

Spring 2017 Department of English Course Descriptions

PLEASE NOTE:

This is not a complete list of the Spring 2017 English Department offerings. For the full list, please view the Spring 2017 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, HUM, LIT)		
Professor Abby Daniel	Section 201 (CRN# 2391)	MWF 9:00-9:50
<p>A common trait shared by humans is fear. Fear of the known, the unknown and, the misunderstood. While fear is a biological function of the brain, the concepts of culture shape and express those fears, creating the monstrous, the Other. Since monsters are constructions of both Self and the Other in the class we will explore the cultural conceptions of monsters. Monsters will guide or chase, as students think about topics of monsters, race, gender, ethics, power, belief, identity, and humanity. To do this, we will delve into examples such as the undead (zombies and vampires), the fantastic (Frankenstein's creature), cryptids (Mothman, aliens, etc.), possibly shape-shifters (wereanimals and Skinwalkers), and the cultural contexts of the monster. We will explore the considerations of the monster as a symbol, revealing and reflecting cultural desires, values, and concerns. We will also explore why humans need the monstrous and why they are curious about the monsters that hide in the shadows. This course has three major papers/projects and mandatory rough drafts and peer reviews. The major project for the course will be a culmination of what you have learned in the class presented as a multimedia project presentation.</p>		

ENG 200: Texting the World (CT, WI, HUM, LIT)		
Stephanie Walker	Section 202 (CRN# 2392)	MWF 9:00-9:50
	Section 203 (CRN# 2393)	MWF 10:00-10:50
<p><u>Theme: The Sea</u> ENG 200 brings together literary and non-literary texts and considers how the same theme plays through them via analysis, evaluation, and creation of said texts. This particular section of ENG 200 is devoted to the theme of <u>The Sea</u>. Artists and writers have long found inspiration from the sea. In this course, we'll examine representations of the sea throughout history, with an emphasis on contemporary literature. Through reading, writing, and discussion, we'll consider the ways the sea and what it encompasses and represents can allow artists and writers to explore the human condition and show us something about our own values, attitudes, and beliefs.</p>		

ENG 200: Texting the World (CT, WI, HUM, LIT)		
Professor Dreama Pritt	Section 204 (CRN# 3250)	MWF 10:00-10:50
Paranormal Investigations: Private Eyes Detecting Literature's Supernatural Side		
<p>This class brings together literary and non-literary texts and considers how the same theme plays through them via analysis, evaluation, and creation of said texts. This section of the course delves deeply into the world of paranormal private detectives, a speculative fiction sub-genre initiated by Edgar Allan Poe in the mid-1800s.</p> <p>Texts incorporated will be short stories, novels, graphic novels, television, and film, such as selections from Douglas Adams' Dirk Gently series, Jim Butcher's The Dresden Files, X-Files, Angel, Supernatural, iZombie, and more. Coursework will include performing close readings, writing personal responses, evaluating critical articles, developing creative projects, and culminating in a combined literary analysis paper based upon student-identified themes in multiple selected works.</p>		

ENG 200: Texting the World (WI, CT, LIT, HUM)		
Jessica Sowards	Section 205 (CRN# 3253)	TR 8:00-9:15
<p>Representation matters! This section of Texting the World will examine the genre of young adult literature with a focus on queer literature. Young adult literature is leading the charge in a new wave of LGBTQIA representation in popular culture, giving young people a new source to explore their own identities. We will be reading such selections as <i>Aristotle and Dante Discover the Secrets of the Universe</i> and <i>If I Was Your Girl</i> (to name just a few). The aim of this class is to explore LGBTQIA identities and the journey of young queer characters. We will examine common tropes within all young adult literature as well as discuss what makes a text "queer."</p> <p>This course welcomes all genders and sexualities, so please join us for a semester full of fun readings and complex discussions!</p>		

ENG 200: Texting the World (WI, CT, LIT, HUM)		
Prof. Mitchell C. Lilly	Section 206 (CRN# 3256)	TR 9:30-10:45
	Section 209 (CRN# 3262)	TR 11:00-12:15
<p>In this course, students will develop close reading, critical thinking, research, and analytical writing skills through investigating time paradoxes (time loops, time travel, etc.) as sources of serious reflection in twentieth and twenty-first century fiction. Key issues to be explored through class reading, discussion, and writing may include questions of self-identity, human mortality, fate and human choice, crises of morality, the ethics of altering the past, and the return of the past in the present. As a Writing Intensive (WI) course, students will reflect on and refine their writing processes through completing low-stakes, medium-stakes, and high-stakes writing projects focused on the course theme throughout the semester. Major novels to be read for the class include <i>Flight</i> by Sherman Alexie, <i>Kindred</i> by Octavia Butler, <i>Time's Arrow</i> by Martin Amis, and <i>All You Need is Kill</i> by Hiroshi Sakurazaka, with additional short stories and other supplemental readings to be determined.</p>		

ENG 200: Texting the World (CT, WI, HUM, LIT)		
Dr. Robert Ellison	Section 207 (CRN# 3258)	TR 11:00-12:15
Theme: Views on education, from John Locke through the 2016 election cycle		
<p>What should education—at all levels—look like? What is a college education “for”? Those are the kinds of questions we’ll try to answer in this class. We’ll start by reading answers offered by a wide variety of people, from John Henry Newman (a Catholic priest in Ireland) to Frederick Douglass (a fugitive American slave) to Supreme Court justices (in <i>Plessy v. Ferguson</i> and <i>Brown v. Board of Education</i>). You’ll also explore education-related topics on your own, as you find stories currently in the news and read a book (fiction or non-fiction) and watch a movie that deal with education in some way. For your final project, you’ll give a presentation designed for a specific audience (informing fraternity and sorority leaders about Marshall’s anti-hazing policies, for example, or trying to persuade the Board of Education to implement bullying-prevention programs in all of Putnam County’s middle schools).</p>		

ENG 200: Texting the World (WI, CT, LIT, HUM)		
Tiffany Armel	Section 208 (CRN# 3260)	TR 11:00-12:15
	Section 211 (CRN# 3264)	TR 4:00-5:15
Theme: The Art of Horror		
<p>The purpose of this course is to create an art piece related to H.P. Lovecraft’s horror stories that reflects your own “Cthulhu,” who/what is arguably one of Lovecraft’s most famous monsters. Creating this art piece will increase self-awareness, literary-awareness, world-awareness, and multi-disciplinary thinking.</p> <p>In order to make your art piece, you will “play”— as the term will be defined by Stephen Nachmanovitch in <i>Free Play: Improvisation in Life and Art</i>—through performing activities in and out of class that have been designed to free your imagination so that you may develop the mind-set necessary for making meaningful, true, personal art. You will also read many Lovecraft stories and, through them, discover conventional tropes of horror literature, which will be used to inform your art piece. Finally, you will research your art medium and create your art!</p>		

