

Fall Course Previews

--A Selection of our Course Offerings for Fall Semester, 2025

ENG 203 (Core II Humanities, Literature, MC, and WI): Appalachian Literature		
Megan Hutchinson	Section 101	MWF 10:00-10:50 AM
The Land, the Lore, the Lamentations		
<p>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, historically, has also been blighted with numerous hardships for the people who call it home. This course—a blend of lecture and discussion—will explore and celebrate the region’s literature, written by those who have lived, loved, and toiled here. In tandem with this, we will also identify common stereotypes written about the region. By studying everything from folk songs to stage plays, Cherokee creation narratives to a national best-selling culinary memoir, 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—“The Land,” “The Lore,” and “The Lamentations”—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.</p>		

ENG 203 (WI, MC, Literature): Appalachian Literature		
Sarah Trautwein	Section 102	T/R 9:30-10:45AM
<p>This course is designed to take participants on a journey through different perspectives, themes, and literature from Appalachia. We will explore through discussion and writing, literature and history which challenges traditional views of the region covering everything from food, folklore, women’s literature and history, industry (including agriculture and coal), and race. Together we will read and discuss works that have defined the Appalachian genre and works which reclaim it. We will consider questions like, what does it mean to be Appalachian? Who is included in the cultural narrative from this region and why? Whose voices have and are being ignored in Appalachia? Through the literature we read (including fiction, nonfiction, and a range of poetry) we will deconstruct reductive stereotypes perpetuated about the region and strive to move beyond typical poverty, bootstraps, and white-washed narratives.</p>		

ENG 204 (WI): Writing for the Workplace		
Amine Oudghiri-Otmani	Section #103 Section #104 Section #107	TR 9:30 – 10:45AM TR 11:00AM – 12:15PM 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.</p> <p>To focus our path on these goals, we will work on a plethora of business writing projects (minor and major), including (but not limited to) emails, letters, memoranda, and a formal business proposal. In addition to exploring artifact samples in class, students will produce business documents of their own and use research to draft longer business documents like reports and formal business proposals.</p>		

ENG 210: Autobiography & Memoir (WI)		
Dr. Rachael Peckham	Section 101	MWF 1:00-1:50PM
<p>This course involves the close study of autobiography and memoir, two subgenres of creative nonfiction. Specifically, we'll be examining the current trend and popularity of the micro-memoir and other short forms of creative nonfiction. The reading list will therefore feature nonfiction collections of short works of autobiography and memoir, such as Beth Ann Fennelly's <i>Heating & Cooling: 52 Micro-Memoirs</i> and select essays from the journal <i>Brevity: A Journal of Concise Literary Nonfiction</i>. In conjunction with our exploration of this trend in creative nonfiction, students will compose and revise a collection of autobiographical "snapshots": tightly focused personal writing that is purposefully short (no more than 750 words!) yet weighty and powerful.</p>		

ENG 225: Southern Literature (WI, LIT, MC)		
Dr. Paul L. Robertson	Section: 101	MW 1:00-2:15 PM
<p>This course explores literary texts that take as their subject the American South—a region nebulously defined through overlapping (and sometimes confusing) attributes: geography, history, politics, race, class, and the imaginings of U.S. popular culture. Authors represented in this course have some degree of personal regional affiliation (self-proclaimed and/or ascribed by others) with the South. Course texts represent several literary genres: short stories, novels, creative nonfiction, and poetry. Individual works are also associated with various sub regions and/or cultural subsections of the South: Appalachia, the Deep South, the urban South, the GLBTQ+ South, and the expatriate South. We will attempt to cover the chronological scope of Southern literature, from the emergence of a self-consciously literary regionalism in the Antebellum period up through the present era of “Grit Lit” and “Rough South” writing. Along the way, we will examine literature’s role in defining the South for the broader U.S. cultural consciousness. A particular goal of this course will be an understanding of the intersectionalities of Southern identities as expressed through literary forms and within distinct historical periods. The readings in this course were selected to provide a wide array of representative voices, drawing from different class, ethnic, gender, racial, regional, and sexuality perspectives that co-mingle as often as they diverge. In several texts, the student will almost certainly encounter vernacular speech patterns, writing stylistics, and cultural-historical references with which they are unfamiliar. We will read work by William Gilmore Simms, Sheri Reynolds, William Faulkner, Zora Neale Hurston, Carson McCullers and others.</p>		

