

Spring 2018  
Department of English Course Descriptions

**PLEASE NOTE:**

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

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

<b>ENG 200: Texting the World (CT, HUM, LIT, WI)</b>		
Prof. Shoshannah Diehl	Section 202 (CRN# 3020)	MWF 9:00-9:50
	Section 205 (CRN# 3023)	MWF 11:00-11:50
<b>Theme: Villains in Popular Culture</b>		
<p>Have you ever wondered what makes us feel sympathy for villains? Together we will discuss what makes a character a “villain” rather than a “hero,” focusing in particular on the gray area of anti-villains and anti-heroes. Any well-written villain gives the audience room for pause -- do moments of altruism alter our understanding of villains? Can a villain’s backstory excuse him/her as a victim of circumstance? What is the difference between an anti-hero and an anti-villain? How much does our understanding of the villain depend on the perspective from which the story is told? How do villains successfully or unsuccessfully twist their morally reprehensible behaviors into positive ones? In this class, we will explore these questions and more as we analyze writers’ portrayals of “villains” in novels, comics, movies, television, and other various texts.</p>		

<b>ENG 200: Texting the World (CT, HUM, LIT, WI)</b>		
Prof. Abby Daniel	Section 206 (CRN# 3024)	MW 2:00-3:15
	Section 214 (CRN# 3032)	MW 4:00-5:15
<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. In this course, we will be reading, analyzing, and arguing about 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. ENG 200 is a 3-credit hour course that introduces students to literary and non-literary texts. This course is designated as both a critical thinking (CT) course and a writing intensive (WI) course. In this course, you will read nonfiction narratives in a variety of genres. You will be asked to think rhetorically about these texts, and in various academic and non-academic genres, you will be asked to analyze those texts and think critically about the subjects addressed in nonfiction narratives. 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>		

<b>ENG 200: Texting the World (CT, HUM, LIT, WI)</b>		
Professor Dreama Pritt	Section 213 (CRN# 3031)	TR 2:00-3:15
<b>Theme: PARANORMAL INVESTIGATIONS: Detecting the Supernatural</b>		
<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. Students will delve 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>		

<b>ENG 200: Texting the World (CT, HUM, LIT, WI)</b>		
Dr. Daniel Lewis	Section 217 (CRN# 3035) Section 218 (CRN# 3036)	WEB WEB
<b>Theme: Heaven, Hell, and Hauntings</b>		
<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 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>		

<b>ENG 203: Appalachian Literature (CT, HUM, LIT, WI)</b>		
Dr. Jana Tigchelaar	Section 201/202 (CRN# 3089 / 3090)	TR 12:30-1:45
<b>Theme: Regional Identity in Appalachian Literature</b>		
<p>This course will study texts by Appalachian writers, in particular texts that examine the shaping of regional identity. By using the idea of space and place as a lens through which to read texts in a variety of genres by Appalachian authors of various racial, ethnic, and class backgrounds, we’ll understand how region can shape expressions of identity. We will practice critical thinking, reading, and writing skills throughout the course, producing a number of shorter response papers, a longer project that combines research and creativity, and other assignments.</p>		

<b>ENG 204: Writing in the Workplace</b>		
Dr. Jill Trefitz	Section 203 (CRN# 3094)	MW 2:00-3:15
	Section 209 (CRN# 3100)	MW 4:00-5:15
<p>Now open to English majors! A course focused on the rhetoric and composition of genres of writing common to the professional workplace. Students will examine and produce texts in multiple genres, including memos, letters, and formal reports.</p>		