ENG 200: Texting the World (CT, HUM, LIT, WI)		
Professor Eric Smith	Section 213 (CRN# 3278)	Online
<p>According to the Marshall University undergraduate catalog, this course “brings together literary and non-literary texts and considers how the same theme plays through them via analysis, evaluation, and creation of said texts.” By reading/experiencing a wide variety of texts in both traditional and non-traditional genres (including Young Adult fiction, comic books, television shows, and video games), we will ask—and respond to—three primary questions: 1) what is a text, and who decides? 2) How do different texts shape, influence, or interact with their audiences? and 3) are there larger implications for the texts we use/make that we haven’t considered as closely as we should? We will explore what different texts suggest not only about the text itself, but also about those who engage with and make such texts. In other words: how do we shape—and how are we ourselves shaped by—what we read, watch, and play?</p>		

ENG 200: Texting the World (CT, WI, HUM, LIT)		
Prof. Anna J. Rollins	Section 214 (CRN# 3275) Section 215 (CRN# 3276)	2nd 8 weeks Online
<u>Theme: The Politics of Remembering: Slippery Nonfiction Narratives</u>		
<p>This online, writing intensive course will focus upon controversial texts that blur the line between fiction and nonfiction. We will begin the course with Lauren Slater's <i>Lying</i>, a metaphorical memoir; we will then read Tim O'Brien's metafictional account of his experience in the Vietnam War, <i>The Things They Carried</i>; finally, we will critically analyze Truman Capote's infamous nonfiction novel, <i>In Cold Blood</i>. You will be asked to think rhetorically about each of these pieces of literature, and in various academic (a literary analysis and a critical analysis) and non-academic genres (a multi-modal radical revision), you will be asked to analyze these narratives and think critically about the subjects addressed in these books.</p>		

ENG 200H: Texting the World (CT, WI, HUM, LIT)		
Prof. Nicole Lawrence	Section 201 (CRN# 3279)	TR 9:30-10:45
<u>Theme: Art History in Literature & Film</u>		
<p><i>Ut pictura poesis</i>, "as is painting so is poetry." Horace understood the merits of multiple mediums, not just the singularity of <i>one</i> art form over <i>another</i>. Film and literature often colonizes visual culture, relying on its referent to historicize, romanticize, and criticize—elevating the burgeoning art of film with the well-established art forms past. Artists such as the surrealist Salvador Dali dabbled in film and even collaborated with Walt Disney. Here there is a conflation of high <i>and</i> low art. This course will explore ekphrastic literature, art in film, and kitsch. Texts considered will include Vonnegut's <i>Bluebeard</i>, <i>The Simpsons</i>, Allen's <i>Manhattan</i>, just to name a few. Essays and film projects will explore visual art and its relationship to mediums such as literature, poetry, film, and television.</p>		

ENG 200H: Texting the World (CT, WI, HUM, LIT)		
Dr. Daniel Lewis	Section 202 (CRN# 3280) Section 205 (CRN# 3283)	TR 11:00-12:15 TR 4:00-5:15
<u>Theme: Heaven, Hell, and Hauntings</u>		
<p>"If I lie down upon my bed I must be here, But if I lie down in my grave I may be elsewhere" – Stevie Smith</p> <p>This Honors-level section of 200 will examine fictional and non-fictional accounts of Heaven, Hell, and ghostly hauntings. From a neurosurgeon's first-person account of his near-death experience with heaven and the afterlife, to Dante's <i>Inferno</i>, to stories about Appalachian ghosts and hauntings, we will examine and explore beliefs about what happens after we die. How do we envision heaven? What is the reward for living a "good" life? What do representations of hell say about our beliefs concerning right and wrong, sin and innocence, justice and injustice? What do narratives about ghosts tell us about how we think about death?</p>		

ENG 200H: Texting the World (CT, WI, HUM, LIT)		
Professor Daniel O'Malley	Section 203 (CRN# 3281)	TR 2:00-3:15
<p>Theme: Animals in Literature</p> <p>Artists have long found inspiration in the animal world. From ancient cave paintings to Aesop's fables to today's literature, animals appear in a variety of roles. In this course, we'll explore animals as symbols and as subjects; we'll encounter animal characters and points of view; and through reading, writing, and discussion, we'll consider the ways these non-human animals allow artists to explore distinctly human concerns. Discussion will be a major component. Assignments will combine critical and creative elements and include low-, medium-, and high-stakes projects. Students will have the opportunity to think critically about the work of published authors as well as to generate creative work of their own.</p>		

ENG 200H: Texting the World (CT, WI, HUM, LIT)		
Professor Abby Daniel	Section 204 (CRN# 3285)	MW 3:30-4:45
<p>A common trait shared by humans is fear. Fear of the known, the unknown and, the misunderstood. While fear is a biological function of the brain, the concepts of culture shape and express those fears, creating the monstrous, the Other. Since monsters are constructions of both Self and the Other in the class we will explore the cultural conceptions of monsters. Monsters will guide or chase, as students think about topics of monsters, race, gender, ethics, power, belief, identity, and humanity. To do this, we will delve into examples such as the undead (zombies and vampires), the fantastic (Frankenstein's creature), cryptids (Mothman, aliens, etc.), possibly shape-shifters (wereanimals and Skinwalkers), and the cultural contexts of the monster. We will explore the considerations of the monster as a symbol, revealing and reflecting cultural desires, values, and concerns. We will also explore why humans need the monstrous and why they are curious about the monsters that hide in the shadows. This course has three major papers/projects and mandatory rough drafts and peer reviews. The major project for the course will be a culmination of what you have learned in the class presented as a multimedia project presentation.</p>		

ENG 203: Appalachian Literature (WI, MC, HUM, LIT)		
Professor Kristin Steele	Section 201 (CRN# 3341)	MWF 10:00 -10:50
<p>Where is Appalachia? Who defines Appalachia? What does it mean to identify as Appalachian? How do we even <i>say</i> Appalachia? (And who says, anyway?) We will begin this course with these questions, and we will consider them in all aspects of our investigation of Appalachian literature. We're aware of the stereotypes facing Appalachia and Appalachians themselves. In this course we will examine those stereotypes—their origins, their implications, their reinforcement in popular culture—and then disassemble them, reading and discussing literature, as well as art and music, hailing from Appalachia. We'll start our exploration with Appalachia in pop culture, looking at visual and vocal representations of its places, spaces, and people in news media and film. Next, we'll dig into readings that will include short and long works by Jeanette Walls, Lee Smith, Frank X Walker, Marie Manilla, Crystal Good, Matthew Neil Null, Breece DJ Pancake, Scott McClanahan, Dorothy Allison, Diane Gilliam Fisher, among others. Finally, we'll end our course with multimedia creative projects as we consider Appalachia's and Appalachians' influence on American culture at large.</p>		

