SPRING 2015

ENG 205: World Literature
Technologies of Remembrance
Section 1: Monday, Wednesday, and Friday 1:00-1:50 PM

Professor: Kristine Kotecki

This course focuses on how personal and collective memories are imaginatively mediated in response to specific political contexts. Literature that responds to historical events might reinforce dominant versions of history or present counter-histories, for example, and it might highlight documentary traces or emphasize the emotions that surround historical events. This course will introduce methodological approaches and ethical questions to bring to the study of literature from contexts and in languages unfamiliar to many North American students. It thus serves as a foundation for students who want to pursue more in-depth literary study of the works of particular regions, nations, and cities in future courses and projects.

ENG 206: Reading Literature
Playing in the Dark: Identity and Difference in American Literature
Section 1: Tuesday and Thursday 12:30-1:45 PM

Professor: Andrea Wolfe

Novelist Toni Morrison has famously remarked that Mark Twain’s Adventures of Huckleberry Finn portrays Huck’s growth as dependent on the continued servitude of the enslaved Jim. She argues that the novel others Jim, constructing the black man as childish, simple-minded, and unprepared for independence. If not for the other—the enslaved Jim—Morrison says, neither Huck nor Twain himself could have imagined freedom at all. Starting with Jim, then, this course will explore literary representations of othering, the process by which we construct other people as “different” in order to formulate our own identities. It will cover novels, poems, plays, and other literary examples of “playing in the dark,” or othering based on race, class, and gender. The course will also examine instances in literature when “others” attempt to talk back to the mainstream.
ENG 206: Reading Literature  
Section 1: Tuesday and Thursday 9:30-10:45 AM

Professor: Robert D. Habich

ENG 206 is an introduction to the nature and interpretation of literary works and to reading and writing critically about literature. ENG 206 counts as a Tier I Domain course (Humanities) in the University Core Curriculum. This class does not count toward the major in English but does fulfill a requirement in the minor in creative writing.

In this class you will learn the basic processes of literary interpretation and how literary scholars generate knowledge. The purpose is to give you the skills and understanding to appreciate literature more fully, beyond mere expressions of taste. Together we will

- read literature in a variety of genres (poetry, short stories, short novels, plays, and memoirs),
- consider questions of meaning and context,
- talk and write and think aloud, and
- become more proficient in the things we do when we engage with a literary text.

**Course requirements:** attendance and active participation in class discussion and activities; class preparation, including the careful reading of all assigned texts; and the completion of all assignments (homework, non-graded assignments, drafts and graded writing) on time and satisfactorily.

---

ENG 206: Reading Literature  
Humor in Literature  
Section 2: Monday, Wednesday, and Friday 12:00-12:50 PM

Professor: Lupe Linares

In the opening chapter of *A Man Without A Country*, Kurt Vonnegut writes: “Humor is an almost physiological response to fear.” He claims that “any subject is subject to laughter,” but he also makes a distinction between different kinds of humor, stating: “There is a superficial sort of laughter.” Vonnegut treats humor seriously, asking questions about what humor is, how it functions, and how it functions *productively*. In this course, we will do the same. We will read across a variety of genres, including novels, poetry, essays, short fiction, and film, to explore what counts as humor in literature, how it used, who uses it, and to what effect.
ENG 210: Introduction to Rhetoric and Writing
Section 1: Monday, Wednesday, and Friday 11:00-11:50 AM

Professor: Jennifer Grouling

This class is designed to give you an introduction to the field of Rhetoric and Writing studies, laying the context for this major within English studies as a whole. This course also provides Rhetoric and Writing majors, professional writing minors, and other interested parties the theoretical and methodological background needed to pursue other major coursework in Rhetoric and Writing. We will look both at the history of Rhetoric and its current state of the field. This course will also teach you to analyze rhetoric and writing in a variety of contexts, including political, social, and academic settings.

ENG 213: Digital Literacies
Section 1: Tuesday and Thursday 9:30-10:45 AM
Section 2: Tuesday and Thursday 2:00-3:15 PM

Professor: Rory Lee

This course asks students to challenge the traditional understanding of literacy as the ability to read and write by asking them to engage with not only the idea of literacy as a situated act of knowing and doing inextricably linked to technology(ies) but also the idea of literacies—plural. More specifically, students will explore what literacy means and looks like in the context of the digital: what sort of literacy practices do we enact in the digital realm and how, if at all, are they similar to, different from, and filtered through ones we enact in analog culture? To assist them in this exploration of digital ways of knowing and doing, students will be introduced to a brief history and some select theories of media, the genres common to them, and the connections between media, old and new. In addition, students will analyze and produce with various media, technologies, and composing tools in an effort to understand the ways they inform literate practices. In terms of production, students will employ various digital practices such as remediation and remix, researching in a publish-then-filter economy, and viral marketing. Throughout and particularly toward the end of the course, students will grapple with the social, political, economic, and ethical consequences of these digital literacy practices. In particular, they will take up the following questions: how does our culture digitally make sense of and comment on culture writ large, how does the digital allow groups to form and act in ways they couldn’t previously, and what happens when the grassroots culture fostered through digital literacy practices intersects with corporate culture?
ENG 220: Language and Society
Section 1: Monday, Wednesday, and Friday 1:00-1:50 PM
Section 2: Tuesday and Thursday 11:00-12:15 PM

Professor: Mai Kuha

You speak the way you do because of who you are and where you are from. You also adjust the way you speak according to the situation. In this course, we will discuss the nature of this language variation and how its interaction with social attitudes affects our lives.

Our look at the nature of language variation will include
- the main features of dialects of English in the U.S. (regional dialects and African American English)
- a brief look at how language and gender connect
- how language change results in language variation
- the main facts about the presence of minority languages in the U.S.

When looking at the impact of the interaction between language variation and social attitudes, we will consider
- how people are judged because of the way they speak,
- how this affects linguistic minorities in the educational system, and
- how language attitudes find their way into legislation.

ENG 230: Reading and Writing About Literature
Section 1: Tuesday and Thursday 11:00-12:15 PM

Professor: JoAnne Ruvoli

“Finding Home” This course will provide students with an introductory set of critical methods for reading, interpreting, and writing critically about literature. Interrogating the relationship between theory and practice, we will write to investigate approaches to criticism, issues of form, and theory. We will explore the role of rhetorical analysis and archival research in literary scholarship. With the big picture always in mind, we will examine the dialogue between primary and secondary texts in relation to their audiences and purposes.