<b>ENG 204: Writing for the Workplace</b>		
Prof. Amine Oudghiri-Otmani	Section 204 (CRN# 3095)	TR 8:00-9:15
	Section 205 (CRN#3096)	TR 9:30-10:45
	Section 207 (CRN# 3098)	TR 11:00-12:15
<p>The primary goal of ENG 204 is to develop and practice basic writing that is focused on the styles and forms used in the workplace. To do so, students must use critical thinking as well as build on the elements of audience and purpose in their respective interactions with co-workers, customers, and clients (to name just a few). In this class, writing will be approached as a transaction method to help build relations with the intended audience.</p> <p>To focus our path toward these goals, we will work on a plethora of business writing projects (small and major), including (but not limited to) email, letter, memorandum, recommendation report, and formal proposal. Besides exploring examples of these artifacts in class, students will produce business documents of their own as well as engage in research to produce longer business documents like reports and formal proposals.</p>		

<b>ENG 205: Popular Literature (CT, HUM, LIT, WI)</b>		
Dr. Jim Riemer	Section 201 (CRN# 3105)	WEB
<b>Theme: Tales of Adventure</b>		
<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>		

<b>ENG 209: Literature of Fantasy (HUM, LIT, WI)</b>		
Dr. Gwenyth Hood	Section 201 (CRN# 3106)	WEB
	Section 202 (CRN# 3107)	WEB
<b>Theme: 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,</p>		

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, *The Hobbit* and *The Lord of the Rings*, 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.

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

Dr. Jim Riemer

Section 202 (CRN# 3110)

WEB

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

Dr. Joel Peckham

Section 201 (CRN# 3112)

MWF 11:00-11:50

ENG 213 is a course in which we will explore poems from a variety of cultures and historical periods through close reading and analysis. For the section we will be taking the title of the course very seriously, examining the problem of “what is good”—both in terms aesthetic and ethical. While we will explore questions like “what are the conventions of good poetry?” we will also ask how literary fashion and cultural conceptions of beauty influence those assessments while exploring what their ethical implications might be. Who gets to decide what is good and what is not? From where do our conceptions of “good” art derive. We will also look at poems that explore beauty conceptually—that seek to evoke or define what is beautiful and what is ugly. Finally we will be looking at poems that attempt to examine concept of “Goodness” in an ethical way through exploring what is good and what is evil. Poems and poets represented will hundreds of years and thousands of miles.

Assignments will include low-, medium-, and high-stakes writing (in-class writings, reading responses, creative reflections, and the choice of either a radical revision, creative engagement exercise or a critical analytical essay.

**ENG 214: Introduction to Comics (HUM, LIT)**

Dr. David Hatfield

Section 201 (CRN# 3113)

MW 2:00-3:15

Section 202 (CRN# 3114)

TR 2:00-3:15

Want to learn how to read, understand, and fully appreciate Comics? Introduction to Comics explores the way Comics work as a truly unique art form, one that relies heavily on the visual to communicate. Comics are an art form that explores the interaction of text and image and the ability of image alone to convey meaning, making reading a Comic a new type of experience. In Introduction to Comics, you’ll learn to read

and interpret image in ways that can give you just as much, if not more, meaning as the written word, and that Comics are meant to be read in ways quite different from reading a novel, short story, poem, or viewing a movie. If you've been reading or viewing graphic literature as if it's some other form of literature, join us to learn how to get the most enjoyment from this art form that's all its own.

**ENG 214: Introduction to Comics (HUM, LIT, WI)**

Dr. Jim Riemer

Section 203 (CRN# 3115)

WEB

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.

**ENG 215: Good Novels (HUM, LIT, WI)**

Dr. Daniel Lewis

Section 201 (CRN# 3116)

TR 9:30-10:45

**Theme: Contemporary British Fiction**

*What did Britain say to its trade partners?*

*"See EU later."*

This course offers an introduction to contemporary British culture in an era of profound political and economic change and social upheaval, specifically in the wake of Brexit. We will explore contemporary British novels that are influenced by war, immigration from the former colonies, dramatic ideological shifts in gender relations and sexuality, class conflict and deindustrialization, climate change, and the potential break up of Britain. We will examine a range of avant-garde, postcolonial and popular novels that challenge preconceived notions of Englishness. Particular attention will be paid to the interaction between literature and race/ethnicity, religion, sexuality/gender, and class.