ENG 203: Appalachian Literature (WI, MC, HUM, LIT)		
Dr. Jana Tigchelaar	Section 202 (CRN# 3342)	TR 12:30-1:45
Space, Place, and Regional Identity in Appalachian Literature		
<p>This course will study texts by Appalachian writers, in particular texts that examine regional identity as shaped by the land. By using the idea of space and place as a lens through which to read texts by Appalachian authors of various racial, ethnic, and class backgrounds, we'll understand how region can shape expressions of identity. Our readings will include novels (including Denise Giardina's <i>Storming Heaven</i> and Ron Rash's <i>Serena</i>), an autobiography, creative non-fiction, as well as other shorter works. We will practice critical thinking, reading, and writing skills throughout the course, producing a number of shorter response papers, a longer research paper, and other assignments.</p>		

ENG 204: Writing for the Workplace (WI)		
Dr. Jill Trefetz	Section 203 (CRN# 4743)	MW 2:00-3:15
A course focused on workplace writing. Open only to students of the College of Business.		

ENG 204: Writing for the Workplace (WI)		
Professor Amine Oudghiri-Otmani	Section 205 (CRN# 4745) Section 206 (CRN# 4747) Section 208 (CRN# 4752)	TR 8:00-9:15 TR 9:30-10:45 TR 12:30-1:45
<p>This course aims to answer the following core questions: How does writing extend to the period after graduation? Why is writing essential in the workplace? What does it mean to write in the workplace? What do we mean by "business writing"? What is the difference between business writing and academic writing? In short, this course will equip you with the apparatus for successfully navigating your way through the post-graduation business world via the medium of writing (e.g., email, letter, memo, report, etc.). By the end of the semester, you will also walk away with the apparatus for revising your own writing "as you go." Many times, a few mechanical problems in the writing may break your chances of being hired, getting that dream proposal approved, or simply clinching that much-desired salary raise. This course is simply a must-take for anyone willing to succeed in the business world.</p>		

ENG 205: Popular Literature (CT, HUM, LIT, WI)		
Ms. Amber Jones	Section 201 (CRN# 4756)	TR 9:30-10:45
Theme: Societal Breakdown		
<p>In this class, we'll read and discuss four novels: Lois Lowry's <i>The Giver</i>, Aldous Huxley's <i>Brave New World</i>, Margaret Atwood's <i>Oryx and Crake</i>, and Max Barry's <i>Jennifer Government</i>. All of these books are set in our not-too-distant future, but each tell a different story, from government losing all power to capitalism and consumerism to medically induced happiness to the downfall of man through scientific revolution. The books are fast-paced, fun to read, and we'll spend the semester examining the building blocks of society, like government, religion, freedom, and technology, and then discuss and question how different proportions or priorities on specific blocks make up the settings of different novels and, ultimately, our own lives.</p>		

ENG 205: Popular Literature (CT, HUM, LIT, WI)		
Dr. Jim Riemer	Section 202 (CRN# 4757)	Online
<u>Theme: Tales of Adventure</u>		
<p>Danger! Intrigue! Evil Sorcery! Ancient artifacts! Strange Lands! Death-defying escapes! 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 informal individual writing and critical thinking activities, online discussion boards, two literary analysis essays, and a web page project.</p>		

ENG 209: Literature of Fantasy (WI, LIT, HUM)		
Gwenyth Hood	Section 201 (CRN# 4758) Section 202 (CRN# 4760)	Online (no meetings required)
<u>Theme: Imagination grasps at reality</u>		
<p>This survey explores fantasy literature from its origins in mythology to its current status as a modern genre usually contrasted with realism. Beginning with <i>The Golden Ass</i>, a novel length narrative from the days of the Roman Emperor Marcus Aurelius (second century AD), we will proceed all the way up to the present, sampling works by the Brothers Grimm, Charles Perrault, Hans Christian Andersen, C. S. Lewis, Margaret Atwood, Angela Carter and Mercedes Lackey. We conclude with the epic fantasy of J. R. R. Tolkien, <i>The Hobbit</i> and <i>The Lord of the Rings</i>, a major work of the twentieth century which synthesizes and harmonizes many aspects of Fantasy Literature. As this is a Writing Intensive (WI) course, one of its goals is to improve student writing. Students will have the opportunity to revise Essay 1 after it is graded. For Essay 3, they can choose between a creative work or an analytical essay. There will be weekly journals and discussions, as well as weekly prompts to respond to readings and practice formal documentation.</p>		

ENG 210: Autobiography & Memoir (HUM, LIT, WI)		
Dr. Rachael Peckham	Section (CRN# 4761)	TR 11:00-12:15
<p>This course involves the close study of autobiography and memoir. Specifically we'll be examining the contemporary trend and popularity of <i>graphic memoir</i> by reading four best-sellers: Art Spiegelman's <i>Maus</i> (1986), in which Nazis are drawn as cats and Jews, mice; Marjane Sartrapi's <i>Perspolis</i> (2004), a coming-of-age story set during the Islamic revolution in Iran; Alison Bechdel's <i>Fun Home</i> (2007), about the secrets that festered inside a family-run funeral home; and John Lewis and Andrew Aydin's <i>March</i> (2013), an intimate look inside America's civil rights movement. Along the way, students will have a chance to experiment with combined visual and textual approaches to representing their own lived experiences.</p> <p>Note: It's not a requirement for students to have had any prior practice or training in the art of drawing to perform well in this course. A work of writing can incorporate a number of “graphic” elements, from drawing to photography/video to collage. Part of the fun of this course is in exploring the various ways a literal image can <i>be read as</i> autobiographical.</p>		

ENG 210: Autobiography (WI, HUM, LIT)

Professor Kristin Steele

Section 202 (CRN# 4762)

MW 4:00-5:15

Theme: “These are my Confessions”: Sex, Secrets, and the Unsayable in Life Writing

We’re fascinated by the lives of others—and arguably just as fascinated with ourselves. In a culture inundated with “reality” television, selfies, and scandals, what is the value of life writing as literature? In this course, we will read a variety of short- and long-form contemporary autobiographical writing by confessional authors who use writing to discover and uncover aspects of interior life often left in secret—family whisperings, hidden pasts, sexual desires, and more. In our discussions, we’ll ask and respond to a few primary questions: What do we really talk about when we talk about ourselves? How are our memories, identities, and experiences influenced by culture, language, and place? How do we tell the “truth” about our lives, even when those truths are well-hidden? In other words: why “confess”? We will explore how writers create characters out of the self, as well as the sociopolitical and personal obstacles they encounter in that process. Finally, students will create their own autobiographical work that synthesizes and celebrates careful reflection of our course material.

