

Spring 2024
Undergraduate Course Descriptions
 Department of English

PLEASE NOTE:

This is NOT a complete list of the Fall 2023 English offerings. For the full list, please view the full Course Listings through the Marshall webpage (at <https://mubert.marshall.edu/scheduleofcourses.php>).

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

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

ENG 200: Texting the World (WI, CT, LIT)		
Dr. Forrest Roth	Section 211	WEB
Texting Animal-Human Interactions		
This online section of ENG 200 will be devoted to the theme of depictions of human-animal interactions in literature and elsewhere, of the varied relationships between animals and humans in these works, whether violent or peaceful, and what these relationships have to say about our collective humanity and notions of civilization itself. Readings will include selections from Jack London, Andre Alexis, Mary Oliver, Takashi Hiraide and others, as well as contemporary documentaries <i>Grizzly Man</i> and <i>My Octopus Teacher</i> , and popular websites dedicated to celebrating the bond between animals and humans. You will read and write extensively as you respond to these works, arguing for your own interpretations, applying critical approaches in different disciplines, and developing short responses into a final essay with a multi-media slideshow as a culminating assignment for the course.		

DH 201: Intro to Digital Humanities (WI, DH)		
Dr. Sarah Walton	Section 201	MW 1:00p-2:15p
Mapping as Historical and Digital Practice		
Coding, algorithms, data visualization...these technological words may seem unrelated to fields of study such as literature, philosophy, history, and art, but today they play a key role in shaping culture, society, and even human thought – issues at the heart of the humanities. As a result, an interdisciplinary area of study, known as the Digital Humanities, has emerged to explore the impact of technology on society and to use digital methods to analyze texts, objects, and archives. In this course, we will explore this area of study by completing three projects which will together form an ePortfolio. Each unit is dedicated to learning a key method in the field (web design; digital archival research; and GIS/mapping). Our central theme will be maps and mapping, with the idea that maps—as a ubiquitous and historical tool and process—resonate with the tools and processes afforded by new computational technologies. We will learn how to write within this discipline and along the way we will try to answer the question: how do the humanities work with computers?		

ENG 203: Appalachian Literature (WI, MC, LIT)

Megan Hutchinson

Section 201

MWF 11:00a-11:50a

Appalachia—that ancient mountain range running along the eastern half of the U.S.—is a place unlike any other. Rich with natural beauty and a culture that runs as deep as chestnut roots, this place, throughout its history, has also been blighted with numerous hardships for the people who call it home. This discussion-based course will explore and celebrate the region’s literature, written by those who have lived, loved, and toiled here. By studying everything from folk songs to stage plays, slave narratives to Pulitzer Prize-winning novels, we will pull apart the common themes that come up again and again in the writings of Appalachia. The course will be broken into three broad sections—“Land,” “Lore,” and “Tribulation”—in which the readings for our course will be organized. In addition to in-class discussion, you will complete an array of low-, medium-, and high-stakes assignments geared towards gaging your understanding of the texts, allowing you space to develop your own ideas on the topics, and inviting you to add your own voice to the conversation.

ENG 203: Appalachian Literature

Dr. Paul L. Robertson

Section 202

MW 1:00p-2:15p

Section 203

TR 9:30a-10:45a

The goal of this course is to expose students to writers identified with the Appalachian region. To do so, we will read an array of poetry, short stories, memoir, and novels drawn from across two centuries of Appalachian representation and from multiple Appalachian subregions. We will consider how Appalachian writers conceptualize regional distinction (or “otherness”) in contrast to a normative, middle-class America. Many of the texts depict one or more intersections of Appalachian identity with race, gender, sexuality, and/or subcultures. Specific course texts include Gurney Norman’s *Divine Right’s Trip* and the recent anthologies *Writing Appalachia* and *LGBTQ Fiction and Poetry from Appalachia*. Class meetings will consist of frequent discussion, interspersed with occasional lectures on Appalachian history, social concerns, and mass media representation. Course assignments consist of regular short quizzes based on the readings, a midterm exam, weekly online discussion contributions, and a final paper/project on a topic of the student’s choosing.