Some of the authors we will read are Zadie Smith, Ian McEwan, Iris Murdoch, Kazuo Ishiguro, and Hanif Kureishi.

**ENG 221: Postcolonial Literature (HUM, LIT, MC, WI)**

Dr. Puspa Damai

Section 201 (CRN# 3117)

TR 2:00-3:15

**Theme: Othello in Postcolonial Literature**

I invite you to read with me a few books and essays which dwell on the issue of revisiting and rewriting Shakespeare in postcolonial literature. We will study Shakespeare's *Othello* and a number of novels and plays written in response to this great play. We will read Tayeb Salih's *Season of Migration to the North*, Salman Rushdie's *The Moor's Last Sigh*, Machado de Assis' *Dom Casmurro*, and Toni Morrison's *Desdemona* not only to assess the debt that these writers owe to Shakespeare's oeuvre in general and *Othello* in particular but also to examine the politics of "writing back" in the field of postcolonial studies. We will ask questions such as: why postcolonial and ethnic writers have chosen Shakespeare's *Othello* as their inspiration and model for their own books? Why do postcolonial writers write back? Is it because

*Othello* tells a timeless story? Is it because these writers seek to “correct” something in Shakespeare’s tragedy? What is the relationship between writing and righting? Is “writing back” a form of resistance? What does one achieve or change through writing? Have these novels and plays changed the meaning of Shakespeare’s *Othello* by taking the story of the play in a completely new direction? How to understand and theorize this unique form of creative adaptation of Shakespeare?

Assignments will include quizzes, short response papers, presentations and one analytical paper.

**ENG 232: Good Films (HUM, LIT, WI, FS)**

Dr. Margaret Sullivan	Section 202 (CRN# 3121)	TR 9:30-10:45
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In this section of Good Films, we’ll examine film as a multi-layered text. We’ll look at a variety of formal elements that make up a film: cinematography, sound, narrative sequence, for instance, as well as the cultural groundings/implications of the films we watch. Throughout the term, we’ll ask how films can do more than provide entertainment. How do films produce meaning? How can we analyze them as aesthetic productions? Films may include *Moonlight*, *American Beauty*, *Taxi Driver*, *Midnight Cowboy*, and *Trainspotting*. Probable assignments include short responses, short essays, and a researched film analysis.

**ENG 240: African American Literatures (HUM, LIT, MC, WI)**

Dr. John Young	Section 201/202 (CRN# 3125 / 3126)	MW 2:00-3:15
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Our particular focus will be on 20<sup>th</sup>- and 21<sup>st</sup>-century responses to the enduring social, political, and cultural consequences of slavery from the age of Jim Crow to the era of Obama (and now beyond). 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 *Clotel*, 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 *Citizen*, 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 a time-travel novel, *Kindred*; a Harlem Renaissance portrait of the phenomenon of racial passing; and a recent entry in the Black Panther comic book series by Ta-Nehisi Coates. Requirements include regular responses, a longer close reading paper, and two exams.

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

Dr. Sarah A. Chavez	Section 201 (CRN# 3128)	MWF 9:00-9:50
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**Theme: Big mouths, Butches, & Badasses**

*I will not have my life narrowed down. I will not bow down to somebody else's whim or to someone else's ignorance.* — bell hooks

In this discussion-based, seminar-style class we will be read, discuss, and write about a range of texts by badass women writers, those seen as radical and scary, as strong and liberating, as foul and crude. These texts will reflect the diversity and trajectory of women’s cultural experience and identity over time. Together we will examine 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. We will view these texts as works of literary art, as well as representations of varied experiences of gender/sexuality, socio-economics, (dis)ability, and race/ethnicity. Writing assignments for this course will include weekly responses, a midterm essay, and a final critical paper with annotated bibliography and serving as a class discussion leader.