ENG 211: Science Fiction (HUM, LIT, WI)

Dr. Jim Riemer

Section 202 (CRN# 4764)

Online

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 informal individual writing and critical thinking activities, online discussion boards, two literary analysis essays, and a web page project.

ENG 214: Introduction to Comics (HUM, LIT)

Dr. David Hatfield

Section 201 (CRN# 4769)

MW 2:00-3:15

Section 202 (CRN# 4770)

TR 2:00-3:15

If you can read a comic in 15 minutes, then you don’t know how to read a comic. And if you don’t know how to read a comic, you’re missing out on all the fun, appreciation, and value that comics offer. Comics have changed over the past thirty years or so. Today’s comics explore a variety of issues and themes, ranging from growing up in an abusive home; making it through the perils of being a teenager (whether you’ve been bitten by a radioactive spider or not); to critiquing social and political issues, such as questions about gender identity, the wisdom of the Patriot Act, or the tragedies of war. Importantly, comics communicates in its own language that relies on both image and text, making comics its own unique art form. In this discussion-based, student-driven class, you’ll learn an entirely new literacy: how to read, understand, and enjoy comics.

ENG 214: Introduction to Comics (WI, HUM, LIT)		
Dr. Jim Riemer	Section 203 (CRN# 4771)	Online
<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 include informal individual writing and critical thinking activities, online discussion boards, two literary analysis essays, and a PowerPoint slideshow project.</p>		

ENG 215: Good Novels (WI, LIT, HUM)		
Van Kirk	Section 201 (CRN# 4772)	TR 4:00-5:15
Theme: Cannibals, Castaways, and Monsters from the Deep – The Sea Tradition		
<p>More than 70% of the earth's surface is covered with water; some of the greatest stories ever written have arisen from humankind's engagement with that element. This course will explore the sea tradition and its impact on the development of the novel, from classic authors like Melville and Conrad to contemporaries like Marguerite Duras, Marianne Wiggins, and Yann Martel (<i>Life of Pi</i>).</p>		

ENG 221: Postcolonial Literature (HUM, LIT, MC, WI)		
Dr. Puspa Damai	Section 201 (CRN# 4773)	TR 2:00-3:15
Theme: Hospitality in Postcolonial Literature		
<p>I invite you to study with me a few books, films and essays dwelling on the history and culture of hospitality in the East and the West. If colonization takes European explorers to places such as Asia, Africa, and the Americas, decolonization has brought visitors from the colonies to the metropolitan centers in the West. These historical encounters between people from different cultures underscore the importance of hospitality in postcolonial literature. In fact, hospitality or its absence enables us to better understand colonial violence and postcolonial resistance. Some of the stories we study in this course tell us about the guests or hosts from far-away lands such as Afghanistan, India, and Pakistan; others describe the challenges created by visitors in our own neighborhoods in West Virginia. We will read novels such as <i>Flight</i> and <i>The Reluctant Fundamentalist</i>, and watch films such as <i>Matewan</i>. These texts will help us ask: have we been good hosts or guests to one another?</p> <p>Assignments will include quizzes, short response papers, presentations and one analytical paper.</p>		

ENG 225: Southern Literature (HUM, LIT, WI)		
Dr. John Stromski	Section 201 (CRN# 4774) Section 202 (CRN# 4775)	MWF 11:00-11:50 TR 9:30-10:45
Theme: The Fighting South		
<p>The South is frequently associated with rebellion. At the same time, the region is frequently thought of as in some way “backwards,” meaning what they often are rebelling against are the “progressive” values of society. This course will read a variety of Southern texts written between early America and today to analyze just what rebellion means within a Southern context. What issues does the South rebel against? How is rebellion depicted? And, lastly, <i>who</i> gets to rebel and what causes are deemed <i>worthy</i> of rebellion? Ultimately, this course will use Southern literature written from a variety of perspectives to discuss how rebellion and what are depicted as regressive ideologies have influenced the development of Southern literature and continue to impact the imagery of the South in both memory and contemporary culture. Course assignments include participation in a discussion board, three exams, and two major papers.</p>		

ENG 231: Good Stories (WI, LIT, HUM)		
Van Kirk	Section 201 (CRN# 4776)	TR 12:30-1:45
Theme: 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 (WI, LIT, HUM)		
Dr. Forrest Roth	Section 202 (CRN# 4777)	MW 4:00-5:15
<p>The Contemporary American short story over the last few decades has undergone significant stylistic changes as it addresses and re-evaluates the everyday (and not-so-everyday) lives of latter-day Americans, leading to strange and exciting new ways to convey narratives from the unlikeliest perceptions. This course will give us the opportunity to read, discuss, and respond to these very recent narratives as you work towards your own understanding of how a “good story” takes shape from conventions or perhaps something entirely different. Our primary readings will come from the anthology <i>New American Stories</i>, edited by Ben Marcus, and we will pay closer to attention to story collections by two current master practitioners of the American form, Joy Williams (<i>Honored Guest</i>) and Lydia Davis (<i>Break It Down</i>).</p>		

ENG 232: Good Films (WI, LIT, HUM, Film Studies)		
Ian Nolte	Section 201 (CRN# 4778) Section 202 (CRN# 4779)	MWF 10:00-10:50 TR 9:30-10:45
<p>In this course, we will examine film as a literary text. First, we will study film as a medium for narrative. How are stories told in film? Then we will look at some of the technical aspects of film form. How are these stories made and put together? Finally, we will explore critical approaches to writing about film. How can we analyze what these stories say? We will watch eleven feature films and a collection of short films ranging from romantic comedies to film noir to science fiction. We will study, write about, and discuss what we love about movies, how they are made, and how they influence our culture.</p>		

ENG 232: Good Films (HUM, LIT, WI, Film Studies)		
Dr. Britton C. Lumpkin	Section 204 (CRN# 4781)	Online - 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, the western, the war film, the gangster film, horror, science fiction, and film noir. These genres have influenced contemporary films in numerous ways and are worth exploring. In addition to acquiring a working knowledge of film terms and film technique, the class will examine these film genres and the various messages (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 235: Crime and Sensation Literature (HUM, LIT, WI, WS)		
Dr. Jill Treftz	Section 201 (CRN# 4782)	TR 12:30-1:45
<p>This course looks specifically at women writers of crime and detective fiction, including prominent names like Agatha Christie and PD James, and lesser-known writers such as Anna Katharine Green and Rachel Howzell Hall. Noir and detective fiction (as opposed to “cozy” style mysteries) are still primary imagined as masculine genres, so this class seeks to examine how women have approached the genre over the past century and a half. The course will be discussion-based with at least one creative project. (Note: Double section.)</p> <p>Reading list: <i>The Leavenworth Case</i> (Green); <i>The Murder of Roger Ackroyd</i> (Christie); <i>Gaudy Night</i> (Dorothy Sayers); <i>In a Lonely Place</i> (Dorothy B. Hughes); <i>An Unsuitable Job for a Woman</i> (James); <i>A Grave Talent</i> (Laurie R. King); <i>The Cuckoo’s Calling</i> (“Robert Galbraith”/JK Rowling); <i>Land of Shadows</i> (Hall)</p>		