ENG 204: Writing for the Workplace (WI)		
Dr. Roxanne Aftanas	Section 202 Section 203	TR 11:00a-12:15p TR 12:30p-1:45p
<p>This class will focus on various strategies that improve and produce effective writing for the workplace. While we practice some specific genre assignments, our efforts will be mostly spent learning transferable skills that could be applied in any writing situation. All ENG 204 sections will write a case study report, but this class also creates 2 other larger writing assignments, in addition to a variety of small and medium writing assignments. The class uses labor-based pedagogical practices. Students will determine their course grades based on the amount of labor they put into the course. My goal is for students to <i>learn</i> so I hope to shift the focus off of grades and back to learning. In an effort to do that, these course practices will be used.</p> <p>Assignments are graded using credit/no credit. Assignments will earn credit if they would have earned an A, B, or C. Assignments can always be revised to earn credit. Students have the ability to drop/choose which assignments they want to complete.</p>		

ENG 204: Writing for the Workplace		
Nibal Abou-Mrad	Section 206	WEB
<p>English 204 is designed to help you develop a new set of writing skills necessary in the workplace today. You will learn how to write clearly, persuasively, and proficiently. You will work on becoming better communicators at work as you consider different audiences, contexts, purposes, and genres. The course will provide you with some of the best practices for writing emails, memos, letters, and more as it points out necessary principles of mechanics and conventions such as grammar, spelling, and punctuation. With English 204, you would be getting ready to become the professionals you've always aspired to be.</p>		

ENG 204: Writing for the Workplace (WI)		
Amine Oudghiri-Otmani	Section 207	WEB
<p>Students will develop and practice basic writing focused on the styles and forms commonly used in the workplace. We will use critical thinking and build on the elements of audience and purpose in our respective hypothetical interactions with co-workers, customers, and clients (to name just a few). In this class, writing will be approached as a transaction method aimed at helping build relations with members of the intended audience and empowering them to take action. To focus our path on these goals, we will work on a plethora of business writing projects (minor and major), including (but not limited to) emails, letters, memoranda, a recommendation report, and a formal business proposal. In addition to exploring artifact samples in class, students will produce business documents of their own and use research to draft longer business documents like reports and formal business proposals.</p>		

ENG 210: Autobiography (WI, LIT)		
Dr. Sara Henning	Section 201 Section 202	TR 9:30a-10:45a TR 12:30p-1:45p
<p>ENG 210 is a course devoted to the “study of select autobiographies and memoirs from a variety of literary traditions,” according to the Marshall University undergraduate catalog. During our time together, we will investigate the lyric essay, a popular contemporary subgenre including (but not limited to) “flash” nonfiction, collage, braided essay, and the “hermit crab.” We will read and consider work by a diverse and inclusive array of writers which demonstrates how the form can be conceptualized and powerfully rendered on the page, such as Maggie Nelson’s <i>Bluets</i> and the ground-breaking anthology <i>A Harp in the Stars: An Anthology of Lyric Essays</i>. This course will provide students with many fun and rewarding opportunities to practice writing in the lyric essay form.</p>		

ENG 211: Science Fiction (WI, LIT)		
Kallel Peterson	Section 201	MWF 9:00a-9:50a
Queer Theory and the Space Opera		
<p>A not so long time ago, in a galaxy far away: a dashing hero uses her skill with a sword to prevent murders on an abandoned outpost; a diplomat tries to bring another planet into a galactic alliance; a rag-tag bunch of outlaws robs a maglev train for supplies. All these stories, set in space and full of themes of adventure once pejoratively would have been referred to as “space opera”. This course is focused on science fiction and specifically the sub-genre of the Space Opera. We’ll examine what makes a text a space opera, whether certain texts are space operas, and how those texts either meet or defy expectations—for genre, for representation, for the idea of a “space opera.” We’ll discuss the use of literary queer theory, its origins, its implementation, and how it relates to the texts and to the genre of science fiction overall. Assignments will include analyses of assigned readings, discussion, and a final project which will have creative, research, and multimedia elements as options for completion.</p>		