ENG 231: Good Stories (Literature, Writing Intensive)		
Professor: Michael Shirzadian	Section 101	T/R 4:00-5:15PM
<p>This course imagines a “good story” as one that produces lasting emotional resonance. You know those stories that keep haunting you a day, a month, a year, <i>a lifetime</i> after reading them? Those are the ones we’ll read. We’ll break down these stories’ narrative maneuvers into discrete parts, or literary <i>tactics</i>, and we’ll wonder how such tactics commingle to produce precise, reliable emotional <i>effects</i>. Sometimes students may be asked to write analytically about a particular tactic—>effect at work in a story, but much more often students will be asked to experiment with a particular tactic—>effect by writing their own good stories. Although we will read and discuss short stories of various lengths, all student submissions will be capped at 750 words (flash fiction). By the end of the term, each student will have produced an emotionally resonant collection of flash fiction.</p>		

ENG 240 (WI, CT, HUM, Literature, Affordable Education Materials): African American Literature		
Dr. John Young	Section 101	WEB
<p>This course will serve as an introduction to 20th- and 21st-century Black American literature. We will explore four broad thematic units during the semester: race and identity, race and aesthetics (i.e. what makes a Black work of literature “Black?”), race and social justice, and race and speculative fiction (or how we might imagine alternate worlds with alternate racial structures). Readings will consist primarily of short fiction, poetry, and essays, with one novel (most likely Walter Mosley’s <i>Devil in a Blue Dress</i>, 1990) and one season of a TV series (most likely season 1 of <i>Atlanta</i>, 2016). Assignments will include shorter (1/2-1 pg.) responses, posts to discussion boards, and a research project (which could take the form of a podcast or website in addition to a conventional academic paper).</p>		

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

ENG 242 (WI, HUM, Literature, WS): Women Writers		
Dr. Deborah Thurman	Section 102	WEB
Course Theme: Women’s Crime Fiction		
<p>This course explores women’s crime fiction, from the detective stories of Agatha Christie to the blockbuster thrillers of Gillian Flynn. Together, we’ll study how women authors have depicted the psychology of criminal behavior and the search for justice in and beyond state systems. We will assess how acts of violence work to uphold and transgress the boundaries of gender roles, including archetypes such as the femme fatale, the innocent victim, and the hardboiled investigator. This is a fully asynchronous but paced class, with weekly assignments and regular online interaction among participants. Assignments will include collaborative and solo writing, as well as a video essay.</p>		

ENG 263 (WI, DH): Introduction to Digital Literary Studies		
Nathan Rucker	Section 102	WEB
<p>In this class, we will study how using digital technologies with literature invites a new understanding of how we read and what we consider literature. We will address several topics including how to use digital tools to analyze traditional literature, how to read and write about electronic literature and video games, as well as how to create our own text-based digital games with accessible tools (No coding experience required).</p> <p>Regardless of your degree path or career goals, many of the skills you gain in this class will help you improve your writing along with your understanding and use of technology.</p>		

ENG 344 (WI, Literature, Film Studies, Digital Humanities): Introduction to Film Studies		
Dr. Walter Squire	Section 102	T/R 11:00AM-12:15PM
<p>Have you ever wondered how films are made? How do flashes of light accompanied by sound work together to produce riveting stories, some so enchanting that we watch them over and over? This course will focus upon film form, the artistry that produces the magic of movies. After devoting several weeks to an examination of the elements of film form--mise-en-scène, cinematography, editing, and sound—we will then shift our attention to international film history to provide a fuller picture of the possibilities of cinematic art. Instruction on film form will be supplemented by select feature-length films as well as by numerous short films and clips from additional feature-length films. Assignments will include low-, medium-, and high-stakes writing (various discussion exercises, weekly viewing responses to films, and a formal analysis of a short film) as well as quizzes and a final exam.</p>		