ENG 240: African American Literatures (HUM, LIT, MC, WI)		
John Young	Section 201 (CRN# 4784)	MW 2:00-3:15
<p>This course will ask what makes African American literature “African American,” by investigating a range of classic and contemporary texts that focus on the enduring impact of slavery on American culture, from <i>Clotel</i>, a 19th-century novel written in response to rumors (confirmed in the late 20th century) of Thomas Jefferson’s children with one of his slaves, to <i>Citizen</i>, a 2014 collection of prose poems, essays, and photographs that analyze social perceptions of race in an ostensibly “post-black” era. Other readings will include novels that play with the conventions of time and narrative, a Harlem Renaissance portrait of the phenomenon of racial passing, and a graphic novel about the slave rebellion led by Nat Turner. Requirements include regular responses, which will serve as the basis for a longer critical paper, and two exams.</p>		

ENG 241: Ethnic American Literatures (HUM, LIT, WI, MC)		
Dr. Sarah A. Chavez	Section 201 (CRN# 4785)	TR 2:00-3:15
<p>“I can imagine nothing more terrifying than an Eternity filled with [people] who were all the same. The only thing which has made life bearable...has been the diversity of creatures on the surface of the globe.” — T.H. White, <i>The Book of Merlyn</i></p> <p>In this discussion-heavy, seminar-style course, students will study texts from diverse ethnic groups in cultural and historical context. Because it is impossible to cover the depth and variety of the literature of all ethnic groups, this class will narrow in on prose, poetry, plays, and film from Ethnic American writers/artists who self-identify as: Latina/o/Chicana/o, Asian American, African American, and/or Native American. By directing our energies towards these few specific ethnic groups which have deep historical roots in the founding and history of the United States, we will have the opportunity to understand the ways that U.S. literature and culture has been shaped by diversity. Students will also learn the various styles of writing that make up contemporary American literature, many of which have been born out of the influence of ethnic, minority cultures.</p>		

ENG 242: Women Writers (HUM, LIT, MC, WI, WS)		
Dr. Jim Riemer	Section 203 (CRN# 4856)	Online
<p>In this class you will be reading, discussing, and writing about a range of texts by women writers. These texts reflect the diversity of women’s lives over the last 200 years. You will be examining how these texts relate to the historical, cultural contexts in which they were written and how they are both a reflection of and reaction to those contexts. You will be examining how these texts depict women’s experiences and how they address issues of gender, including how those relate to issues of identity, class, religious background and beliefs, and differing cultural attitudes and beliefs. The main assignments will include informal individual writing and critical thinking activities, online discussion boards, two literary analysis essays, and a web page project.</p>		

ENG 344: Introduction to Film Studies (WI, LIT, HUM, Film Studies)		
Ian Nolte	Section 201 (CRN# 4857)	MWF 11:00-11:50
<p>In this course, we will examine film as a literary text. How are stories told in film? What do they say about our world? We will examine technical aspects of film form—the craft and technique of making movies. We will also explore the history of film—its evolution as an art form. We will look at films as cultural documents—artifacts that can help us understand the world and its cultures. Students will work on their skills as writers, analyzing film from different perspectives. What purpose or role do films play in our lives? What filmmakers and technical innovations have influenced cinema? How have films and their stories changed over time? How do films provide us with insight into culture?</p>		

ENG 344: Introduction to Film Studies (WI, HUM, LIT, Film Studies)		
Dr. Walter Squire	Section 202 (CRN# 4861) Section 203 (CRN# 4862)	TR 9:30-10:45 TR 2:00-3:15
<p>Have you ever wondered how films are made? How do flashes of light accompanied by sound work together to produce riveting stories, some so enchanting that we watch them over and over again? This course will focus upon film form, the artistry that produces the magic of movies. After devoting several weeks to an examination of the elements of film form--mise-en-scène, cinematography, editing, and sound—we will then shift our attention to international film history to provide a fuller picture of the possibilities of cinematic art. Readings from the assigned text <i>Looking at Movies</i>, by Richard Barsam and David Monahan, will be supplemented by selected American and international films. Assignments will include low-, medium-, and high-stakes writing (various in-class exercises, weekly viewing responses to films, and a formal analysis of a short film) as well as quizzes and a final exam.</p>		

ENG 350: Intro to Textual Analysis (WI)		
Dr. Daniel Lewis	Section 201 (CRN# 4863)	MW 2:00-3:15
<p><u>Theme: “A Novel, a Poem, a Movie, and a Play Walk Into a Bar...”</u></p> <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 Curious Incident of the Dog in the Night-Time</i>), experience Shakespeare (<i>The Tempest</i>), watch a film (<i>The Tree of Life</i>) research and analyze scholarly articles, and take a look at a graphic novel (Lynda Barry’s <i>What It Is</i>).</p>		

ENG 350: Intro to Textual Analysis (WI)		
Professor Daniel O’Malley	Section 202 (CRN# 4864)	TR 9:30-10:45
<p>This course will help students develop critical-reading skills and apply those skills to fiction, poetry, drama, graphic narratives, and film. We’ll read Shakespeare’s <i>The Tempest</i> and a few other canonical works, but for the most part we’ll focus on contemporary texts, many of which will be available online. Projects will include explication papers, research-based writing, presentations, and digital work.</p>		

ENG 350: Intro to Textual Analysis (WI)		
Dr. Jana Tigchelaar	Section 203 (CRN# 4866)	TR 4:00-5:15
<p>This course will prepare you for further studies in the English major with particular emphasis on research, critical reading, and writing skills. Through the close examination of a variety of genres (including a graphic novel, Shakespeare's <i>The Tempest</i>, a variety of poetry, and film adaptations of literary texts) and the production of a range of assignments (including shorter explication papers, a presentation, a digital artifact, and a research project), you will emerge from this course better prepared to undertake more intensive independent research and focused courses in your major.</p>		

ENG 354: Scientific & Technical Writing (WI)		
Professor Amine Oudghiri-Otmani	Section 202 (CRN# 4873)	TR 11:00-12:15
<p>This course aims to answer the following core questions: Is writing done differently in my major/discipline? How does writing extend to the post-graduation world? What is the difference between technical writing and academic writing? How will writing benefit me after I graduate? Whether you are an Engineering student, a Forensics guru, a Safety Technology expert, or a Computer Science enthusiast, this course will equip you with the apparatus for successfully navigating your way through the post-graduation job market via the medium of writing. We will learn how to write successful resumes, solid application letters, and effective reports and proposals. By the end of the semester, you will also walk away with the apparatus for revising your own writing "as you go." Many times, a few mechanical problems in the writing may break your chances of being hired or simply getting that dream proposal approved. This course is simply a must-take for anyone willing to make a positive impression beyond the skills acquired in the immediate discipline.</p>		