ENG 215: Good Novels (WI, LIT)		
Dr. Forrest Roth	Section 201 Section 202	MW 1:00p-2:15p TR 11:00a-12:15p
Contemporary African American Novels		
<p>This section of ENG 215 will survey the contemporary African American novel through a selection of major writers from the 1970’s to the 2000’s, including Ishmael Reed, Toni Morrison, Clarence Major, Colson Whitehead, and Percival Everett. Utilizing a hybrid delivery of both in-class and online discussion to begin formulating our ideas, this course will address, among other aspects, the various forms our assigned novels employ, as well as the conventional and not-so-conventional ways they utilize elements of character, plot, theme, and others. Writing assignments include short responses, online discussion board posts, and a cumulative final essay.</p>		

ENG 232: Good Films (WI, LIT, Film Studies, Affordable Education Materials)		
Ian Nolte	Section 202 Section 203	TR 11:00a-12:15p TR 2:00p-3:15p
Netflix Original Releases		
<p>For more than a century, Hollywood studios have produced films for theatrical distribution. In the last decade, Netflix has challenged this business model by producing and distributing big budget feature films delivered directly to subscriber's homes. This course will look at Netflix original film releases and study them as examples of traditional film genres—from science fiction to romantic comedy. We will study and write about movies, how they are made, and how they influence our culture. No textbook required—however you will need access to a Netflix account to view required films.</p>		

ENG 242: Women Writers (WI, LIT, MC, WS)		
Sabrina Jones	Section 201	WEB
<p>In this course, we will read, analyze, and write about the female experience as it is represented by women writers. Both fiction and non-fiction texts will be explored through multiple genres including: memoir, novel, poetry, film, short story, play, music, and popular and scholarly articles. As we read, we'll explore how women from a variety of eras and backgrounds have written about their experiences with gender, race, sexuality, class, religion, and other identity constructs. We will practice critical thinking, reading, and writing skills throughout the course, producing several short response papers, a multi-media project, and a presentation.</p>		

ENG 263: Intro to Digital Literary Studies (WI, DH)		
Dr. Sarah Walton	Section 201	MWF 10:00a-10:50a
Transmedia Adaptation and Born Digital Texts		
<p>This course wears two hats: it is in one sense an introduction to digital humanities methods and tools and in another a traditional literature class featuring digital, rather than strictly analog, texts. This course is for you if you are interested in storytelling craft and in thinking about how reading and writing might change because of technology. It's also for you if you want to experiment with digital methods for reading. And if you're not sure about computers, this may still be the class for you, because our guinea pig is going to be Jane Austen. Austen is the canonical English author with arguably the biggest digital footprint; for this reason, we will be using <i>Pride and Prejudice</i> as our text for experimentation. In this course, you will annotate <i>P&P</i> using a collaborative, digital tool (project 1); employ distant reading strategies using a web-based text analysis tool (project 2); and create your own digital, transmedia text (project 3).</p>		

ENG 314: Introduction to Professional Writing (WI)		
Dr. Meghan Hancock	Section 201	WEB
<p>This web course asks you to recognize and respond to various rhetorical situations in the professional world in ways that demonstrate critical thinking and intellectual and professional standards of effective communication. This course also gives you the opportunity to begin looking into areas of professional writing you may be interested in pursuing in your future careers. Together, we will explore a variety of professional writing categories along with their common genres of writing. Specifically, we will cover the areas of business writing, technical writing, document design, non-profit writing, and writing for social media.</p>		

ENG 344: Introduction to Film Studies (WI, DH, LIT, Film Studies)		
Dr. Walter Squire	Section 201 Section 202	TR 9:30a-10:45a TR 11:00a-12:15p
<p>Have you ever wondered how films are made? How do flashes of light accompanied by sound work together to produce riveting stories, some so enchanting that we watch them over and over? This course will focus upon film form, the artistry that produces the magic of movies. After devoting several weeks to an examination of the elements of film form--mise-en-scène, cinematography, editing, and sound—we will then shift our attention to international film history to provide a fuller picture of the possibilities of cinematic art. Instruction on film form will be supplemented by select feature-length films as well as by numerous short films and clips from additional feature-length films. Assignments will include low-, medium-, and high-stakes writing (various discussion exercises, weekly viewing responses to films, and a formal analysis of a short film) as well as quizzes and a final exam.</p>		