<b>ENG 242: Women Writers (HUM, LIT, MC, WI, WS)</b>		
Dr. Jim Riemer	Section 202 (CRN# 3129)	WEB
<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>		

<b>ENG 280/CIT 280: SpTp - Coding for the Digital Humanities (HUM, LIT, WI)</b>		
Dr. Kristen Lillvis, Dr. Allison Carey, Prof. David Cartwright	Section 201 (CRN# 3131)	TR 9:30-10:45
<p>What was the first thing you did this morning? Was it pick up your cellphone? From cellphones to podcasts to blogs to videogames, digital technologies have transformed our lives. Harness this power—and develop skills that will help you on the job market AND help you on your capstone—by learning coding basics. Throughout this course, you will discover cutting-edge ways of analyzing the texts of your discipline (the work by a specific author, historical documents, literary texts, transcripts of conversations). You'll learn to structure and analyze digitized texts-as-data, and together we will explore questions fundamental to the humanities. No previous coding experience required!</p>		

<b>ENG 280: SpTp - Digital Literary Studies (HUM, LIT, WI)</b>		
Dr. Robert Ellison, Dr. Kristen Lillvis, Prof. Ian Nolte	Section 202 (CRN# 3132)	M 4:00-6:20
<p>Do you have favorite text you want to pore over? Do you want a job writing about videogames? Are you interested in editing digital media? Here's a way to get started on these goals and more. This course offers you an introduction to digital literary studies. Topics to be addressed include digitizing and analyzing print texts, comparing and critiquing electronic literature and videogames, and creating video essays. This course also covers the creation of digital portfolios.</p>		

<b>ENG 280: SpTp - Digital Literary Studies (HUM, LIT, WI)</b>		
Dr. Robert Ellison, Dr. Kristen Lillvis, Prof. Ian Nolte	Section 203 (CRN# 3133 )	T 4:00-6:20
<p>Do you have favorite text you want to pore over? Do you want a job writing about videogames? Are you interested in editing digital media? Here's a way to get started on these goals and more. This course offers you an introduction to digital literary studies. Topics to be addressed include digitizing and analyzing print texts, comparing and critiquing electronic literature and videogames, and creating video essays. This course also covers the creation of digital portfolios.</p>		

<b>ENG 344: Introduction to Film Studies (HUM, LIT, WI, FS)</b>		
Dr. Walter Squire	Section 202 (CRN# 3135)	TR 11:00-12:15
	Section 203 (CRN# 3136)	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>		

<b>ENG 350: Intro to Textual Analysis (WI)</b>		
Dr. Joel Peckham	Section 201 (CRN# 3137)	MW 2:00-3:15
	Section 202 (CRN# 3138)	TR 9:30-10:45
<p>This course will prepare you for further studies in the ENG 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>		

<b>ENG 350: Intro to Textual Analysis (WI)</b>		
Dr. Daniel Lewis	Section 203 (CRN# 3139)	TR 4:00-5:15
<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>		



<b>ENG 354: Scientific &amp; Technical Writing</b>		
Prof. Amine Oudghiri-Otmani	Section 202 (CRN# 3141)	TR 12:30-1:45
<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 ENG 354 is to prepare you to write in your profession by completing the types of practical writing projects often required in many professions. Emphasis will be placed on making effective business-related presentations supported with appropriate visual aids.</p> <p>To focus our path toward these goals, we will analyze graphs, write effective employment documents (including resumes, cover letters, and personnel reports), prepare for a job interview, produce technical documents like reports and formal proposals, and review and practice Standard English grammar as needed and applicable to each assignment.</p>		