ENG 355: Introduction to Critical Theory (WI)		
Dr. Puspa Damai	Section 201 (CRN# 4878)	TR 12:30-1:45
	Section 203 (CRN# 4882)	TR 4:00-5:15
Theme: Hospitality in Postcolonial Literature		
<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 use ideas and insights from these theories to interpret two literary texts: <i>Othello</i>, and <i>Desdemona</i>. We will also discuss how one literary text functions as a "critique" of another text, thereby undermining the conventional rigidity of boundaries between a primary (literary) and secondary (critical) texts.</p> <p>Assignments will include a few short conceptual papers, leading class discussions, and two application papers.</p>		

ENG 355: Intro to Critical Theory (WI)		
John Young	Section 202 (CRN# 4880)	MW 5:30-6:45
<p>This course will serve as an intensive introduction (oxymoronic though that may sound) to a range of theoretical approaches to literary criticism. In addition to surveying some of the fundamental questions of the field—how to define authorship; what is the role of the reader; how to interpret works of literature in relation to various social and cultural contexts—we will spend considerable time in and out of class pursuing close readings of theoretical works. For each essay, we will discuss the particular terms of the argument as well as its strengths and weaknesses. Finally, we will apply all theoretical approaches considered to literary works, using both short examples for class discussion and longer readings (most likely Bram Stoker’s <i>Dracula</i>) for the final student papers. Additional requirements will include short responses, in-class presentations, and a midterm exam.</p>		

ENG 360: Introduction to Creative Writing (WI)		
Prof. N. Lawrence	Section 202 (CRN# 4887)	TR 12:30-1:45
<p>This course requires you to make: poesis in poetry. This course is reading intensive. To be a strong writer we must foremost be strong readers. We act and are acted upon. Consider language as tools no different than what an artist would use: metaphor is your brush; anaphora is your lacquer; assonance is your easel. It is not enough to simply be aware of key literary terms. Focusing on the technical aspects of writing helps you find the language to discuss in constructive ways: how does this poem/story create the meaning that it does? How can I best create meaning in my own writing? We will craft poems, stories, and personal essays.</p>		

ENG 360: Introduction to Creative Writing (WI)		
Dr. Forrest Roth	Section 203 (CRN# 3173)	TR 2:00-3:15
<p>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 your workshop drafts to be shared with the class by doing smaller exercises and “experiments” in the forms we will pursue, eventually accomplishing a full portfolio containing your own poetry, fiction and non-fiction.</p>		

ENG 360: Introduction to Creative Writing		
Professor Eric Smith	Section 204 (CRN# 4891)	Online
<p>According to the Marshall University undergraduate catalog, this course is “an introduction to writing and critically responding to fiction, non-fiction, and poetry.” We will undertake this introduction by reading widely, responding critically, and experimenting creatively in our own writing, which will engage with texts in all three genres from a diverse slate of writers. But rather than ask you to specialize in one genre over another, we will instead read (and write) <i>across</i> genres, focusing instead on fundamentals and foundations found in all good writing, regardless of genre. Our readings, then, will allow us to see how different writers approach similar issues—of craft, of subject, and of genre—through their own unique perspectives. Our goal will be to begin to discover our own solutions to what we might call “the problem of the page,” and to prepare you for more advanced courses in the genres of your choice.</p>		

ENG 377: Creative Writing – Poetry		
Professor Eric Smith	Section 201 (CRN# 4905)	Online
<p>According to the Marshall University undergraduate catalog, ENG 377 provides “practice in writing poetry.” But successful practice in writing also requires extensive reading, regular critical engagement (with both primary and secondary course texts, as well as with the work of our peers), and of course writing poems. In this course, we will do all three. Our primary poetic mode this semester will be that of narrative; we will read and write poems that tell stories. We will cultivate a knowledge of the components of narrative, study a diverse slate of writers and their respective storytelling modes, and stock what we might call a “narrative toolbox,” in the realization that not all stories are required to be told the same way. Our approach will be both investigative and revisionary. In other words, we will be pulling things apart to ask how they work, and derive from such efforts a set of best practices. In doing so, we will assail what the poet Richard Hugo calls “the tyranny of the blank page,” and equip ourselves with the skills necessary to be a self-motivated participant in 21st century poetic practice.</p>		

ENG 379: Intermediate Creative Nonfiction (WI)		
Dr. Joel Peckham JR	Section 201 (CRN# 4910)	MW 5:30-6:45
<p>In this intermediate-level creative writing course, students will gain practice writing within the genre of creative nonfiction. Specifically, students will study and write within the subgenres of the personal essay and the memoir essay. Along the way, we'll explore—both in our reading and our writing—the ways in which creative nonfiction purposefully borrows techniques and approaches from other genres as it attempts to represent truth. We'll also discuss how the published works we'll read for class might inform a students' work within the genre of creative nonfiction. Note: This class is structured as a workshop, meaning the bulk of the writing we discuss in class will be student-authored, in addition to our regular discussion of the assigned texts.</p>		

ENG 408: Advanced Expository Writing (WI)		
Dr. Robert Ellison	Section 201 (CRN# 4911)	TR 2:00-3:15
<p>Would you like to try your hand at non-academic writing, to be read by more people than just your classmates and professors? If so, Expository Writing may be the class for you! We'll hear from experienced bloggers about how they do what they do (and how some of them even make money doing it). You'll create a blog (or use one you already have) and publish a variety of texts (profiles, op-eds, reviews, and so on) for the world to see; you'll also be able to write some entries you can craft any way you like. The class will be very hands-on, with plenty of opportunities to generate ideas and get feedback on your work.</p>		

ENG 410: Shakespeare's Comedies, Tragicomedies, and Romances (WI, LIT, HUM)		
Gwenyth Hood	Section 201 (CRN# 4914)	MWF 10:00-10:50
Theme: Love, laughter and learning wisdom		
<p>Through in-depth study of Shakespeare's sonnets and eight of his most famous comedies, students will gain insight into Shakespeare's society, his place in English and World literature. Because Shakespeare's plays are meant to be seen and heard, not merely read, there will be frequent oral interpretation and some performance of scenes. Also, as one of the goals of this Writing Intensive (WI) course is to improve student writing, there will be in-class freewrites and weekly prompts to focus thought and practice documentation. Students will also write three short formal essays and a final essay exam. They will have the opportunity to revise Essay 1 after it is graded. Plays studied include <i>The Taming of the Shrew</i>, <i>A Midsummer Night's Dream</i>, <i>As You Like it</i>, and <i>Twelfth Night</i> (Comedies), <i>Much Ado About Nothing</i>, <i>The Merchant of Venice</i>, and <i>Measure for Measure</i> (tragicomedies), and <i>The Tempest</i> (Romance).</p>		