The texts will have many overlapping issues, the strongest of which is the concept of home. We will use this deceptively simple idea as a springboard into the texts and circle back periodically to assess how the concept changes across form, approach and context. Texts may include Tina De Rosa’s Paper Fish, Lorraine Hansberry’s A Raisin in the Sun, Jack Kerouac’s On the Road, Allison Bechdel’s Fun Home, poetry, and a variety of secondary criticism about each primary text. Evaluation will include three short papers, quizzes and a longer comparative final paper.
ENG 230: Reading and Writing about Literature
Section 2: Monday, Wednesday, and Friday 10:00-10:50 AM

Professor: Vanessa Rapatz

Throughout this course, we will be studying fiction, poetry, drama, and film. We will practice developing analytical reading and writing skills as we take on writing assignments that range from close reading to engagement with literary criticism. We will frame our textual discussions through a variety of critical approaches, including historicism, gender studies, and new formalism. The progression of assignments in this course will provide you with the opportunity to refine your critical writing skills. Texts may include poetry, short stories, *Othello*, *The Picture of Dorian Gray*, and *Donnie Darko*.

ENG 230: Reading and Writing about Literature
Literary Afterlives
Section 3: Monday, Wednesday, and Friday 3:00-3:50 PM

Professor: Kristine Kotecki

The course is based on the premise that works of literature respond to the literary, cultural and historical contexts from which they emerge. As Roland Barthes claims in “The Death of the Author”: “... a text is not a line of words releasing a single ‘theological’ meaning (the message of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centers of culture.” Designed for English majors, this course develops and hones critical reading, writing and research skills through studies of the afterlives of literature that inspired works in different spaces and at later times. Through this study of intertextuality, students will consider the historical and geographical context in which these re-writings appear in order to better analyze how they re-imagine the source text to comment on their own time and space.
ENG 231: Professional Writing
Section 1: Tuesday and Thursday 11:00 AM-12:15 PM
Section 2: Monday, Wednesday, and Friday 10:00-11:00 AM

Professor: Eva Grouling Snider

In this course, we will explore professional writing: what it means to write for and with others, to design and create content for complex work environments, and to collaborate on primary research in a professional context. We will begin by discussing the professional in professional writing, including concepts of professionalism and professionalism in the production of documents. Along the way, you will also learn about common genres of professional writing, including proposals, memos, e-mail, bibliographies, and reports.

The main line of the course, though, will be a primary professional research project on users of a technology. Near the beginning of the semester, you and your research team (of 4 or 5 members) will write a proposal for a research project that incorporates surveys, interviews, and another research method to begin to explore how everyday users of a particular technology interact with that technology. From there, you will learn the theories and practices of conducting primary research in a professional context, including survey building, interviewing, and other research methods. You will ultimately produce a white paper, which presents your research findings and suggests directions for future research, and a fact sheet, which distills your findings into an easily accessed form.

This course will immerse you in various concepts central to professional writing, including qualitative field research, project management, visual rhetoric and document design, and professionalism. You will be expected to produce high quality deliverables grounded in real-world situations.

ENG 240: American Literature to 1860
Section 1: Tuesday and Thursday 3:30-4:45 PM

Professor: Robert D. Habich

The purpose of this course is to expose English majors and minors to some of the most important works, writers, and movements in American literature up to the Civil War. Though I realize that you will be reading some of these authors for the first time, the class is not designed as an introduction to literary analysis. I expect you to read all of the material carefully, thoughtfully, and with an open mind. By the end of the semester we will all know the works better--and, I hope, we will have had some fun understanding the best that early American writers produced. Graded assignments include quizzes, a midterm exam, a final exam, and a critical research report.
ENG 250: American Literature: 1860 to the Present
Section 1: Tuesday and Thursday 2:00-3:15 PM

Professor: JoAnne Ruvoli

This introductory course will survey selected American writers and literary movements from 1860 to present and will give students an overview of the literature and intellectual background of the period including selections from a broad range of major and minority traditions. Students will become acquainted with the major literary figures and movements, with historically representative and influential works, and with the variety of literature produced during the period. Readings will be from both works of representative major literary figures and influential works by other authors, including literature by women and by ethnic writers. Evaluation will include a combination of quizzes, midterm and final exams, and several short papers.

ENG 260: British Literature I: Beginning to 1780
Section 1: Monday, Wednesday, and Friday 3:00-3:50 PM

Professor: Vanessa Rapatz

Our focus in this course will be literature written in English before 1780. We will look at a wide range of texts by various authors as we explore the constantly changing English language and the emergence of key literary genres. As we engage with the language and form of these texts, we will also explore the way the authors respond to changing circumstances and new ideas. We will consider, for example, the effects of technology such as the printing press, the impact of Bible translation and nationalism on the rising prestige of English, and expanding forms of self-expression. While rooted in Great Britain, this course will consider England's relationship to other traditions at home and abroad. We will pay particular attention to Colonial America as a new site of English literary production and consumption in the period. As you explore the multiple aspects of these texts, you will build your skills as readers of poetry, drama, and prose; as writers; and as researchers.
ENG 306: Creative Nonfiction Writing  
Section 1: Monday and Wednesday 5:00-6:15 PM  
Section 2: Tuesday and Thursday 9:30-10:45 AM  

Professor: Silas Hansen  

This course will focus on the fundamentals of writing creative nonfiction. Students will read a great deal of published creative nonfiction from the various subgenres (including memoir, personal essay, and literary journalism) and consider the various ways these writers have chosen to tell true stories. Students will experiment with and practice these techniques in writing exercises and apply what they have learned to write and revise their own essays. Assignments will include reading quizzes and/or responses, writing exercises, essay drafts, workshop responses, and a final portfolio.

ENG 307: Fiction Writing  
Section 1: Monday, Wednesday, and Friday 12:00-12:50 PM  

Professor: Sean Lovelace  

Writing is an art and craft, creative inspiration blended with very hard work. In this class, we will focus on the work—reading, writing, discussing fiction, both professional examples, and our own personal writing. The goal is to develop technical ability and understanding of craft and technique; and to define and cultivate a personal aesthetic—or, at least, do some serious thinking about it. A portion of the class will concentrate on the development of a critical vocabulary, in-class writing exercises, and the discussion of pieces of short fiction. Obviously, fiction is a massive “world,” and we will analyze the usual and expected aspects: plot, setting, character, and so on. I would like to focus on objects in fiction (as in what is there and why?), figurative language (metaphors, similes, personification, etc.), conflict (locating it and why it’s important), and mood, or atmosphere. Be sure to think about these specific aspects with every fiction piece we read.