ENG 344 (WI, Literature, Film Studies, Digital Humanities): Introduction to Film Studies		
Dr. Walter Squire	Section 103	T/R 2:00-3:15PM
<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: Intro to Textual Analysis (WI, DH, LIT)		
Paul L. Robertson	Section: 102	T/R 2:00-3:15 PM
<p>This class will cover the skills necessary for undergraduate study in the English major. We will engage in close reading, in-depth critical and interpretive classroom discussion, and frequent response writing. Students will complete a substantial interpretive paper, with a research component, at the conclusion of the course. Course readings cover a spectrum of genres that you will encounter in English undergraduate study: the novel, the short story, drama, memoir, poetry, and foreign language literature in English translation. You will practice articulating your initial reading reactions into fully-developed critical writing—from low-stakes classroom conversation through exploratory response writing, to a final seminar paper. This course section particularly highlights literary work with American regional, multiethnic, and international perspectives. We will read the novels <i>Saint Monkey</i> by Jacinda Townsend (Black, Appalachian), the short story collection <i>Black Tickets</i> by Jayne Anne Phillips (West Virginia/Appalachia), and the translated multi-genre memoir <i>Memory for Forgetfulness</i> by Mahmoud Darwish (Arab/Palestinian). Other course selections are a poetry (haiku) collection by Raven Mack (Appalachia), and drama by William S. Yellow Robe Jr. (Native American/Assiniboine).</p>		

ENG 354 (WI): Scientific and Tech Writing		
Nibal Abou-Mrad	Section 101 Section 102	T/R 9:30-10:45AM T/R 12:30-1:45PM
<p>ENG 354 introduces you to the principles and practices of scientific and technical writing. It equips students from various disciplines with skills to effectively communicate complex information to diverse audiences. You will work on producing clear, concise, and accurate writing assignments, including lab reports, digital content, and technical instructions. You will also have the opportunity to explore, discuss, and analyze the structure, style, and conventions of scientific and technical writing genres, while also acknowledging the importance of visuals, ethical writing practices, and audience awareness.</p> <p>By the end of the course, you will have a solid foundation in scientific and technical writing, enabling you to convey information clearly and persuasively in your professional careers.</p>		

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

ENG 355: Introduction to Critical Theory (Writing Intensive)		
Professor: Michael Shirzadian	Section 101	TR 2:00-3:15PM
<p>This course will introduce students to various critical lenses through which they may identify power structures and social norms at work in literature and other cultural artifacts. Students will read and discuss scholars belonging to Marxist theory, feminist theory, queer theory, postcolonial theory, Critical Race Theory, Disability Studies, ecocritical theory, and thing theory. This course will insist that developing familiarity with these theoretical frameworks enables students to appreciate literature more deeply--in part by coming to imagine a work of literature as both expressing culture and playing a constituent role in its ongoing production.</p>		

ENG 355-102: Introduction to Critical Theory		
Margaret Sullivan	Section 102	WEB
Introduction to Critical Theory		
<p>In this course, we'll examine key ideas and debates in literary theory, exploring how the field has evolved from foundational theorists to today's critical approaches. We'll explore the works of influential figures including Foucault, Derrida, and Butler, whose ideas on power, language, and subjectivity have helped to shape the field, and we'll also look at newer developments including affect theory, animal studies, and trauma theory. Along the way, we'll place the theoretical texts in conversation with fictional ones and will look at works by Woolf, Joyce, and Kafka. Probable assignments include a mid-term and final paper, short responses, discussion postings, and assorted daily writings.</p>		

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

ENG 360 (WI): Intro Creative Writing		
Megan Hutchinson	Section 103	MW 4:00-5:15PM
<p>This course serves as a broad introduction to creative writing. During our time together, we will not only practice the craft of writing the three major genres—poetry, fiction, and creative nonfiction—but we will also practice the craft of close reading and literary analysis, literary citizenship, and regular revision. Each of these areas, you will see, are essential to your growth as a writer. While you will have assigned readings via Blackboard and peer writing to give feedback to each class period, this course is most heavily focused on giving you the tools and space to generate your own writing. Each student will also have one of their three major writing assignments workshopped by their peers. By the end of our time together, you will have a significantly revised packet of poetry, short story, and creative nonfiction essay, as well as a stronger sense of who you are as a writer.</p>		

