Future Courses

Different semesters bring different class offerings. Course titles link to expanded descriptions on this page that are written by faculty and more detailed than those in the Undergraduate Catalog. General descriptions of all English courses are in the Undergraduate Catalog.

1st Summer Session – 2016

ENG 213: Introduction to Digital Literacies
ENG 285: Introduction to Creative Writing
ENG 310: Screenwriting
ENG 414: Young Adult Literature
ENG 425: Film Studies
ENG 490: Literature and Gender

2nd Summer Session – 2016

ENG 206: Reading Literature
ENG 285: Introduction to Creative Writing
ENG 299x: Experimental / Developmental Topics
ENG 306: Creative NonFiction Writing

Fall 2016

ENG 205: World Literature
ENG 206: Reading Literature
ENG 210: Introduction to Rhetoric and Writing
ENG 213: Introduction to Digital Literacies
ENG 215: Introduction to African – American Literature
ENG 217: Introduction to Queer Literature and Queer Theory
ENG 220: Language and Society
ENG 230: Reading and Writing about Literature
ENG 231: Professional Writing
ENG 250: American Literature 2: 1860 to the Present
ENG 260: British Literature 1: The Beginnings to 1780
ENG 280: British Literature 2: 1780 to the Present
ENG 285: Introduction to Creative Writing
ENG 299X: Experimental/Developmental Topics
ENG 303: History of Rhetoric
ENG 306: Creative Nonfiction Writing
ENG 307: Fiction Writing
ENG 308: Poetry Writing
ENG 310: Screenwriting
ENG 320: Introduction to Linguistic Science
ENG 321: English Linguistics
ENG 332: Linguistic Phonetics and Phonology
ENG 346: Studies in Nineteenth–Century American Literature
ENG 350: Teaching Writing in Secondary Schools
ENG 365: Nineteenth Century British Literature
ENG 395: Teaching Literature and Language in Secondary Schools
ENG 400: Special Topics in English: Digital Literature Review: Monsters
ENG 400: Special Topics in English: Jacket Copy Creative
ENG 402: Cultural Studies
ENG 405: Special Topics in Creative Writing
ENG 406: Advanced Creative Nonfiction Writing
ENG 407: Advanced Fiction Writing
ENG 408: Advanced Poetry Writing
ENG 410: Advanced Screenwriting
ENG 412: Reading Printed Materials in the English Classroom
ENG 414: Young Adult Literature
ENG 421: History of the Book
ENG 425: Film Studies
ENG 430: Document Design and Visual Rhetoric
ENG 435: Issues in Rhetoric and Writing
ENG 436: Theory and Research in Teaching English to Speakers of Other Languages
ENG 437: Methods and Materials in Teaching English to Speakers of Other Languages
ENG 444: Senior Seminar
ENG 464: Shakespeare
ENG 489: Practicum in Literary Editing and Publishing
ENG 490: Literature and Gender
ENG 493: American Ethnic Literature

1st Summer Session Course Descriptions

ENG 213: Introduction to Digital Literacies
Section 1: M–F 2:30–4:05 PM

Professor: Rory Lee

People commonly define literacy as the mere ability to read and write, but such a definition ignores the contexts in which and the reasons why we read and write as well as the changing ways in which we now read and write online. This course will broaden your understanding of literacy by asking you 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. In so doing, you’ll also explore what literacy means and looks like in the context of the digital. Phrased as a question: 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 you in this exploration of digital ways of knowing and doing, you’ll work with (and against) various frameworks for understanding literate acts; in addition, you’ll 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 an effort to expand your own digital literacy, you’ll use various media, technologies, and composing tools to create a diverse set of digital texts for external real-world audiences. Along the way, you’ll employ various digital practices such as content and interface design, remediation and remix, and researching in a publish–then–filter economy.