We will also focus on a particular structure in this class: THE QUEST. You will be expected to write a complete quest narrative.

Another portion of the class will be dedicated to workshop, or peer review, of your own original fiction. Every student is expected to thoroughly read their peers’ work, and to give thoughtful and respectful feedback. Although focusing on workshopping student stories at this time, we will continue with exercises and our discussions of published fiction as well.

Texts:  
- *The Road* by Cormac McCarthy  
- *Flaming Iguanas* by Erika Lopez  
- *Everything I Never Told You* by Celeste Ng.  
- *Deliverance* by James Dickey  
- We will also have handouts and stories and online texts.

Contact Professor Lovelace (salovelace@bsu.edu) with any questions.
**ENG 307: Fiction Writing**
Section 2: Tuesday and Thursday 12:30-1:45 PM

Professor: Craig O’Hara

This course centers on the fundamentals of writing the literary short story—vivid concrete language, three-dimensional characters, complex plot—with an emphasis on the student’s ability to write clearly and dramatically. The focus of this course will be the writing workshop and the extensive revision that all writers employ to develop their work into polished pieces. The course also includes discussion of, and hands-on practice with, elements of the craft and in-depth class discussions of the techniques employed by authors recognized in the field.

In addition to the writing workshop, assignments include short developmental pieces and critical reading responses to contemporary works of fiction. At the end of the semester students will turn in a portfolio of revised stories and a submission of work to a literary magazine.

Texts will include:
Janet Burroway’s *Writing Fiction*, including contemporary works of short fiction by writers such as Junot Diaz, Maura Stanton, and Sherman Alexie.

**ENG 308: Poetry Writing**
Section 1: Monday, Wednesday, and Friday 12:00-12:50 PM

Assistant Professor Liz Whiteacre

In English 308, you will explore contemporary poetry, focusing on the art of reading, writing, and responding to poems. Throughout the class, we will discuss the craft of writing poems and look at four poets’ collections, which will present different styles of poetry. We’ll experience ways to avoid writer’s block, mature our voices, explore new subjects and forms, and more. Through workshop and other revision techniques, you’ll continue to develop your “editor’s eye.”

Assignments will include writing exercises, original poems, workshops, revision exercises, readings (including Kooser’s *The Poetry Home Repair Manual*), and critical reading responses. At the end of the semester, you will produce an eChapbook of your poems and submit a poem for publication.
ENG 310: Screenwriting

Section 1: Monday, Wednesday, and Friday 10:00-10:50 AM
Section 2: Monday, Wednesday, and Friday 11:00-11:50 AM
Section 3: Monday, Wednesday, and Friday 1:00-1:50 PM

Professor: John King

PREREQUISITE: ENGLISH 285: INTRODUCTION TO CREATIVE WRITING. Students who have not taken this prerequisite are ineligible to take English 310 and will be asked to drop the course.

English 310 is an introductory course in the theory and practice of screenwriting. For this course, students will write two short, complete screenplays of roughly 5 to 7 pages each. In addition, they will complete prewriting exercises, view films, and read material related to the craft of screenwriting. Much of this course will focus on workshops and critiques of student screenplays, as well as the reading and analysis of screenplays and screenplay excerpts. This includes matters of format, content, structure, style, drafting, and revision, among other things. English 310 is designed to give students an understanding of what good screenwriting technique and cinematic storytelling are all about while also giving students the opportunity to apply their understanding to writing original, short screenplays. Student work will involve the following:

- Understanding and manipulating essential techniques of cinematic storytelling.
- Understanding and utilizing major structural elements of screenwriting form.
- Developing original story ideas into coherent scenes and complete screenplays.
- Receiving and incorporating feedback about structure, content, format, and style from their professor and peers.
- Reading, evaluating, and offering constructive criticism on classmates’ writing.
- Reading material related to the craft of screenplay writing and screenplays written by established screenwriters.
- Analyzing (i.e., “reading”) films to better understand the craft of screenplay writing.

ENGLISH 310: Screenwriting

ENG 310 SEC 4 TR 12:30-1:45 pm

Professor: Matt Mullins

PREREQUISITE:

- ENG 285: Introduction to Creative Writing
REQUIRED TEXTS/MATERIALS

- *Writing Movies*, Gotham Writer’s Workshop
- *The Screenwriter’s Bible* (5th or 6th Edition), David Trottier
- Screenwriting software: All workshop scripts and screenwriting exercises involving scripted scenes must be typed in standard screenplay format. The best and easiest way to do this is to use screenwriting software. If you don’t own screenwriting software, there are a number of FREE web-based screenwriting programs available online. I recommend using Celtx ([www.celtx.com](http://www.celtx.com)).

COURSE DESCRIPTION:

English 310 is an introductory course in the theory and practice of screenwriting. For this course students will write one short, complete screenplay of roughly 10 to 20 pages. In addition, they will complete a number of screenplay writing exercises, view films, and read material related to the craft of screenplay writing. Much of this course will focus on the workshop and collective critique of student screenplays and the reading and analysis of screenplays and screenplay excerpts considered from the perspective of craft. Our focus will be on the discussion, analysis, and practice of the techniques and processes of screenwriting. This includes matters of format, content, structure, style, drafting, and revision, among other things. In sum, this course is intended to introduce students to the concepts of good screenwriting technique and cinematic storytelling while also giving them the opportunity to apply that understanding to their own short screenplays. To this end, student work will involve the following:

- Understanding and applying the essential techniques of screenplay format.
- Understanding and manipulating the essential techniques of cinematic storytelling.
- Understanding and utilizing the major structural elements of the screenwriting form.
- Developing original story ideas into coherent scenes and/or complete screenplays.
- Receiving and incorporating into their work feedback about structure, content, format and style from their professor and peers.
- Reading, evaluating, and offering constructive criticism on the work of their classmates.
- Reading material related to the craft of screenplay writing and screenplays written by established screenwriters.
- Analyzing (i.e., “reading”) films to better understand the craft of screenplay writing.