ENG 377: Creative Writing: Poetry (WI)		
Dr. Sara Henning	Section 101	T/R 2:00p-3:15PM
<p>ENG 377 is a course devoted to the “development of techniques and strategies for writing creative nonfiction in a variety of styles and forms,” according to the Marshall University undergraduate catalog. During our time together, we will investigate readings and partake in discussions focused upon developing essential structural and technical strategies for writing accomplished poetry. Using Kim Addonizio’s techniques described in <i>Ordinary Genius</i>, our discussions will range from how to enter poetry, how to mine our inner and outer worlds for poetic material, and the poem’s progress. Our final unit will include a sustained study of prosody, and during this time, we will practice writing in several poetic forms. We will read the work of many professional poets this semester, including Alexis Sears’ <i>Out of Order</i>, Winner of the 2021 Donald Justice Poetry Prize from Autumn House Press. This workshop-style class will offer many exciting opportunities for practice and peer workshop, and it will conclude with a polished portfolio of your semester’s work. (PR: ENG 360 or permission of the instructor.)</p>		

ENG 378: Creative Writing – Fiction (Affordable Education Materials)		
Prof. Daniel O’Malley	Section 101	T/TR 11:00AM-12:15PM
<p>This is a course devoted to the reading and writing of short stories. Students are expected to have some familiarity with basic creative writing concepts (PR: ENG 360: Intro to Creative Writing). Through a combination of close reading and writing activities, students will sharpen their understanding of how stories <i>work</i> and explore strategies for writing. Daily activities will balance analysis of published work in a variety of styles along with exercises and workshop-style discussion of students’ own stories.</p>		

ENG 379 (WI, Affordable Education Materials): Intermediate Creative Nonfiction		
Cat Pleska	Section 101	MW 1:00-2:15PM
Creative nonfiction: memoir and lyric essays		
<p>In this intermediate-level creative writing course, the author will gain practice writing creative nonfiction and apply the development of techniques and strategies for writing CNF in a variety of styles and forms. Specifically, the author will study and write within the subgenres of the memoir and the lyric essay (more on what “lyric” means later). 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 the <i>truth</i>. We'll also discuss how the published works we'll read for class might inform your own work within the genre of creative nonfiction. Within this focus, class activities and discussion might address:</p> <ul style="list-style-type: none"> • Creative nonfiction's sprawling history and subgenres. • The relationship of creative nonfiction to other genres and literary traditions. • Contemporary movements and trends in creative nonfiction; and • The politics of <i>truth</i> in creative nonfiction. 		

ENG 412 (WI): Shakespeare's Histories and Tragedies		
Daniel Normandin	Section 102	T/R 12:30-1:45PM
<p>This course surveys the histories and tragedies that helped to establish William Shakespeare's place at the center of the English literary canon. We won't treat the Bard as an untouchable monument, though. Instead, we will emphasize the transformative possibilities of modern performance and adaptation. As well, we will examine the context of Shakespeare's own culture. Our discussions will stress two of his major preoccupations: power and performance. We will explore how his plays depict power in its various forms: power over nations, over families, over lovers, and even over oneself. We will also observe how his characters perform—and transform—their identities as kings or servants, men or women, natives or foreigners, rich or poor, powerful or powerless. Along the way, we will repeatedly confront central Shakespearean questions: who gets to wield power over others, and to what extent is power simply a performance? Readings include <i>Richard II</i>; <i>Henry IV, Part One</i>; <i>Hamlet</i>; <i>Othello</i>; and <i>King Lear</i>. Assignments include forum posts, a short close-reading paper, a creative adaptation, and a final research paper.</p>		