Throughout the course, you’ll grapple with the personal, social, educational, political, economic, and ethical consequences of these (often emerging) digital literacy practices. In particular, you’ll take up the following questions (and more):

- how does literacy shape—and how is it shaped by—technologies?
- how is literacy both descriptive and evaluative?
- how are literacies situated hierarchically?
- what is the relationship between literacy and cognition?
- how does access impact and affect literacy acquisition and instruction?
- how does our culture digitally make sense of and comment on culture writ large?
- how does the digital allow latent groups to form and act in ways they couldn’t previously?
- what happens when the grassroots culture fostered through digital literacy practices intersects with corporate culture?
- what habits have you developed as a result of your access to digital technologies?

To ground and frame our work this semester, we’ll move across three units:

- **Unit 1:** Literacy, Literacies, and the Digital
- **Unit 2:** The Evolution and Intersection of Media, Communication Technologies, and Texts
- **Unit 3:** The Social and Personal Implications of Emerging Digital Literacy Practices

**ENG 285: Introduction to Creative Writing**

Section 1: M–F 9:15–10:50 AM

Professor: Sean Lovelace

http://cms.bsu.edu/academics/collegesanddepartments/english/academics/descriptions/undergraduatemajors/creative-writing
English 285 is an introduction to writing poetry, fiction, and creative nonfiction. The course will focus on development of writing craft, obtainment of a critical/literary vocabulary, and a reading, examination, and discussion of established authors and poets. This class will always be active in our learning! We will read a great amount of excellent material; we will write a great amount, and strive to make it excellent. We will attempt to spark and develop our creativity. We will complete a plethora of writing exercises and group activities. We will create our own original poems, stories, flash fictions, and essays. Overall, we will combine serious work and fun—as in intellectual stimulation, but always with a purpose. Our purpose in 285 is to improve as readers and writers of multiple genres. This we will do.

**ENG 310: Screenwriting**

Section 1: M–F 11:00 AM–12:35 PM

Professor: Kathryn Gardiner

Introduction to the art of visual storytelling for film, television and new media; to key elements of the screenwriting discipline; and to basic terminology and techniques of the screenwriter’s craft. Special emphasis in methods of workshop and peer critique.

Note: This is *not* a class in how to sell a screenplay or how to make it big in Hollywood. The goal of this course is to develop and nurture visual storytelling skills.


**ENG 414: Young Adult Literature**

Section 1: M–F 11:00 AM–12:35 PM

Professor: Pam Hartman
English 414 focuses on recent literature, representing multiple genres, that is suitable for young adult readers. The emphasis is primarily on the reading and analysis of literature with some attention given to methodology. The goals of the course including creating a community of readers and learners who will respond both aesthetically and analytically to literature and who will become familiar with the wide range of Young Adult Literature (YAL) as well as develop an appreciation of YAL as a genre of study. In addition, we will explore the value of YAL as a means to stimulate young adults’ interest in reading, to bridge children’s and adult literature, and to encourage the habit of lifelong reading.

ENG 425: Film Studies
Section 1: M–F 12:45–2:20 PM
LAB: Mondays 2:30–4:05PM

Professor: Matt Hartman

In this course, you’ll learn to view and analyze films critically by developing an understanding of the visual, aural, and narrative elements of film art. We will also explore the social contexts of film, considering films as complex cultural texts. Our goal is to make the invisible visible, to see and think about things you may not have noticed in movies before. In addition, the course will expose you to a variety of great films in different styles and genres, hopefully broadening your appreciation for film and introducing you to film history. Course assignments will include an analysis essay, an exam, and several quizzes and shorter papers.

ENG 490: Literature and Gender
Section 1: M–F 9:15–10:50 AM

Professor: Molly Ferguson
One hundred years after the 1916 uprising of the Irish against British rule, the role of women in shaping the Irish nation continues to be contested, as evidenced by the #wakingthefeminists campaign against the lack of female playwrights in the Abbey Theatre’s 2016 season. This course will chart the complex evolution of the Irish woman as represented on the national stage. Our session begins with “Cathleen ni Houlihan,” W.B. Yeats’ mythical representation of revolutionary Ireland, and ends with the now-viral “Noble Call” made on the Abbey Theatre stage by the drag artist Panti Bliss in 2014. Questions guiding our work include: where do ‘woman’ and ‘nation’ intersect in Irish drama? whose stories are privileged? how have male and female playwrights and producers represented women differently? how is motherhood problematized? In addition to reading quite a few plays, we will watch films and creatively reinterpret scenes from drama, translating them to other mediums. Expect a presentation, weekly responses, and a research essay.