ENG 321: English Linguistics
Section 1: Monday and Wednesday 3:00-4:15 PM
Section 2: Tuesday and Thursday 2:00-3:15 PM
This course studies the English language, with particular emphasis on phrase and clause level structures. Since linguists and grammarians use different terms, we will compare the terms used by each and the applications of the different terms. The course will cover the basic concepts and terminology, but perhaps unlike previous classes about English grammar that present a “rule” to memorize, we will use language examples to discover patterns and linguistic choices, as well as exceptions to the patterns (and why those exceptions are allowed). In addition, we will learn about the relationship between the form and function of different structures and the effect the different structures have on the reader. We will discuss language in use, think about the impact of different constructions, and consider grammaticality in context.

ENG 328: Language and Gender
Section 1: Tuesday and Thursday 3:30-4:45 PM

Professor: Mai Kuha

In this course, we investigate in detail how language and gender are related. In Sally Mc-Connell-Ginet's words, how are linguistic resources used in constructing ourselves and others as 'women' or as 'men'?

- Language about men and women
  We can see how language reflects gender, and also constructs it, in labels and descriptions applied to people (for example, address terms and the linguistic representation of gender roles in pop culture).
- Language by men and women
  After looking at how gendered identities are constructed, we will focus mostly on conversational style, and examine how people use language for purposes such as claiming authority or solidarity in various contexts, such as the workplace and the family.

We will also look at cultural variation in the interaction of language and gender.
Readings will consist of articles and chapters on electronic reserve. Course requirements will include observing how language and gender interact in various arenas.

ENG 329: Editing and Style
Section 1: Monday, Wednesday, and Friday 1:00-1:50 PM

Professor: Paul Ranieri
Introduces students to (1) professional copyediting techniques, conventions, and terms; (2) rhetorical and historical approaches to style, and (3) conventions of grammar, usage, mechanics in academic and professional style guides and in various media. Gives students intensive practice in collaborative writing, editing, and critique.

**ENG 335: Writing and Reading Public Discourse**  
Section 1: Monday, Wednesday, and Friday 9:00-9:50 AM

Professor: Michael Donnelly

We’ll explore various aspects of public discourse, primarily in contemporary U.S. culture but with reference to historical and international contexts. What constitutes “public” discourse? What is its purpose(s) and how does it function in different contexts? We’ll examine both broad theoretical perspectives and specific issues (immigration, the economy, race and gender, political campaigning, etc.) and specific arenas (television shows, the news, talk radio, podcasts, blogs and wikis, etc.). Students will design and create their own website(s) and blogs, and choose one specific issue to focus on in depth.

**ENG 350: Teaching Writing in Secondary Schools**  
Section 1: Tuesday and Thursday 12:30-1:45 PM

Professor: Susanna L. Benko

This course explores various strategies and issues concerned in teaching of writing in secondary schools. We focus on important aspects of writing instruction including (but not limited to) task/assessment design, lesson planning, grammar instruction, and formative/summative feedback on student work. We also address how technology and 21st century literacies can be leveraged both in instruction and in student writing more broadly.

Prereq: Open only to English/Language Arts Teaching Majors. Must have passed DP2.

**ENG 351: Contemporary American Literature**  
**History & Identities in Contemporary American Literature**  
Section 1: Tuesday and Thursday 9:30-10:45 AM
Professor: Deborah Mix

This course will center on attempts to understand, relate to, uncover, and represent history and identity in contemporary American literature. We’ll consider a broad range of approaches to history, from the personal (for instance, the attempt to know one’s own history) to the political (for instance, the nature of national belonging) to the postmodern (for instance, writers attempting to come to terms with the idea that, as Derrida argues, “there is nothing outside the text”). To that end, we will read and discuss a wide variety of poetic, fictional, and dramatic approaches to (re)presenting the past in contemporary American literature. Likely texts include Theresa Hak Kyung Cha’s *DICTEE*, Tony Kushner’s *Angels in America*, Toni Morrison’s *A Mercy*, Thomas Pynchon’s *The Crying of Lot 49*, and Art Spiegelman’s *Maus*.

ENG 363: Renaissance and 17th-Century British Literature

**Dramatic Women**

Section 1: Monday, Wednesday, and Friday 2:00-2:50 PM

Professor: Vanessa Rapatz

When we think about drama and theater in the early modern period, we immediately summon to mind Shakespeare, Marlowe, maybe even Webster, and the transvestite stage. Women, it would seem, including powerful figures such as Elizabeth I, are relegated to the audience or the character types played by ingénue boy actors. However, while women may not have been allowed to act on the public stage during this period, they were not merely outsiders to the dramatic world. In this course, we will explore dramas by and about early modern women, from playwrights such as Elizabeth Cary, Margaret Cavendish, and Aphra Behn, to infamous women featured in plays such as Moll Cutpurse (aka Mary Frith) in *The Roaring Girl* by Middleton and Dekker. In addition to plays, we will examine historical accounts of such women, and legal documents including an account of Mary Stuart's trial and execution and women’s testimony presented in church courts, as well as portraits that highlight the ways in which women like Elizabeth I staged themselves to the public. We will consider the ways in which female playwrights were themselves cast as "dramatic" figures in early memoirs and biographies, as well as how actresses were cast on- and off-stage during the Restoration, when women were finally allowed to make their public acting debuts.

ENG 365: Nineteenth-Century British Literature

**Fast Food, Werewolves, and Other Victorian Obsessions**

Section 1: Monday, Wednesday, and Friday 11:00-11:50 PM
Professor: Joyce Huff

Since the premiere of MTV’s The Real World in the early 1990s, we’ve been fascinated with narratives that purport to give us intimate glimpses into the lives of others. From big events like scandals and heartbreaks to the mundane details of the everyday, we want to know how other people live and how they think and dream.

In the late 90s, these shows began to take us back in time, placing people from today in historical scenarios to see how they would cope. Is it all that surprising that the first of these was set at the close of the nineteenth-century? The nineteenth century was not so long ago, and we have inherited many of its struggles and innovations. Evolution, industrialization, and women’s rights represent just a few of the hot button Victorian issues that we still debate today. Who wouldn’t be curious about how people lived back then, how they imagined their world, and what they dreamed of when they wanted to escape from it?