ENG 350: Introduction to Textual Analysis		
Daniel Normandin	Section 201	MWF 11:00a-11:50a
<p>“Our meddling intellect misshapes the beauteous forms of things: / We murder to dissect,” wrote the poet William Wordsworth. Many readers feel the same way about literature: why not just enjoy a book rather than picking it apart in a classroom? Yet “dissecting” a story, poem, play, or novel can be a fruitful and enriching process, especially in a group setting. To encourage that process, this course approaches a broad range of literary writing: stories, poems, and a play, written by authors of wildly varying backgrounds in wildly varying forms of English. We will read slowly and carefully, thinking about the easily overlooked details of form and language. We will share our ideas in discussion, and throughout, we will emphasize the writing process. The course is designed to prepare you for any future literature course, no matter the subject. Assignments include regular discussion forum posts, group annotations, reading comprehension quizzes, and written essays.</p>		

ENG 350: Introduction to Textual Analysis (WI)		
Dr. Daniel Lewis	Section 204	WEB
<p>"Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become."- C.S. Lewis</p> <p>How do we learn to be better, closer readers? How do we analyze a film, a book, a poem, or a graphic novel? And furthermore, how do we improve these skills? This course is an introduction to critical reading 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>They Both Die at the End</i>), experience Shakespeare, watch a film (<i>Spirited Away</i>) research and analyze scholarly articles, and look at a graphic novel (<i>Welcome to St. Hell</i>).</p>		

ENG 354: Scientific & Technical Writing (WI)		
Amine Oudghiri-Otmani	Section 202 Section 203	TR 11:00a-12:15p WEB
<p>Technical writing is all about empowerment: making information accessible, usable, and relevant. Knowing that much of your career success will depend on how well you communicate, the primary goal of English 354 is to prepare you to write in your profession by completing the types of practical writing projects often required in many professions. Emphasis will be placed on making effective business-related presentations supported with appropriate visual aid. To focus our path on these goals, we will analyze graphs, write effective employment documents (including resumes and cover letters), prepare for a job interview, produce technical documents like reports and formal proposals, and review and practice Standard English grammar as needed and applicable to each assignment.</p>		

ENG 355: Intro to Critical Theory (WI)		
Dr. Deborah Thurman	Section 201 Section 202	MW 1:00p-2:15p TR 9:30a-10:45a
<p>Literary analysis invites us to search for meaning, but there are so many places to find it. When we read a novel like <i>The Hunger Games</i> (2008), interpretations abound: Is this a story about reality TV? About love triangles? About the Iraq War? About Appalachia? Who gets to decide? This course addresses the problem of interpretation as a foundational question in literary studies, drawing from the most influential thinkers of the past century. Using <i>The Hunger Games</i> as our primary example, we will test a variety of approaches to finding meaning in literature—and explore theories about what makes reading valuable. This class will teach key skills for the study of literature, including strategies for reading difficult texts, forming persuasive arguments, and discussing big picture questions about art and culture. Approaches studied will include: formalism, psychoanalysis, New Historicism, Marxism, feminism, queer theory, race and ethnic studies, trauma theory, and ecocriticism. Assignments will focus on applying theory to enrich our understanding of literary and multimedia texts.</p>		

ENG 355: Intro to Critical Theory (WI)

Dr. Daniel Lewis

Section 203

WEB

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

ENG 360: Introduction to Creative Writing (WI)

Dr. Joel Peckham JR

Section 201

MW 1:00p-2:15p

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

ENG 360: Introduction to Creative Writing (WI)

Dr. Sara Henning

Section 202

TR 11:00a-12:15p

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

ENG 360: Introduction to Creative Writing (WI)

Dr. Anthony Viola

Section 203

TR 2:00p-3:15pm

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

ENG 377: Creative Writing Poetry (WI)