2nd Summer Session Course Descriptions

**ENG 206: Reading Literature**

Section 2: M–F 11:00 AM–12:35 PM

Professor: Vanessa Rapatz

How do we talk about literature beyond expressing a basic like or dislike for a particular text? This course will provide you with the tools and language to interpret literature and write about it critically. Loosely riffing off the now popular adage “all’s fair in love and war,” we will explore the way the abstract concept of love and the sometimes all too tangible effects of war are expressed and in some cases intersect in a variety of literary genres. From the sonnets and plays of William Shakespeare to the World War I poems of Wilfred Owen to the science fiction and fantasy of Kurt Vonnegut and Margaret Atwood, this course will take you on a tour of visual and emotional settings at once invigorating and haunting.

As part of the core curriculum, this course is designed to teach you to do the following:
- **identify** the various elements and components of a literary text.
- **identify** the importance of contextual materials in determining the meaning of the primary text.
- **recognize** that the meaning of a text can shift when its details are analyzed in different ways or when it is read against various historical, authorial,
generic, and theoretical contexts.
- **use** their close reading and analytical skills to write persuasive interpretations of literature and **relate** their own ideas about the text to others’ interpretations.
- **apply** various contextual and theoretical materials when constructing their own interpretation of a primary text.
- **explain** in an essay exam the basic concepts and tools of literary interpretation.

**ENG 285: Introduction to Creative Writing**

Section 2: M–F 12:45–2:20 PM

Professor: Todd McKinney

As an introduction to Creative Writing, this class will provide the student with the opportunity to practice writing fiction, poetry, and creative nonfiction. To practice our own writing, we will explore the possibilities of the three genres by reading and discussing a number of stories, poems, and essays. In short, this class asks the student to write a lot and read a lot—the best way to become a better writer. The assignments and exercises will challenge students to think critically and creatively to better understand how we make/shape/bend/warp meaning out of language and experience as we use language to continue exploring what it means to be alive on earth.

Course assignments will include drafts, workshop responses, quizzes and reading responses, and a portfolio.

**ENG 299x: Experimental / Developmental Topics**

Section 2: MWF 2:30–5:10 PM

Professor: Jama Bigger

A literary citizen is an aspiring writer who understands that you have to contribute **to**, not just expect things **from**, the publishing world. This course
will teach you how to take advantage of the opportunities offered by your campus, local, regional and national literary communities and how you can best contribute to those communities given your talents and interests. It will also help you begin to professionalize yourself as a writer or in a writing-related career.

You will learn 1.) how create your own professional blog or website. 2.) organize a multi–day literary event, 3.) create content for the Midwest Writers Workshop’s e–newsletter, website, and social media, 4.) promote the event to local, state, and national constituencies, 5.) interview writers, 6.) review books.

At the end of the semester, you will apply what you learned and serve as either a Literary Agent Assistant or a Social Media Tutor at the Midwest Writers Workshop, a national writing conference where you will work with the MWW committee to provide attendees with craft and business knowledge.

**Required Texts:**


Jane Friedman, *Publishing 101: A First–Time Author’s Guide to Getting Published, Marketing and Promoting Your Book, and Building a Successful Career*, MBA for Writers

*At least one* of the books by authors attending Midwest Writers Workshop July 21–23 (these books will NOT be ordered by the bookstore, but are available on Amazon, etc.)