<b>ENG 355: Introduction to Critical Theory (WI)</b>		
Dr. Walter Squire	Section 201 (CRN# 3142)	MW 2:00-3:15
<p>Who's afraid of the big bad theory? Though at first perplexing, theoretical approaches enrich our comprehension of texts by placing them in relation to the full complexity and contradictions of the worlds within which they are created and absorbed. Among the theories we will explore are disability studies, ecocriticism, feminism, intersectionality, Marxism, post-colonialism, post-humanism, psychoanalysis, and queer theory. Sample theorists could include anyone from Althusser to Zizek, but will likely include Bhabha, Butler, Clover, Doty, DuBois, Fanon, Foucault, Freud, Halberstam, Haraway, hooks, Kristeva, Lacan, Mulvey, Said, Saraswati, Williams, and Wood. Texts for the course will include <i>The Tempest</i> and various films, such as <i>Her</i> and <i>Pariah</i>. Requirements for the course include short response essays to theoretical and scholarly articles, short practice theoretical analyses, and a research paper that will apply the theory of your choice to a text of your choice. The class will culminate in a mini-capstone presentation of the research paper in class, complete with Prezi or other digital/multimedia visual aid, as low-pressure practice for the capstone presentation component of ENG 499.</p>		

<b>ENG 355: Introduction to Critical Theory (WI)</b>		
Dr. John Young	Section 203 (CRN# 3144)	W 4:00-6:20
<p>While theory is often seen as “outside” of literature proper, and thus as imposing “external” concerns onto literary interpretation, this is a misunderstanding: used correctly and effectively, theory should be a tool that enables new kinds of questions about literature and culture (defined broadly) to develop. As Stuart Hall (a theorist and critic of postcolonial literature and culture) writes, “Theory is always a detour on the way to something more important.” In this course, we will survey a range of theoretical approaches and methods, considered both on their own and in application to specific examples (drawn from poetry, fiction, film, television, graphic novels, and other genres). While understanding the background and aims of a particular theoretical perspective is necessary for determining the kinds of questions it can enable, our primary focus throughout will be on the specific differences it would make to approach particular examples from one theoretical orientation or another. Class meetings will include roundtable discussions and “theory labs,” where we will apply a particular concept or method to an in-class example. Course requirements will include a series of brief responses, a mini-capstone presentation, and a longer research paper.</p>		

<b>ENG 378: Creative Writing - Fiction</b>		
Dr. Forrest Roth	Section 201 (CRN# 3150)	MW 4:00-5:15
<b>Theme: Short Short Fiction and Disjointed Stories</b>		
<p>Short short stories, often popularly known as "Flash Fiction," "Sudden Fiction," et al., have been around in American letters for well over a century, though only recently are writers, readers and critics starting to fully appreciate its literary value. In this Fiction Workshop, we will take a closer look at this growing sub-genre by writing our own short-shorts using various modes so that we may understand how prose itself can become more interesting and engaging for readers as it becomes less utilitarian as it does in traditional short story forms, and so we can write longer stories with them. While this course will draw upon the conventions you learned in the ENG 360 workshops, be prepared to expand (or contract?) your skill with narrative and learn how to make it quick on the page. And, of course, our final objective will be to produce a portfolio of polished stories that reflect your own creative potential in the fiction we will be discussing.</p>		

<b>ENG 379: Creative Writing - Nonfiction</b>		
Dr. Rachael Peckham	Section 201 (CRN# 3151)	TR 9:30-10:45
<p>In this intermediate-level creative writing course, students will gain practice writing within the genre of creative nonfiction. 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 subgenres of creative nonfiction. <b>Note:</b> 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>		

<b>ENG 408: Writing in the Digital World (WI)</b>		
Dr. Margaret Sullivan	Section 201 (CRN# 3152)	TR 2:00-3:15
<p>Designed for those who find themselves writing in, or preparing to write in, multimedia and online environments, this course will look at a variety of computer-mediated writing strategies. The primary approach of the class will be involvement with the multimodal text itself: creating, editing, and critiquing a variety of multimedia projects. We'll look carefully at issues related to quality of content, the specifics of online writing environments, and the educational and rhetorical theories that underlie digital writing. Probable assignments include short responses as well as creating multimodal texts and a digital portfolio.</p>		