In this class, we will immerse ourselves in the literature and culture of Victorian Britain, from their daily lives (did you know the average person existed mainly on “fast food”?) to their wildest flights of fancy (did you know they loved to read about vampires and werewolves?). Some possible texts for study in this course include: *Alice in Wonderland* by Lewis Carroll, *Wuthering Heights* by Emily Bronte, *Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson, *David Copperfield* by Charles Dickens, short stories by writers such as Elizabeth Gaskell, Mary Elizabeth Braddon, Sheridan LeFanu and Thomas Hardy, and poems by writers such as Elizabeth Barrett Browning, Alfred Lord Tennyson, Gerard Manley Hopkins, Rudyard Kipling and Christina Rossetti.

**ENG 367: Contemporary British Literature**

**Rooms**

Section 1: Monday, Wednesday, and Friday 12:00-12:50 PM

Professor: Molly Ferguson
Bedrooms, chambers, offices…the walls of a room contain a space and often dictate what happens inside. The theme of interior, domestic spaces and how these spaces can influence writing will thread throughout the readings in Contemporary British Literature. Rooms may reflect the roles of women in the private sphere, containment of dangerous ideas, or the changing nature of home and nation in England/the UK. This course will open with “A Room of One’s Own” by Virginia Woolf, and then we will read works by Angela Carter, Kazuo Ishiguro, Jeannette Winterson, Ian McEwan, Zadie Smith, and finish with Room by Emma Donoghue. Anticipate a longer paper, presentation, group projects, and lively class discussion.

ENG 400: Special Topics in English
From Gutenberg to Google: What Kind of Future for the Book?
Section 1: Tuesday and Thursday 12:30-1:45 PM

Professor: Frank Felsenstein
"Printing, gunpowder and the compass: These three have changed the whole face and state of things throughout the world; the first in literature, the second in warfare, the third in navigation; whence have followed innumerable changes, in so much that no empire, no sect, no star seems to have exerted greater power and influence in human affairs than these mechanical discoveries."

(Francis Bacon, Novum Organum, [1620], Liber I, CXXIX)

This three-credit Senior Seminar will offer an introduction to the history and sociology of the book in Western Europe and America, tracing the transition from a manuscript-based to a primarily print-based culture. It will explore the development and cultural impact of printing from its invention by Johann Gutenberg through to the age of the internet and the inception of the digital book. In their respective contexts, the effect of printing on late Medieval and Renaissance manuscript culture may be considered as the closest historical parallel to the advent and acceleration of cyber culture within our own lifetime. Did early printing bring about the demise of manuscript culture? In turn, can the traditional book have a future in the digital age? Are there significant lessons to be culled from studying the past? And, what changes, if any, can there be to the meaning of literacy then and now?

The Rare Book Room in the Bracken Library and the Ball State Museum of Art conserve unique examples of late medieval manuscripts and early printed books (including an original sheet from the Gutenberg Bible, the very first printed book in the western world). We shall be learning about the revolutionary effect of the new technology in the era of the Renaissance and of the Reformation, and we shall also be studying the subtle and significant changes to the book as a physical object. Classes on “Space and the Book” and “Time and the Book” will allow us to consider important aspects of the scientific and cultural impact of the hand press. Among topics that will also be given coverage are the making of illuminated books, incunabula (books printed through to 1500), the early texts of Shakespeare, the development of the newspaper and of periodical publications, chapbooks, almanacs, questions of censorship, techniques of book illustration, binding, typography, private press books, the beginnings of printing and the book trade in America, and the present-day textual editing of early modern books. We shall plan a study visit to the Lilly Library (which owns a replica eighteenth-century hand press). You will have the opportunity to explore research being conducted on habits of reading in the Midwest during the 1890s, utilizing Ball State’s pioneering “What Middletown Read” database – see www.bsu.edu/libraries/wmr.

The seminar does not require prior technical knowledge of either bibliography or printing. It is aimed at those who are interested in the history of reading and of the printed book, and who wish to research the momentous cultural impact of Gutenberg’s invention. Those considering graduate school and/or a career in areas such as school or college teaching, journalism, publishing, librarianship, archive work, bookselling, and the media may particularly benefit from the class. The History of the Book is now an established feature of many advanced undergraduate programs in the English-speaking world on both sides of the Atlantic.

Please feel free to e-mail me with any questions about the colloquium and its scope.
ENG 405: Special Topics in Creative Writing
Section 1: Tuesday and Thursday 3:30-4:45 PM

Professor: Silas Hansen

Creative nonfiction writers often employ research in their work, whether they are writing literary journalism about cage fighting or high school football in Texas or personal essays or memoirs that explore their conflicted interest in pop culture or the impact of nearby nuclear test facilities on their own early memories. This class will explore the various ways that writers research their subject matter, from interviewing experts and carefully studying historical documents to looking at family photo albums and watching *The Hunger Games*. Students will consider how research can create depth in a personal essay or travel narrative, provide intrigue and tension in a memoir, or strengthen a piece of literary journalism. Students will read a great deal of published creative nonfiction that incorporates research, practice the research and writing techniques employed by other writers, and then use their new skills to turn their notes and early drafts into an original work of creative nonfiction—either a single essay or the start of a longer project—that explores any topic the writer finds intriguing. Assignments will include reading responses and/or quizzes, short writing and research assignments, workshops of student drafts, and a final portfolio.

ENG 405: Special Topics in Creative Writing
Flash Nonfiction
Section 2: Wednesday 6:30-9:10 PM

Professor: Jill Christman
In this advanced special topics creative writing class, we will focus on the techniques and art of super-short true things. Call them flash nonfiction, sudden essays, or miniature memoirs, but when you submit your latest polished essay every other week, be sure to check Tools/Word Count and make sure you haven’t exceeded the 750-word maximum. If you’re at 836, keep working: condense, refine, extract. Think about what to put in, what to leave out, and why. We’ll study the precise ways in which Masters of Distillation before us have harnessed the tools we may associate with more leisurely literary pursuits—scene and character, language and image, dialogue and diatribe, sound and silence, rhythm and ruckus—in order to rearrange the real world in words.

Course requirements will include: quizzes, regular writing exercises, reading responses, workshop critiques, and eight shining, super-short essays.