Julie Murphy: *Dumplin’ or Side Effects May Vary*

Lori Rader Day: *The Black Hour or Little Pretty Things*

Tom Williams: *Among the Wild Mulattos or Don’t Start Me Talkin’*

Amy E. Reichert: *The Coincidence of Coconut Cake or Luck, Love, and Lemon Pie*

**Permission for this course is by instructor only.** Please apply to Jama Bigger, Director of the Midwest Writers Workshop, midwestwriters@yahoo.com. Please send an email which should include a link to your blog or website, where we should easily find, a.) a third–person bio or “about” page, including a recent photograph of yourself, b.) your resume, and c.) a page or post of about 250–500 words explaining why this opportunity will benefit you professionally and what you think you can bring to the service aspect of this course. Do not send attachments; upload the materials to your blog/website.

You will be notified before your time–ticket for Summer Registration comes up whether or not you have been accepted into the course.
ENG 306: Creative NonFiction Writing
Section 820: Online

Professor: Silas Hansen

The word essay comes from the French verb “essayer”—to try. This class will focus on personal essays, which help us try to understand something: how a significant event in childhood impacted us, how we came around to a particular way of thinking, or what a series of seemingly unconnected events might mean when put into context. We will focus on the questions—what the questions mean, how to ask better ones, and the various ways we might attempt to answer them—rather than the answers themselves.

This is an online course that will be conducted entirely through Blackboard. You will read numerous examples of published creative nonfiction (including work by writers like Joan Didion, James Baldwin, Cheryl Strayed, and Eula Biss) and watch video lectures about creative nonfiction, discuss what you read and the purpose of the various craft techniques we study with your classmates via discussion board posts, and practice using these craft techniques in short writing exercises. You will then write a complete essay draft, share it with a small workshop group (3–4 of your classmates)—and with me—via Blackboard, and then revise it based on our feedback for your final.

FALL 2016

ENG 205: World Literature
Section 1: Monday, Wednesday, and Friday 10:00–10:50 AM

Professor: Maria Staton

The goal of this course is to develop learners' ability to enjoy, understand and respond to literature written in English or in English translation from
different countries and cultures. We will begin with Russian literature of the 19th century, proceed to the 20th century colonial and post-colonial works from India and Africa, talk about the “socialist realism” trend in China, and finish with the late 20th and 21st century diaspora writings by Middle Eastern and South Asian authors. The class will focus on the literature’s ability to entertain while edifying. Leo Tolstoy’s draft of what later became War and Peace was serialized in a popular journal and only later entered into the literary canon as one of the “great texts.” Will the same title be ever conferred on Khaled Hosseini’s contemporary bestseller The Kite Runner or Mohsin Hamid’s The Reluctant Fundamentalist? This course will serve as foundation for students who will be using texts to teach literature in their career after college.

**ENG 206: Reading Literature**

Section 1: Tuesday and Thursday 12:30–1:45 PM  
Section 2: Tuesday and Thursday 11:00–12:15 PM

Professor: JoAnne Ruvoli

“Narratives of Resistance”: English 206 is an introduction to the nature and interpretation of literary works and to reading and writing critically about literature. We will use the course to examine how novels, poetry, and plays have been used to challenge ideas of justice in society to create change in the system. We will read Luiz Valdez’s Zoot Suit, Mario Puzo’s The Godfather, Barbara Shoup’s American Tune, Ruth Ozeki’s All Over Creation, Claudia Rankine’s Citizen, Gary Shteyngart’s Super Sad True Love Story, in addition to a few shorter essays, stories, and episodes of Sam Esmail’s Mr. Robot. Evaluation will be based on quizzes, two midterm tests, two short papers, and a final exam.

**ENG 206: Reading Literature**

Section 3: Monday, Wednesday, and Friday 10:00–10:50 AM

Professor: Abdullah Al–Sheikh Hasan

An introduction to the nature and interpretation of literary works and to reading and writing critically about literature.
**ENG 210: Introduction to Rhetoric and Writing**

Section 1: Tuesday and Thursday 8:00–9:15 AM

Professor: Laura Romano

This class is designed to give you an introduction to the field of Rhetoric and Writing studies, specifically addressing ideas of the nature and practicality of the discipline. We will lay the context for this major within the larger area of English studies, and the history of rhetoric as a discipline, providing you with an understanding of the history of the field and its role within the university. Finally, this course provides Rhetoric and Writing majors, minors, and other interested parties the theoretical and methodological background needed to pursue other major coursework in the field of Rhetoric and Writing.