<b>ENG 410: Shakespeare - Comedy, Tragedy &amp; Romance (HUM, LIT, WI)</b>		
Dr. Tim Burbery	Section 201 (CRN# 3153)	TR 12:30-1:45
<p>Why bother with Shakespeare? Actually, in our age of social media, where we're constantly playing different roles online, Shakespeare's theatricality is very relevant. He's also the most filmed author in Hollywood. And he's now studied in terms of Big Data, as all his works have been digitized and analyzed. We'll study some of Shakespeare's key texts, as well as his life and times. Plays will include <i>Richard III</i>, <i>Julius Caesar</i>, and <i>Much Ado about Nothing</i>, and others. We'll also savor Shakespeare's sonnets, study filmed versions of his drama, and write both analytical and creative papers.</p>		

<b>ENG 422: American Literature 1830-1865 (HUM, LIT, WI)</b>		
Dr. Jana Tigchelaar	Section 201 (CRN# 3155)	TR 9:30-10:45
<b>Theme: Romance and Reform: Literature of Antebellum America</b>		
<p>The antebellum period was filled with concerns about developing a distinctive “American” literature, coupled with questions about defining U.S. identity. Taking part in these conversations were diverse national voices, representing a multiplicity of ethnicities, races, genders, and classes. This course will consider how canonical literature of the American Renaissance time period developed in the context of these voices and issues. We will study texts that examine the important cultural and social issues of the time (including reform movements like abolitionism and women’s rights, the impact of westward expansion on Native American and Hispanic communities, and the rise of urbanization and industrialization) alongside canonical authors (the Transcendentalists, the Dark Romantics, and the poetry of Walt Whitman and Emily Dickinson). 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>		

<b>ENG 434: 20<sup>th</sup> Century American Poetry – Identity in Form (HUM, LIT, WI)</b>		
Dr. Sarah A. Chavez	Section 201 (CRN# 3158)	M 6:30-9:00
<p>“It is difficult / to get the news from poems / yet men die miserably every day / for lack / of what is found there.” — William Carlos Williams</p> <p>This course will survey 20<sup>th</sup> Century American poetry through major writers such as: Elizabeth Bishop, Robert Hayden, Adrienne Rich, Audre Lorde, Walt Whitman, William Carlos Williams, and Emily Dickinson, among others. Through examining the work of poets from across the century, in movements such as Imagism, the Harlem Renaissance, the Beats, the New York School, and the Black Mountain Poets, among others, we will track the changes in literary conception of American identity through form. What do Walt Whitman’s long lines mean in comparison to Emily Dickinson’s short lines? What does the Nuyorican movement say about the visibility of urban spaces in poetry? How did U.S. poets assert their not-European-ness through the manipulation and subversion of received forms? 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 serving as a class discussion leader.</p>		

<b>ENG 436: Medieval British Literature (HUM, LIT, WI)</b>		
Dr. Kateryna Schray	Section 201 (CRN# 3159)	M 4:00-6:20
<p>It amazes me that somewhere along the line we decided to classify the period from 500-1100 AD under <i>one</i> term – <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>		

<b>ENG 440: Advanced Study in Film (HUM, LIT, WI, FS)</b>		
Prof. Ian Nolte	Section 201 (CRN# 3160)	TR 9:30-10:45
<b>Theme: Cinematic Television</b>		
This course will explore television as a medium for film narrative. Focusing on modern prestige pay-cable television series by exploring content produced by HBO, this course will examine how stories work for television and how we think and write about serial stories.		

<b>ENG 442: Gender and Sexuality in Film (HUM, LIT, WI, WS, SS, FS)</b>		
Dr. Walter Squire	Section 201 (CRN# 3161)	R 4:00-6:20
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> .		