Likely Texts:
- The Rose Metal Press Field Guide to Writing Flash Nonfiction: Advice and Essential Exercises from Respected Writers, Editors, and Teachers (edited by Dinty Moore)
- In Brief: Short Takes on the Personal (edited by Judith Kitchen and Mary Paumier Jones)
- Short Takes: Brief Encounters with Contemporary Nonfiction (edited by Judith Kitchen)
- Thrown by Kerry Howley (a long essay by our own In Print Festival guest in Spring 2015!)
- And, of course, essays and craft notes from Brevity: www.brevitymag.com

ENG 406: Creative Nonfiction Workshop
The Personal Essay
Section 1: Tuesday and Thursday 9:30-10:45 AM

Professor: Jill Christman
In this advanced creative nonfiction class we will focus on the art of transforming experience into art. Using our own lives and perceptions as the lens through which we record the world, we’ll start by writing about the self (in a memoir piece) and as the term progresses we’ll expand our scope to write about things beyond the self—other people, other places, other ways of living in the world. We’ll work on the nuts-and-bolts of the writing (research and interview strategies, structure, point of view, storytelling, language) as we tackle the big questions facing us: What do I want to write about and why? What about memory and forgetting? What shape might best serve the essay? What does it mean to say something true?

Course requirements will include: quizzes, regular writing exercises, reading responses, workshop critiques, and three polished personal essays.

Likely Texts:

- *Tell It Slant* (ed. Brenda Miller and Suzanne Paolo)
- *Thrown* by Kerry Howley (In Print Festival guest in Spring 2015!)
- plus a selection of must-read essays at the professor’s discretion

**ENG 407: Advanced Fiction Writing**
Section 1: Monday, Wednesday, and Friday 2:00-2:50 PM

Professor: Sean Lovelace
In this class we will continue many of the concepts of English 307, with an expectation of advanced complexity. The class will focus on student and professional manuscripts in the genre of FLASH FICTION (complete stories—with interest in structure, language, and theme—with a word count under 750 words). We will discuss the spectrum of lyricism versus narrative, and all points in-between. We will read a wide variety of flash fiction texts and critical essays on the genre by professional authors. We will create many (six or more) of our own flash fiction drafts, in a wide variety of schools, from realism to surrealism. And we will workshop those drafts, focusing on constructive feedback and considered revision.

Texts:

- Oh Baby by Kim Chinquee
- Trout Fishing in America by Richard Brautigan
- Everything I Never Told You by Celeste Ng
- Murder in the Dark by Margaret Atwood (PDF)
- Flash Fiction 72 Very Short Stories by Thomas, Thomas, Hazuka

We will also have handouts and online texts.

Contact Professor Lovelace (salovelace@bsu.edu) with any questions.

ENG 407: Advanced Fiction Writing
Section 2: Tuesday and Thursday 11:00-12:15 PM

Professor: Angela Jackson-Brown
This course is intended for writers with advanced writing skills to put that knowledge into practice as they explore novel or linked story collection writing. In this course, we will focus on composing effective long works of fiction by encouraging writers to explore possibilities through reading published and peer narratives. This workshop undertakes complex and advanced analysis of elements of craft such as structure, symbol, metaphor, and style, and presumes members are already familiar with rudimentary techniques related to the development of characters, the balance of scene and summary, and construction of the narrative arc. Members will focus on novel or linked story collection writing, specifically: 1.) intense focus on the writing process and on developing a writing regimen; 2.) writing assignments which will help you gather material, develop your plot, and get to know your characters; 3.) practice creating an outline of your book; 4.) peer groups for feedback, and 5.) analysis of a few novels and a book on craft that will serve as models. Understand though: you will not “write a novel or linked story collection” this semester, you will start one—from scratch or by expanding a short story or an idea you are less than 15 pages into. If you have already written an entire draft of a novel or linked story collection and merely want to tweak it, this class is not for you. By the end of the semester, all students will be required to produce at least 20,000 original words (approx. 80 pgs.) of new work, which means you’ll produce 2,000 words (about 7-8 pages) a week. At this stage in the writing process we will not be overly concerned with the quality of your writing, but rather with the quantity. Of the 20,000 words you produce, 20-30 pages will be revised and discussed by your small group. At the end of the semester, we’ll learn how one submits a novel to editors and agents.

Books we will read and consult: Structuring Your Novel: Essential Keys for Writing an Outstanding Story by K.M. Weiland; Same Sun Here by Silas House and Neela Vaswani; Kindred by Octavia Butler; and Last Call: Stories by K.L. Cook

ENG 408: Advanced Poetry Writing
Section 1:  Tuesday and Thursday 12:30-1:45 PM

Professor: Peter Davis

As creative writers, we will write and read a lot of poetry. Working from an anthology and individual collections we will continue to grow as writers and readers. Students will be expected to have an open, positive attitude and to contribute a great deal to class during discussions and workshop. At the completion of the course students will have made a chapbook of their own work, written many poems and improved in their ability to appreciate and create poetry.
ENG 409: Creative Writing in the Community
Section 1: Tuesday and Thursday 5:00-6:15 PM

Professor: Dr. Darolyn “Lyn” Jones

English 409 is an immersive, service learning opportunity. English 409 students meet with young writers in the community, to teach creative writing techniques and to write a text collaboratively. These young community partners are in various programs throughout Muncie, including Motivate our Minds, Storer Elementary, and Boys & Girls Club of Muncie.

Objectives include the enrichment of the creative writing major, through engagement in the local community; through the scholarly study of poetry, fiction, and nonfiction; through relevant essays about creative writing pedagogy and community engagement; and through the use of critical and creative examinations of the student’s own and collaborative work created for the class. The end product will be a public community reading and published collection.

ENGLISH 410: Advanced Screenwriting

ENG 410 SEC 1 MW 3-4:15 pm
ENG 410 SEC 2 TR 3:30-4:45 pm

Professor: Matt Mullins

PREREQUISITES:
• ENG 285, ENG 310.

REQUIRED TEXTS/MATERIALS:
• Story: Substance, Structure, Style, and the Principles of Screenwriting (1st Edition) by Robert McKee
• The Screenwriter’s Bible (5th or 6th Edition) David Trottier
• Screenwriting software: All workshop scripts and screenwriting exercises involving scripted scenes must be typed in standard screenplay format. The best and easiest way to do this is to use screenwriting software. If you don’t own screenwriting software, there are a number of FREE web-based screenwriting programs available online. I recommend using Celtx (www.celtx.com.)