**ENG 213: Introduction to Digital Literacies**

Section 1: Tuesday and Thursday 12:30–1:45 PM

Professor: G Patterson

Teaches ways of reading, analyzing, researching, and composing in emerging media.

**ENG 213: Introduction to Digital Literacies**

Section 2: Monday, Wednesday, and Friday 11:00–11:50 AM
Professor: Eva Grouling Snider

This course explores what it means to be a digitally literate communicator in the 21st century. In the course, you will examine your own digital literacies, looking at how you have developed digital literacies in the past and how you continue to do so in the present. You will also seek to expand your own digital literacies, learning a new digital literacy and teaching it to other students, as well.

While much of the course asks you to look inward to your own digital literacies, you will also look outward to the digital literacies of others. We will read about and discuss theories of digital literacies and consider what makes one “digitally literate.” We will explore key terms and concepts in digital literacies and work to expand your critical understanding of how communication technologies function in the world.

ENG 213: Introduction to Digital Literacies
Section 3: Tuesday and Thursday 2:00–3:15 PM

Professor: Rory Lee

People commonly define literacy as the mere ability to read and write, but such a definition ignores the contexts in which and the reasons why we read and write as well as the changing ways in which we now read and write online. This course will broaden your understanding of literacy by asking you 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. In so doing, you’ll also explore what literacy means and looks like in the context of the digital. Phrased as a question: 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 you in this exploration of digital ways of knowing and doing, you’ll work with (and against) various frameworks for understanding literate acts; in addition, you’ll 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 an effort to expand your own digital literacy, you’ll use various media, technologies, and composing tools to create a diverse set of digital texts for external real–world audiences. Along the way, you’ll employ various digital practices such as content and interface design, remediation and remix, and researching in a publish–then–filter economy.

http://cms.bsu.edu/academics/collegesanddepartments/english/academics/descriptions/undergraduatecourses/future-courses
Throughout the course, you’ll grapple with the personal, social, educational, political, economic, and ethical consequences of these (often emerging) digital literacy practices. In particular, you’ll take up the following questions (and more):

- how does literacy shape—and how is it shaped by—technologies?
- how is literacy both descriptive and evaluative?
- how are literacies situated hierarchically?
- what is the relationship between literacy and cognition?
- how does access impact and affect literacy acquisition and instruction?
- how does our culture digitally make sense of and comment on culture writ large?
- how does the digital allow latent groups to form and act in ways they couldn’t previously?
- what happens when the grassroots culture fostered through digital literacy practices intersects with corporate culture?
- what habits have you developed as a result of your access to digital technologies?

To ground and frame our work this semester, we’ll move across three units:

- **Unit 1**: Literacy, Literacies, and the Digital
- **Unit 2**: The Evolution and Intersection of Media, Communication Technologies, and Texts
- **Unit 3**: The Social and Personal Implications of Emerging Digital Literacy Practices

**ENG 213: Introduction to Digital Literacies**

Section 4: Monday, Wednesday, and Friday 9:00–9:50 AM

Professor: Morgan Gross

Introduction to Digital Literacies teaches students ways of reading, analyzing, researching, and composing in emerging media. This section will begin with a brief overview of important moments in the history of literacy to offer context to our understanding of the “digital age” in which we now live. The majority of the course will focus on critical issues in digital literacy, as we explore topics such as racism and sexism in the digital sphere, online
identity formation, the effects of new technologies on relationships, general disillusion with the idea of “internet freedom,” slacktivism, internet surveillance, net neutrality, copyright law, and so on. However, we will also consider the affordances that our cyborg culture offers and the ways in which we can use new technologies mindfully for positive impact. This kind of critical digital literacy requires students to be cognizant of the social, political, economic, and ethical consequences of their communicative actions. Thus, in addition to studying issues in digital literacy, students will also be developing skills of digital literacy as we experiment with new technologies/digital tools to compose research and distribute information in rhetorically effective ways.

