender and sexuality in genre films, and focus upon the enhancement of writing skills and strategies. In addition, we will look at various sources of film production, including popular American movies, independent films, international cinema, the avant-garde, and underground films. Class sessions will be devoted to a mixture of lecture, screening of short films and clips from feature-length films, discussion of assigned films and articles, and writing exercises. Assignments will include a presentation, quizzes, a researched essay, and responses to assigned films. Selected films will include some of the following: <i>Female</i>, <i>Singin' in the Rain</i>, <i>Cabaret</i>, <i>The Rocky Horror Picture Show</i>, <i>Carrie</i>, <i>The Piano</i>, <i>Go Fish</i>, <i>Tangerine</i>, <i>Boys Don't Cry</i>, <i>Boy Meets Girl</i>, <i>Pariah</i>, <i>Appropriate Behavior</i>, <i>Moonlight</i>, <i>Goodbye Gauley Mountain</i>, <i>Her</i>, <i>Paris Is Burning</i>, <i>But I'm a Cheerleader</i>, <i>Secretary</i>, and <i>Brokeback Mountain</i>.</p>		

<b>ENG 445: Screenwriting (WI, LIT)</b>		
Ian Nolte	Section 101	R 5:30-8:00
<p>In this course, we will write screenplays for short films. We will study published screenplays and the completed films to understand the connections between screenwriting and film production. We will study professional screenplay format. 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 as a method of networking with other filmmakers.</p>		

**ENG 460: Writing Center and Composition Theory (WI)**

Prof. Anna Rollins

Section 101

WEB

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 492: Fiction Workshop**

Prof. Daniel O'Malley

Section 101

TR 11:00-12:15

This is an advanced course in fiction writing. Students are expected to have some familiarity with basic creative writing concepts (PR: ENG 378: Intermediate Fiction Writing), and we will expand on that familiarity. Daily activities will balance discussion of published work in a variety of styles, along with writing exercises and workshops. Students will complete multiple writing projects, both critical and creative, including two complete short stories, an analytical essay, and a revision portfolio.

**ENG 499: Senior Capstone (WI)**

John Young

Section 102  
Section 103MW 4-5:15  
Online

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 move together through the stages of the writing process, with heavy emphasis on invention writing, drafting, and revision. In addition, our focus on the research process will feature work with a research librarian and guidance on selecting and narrowing a topic, research strategies, the many resources available to us through Drinko Library, and the appropriate use and citation of sources. After you complete your capstone paper, we will work together to transform the paper into a conference-style presentation with a multimedia component.

<b>DH 201: Introduction to Digital Humanities (WI, DH)</b>		
Dr. Stefan Schöberlein	102	TR 3:30-4:45
<p>This class, broadly speaking, focuses on the scholarly study of human culture using digital methods and technologies. Together, we will figure out what is meant by “digital humanities,” sample tools and projects from the field, and get to know digital humanists working at Marshall. No prior experience with coding, data analysis or digital design is required. This class serves as the introduction to the interdisciplinary digital humanities minor but is open to anyone interested.</p>		