COURSE DESCRIPTION:

English 410 is an advanced workshop in the theory and practice of screenwriting. As such, students in this course will write and workshop (i.e., have collectively critiqued) two complete, short screenplays of approximately 10-15 pages each. In addition, they will be asked to complete various screenwriting and script development exercises, view films, and read material related to the craft of screenplay writing. The bulk of this course will focus on the workshopping and collective critique of student screenplays and the reading and analysis of screenplays and screenplay excerpts considered from the perspective of craft. Our focus will be on a higher level of discussion related to the practice and analysis of the techniques and processes of screenwriting. This includes matters of genre, content, structure, style, drafting, and
revision, among other things. One of the major goals of this course (especially Fall Semester sections) is to provide short scripts for production in Ball State’s Cinema Entertainment Immersion program (the CEI). Therefore, much emphasis will be given to the development of short screenplays suitable for production here at BSU. This course is intended to build upon the understanding of concepts developed in English 310 while also giving students the opportunity to further apply that understanding to their own screenplays. To this end, student work will involve the following:

- Utilizing the essential techniques of cinematic/visual storytelling
- Utilizing the major structural elements of screenwriting form
- Developing original story ideas into scenes and/or complete screenplays
- Incorporating into their work feedback about format, structure, content, and style from their professor and peers, and revising accordingly
- Reading, evaluating, and offering constructive criticism (both verbal and written) on the work of their classmates
- Reading material related to the craft of screenplay writing and/or screenplays written by established screenwriters
- “Reading” (i.e., analyzing) films to better understand the craft of screenplay writing
- Developing scripts for potential production via Ball State’s CEI program

**ENG 414: Young Adult Literature**

Section 1: Tuesday and Thursday 6:30-9:10 PM

Professor: Susanna L. Benko

This course will focus on recent young adult literature, representing multiple genres, suitable for young adults. We will study young adult literature via reading and discussing multiple novels within the genre, as well as reading and discussing multiple supplemental texts (articles and chapters) highlighting historical aspects of the genre and topics within young adult literature related to the novels we read.

The emphasis is primarily on the reading and analysis of literature, with some attention given to methodology. Questions that guide our work include:

- What is the historical development of the genre of young adult literature, and why is it valuable today?
- In what ways do various parties (e.g., scholars, authors, publishers) define “young adult”?
- What are current debates about the genre and its inclusion in secondary language arts classrooms?
- How can young adult literature be leveraged towards engaging students (and adults) in critical discussions of issues that matter?

**ENG 422: Studies: Authors**

Section 1: Tuesday and Thursday 3:30-4:45 PM
“I don’t know what it is about Hoosiers, 
but wherever you go, 
there is always a Hoosier 
doing something very important there.”

–Kurt Vonnegut (multiple sources)

Kurt Vonnegut was born in Indianapolis on Armistice Day in 1922 and graduated from Shortridge High School in 1940. He never lived in Indiana after that, but he never lost his admiration and affection for the people here who reared, educated, and inspired him. He became one of America’s most innovative and celebrated mid-20th Century novelists, essayists, and playwrights. His work is heavily satirical and original, and often based on the events in his own life. In this class, we will be reading a biography of Kurt Vonnegut and selections from his oeuvre, as well as selected texts by his contemporaries such as Philip Roth, John Updike, and Dan Wakefield. Term papers will be over a Vonnegut book that is not on the common syllabus, and the course will have a comprehensive final exam. Whether you are a Vonnegut fan or a Hoosier who has never dabbled in the work our state’s favorite son, this class will bring you up to speed together by beginning at the beginning—the Vonnegut family’s immigration from Germany, and it will continue through Kurt Vonnegut’s most cynical observations about American government, industry, religious preoccupations, and distribution of wealth. You’ll laugh until you weep about the future.

ENG 425: Film Studies
Section 1: Tuesday and Thursday 12:30-1:45 PM
Professor: Pat Collier
This class is an introduction to critical viewing and analysis of films. You will develop a working vocabulary of terms that allows you to analyze, discuss, and write about various aspects of film, including technical matters (types of shots, sound, lighting, narrative structures) and more theoretical issues, including the relationships between films, their audiences, and their cultural contexts. We will explore the fundamentals of how film as an art form communicates meaning, particularly how story and film style combine to convey ideas and move us emotionally. We will raise questions about how films influence us, and how we, as their intended audience, shape them. We will discuss how films reaffirm and (sometimes) challenge our values. You should emerge from this class better prepared to watch films carefully, critically, even skeptically, and to write and talk about your responses to them.

ENG 425: Film Studies  
Section 2: Monday, Wednesday, and Friday 9:00-9:50 AM  
Professor: Kristine Kotecki

This course surveys the art and culture of cinema as it overlaps with and expands on literary analysis. It emphasizes critical approaches (social, political, aesthetic, technological) to analyzing cinema by situating the formal aspects of films within their cultural context. You will learn to recognize elements of mise en scene, cinematography, montage, and sound and to analyze the implications of variant uses of these formal elements. You will learn to recognize and analyze organizational structures (narrative film, documentary film, and experimental film) and genres. Finally, you will wrestle with questions about the relationship between film form and viewing experience, the role of film as political and social intervention, and the process of forming a “canon” of film. In other words, you will inquire into how films generate meaning and how viewers attribute value to films.

ENG 431: Rhetoric, Writing, and Emerging Media  
Section 1: Tuesday and Thursday 2:00-3:15 PM  
Professor: Eva Grouling Snider

In this course, we will explore writing with regards to perhaps the most important “emerging media” out there: the web. We will discuss what web writing looks like, how it differs from other types of writing, and what that means for professional writers today. You will complete several web writing projects, culminating in a significant web writing project: a professional online portfolio that you can use in your future life as a professional writer. Concepts covered in this course include web writing, social media, content management and strategy, web usability, HTML, CSS, and JavaScript.
ENG 444: Senior Seminar
Section 2: Tuesday and Thursday 5:00-6:15 PM

Professor: Rai Peterson

English 444, the department’s senior capstone course is focused on your writing and what you want to do with it after graduation. The course explores questions surrounding self-publishing. Students in this course also learn basic book-binding techniques and are required to bring out an edition of four identical copies of a book on the subject of their choice (selected in consultation with the professor). Students will learn to hand-sew casebooks, Coptic bindings, and other artist’s book and historic book-making methodology. There is no textbook for this course, but please be advised there is a required book binding kit available at the Art Mart that costs under $100. Some students choose to spend more money on their final project books, but that is not necessary. The experience is kind of art studio meets writing studio, with ample opportunities for creative expression in the visual and verbal arts. One copy of each student’s book is usually accepted by Bracken Library’s Special Collections department, and students in this section graduate from Ball State University with their names in the Card Catalog.