ENG 215: Introduction to African – American Literature
Section 1: Monday, Wednesday, and Friday 12:00–12:50 PM

Professor: Emily Rutter

This course will provide you with foundational knowledge about African American literary traditions, while centralizing the work of contemporary black writers. What sociopolitical and artistic commitments distinguish African American writers born during or after the Civil Rights movement from their predecessors? In what ways do these distinctions reflect shifting notions of race, gender, sexuality, and class? This multi-genre course pursues these questions by examining a wide range of twenty-first-century African American texts. We will also put contemporary authors in conversation with both their forebears and current cultural phenomena, including music, sports, the visual arts, and political movements. We will encounter Claudia Rankine, Terrance Hayes, Ta-Nehisi Coates, Colson Whitehead, Natasha Trethewey, and Tyehimba Jess, among others. Assignments will include active class participation; an oral presentation; and short textual analyses that will build up to research papers. No prior knowledge of African American literature is required; all are welcome.

ENG 217: Introduction to Queer Literature and Queer Theory
Section 1: Monday, Wednesday, and Friday 3:00–3:50 PM

Professor: Rai Peterson

http://cms.bsu.edu/academics/collegesanddepartments/english/academics/descriptions/undergraduatecourses/future-courses
“Queer” is the umbrella term that scholars have repurposed to supportively describe persons whose affectional attraction falls outside what is deemed “normal.” Put simply: Everyone is probably a little bit “queer.” This is a literature course focused on how queer characters and authors have been presented and treated during the previous 3,000 years or so, although it is mainly focused on work from the 20th and 21st centuries. Literature covered in this course may include work that is traditionally considered queer and/or queer readings of more mainstream texts. Students who identify as queer or as allies are encouraged to join this reading and discussion group. The university offers this safe space for open discussion of humane issues that remain quite controversial in Indiana.

**ENG 220: Language and Society**

Section 1: Monday, Wednesday, and Friday 2:00–2:50 PM  
Section 2: Monday, Wednesday, and Friday 3:00–3:50 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: Monday, Wednesday, and Friday 12:00–12:50 PM  
Section 2: Monday, Wednesday, and Friday 1:00–1:50 PM

Professor: TBA

Intensive study and practice of methods of inquiry, rhetorical and documentation conventions, and terminology associated with critical writing about literature. Develops skills for successful study, discussion, and writing about literature. Includes use of computers appropriate to English studies.

**ENG 230: Reading and Writing about Literature**

Section 3: Monday, Wednesday, and Friday 3:00–3:50 PM

Professor: Matt Hartman

In this course we will practice different methods of reading and writing about literature in order to expand your repertoire of strategies for making sense of stories, poems, plays, and other texts. The course will help you to interpret and understand literature and to develop your ideas into persuasive, critical arguments. Since writing is a large component of the course, I will run the class as a workshop. This means that we will spend class time doing things—writing, revising, working in small groups, sharing and responding to drafts, participating in class discussions, and reflecting on your writing and learning.
Section 4: Tuesday and Thursday 12:30–1:45 PM

Professor: Joyce Huff

What are your assumptions when pick up a work of literature? What questions do you ask of it? What expectations do you have? And how do those questions and expectations affect what you get out of the text?

In ENG 230, we will explore these questions and learn more about the wide variety of contexts and frameworks available for making meaning from literary texts. A reader approaching one of Aesop’s fables, for example, might be interested in the moral of the tale, but he or she might also be interested in what codes of ethics and philosophies underlie these morals or how the ancient Greeks perceived and represented animals (often the protagonists of these fables) or how fables differ from other types of narrative or any number of other questions. Which questions you ask of a text determine which methodologies you use to find answers as well as the kinds of answers you reach.

In this course, you will become familiar with different theories of how literature functions as well as different research methods and types of literary conversations. You will practice working with these in order to gain the skill and comfort-level needed to employ them in your own scholarly work. You will also learn effective ways of presenting your own written arguments about literature. Finally, you will be given the opportunity to examine your own basic assumptions about texts, authors and readers and to position your own scholarship within the world of contemporary literary studies.