ENG 427 (WI): Studies in Authors or Genre		
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Nathan Rucker	Section 101	MWF 10:00-10:50AM
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<i>Comics Studies</i>		
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<p>In this class, we'll read comics and scholarship related to comics studies. The course is discussion-heavy as we learn how the words and images support or sometimes contradict the story within a comic. We'll study the art form of comics by looking at its history, genres, conventions, and complexities through several books. We'll then explore comics scholarship before completing a research project. We'll read from scholars of various perspectives and theories, applying those readings to the comics we discuss.</p>		
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<p>You'll write papers and discuss comics, with the possibility of creating a short comic. No prior experience with comics is necessary.</p>		
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ENG 430 (WI, MC): Young Adult Literature		
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Dr. Megan Marshall	Section 101	WEB
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<p>This course examines the field of Young Adult literature, specifically, the range – and depth – of its impact. Students will read texts that address coming of age and the formation of identity and familiarize themselves with the different ways YA lit has been marketed to middle-grade and adolescent readers, to crossover audiences, and as adaptation material for large and small screens. We will cover a selection of texts (and genres) that reflect and represent a diverse range of experiences relating to class, race, sexual and cultural identity, and dis/ability. Although this is an online class, there will be an emphasis placed on reading as a community. As such, students will take part in weekly discussions that will require sharing ideas, asking questions, and responding to one another. As this is a required course for all English Education majors, students will also focus on a variety of critical/theoretical approaches to reading appropriate for pedagogical application in secondary ELA classrooms.</p>		
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ENG 432: Contemporary Literature		
Dr. Paul L. Robertson	Section # 101	MW 2:30-3:45PM
<p>Our readings for this course will be drawn from shortlisted and/or winning novels of the International Dublin Literary Award (https://dublinliteraryaward.ie). Nominations for this award are submitted exclusively by <i>public</i> libraries from around the world, thus providing a glimpse into an assessment of literary merit outside the usual criteria of academic attention and/or commercial publishing sales. Since classification of “the contemporary” is mostly arbitrary, we will use it as a synonym for the <i>very</i> present, and novels chosen for this course were published in the recent span of 2018-2022. Although many Dublin Award submissions are initially published in English, the international nature of the award allows for the inclusion of works translated into English. Owing to this international scope, our course will include a wide array literary representation: Irish, Nigerian, Indigenous American, and Iranian-French. Central themes include (but are not limited to) gender and sexuality, state and religious oppression, immigration, family structures, and Digital Age ennui. Some of these texts are fairly straightforward narratives, others are stylistically complex and experimental. Examples from the course reading list are Akwaeke Emezi’s <i>The Death of Vivek Oji</i>, Tommy Orange’s <i>There There</i>, Mike McCormack’s <i>Solar Bones</i>, and Valeria Luiselli’s <i>Lost Children Archive</i>. Course assignments consist of class participation (during class meetings and through Blackboard discussion board posts), four response papers (each 2-3 pages in length), and a seven-to-ten-page final paper (or an equivalent digital media project, with instructor approval).</p>		

ENG 440 (WI, Literature, Affordable Education Materials): Selected Topics in Film		
Ian Nolte	Section 101	T/R 11:00AM-12:15PM
Crimes, Conspiracies, and Betrayals: The Influence of Film Noir		
<p>This course will explore the Hollywood film noir style and its echoes and reflections throughout film history. Emerging from the Great Depression, this style of pessimistic crime drama connected with audiences in the 1940s and 1950s who were hungry for stories of crimes, conspiracies, and betrayals. We will look at the history of this genre and how these early noir films represented the moral labyrinth of modern urban environments. Then we will examine how once noir images entered cinema they were repeated, reiterated, reinvented, and reimagined in films from different time periods and cultures. We will look at films from the noir classic era, neo noir renaissance, and new releases. We will study films from Hollywood, Bollywood, and beyond. You will read and study criticism of film noir movies and work to develop your own critical analysis of how you see film noir.</p>		

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

ENG 447 (WI): British Romantic Poets		
Dr. Jill M. Treftz	Section 101	T/R 12:30-1:45PM
<p>Bears. Bisexuality. Incest. Exile. Revolution. (And that's just the life of Lord Byron!)</p> <p>Study 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.</p>		