ENG 444: Senior Seminar
Research and Fiction Writing
Section 3: Monday and Wednesday 3:00-4:15 PM

Professor: Cathy Day

Muncie is one of the most thoroughly studied cities in the country; in 1929 and 1935, sociologists Robert and Helen Lynd came to town in search of a “typical” American city, which they called “Middletown.” Muncie holds a wealth of research materials on “Middletown.” In this seminar, students will begin by a.) becoming familiar with the Middletown materials available at Bracken Library and online (such as the What Middletown Read database), and b.) reading books set in fictional towns or cities. Using these books as models, students will create a fictional Midwestern town called—you guessed it—Middletown and edit an anthology of stories that are set there. Students will also formulate a cast of characters, draw a map, critique and edit the short stories and other materials submitted by students in the course.
We will try to answer these essential questions:

- How do writers of fiction conduct research and incorporate it into their work? When should they?
- At what point in the writing process should you do research? Given the amount of data available in archives, not to mention on the internet, how do we avoid over-researching? How do we determine what material is relevant and necessary to our fiction and what’s not?
- In addition to printed text (books, newspapers, journals, library records), how can writers use visual matter (documentaries, photographs, home movies, scrapbooks) to create fiction?
- What different forms can this research take? (reading printed materials, interviewing experts, immersion journalism, research trips to libraries or archives, and, of course, Googling).
- How do 15 different writers with 15 different aesthetics and 15 different sets of experiences collaborate on a unified project that’s outward focused more than inward focused?
- What are the rewards and dangers of purposefully doing research as a fiction writer? (If your answer is, “Why do it at all?” and you are unwilling to do research and only interested in writing your own fiction, then this class is not for you. Please take another section of 444.)

The primary assignments will be a 20-minute group presentation and Q&A, critiques of student fiction, a reflection paper, and a research-driven final project of at least 20 pages. This project can be short fiction, a researched paper, or a teaching lesson plan—meaning that you do NOT need to have taken a creative writing course in order to enroll.

**Texts:**

*Middletown: A Study in Modern American Culture* (book), Robert and Helen Lynd
*Middletown: A Six-Part Series* (documentary), created by Peter Davis
*Changing Gears: End of an Era*, by Justin Jones
*Medora* (documentary), Davy Rothbart and Andrew Cohn
*Winesburg, Ohio*, Sherwood Anderson
*The Sweet Hereafter*, Russell Banks
*A Visit from the Goon Squad*, Jennifer Egan
*Beautiful Ruins*, Jess Walter

**ENG 457: Practicum in Teaching English to Speakers of Other Languages (TESOL)**
Section 1: Tuesday and Thursday 3:30-4:45 PM

Professor: Megumi Hamada

The aim of this course is two-fold: 1) to provide students with at least 45 hours of direct teaching experience with English language learners and 2) to provide students an opportunity to reflect on and demonstrate the ways that they are meeting and/or exceeding each of the 11 TESOL standards for PK-12 teacher candidates. To achieve these goals, students build on their experiences in ENG 436 and ENG 437 and work directly with English language learners in both pull-out and push-in classroom situations at the elementary and/or secondary levels.
ENG 489: Practicum in Literary Editing and Publishing  
Section 1: Tuesday and Thursday 2:00-3:15 PM  
Professor: Mark Neely  

This course is only open to students who are enrolled in the Fall 2014 section of ENG 489. If you are interested in taking this course (and being one of the editors of The Broken Plate) in Fall 2015-Spring 2016, please contact Mark Neely at maneely@bsu.edu

ENG 490: Literature and Gender  
Women Writers and the Avant-Garde  
Section 1: Tuesday and Thursday 12:30-1:45 PM  
Professor: Deborah Mix  

“Art is a need to destroy and scatter oneself, a great watering can of heroism that drowns the world,” wrote the Futurist F.T. Marinetti in a metaphor both violent and seminal. The term avant-garde is itself military in origin, referring to the first wave of troops sent ahead (avant means “before”) of the rest of the troops (the garde) to confront the enemy. Marinetti’s image also points out the extent to which women were sometimes figured as incidental to the avant-garde—drowned under the gushing brilliance of Marinetti’s “rain.” If we retain this sense of art as designed to shock or attack its audience, and of women as peripheral to avant-garde production except as objects of scorn or passive surfaces, however, we’re missing out on a large and significant tradition. Our goal this semester will be to identify and engage that tradition as it has manifested itself among twentieth and twenty-first century women writers and artists in the United States. We will read a wide range of primary texts—prose, drama, and poetry—as well as
important theoretical essays in the field. Likely texts include Theresa Hak Kyung Cha’s *DICTEE*, Susan Howe’s *Singularities*, Leslie Marmon Silko’s *Storyteller*, and Gertrude Stein’s *Tender Buttons*.

**ENG 493: American Ethnic Literature**
Section 1: Monday, Wednesday, and Friday 2:00-2:50 PM

Professor: Lupe Linares

This course is designed as a survey of diverse ethnic literature in the United States. Because this is a survey and we are unable to cover the vast and varied experiences of the many ethnic groups that reside within the United States, we will focus on three major U.S. ethnic minorities: African American, Native American, and Latina/o. Even with narrowing our focus to these three groups, our study can only scratch the surface of the significant differences within each group. Within our discussion of ethnic literatures, we will also explore issues of class, sexuality, and gender and how these intersect with all aspects of identity and positionality within the larger cultural context.


**ENG 498: Post-colonial Studies**
Section 1: Monday, Wednesday, and Friday 9:00-9:50 AM

Professor: Molly Ferguson

Postcolonial Studies includes literature from former colonies around the world, which often unpacks the “baggage” of forging a national and cultural identity amidst a legacy of imperialism and violence. Much of postcolonial literature is concerned with how to tell one's story from a marginalized position. The texts we will read are narratives that provide a specific cultural perspective and often speak back to Western conventions, yet they evoke universal aspects of the human condition. We will explore the experience of colonization—and the ensuing struggles to construct individual, national, and transnational post-colonial identities. Along with addressing the questions of language, history, exile, migration, gender, and race so central to the developing world, we will discuss the continuing use of the term “post-colonial,” and why I’ve dropped the hyphen. In parallel with the primary texts, we will engage with some postcolonial theory and trauma theory.
We will read novels, short stories, plays, and a graphic novel by authors including: Kamala Markandaya, Salman Rushdie, Jamaica Kincaid, Edwidge Danticat, Conor McPherson and Gabriel Ba.