**ENG 231: Professional Writing**

Section 1: Tuesday and Thursday 9:30–10:45 AM

Professor: G Patterson

Explores theory and practice in workplace, organizational, and professional writing situations. Familiarizes students with the genres and practices of professional writing in traditional and emerging contexts.
**ENG 250: American Literature 2: 1860 to the Present**

Section 1: Tuesday and Thursday 11:00 AM–12:15 PM

Professor: Lupe Linares

This course will be a survey of American authors and literary movements from 1860 to present. We will read from a variety of genres, including poetry, essay, short story, and novels. Our texts will cover a range of literary and historical moments, including literary responses to the Civil War, works of realism and naturalism that resulted from the late 19th century's rapid social change, and texts from the modern and postmodern eras that followed. We will take up the questions such as: how have literary texts defined and redefined “America” and Americans? How have scholars contributed to these definitions? Who and what experiences have been excluded?

**ENG 260: British Literature 1: The Beginnings to 1780**

Section 1: Tuesday and Thursday 12:30–1:45 PM

Professor: Adam Beach

British literature from about 450 to 1780, with attention to the social, historical, and philosophical backgrounds. Please contact the Professor if you would like more information about the course.

**ENG 280: British Literature 2: 1780 to the Present**

Section 1: Monday, Wednesday, Friday 11:00–11:50 AM

Professor: Molly Ferguson
British literature from 1780 to the present, with attention to the historical, social, and philosophical background.

**ENG 285: Introduction to Creative Writing**
Section 1: Monday and Wednesday 6:30–7:45 PM
Section 2: Monday, Wednesday, and Friday 9:00–9:50 AM
Section 3: Tuesday and Thursday 9:30–10:45 AM
Section 4: Monday, Wednesday, and Friday 1:00–1:50 PM
Section 5: Tuesday and Thursday 11:00 AM–12:15 PM
Section 6: Tuesday and Thursday 5:00–6:15 PM
Section 7: Tuesday and Thursday 3:30–4:45 PM
Section 8: Monday, Wednesday, and Friday 3:00–3:50 PM
Section 9: Tuesday and Thursday 12:30–1:45 PM
Section 10: Monday, Wednesday, and Friday 12:00–12:50 PM
Section 11: Monday, Wednesday, and Friday 2:00–2:50 PM

Introduction to the craft, terminology, and techniques of multiple genres, including fiction, poetry, and creative nonfiction.

**ENG 299X: Experimental/Developmental Topics**
Topic: Rethinking Black Children's and Young Adult Literature Course
Section 1: Tuesday and Thursday 12:30–1:45 PM

Professor: Lyn Jones

A three-credit hour course open to English majors, creative writing majors, elementary and secondary education majors and any other humanities student interested in the African Diaspora. We will read, study, and analyze critical children's and young adult literary works.
In addition, we will partner with black children and young adults in the Muncie community through the MP3 program. Together, we will feature and write new pieces of literature for Volume 4 of the *Rethinking Children’s and Young Adult Literature* digital magazine. (www.rethinkingkidlit.com)

Design students from the Unified Media lab in the Department of Journalism will assist with graphics, technology, and magazine design and layout.

**ENG 303: History of Rhetoric**

Section 1: Monday, Wednesday, and Friday 1:00–1:50 PM

Professor: Paul Ranieri

Beginning with ancient rhetoric and focusing on major historical periods, ENG 303 surveys the historical development of rhetoric, emphasizing the cultural context of ideas and the construction of rhetorical “traditions.” This semester’s course will also apply these historical traditions to the rhetoric of the 2016 presidential election. ENG 303 is a required course for the Rhetoric and Writing Major, and can serve as an elective for the English Studies, Literature, and Creative Writing Majors.