ENG 415: Victorian Poetry (WI, HUM, LIT)		
Dr. Jill Treftz	Section 201 (CRN# 4916)	TR 2:00-3:15
<p>Don't let the dry title fool you. This is a tour of some of the darkest and strangest corners of the Victorian psyche. From poems narrated by murderers and prostitutes to 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 and the Brownings, Swinburne and the Rossettis, and poets like Amy Levy, Augusta Webster, and Gerard Manley Hopkins (who aren't plural because they were the only poets in their families). If you're lucky, you might even get a chance to read the jaw-dropping work of the man who is universally considered to be the worst poet in the English language. But you have to take the class to find out his name.</p> <p>Discussion-based, with a mix of traditional essays and project-based assignments.</p>		

ENG 421: American Literature I, Beginnings to 1830 (HUM, LIT, WI)		
Dr. Jana Tigchelaar	Section 201 (CRN# 4922)	TR 9:30-10:45
<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, research, and writing, we will work to frame our understanding of individual texts in relation to larger concepts.</p>		

ENG 434: 20th Century American Poetry (WI, LIT, HUM)		
Dr. Britton C. Lumpkin	Section 201 (CRN# 4930)	MW 2:00-3:15
<p>This course will serve as a survey of the major American poets (Robert Frost, T.S. Eliot, Elizabeth Bishop, Robert Hayden, Adrienne Rich, among others) and major American poetry movements (Imagism, High Modernism, the Harlem Renaissance, the Beats, the New York School, among others) of the 20th century. In addition to close reading of selected poems, the class will also read a selection of literary and theoretical essays to help inform our understanding. Writing assignments for this course will include weekly responses, a midterm essay involving the close reading of one poem, and a final critical paper with annotated bibliography and class presentation.</p>		

ENG 435: Modernism (WI, LIT, HUM)		
John Young	Section 201 (CRN# 4933)	MW 4:00-5:15
Theme: Modernist Narrative, or <i>Mr. Robot</i> 0.1		
<p><i>Mr. Robot</i> presents a fractured, non-linear narrative told through the unreliable perspective of a psychologically damaged protagonist. In addition to its very contemporary setting and style, <i>Mr. Robot</i> has extensive roots in modernism, the literary period roughly spanning the onset of World War I and the end of World War II (1914-45). This was a time of intense cultural disturbance; not only did the Great War (as it was then known) led to the feeling that “civilization as we know it” had come to an end. Coinciding with the war’s impact were the “woman question”; the “race question”; Einsteinian relativity; Freudian conceptions of the self; Cubist art; and the beginning of the end of European colonialism. While modernist narrative is often (and rightly) seen as deeply experimental, it is also deeply mimetic, as modernist writers sought new forms and methods to portray a radically changed world. This course will examine a range of modernist literature, especially fiction, from poetry composed on the battlefield through fractured, non-linear narratives told through the unreliable perspectives of psychologically damaged protagonists. Assigned authors will include: James Joyce, Virginia Woolf, Gertrude Stein, Jean Toomer, e.e. cummings, Nella Larsen, and Marcel Proust, with occasional forays into secondary theoretical texts. Research paper, oral presentation, short responses.</p>		

ENG 436: Medieval British Literature (WI, HUM, LIT)		
Kateryna Schray	Section 201 (CRN# 4937)	M 5:30-8:00
<p>It amazes me that somewhere along the line we decided to classify the period from 500-1100 AD under <i>one</i> term – <i>medieval</i>. That’s <i>three</i> major language shifts, <i>four</i> radical cultural shifts, and <i>six hundred</i> years of story-telling lumped together under one heading. Don’t get me started about folks calling it “The Dark Ages” either – that term was invented by smarty-pants Renaissance elitists and drives me crazy – I’ll explain why in class. ☺ The medieval period of British Literature is easily among the richest in Western history, bringing into the world a myriad of genres and themes and verse forms as well as memorable characters and archetypal plots. We’ll indulge in some terrific stories, look at some of the original language of our texts, and spend a third of our time out of our seats experiencing some aspect of each work. Best of all, we’ll make connections between these old texts and things that are happening in our world RIGHT NOW. My hope is that you’ll find an assignment in this course that meets your interests as future teachers, creative writers, editors, publishers and/or scholars.</p>		

ENG 440: Advanced Study in Film (WI, HUM, LIT, Film Studies)		
Dr. Britton C. Lumpkin	Section 201 (CRN# 4943)	MW 5:30-6:45
Superhero Films		
<p>This course will discuss and examine the development of the modern superhero film that began with the release of <i>Superman: The Movie</i> in 1978 and has continued through the 20th and 21st Century. To help inform our study of the modern superhero film, the class will read comic book series that have been adapted to the big screen, critical essays on superhero comics and films, and will view a selection of video essays concerning the genre. Films that we will be viewing include <i>Tank Girl</i>, <i>Blade</i>, <i>Unbreakable</i>, <i>Watchmen</i>, and <i>The Avengers</i>, among others. Students will vote on the final two superhero films the class will view and discuss. Writing assignments for this course will include weekly responses, a midterm essay, a class presentation on a superhero film that is not on the viewing schedule, and a final critical paper with annotated bibliography and capstone presentation.</p>		

ENG 442: Gender and Sexuality in Film (WI, SS, WS, HUM, LIT, Film Studies)		
Dr. Walter Squire	Section 201 (CRN# 4945)	TR 12:30-1:45
<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 may include <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>Ma vie en rose</i>, <i>Tomboy</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>		

ENG 445: Screenwriting (WI, LIT, HUM, Film Studies)		
Ian Nolte	Section 201 (CRN# 4961)	TR 2:00-3:15
<p>In this course, we will write screenplays for short films. We will study professional screenplay formatting and structure and how to tailor storytelling for the screen. We will study a published screenplay and the completed film to understand the connections between screenwriting and film production. We will write screenplay exercises that focus on dialogue and visual storytelling, screenplays for five minute shorts, and screenplays for longer twenty minute shorts. We will explore the challenges and benefits of writing for zero-budget or student productions. We will also explore film festivals and screenwriting contests as a venue for our screenplays and method of networking with other filmmakers.</p>		

ENG 470: Form and Theory of Creative Writing (WI, HUM, LIT)		
Rachel Rinehart	Section 201 (CRN# 4968)	TR 11:00-12:15
<p>This course is designed to familiarize students with the craft of reading and writing poetry. Course texts will include <i>Triggering Town</i> by Richard Hugo and <i>The Poet's Companion: A Guide to the Pleasures of Writing Poetry</i> by Kim Addonizio and Dorianne Laux, as well as poems and craft pieces by a diverse cast of poets. Students will study and write a variety of formal and occasional poems, as well as participate in a workshop. For their midterm project students will conceptualize their own “Triggering Town” and write a series of poems set there. The last half of the semester will be devoted to the study and composition of ekphrastic poetry—poems inspired by works of art. As part of this study, students will be required to engage with art and artists in the local community as they write and reflect on their own ekphrastic poems.</p>		