Dr. Joel Peckham JR

Section 201

WEB

According to the Marshall University undergraduate catalog, ENG 377 provides “practice in writing poetry.” But successful practice in writing also requires active reading, regular engagement (with both primary and secondary course texts, as well as with the work of our peers), and of course writing and re-writing poems. In this course, we will do all of this and more. What I hope to do in this class is to avoid getting bogged down in schools and modes of poetry (since a poem can be just about anything from a story to a prayer to a grocery list and there are many good ways of going about writing a poem) or on what poetry is and is not than on what the elements of good writing in any genre are and how and how writers employ those elements of craft in a poem. Along the way, we will explore skills and techniques that make poetry unique. To organize the semester, we will be writing a concept-a-week. These concepts will include Family, Death and Birth, Sex and Sexuality, The Shadow and the Spirit, Witnessing and Politics, Place and Environment, Love and Rage, Gender and the Body, Race and Class, and The Ecstatic. Please be aware that these concepts are deliberately broad and can easily blend into one another. They are not boxes to stuff your poems into but ideas to extrapolate out of freely, with vigor and brio. Indulge your associative impulses. I also want to emphasize that this is not a class in poetic mastery but poetic practice and the emphasis here is on creating and experimenting with the many possibilities of expression that poetry offers us. Though each student poet will experience one workshop, emphasis for the class will be on the generation and creation of the materials for poetry and then the construction and refining of poems using those materials.

ENG 410: Shakespeare's Comedies and Romances (WI)		
Daniel Normandin	Section 201	MW 1:00p-2:15p
<p>This course surveys the comedies, romances, and sonnets that helped to establish William Shakespeare's place at the center of the English literary canon. Rather than take this ultra-canonical status for granted, though, we will examine Shakespeare in his particular cultural and political contexts. We will explore the shaping influence of early modern England's institutional sites—from playhouse to printhouse, from tavern to court, from the domestic countryside to distant colonies—as well as his own imaginative reshaping of these spaces in his work. Rather than present Shakespeare's writings as fixed totems, our readings and discussions will emphasize the transformative possibilities of performance and the vexed status of the dramatic literary text. Readings will include <i>A Midsummer Night's Dream</i>, <i>Twelfth Night</i>, <i>As You Like It</i>, <i>The Tempest</i>, and Shakespeare's sonnets. Assignments include forum posts, reading quizzes, a short close-reading paper, a creative response, and a final research paper.</p>		

ENG 426: Appalachian Lit & Theory		
Dr. Paul L. Robertson	Section 201	TR 12:30p-1:45p
"Appalachian Women Writers"		
<p>This course covers the work of women authors from Southern Appalachia, and for whom the region and its inhabitants are a focus of their writing. We will examine the ways in which they construct Appalachia as a cultural concept, especially with regard to regional identity-formation and to intersecting influences of class, gender, race, and sexuality. We will read Harriette Simpson Arnow's <i>Hunter's Horn</i>, Lee Smith's <i>Oral History</i>, and Dorothy Allison's <i>Trash</i>. Further texts by Crystal Wilkinson and Marilou Awiakta complicate the common, but erroneous, perception of Appalachia as an exclusively white racial space. These literary works will be combined with "documentary" texts depicting both the Appalachian region and popular culture-mediated images of Appalachian women: <i>The Spirit of the Mountains</i> (1905) and the films <i>Harlan County U.S.A.</i> (1976) and <i>The Wild and Wonderful Whites of West Virginia</i> (2009). In the dialog between these literary and documentary perspectives, our goal is an understanding of how these depictions impact the formation(s) of Appalachia as a sociopolitical construct, a postulated demographic label, and a site of ethno-regional womanhood.</p>		

ENG 440: Selected Topics in Film (WI, LIT, Film Studies, Affordable Education Materials)		
Ian Nolte	Section 201	MW 1:00p-2:15p
Cinematic Television: Streaming Stories and Stranger Things		
<p>This course will explore television as a medium for film narrative. How do television stories function? What qualities defined television stories in the past? How has streaming changed what is possible for television shows? We will examine how film stories work for television and practice writing and thinking about serial narratives. We will use several Netflix original series as a means of exploring the evolution of television narrative as extended, on-demand cinematic narratives with a focus on <i>Stranger Things</i>.</p>		

ENG 442: Gender and Sexuality in Film (WI, LIT, Film Studies, Women's Studies, Sexuality Studies)		
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Dr. Water Squire	Section 201	TR 2:00p-3:15p
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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 researched essay, and responses to assigned films. Selected films will include some of the following: *Female*, *Singin' in the Rain*, *Cabaret*, *The Rocky Horror Picture Show*, *Carrie*, *The Piano*, *Go Fish*, *Boy Meets Girl*, *Pariah*, *Appropriate Behavior*, *Moonlight*, *Goodbye Gauley Mountain*, *Her*, *Paris Is Burning*, *But I'm a Cheerleader*, *Secretary*, *Ali: Fear East the Soul*, *The Kids Are All Right*, *Hedwig and the Angry Inch*, *A Girl Walks Home Alone at Night*, *The Watermelon Woman*, and *Brokeback Mountain*.