<b>ENG 445: Screenwriting (HUM, LIT, WI)</b>		
Prof. Ian Nolte	Section 201 (CRN# 3162)	MW 2:00-3:15
In this course, we will write screenplays for short films. We will study professional screenplay formatting and structure and how to tailor storytelling for the screen. We will study published screenplays and the completed films to understand the connections between screenwriting and film production. We will write and workshop three short films. We will explore the challenges and benefits of writing for zero-budget or student productions. We will also explore film festivals and screenwriting contests as a venue for our screenplays and method of networking with other filmmakers.		

<b>ENG 447: British Romantic Poets (HUM, LIT, WI)</b>		
Dr. Jill Trefitz	Section 201 (CRN# 3163)	TR 12:30-1:45
Revolution. Promiscuity. Incest. Bears. And that's just the life of Lord Byron! Discover the poets and poetry who make the Victorians and the Modernists look well-adjusted. If you like biting satire, furious social commentary, or intense meditations on nature (sometimes all in the same poem!), then this is the class for you. This class will read the works of major and minor British poets of the late eighteenth and early nineteenth centuries—including Wordsworth, Coleridge, Charlotte Smith, Anna Laetitia Barbauld, Felicia Hemans, William Blake, John Keats, and more. This is a discussion-based class with an emphasis on the historical, social, and biographical context of the poetry we will read.		

<b>ENG 476: Structures of the English Language</b>		
Prof. Joni Magnusson	Section 202 (CRN# 3166)	WEB
<p>ENG 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>		

<b>ENG 480: SpTp - Writing, Editing &amp; Document Design</b>		
Prof. Joni Magnusson	Section 201 (CRN# 3168)	TR 12:30-1:45
<p>This course in Professional Writing, Editing, and Document Design will provide you with knowledge related to the principles and hands-on practice of being a technical editor and writer. We will begin by editing a range of documents using a variety of editing types/levels and strategies. We will then move on to writing and document design in a hands-on setting. By the end of this course, you will be able to lead almost any writing or editing project. Ultimately, this course will make you a better writer, editor, designer, and document developer.</p>		

<b>ENG 492: Fiction Workshop</b>		
Prof. John Van Kirk	Section 201 (CRN# 3173)	M 4:00-6:20
<p>Offers students a forum for presentation, discussion, and refinement of their work, either short stories or novels. (PR: ENG 378 or permission of the instructor)</p>		

<b>ENG 499: Senior Capstone (WI)</b>		
Prof. Anna Rollins	Section 201 (CRN# 3174)	TR 9:30-10:45
	Section 202 (CRN# 3175)	TR 2:00-3:15
<p>This workshop-style course is an intensive examination of topics relevant to advanced English studies; all of our work in this course will scaffold you toward the composition of a Capstone Project (a paper plus a conference-style presentation). Depending upon your area of specialization, you will engage in substantial scholarly, creative, and/or pedagogical composition. Our course units will correspond with the stages of the writing process: brainstorming, prewriting, writing, revision, and editing. The course assignments and readings will correspond directly with the work you need to complete your Capstone Project, and you will receive extensive feedback from your peers and your professor throughout each stage of the writing process. This course will culminate with a conference-style presentation with a multimedia component on Study Day; your presentation will be open to all English students and faculty, in addition to friends, family, and the general public.</p>		

<b>ENG 499: Senior Capstone (WI)</b>		
Dr. Robert Ellison	Section 204 (CRN# 3177)	R 5:30-8:00
<p>“You had ONE job!” You’ve likely seen those memes circulating on Facebook and elsewhere. The same can be said of students in my sections of ENG 499. To be precise, it’s one job in two parts: write a 15-20 page paper, and revise/reshape it into a 15-minute presentation to be given during final exam week.</p> <p>Most of my students choose to write a “traditional” or “standard” research paper. If you’re an education major, you may opt to write a pedagogical essay; if your focus is creative writing, you could do a “hybrid” of research paper and your own poetry or prose. Whatever route you take, your job will be coming up with the topic, and my job will be helping you to do the best job you can. To that end, we’ll spend a good deal of time in workshops, conferences, and similar activities. Hope to see you on Thursdays in the spring!</p>		