ENG 475/575: Introduction to Linguistics		
Dr. Hyo-Chang/Bob Hong	Section 201 (CRN# 4975/5020)	MW 4:00-5:15
<p>This course is intended to introduce you to the descriptive and structural approaches to the study of the English language, as well as to the nature of language and linguistic analyses in general. This course is also designed for you to apply your linguistic skills to ESL settings by observing ESL students, diagnosing their speech errors (phonetic/phonological, morphological, syntactic and semantic/pragmatic), and helping them improve their English proficiency levels. You will soon realize that working with ESL students on their English as a second/foreign language and analyzing ESL data have a direct bearing on your understanding of the linguistic theories we will discuss in class. This course will also help you understand that, by meeting immediate communicative needs of ESL students, you gain a better understanding of the complexities of language and have a better understanding of the complex systems of language.</p>		

ENG 476: Structures of the English Language		
Joni Magnusson	Section 201 (CRN# 4978)	TR 9:30-10:45
<p>English 476 is a study of the structures of English grammar, including parts of speech and punctuation, and of the forms and functions of these grammatical structures. This course investigates how the structures of English grammar are used, learned, and taught by speakers/writers and gives students a deeper understanding of the English language through examination of a variety of special topics related to the structure of English, including language acquisition, English language learning, dialect variation, code-switching, and the history of English. This course also allows students to analyze how an understanding of each of these special topics informs and affects English education practices and prompts them to generate philosophies of grammar teaching and learning.</p>		

ENG 478/578: Introduction to Sociolinguistics		
Dr. Hyo-Chang/Bob Hong	Section 201 (CRN# 4981/5023)	TR 4:00-5:15
<p>This course is intended to introduce you to the ways in which language both reflects and is reflected by social communicative factors. That is, we will examine how power and social relations, identity and cultural issues are constructed through various media such as written, visual, and spoken texts in a number of social settings. The class will begin by addressing the overall linguistic theory/theories and methodological traditions that have influenced the study of language from a social discursal perspective. The remainder of the course will focus on discussing a number of approaches to analyzing spoken, written, and visual texts. The primary focus of this course is on actual hands-on data analysis rather than on some other parts of the process of conducting research. This focus on actual analyses of data then requires you to collect spoken and/or written data samples to work with. We will also have the course as more or less a seminar course where you will be responsible for leading discussions, participating in in-class data analysis sessions, and critiquing your classmates' work.</p>		

ENG 480 SpTp: From Rings to Thrones: Tolkien, Martin, and Their Influences (WI, LIT, HUM)		
Timothy J. Burbery	Section 201 (CRN# 4987)	TR 9:30-10:45
<p>Is George R.R. Martin the American Tolkien? How does <i>Game of Thrones</i> both resemble and differ from <i>The Lord of the Rings</i>? What are some influences on each writer? And why does each man have two middle names starting with R? We will examine these and similar questions this semester by studying Tolkien's <i>The Two Towers</i> and Martin's book <i>Game of Thrones</i>, as well as several other authors. These include two of Tolkien's salient influences, Norse mythology and C.S. Lewis's work, and two of Martin's, Shakespeare's bare-knuckled drama of <i>realpolitik</i>, <i>The Tragedy of Richard III</i>, and perhaps more surprisingly, the comic books of Stan Lee.</p> <p>Pre-requisite: ENG203/206/209/211/212/213/214/215/220/221/225/231/232/235/236/240/241/242/280/281/282/283/344/350/360.</p>		

ENG 481 SpTp: James Dickey – Flying and Falling (HUM, LIT, WI)		
Dr. Joel Peckham	Section 201 (CRN# 4990)	TR 12:30-1:45
<p>James Dickey may have been America’s most controversial and well-known poet-novelist of the late sixties and early 70’s. One of his novels, <i>Deliverance</i> was made into an international block-buster film that was nominated for best picture in 1972, he read his poetry on the tonight show, and was highly sought out speaker and reader at University Campuses throughout the country. He may have been the last American example of the poet as showman. At the time of his death, however, his reputation was in decline. Now his work his hard to find in anthologies and his name is often left out of the conversation when speaking of great national and even regional authors. In this class we will examine Dickey’s poetry, novels, and nonfiction within the context of the major social, critical, and literary movements that surrounded it—exploring both Dickey’s appeal and the elements of his work that lead many critics to disavow this infuriating, brilliant, troubling, troubled and quintessentially American author.</p>		

ENG 491: Creative Writing - Poetry Workshop		
Dr. Sarah A. Chavez	Section 201 (CRN# 4994)	M 5:30-8:00
<p>“Poetry is language at its most distilled and most powerful.” – Rita Dove “Poetry is everywhere; it just needs editing.” – James Tate</p> <p>In this hybrid writing workshop/discussion seminar course, we will not only be creating original poems which will be “workshopped” and revised for a portfolio final project, but will also learn more about craft through reading and analyzing the work of writers publishing in the 20th and 21st century. The poetic production of the class will build on the craft foundation learned in Eng. 360 and 377, complicating and deepening understanding of poetry’s form, function, and social purpose. Writers do not create in a vacuum, and as a class we will open ourselves up to new ideas and experiences to strengthen our writing.</p> <p>Possible texts may include: Naomi Shihab Nye’s <i>Words Under the Words</i>; Lucille Clifton’s <i>Blessing the Boats</i>; Adrienne Rich’s <i>Fact of a Doorframe</i>; Rigoberto González’s <i>Black Blossoms</i>; Frederick Seidel’s <i>Widening Income Inequality: Poems</i>; Solmaz Sharif’s <i>Look: Poems</i>; ire’ne lara silva’s <i>Blood Sugar Canto</i>; Gary Dop’s <i>Father Child Water</i>.</p>		

ENG 492/592: Fiction Workshop		
Van Kirk	Section 201 (CRN# 4997/5025)	W 4:00-6:20
Theme: 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 493: Advanced Creative Nonfiction

Dr. Rachael Peckham

Section 201 (CRN# 5001)

TR 5:30-6:45

In this advanced-level creative writing workshop, students will gain further practice writing within the genre of creative nonfiction. Specifically, students will study and prepare two major essays (one personal/memoir essay, and one lyric essay), heavily revising one of these essays at the semester's end. Along the way, we'll explore—both in our reading and our writing—the ways in which creative nonfiction purposefully borrows techniques and approaches from other genres as it attempts to represent *truth*.

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 the other assigned reading.