ENG 445: Screenwriting (WI, LIT, Film Studies, Affordable Education Materials)		
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Ian Nolte	Section 201	MW 4:00p-5:15p
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Developing Screenplays for Short Films		
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In this course, we will write screenplays for short films. The bulk of the semester will be dedicated to writing three original short film screenplays and taking those stories through the workshop process. We will also study professional screenplay formatting and how to tailor storytelling for the screen. We will study published screenplays and the completed films to understand the connections between screenwriting and film production. We will write screenplay exercises that focus on dialogue and visual storytelling to help us practice screenplay storytelling technique. We will explore the challenges and benefits of writing for zero-budget or student productions. We will also explore film festivals and screenwriting contests as a venue for our screenplays and method of networking with other filmmakers.

ENG 467: Visual Rhetoric (WI)		
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Dr. Roxanne Aftanas	Section 201	WEB
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This is the most interesting class you will ever take! Well, I think visual rhetoric is the most exciting and relevant field there is in 2023 so hopefully that comes through in the course materials and assignments. We will analyze and create a variety of visual images, including marketing, social media, photography, and more. We will learn some visual rhetoric definitions and theories to help us perform our analysis. While you will create some visuals of your own, no experience with art or technology is expected. The class uses labor-based pedagogical practices. Students will determine their course grades based on the amount of labor they put into the course. My goal is for students to *learn* so I hope to shift the focus off of grades and back to learning. In an effort to do that, these course practices will be used.

Assignments are graded using credit/no credit.

Assignments will earn credit if they would have earned an A, B, or C.

Assignments can always be revised to earn credit.

Students have the ability to drop/choose which assignments they want to complete.

ENG 470: Creative Nonfiction - Form & Theory

Dr. Rachael Peckham

Section 201

T 4:00p-6:20p

This course combines seminar-style and workshop discussions in the study of the formal and theoretical concerns in contemporary creative nonfiction. There will be a specific focus (forthcoming), and students can expect to explore this focus through the reading of a variety of forms that we'll analyze theoretically. The workload will include two major creative nonfiction projects and several short responses and in-class exercises over the course of the semester.

ENG 480: Multigenre Creative Writing Workshop (WI)

Dr. Joel Peckham JR

Section 201

TR 2:00p-3:15p

Students in this course will gain advanced practice in their chosen genre and in hybrid forms, always in conjunction with our study of select fiction, creative nonfiction, prose poetry and hybrid texts—and with the traditions, trends, and theories important to those genres. Students will regularly share their written work, either in pairs/small groups or in workshop, for the purpose of gaining ample and varied feedback intended to benefit the writer's development. Students will also receive individual mentoring on both short and long-form assignments.

As a class we will be focusing on “life-writing”—that is, work that employs the author's life as material in the creation of the text. How authors interpret that directive is very much open to them as long as they can articulate how the work draws from life experience (this does not prevent students from working in speculative forms).

ENG 499: Senior Capstone (WI)

John Young

Section 201

MW 4:00p-5:15p

This course is a workshop-style course, focused on the research, writing, and presentation skills that will help you compose a successful capstone paper and deliver a successful capstone presentation at the end of the semester. Your end goal is producing a Capstone Project (the paper plus the presentation) that demonstrates your mastery of the skills you've practiced as an English major. Your Capstone Project will allow you to follow your passion within English studies, whether you choose a project focused on literary analysis, pedagogy, or creative writing. As the semester progresses, we'll progress together through the stages of the writing process, with heavy emphasis on invention writing, drafting, and revision. In addition, our focus on the research process will feature work with a research librarian and guidance on selecting and narrowing a topic, research strategies, the many resources available to us through Drinko Library, and the appropriate use and citation of sources. After you complete your capstone paper, we will work together to transform the paper into a conference-style presentation with a multimedia component.