ENG 469 Teaching Creative Writing		
Dr. Joel Peckham	Section 101	WEB
<p>In this course in pedagogy and practice, designed for students interested in teaching creative writing at the primary, secondary, or college level, we will study pedagogical writings of important teachers and scholars in the field and will explore</p> <ul style="list-style-type: none"> • Various approaches to teaching multiple genres; • The underpinnings of good writing instruction within the classroom (including the composition of lesson plans and writing prompts, the incorporation of exemplary texts, and approaches to running a writing workshop). • Approaches to responding to and evaluating student work, both in the classroom, during individual mentoring, through written and verbal feedback; and through the composition and employment of writing rubrics. • The use of digital media like blackboard to stimulate engaged reading and regular writing practice outside of the classroom. • The development of a teaching philosophy. 		

ENG 479: Multi-genre Creative Writing Workshop		
Dr. Rachael Peckham	Section 101	MWF 2:00-2:50PM
<p>Students in this course will gain advanced practice in their chosen genre and with a variety of forms, always in conjunction with our study of select approaches, concepts, and techniques involved in the writing of poetry, fiction, creative nonfiction, and hybrid (multi-genre) texts. Students will work closely with the professor in designing and developing a major project in their chosen genre/form, and they can expect to gain constructive feedback on their drafts of the project through workshops and one-on-one conferencing. By the end of the semester, students can expect to come away with a completed and polished creative writing project for any number of professional purposes, including but not limited to: submitting the project for publication in a literary magazine or journal; presenting it at a writing conference or public reading; fashioning a writing sample out of the project for the purpose of a job, grant, graduate school, etc. application; or for some other professional purpose that will benefit the students' development as creative writers.</p>		

ENG 491: Poetry Workshop (WI)		
Dr. Sara Henning	Section 101	WEB
<p>According to the Marshall University undergraduate catalog, ENG 491 is “a practical and intensive class in exploring the varieties of creative expression; exercises on the creating of verse in different forms and styles.” In this course, students will complete a final portfolio of 8-10 linked poems, introduced by an artist statement (a multi-purpose genre useful for applying for grants, writing residencies, jobs, and graduate programs). During our time together, we will discuss a selection of issues related to poetic criticism and craft, read the work of professional poets, and study workshoping strategies used in prestigious writing programs across the country. Because reading gives writers the best lens into understanding the successful craft-based choices employed by other writers, we will discuss our readings with a writerly eye. (PR: ENG 377 or permission of the instructor.)</p>		

ENG 499: Senior Capstone		
Dr. Jana Tigchelaar	Section 101	M 4:00-6:20PM
<p>In this workshop-style course, you will focus on practicing the research, writing, and presentation skills needed to prepare for a successful capstone paper and presentation at the end of the semester. While your capstone projects will vary (both in subject and in content, depending on whether your academic focus is in literary or film analysis, pedagogy, or creative writing), the end result is the same: a capstone project that demonstrates your mastery of the skills attained as an English major. In practical terms, this class will take you through the stages of the writing and research process with the end goal of producing a well-researched, skillfully written capstone paper. In addition, you will work to transform your paper into a conference-style presentation with a multimedia component.</p>		

HON 480 (WI; DH; Film?): SpTp: Childhood on Screen		
Sarah Walton		T/R 12:30-1:45PM
Childhood in the American Cinema		
<p>This seminar explores the portrayal of childhood in US film over the span of nearly a century. We will start with Shirley Temple's career in the 1930s, watch films from throughout the 20th century—including 1980s classics like <i>E.T.</i> and <i>Stand By Me</i>—and conclude with critically acclaimed titles from the last few years like <i>Minari</i> (2020). This course examines "childhood" as a cultural construct influenced by race, gender, and class. By analyzing films across genres, students will delve into topics like Hollywood history, economic and social trends, film technology, and diverse childhood experiences. Our primary texts will be the films that form the backbone of this course, but students will also engage with critical theory and literary and film criticism to understand the complex construction of the "child" in American culture and politics. Low stakes writing assignments will include quizzes and reflections; medium stakes assignments will include a shot-by-shot analysis and in-class, collaborative projects; higher stakes assignments include a final exam and short critical paper.</p>		