**Text:** *The History and Theory of Rhetoric: An Introduction*, 5th ed, James A Herrick

**ENG 306: Creative Nonfiction Writing**

Section 1: Monday, Wednesday, and Friday 11:00–11:50 AM

Professor: Todd McKinney

What is Creative Nonfiction (CNF)? Are there different types of CNF? How is CNF different than journalism? What is a fact? Any different than truth? What is truth? A matter of perspective? And what is Perspective anyway? Is that the same as a narrator? How is a CNF narrator different than a fiction narrator? Or a poet? Who tells the truth? How does one put the truth into words that are both artful and honest?
These are just a few of the questions we will take up this semester in this introduction to the literary genre of CNF, which will provide the student with the opportunity to practice writing CNF and to further explore its possibilities by reading and discussing a number of essays. In short, this class asks the student to write and read a lot. Furthermore, the class will introduce the student to the subgenres of CNF and to the key concepts and terms needed to be a part of the ongoing conversation that is CNF. The assignments and exercises will challenge students to think critically and creatively to better understand how we make meaning out of language and experience so we can present it to a reader to continue the discussion of what it means to be alive on earth.

Course assignments will include drafts, workshop responses, quizzes and/or reading responses, and a portfolio.

**ENG 306: Creative Nonfiction Writing**

Section 2: Tuesday and Thursday 2:00–3:15 PM

Professor: Silas Hansen

The word essay comes from the French verb “essayer”—to try. This class will focus on personal essays, which help us try to understand something: how a significant event in childhood impacted us, how we came around to a particular way of thinking, or what a series of seemingly unconnected events might mean when put into context. We will focus on the questions—what the questions mean, how to ask better ones, and the various ways we might attempt to answer them—rather than the answers themselves.

You will read a great deal of published creative nonfiction (including work by writers like Joan Didion, James Baldwin, Cheryl Strayed, and Eula Biss), identify the purpose of/practice using various craft techniques through in–class and out–of–class writing exercises, and then explore your own burning questions in essay drafts that you will share in both small group peer review and full class workshops.

Required texts will include Bill Roebbuck’s *Writing Life Stories* and at least one contemporary essay collection/anthology/literary magazine to be determined.

**ENG 307: Fiction Writing**

http://cms.bsu.edu/academics/collegesanddepartments/english/academics/descriptions/undergraduatecourses/future-courses
Section 1: Monday, Wednesday, and Friday 10:00–10:50 AM

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, Denis Johnson, and Lorrie Moore.

**ENG 307: Fiction Writing**

Section 2: Tuesday and Thursday 9:30–10:45 AM

Section 3: Tuesday and Thursday 12:30–1:45 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
- *A Wild Sheep Chase* by Haruki Murakami
- *Deliverance* by James Dickey
  - We will also have handouts and stories and online texts.

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

**ENG 308: Poetry Writing**

Section 1: Monday and Wednesday 5:00–6:15 PM

Professor: Brian Morrison

This is a course on crafting and revising poetry. You will write a number of exercises as well as more formal work. The core of this course is comprised of three parts: analyzing and discussing poems by published poets, constructing your own poems, and politely discussing poems written by other students in the course with you. We will focus heavily on prosody, though this will include free verse and invented form. The goal is to equip you with the necessary tools to read poems in order to learn from them for your own ends as a writer in the current world.
ENG 308: Poetry Writing
Section 2: Tuesday and Thursday 9:30–10:45 AM

Professor: Katy Didden

This course will offer an overview of poetic forms. While students often shy away from working with received forms, in this class we will proceed with the understanding that working with poetic form invites us to give over control, open our imaginations, and engage with the long line of poets who have both adopted and reinvented traditional poetic forms. By the end of this course, you will gain a repertoire of new rhythms, a storehouse of rhymes, and a facility with forms and structures. You will learn tools for starting poems, tools for shaping poems, and tools for adapting new writing techniques. You will also encounter poems that stir the blood, and lines you will remember for the rest of your life. We'll be using An Exaltation of Forms as our primary textbook, and our assignments will be based on the forms poets discuss in these essays. You will gain a basic introduction to prosody, and by the end of the course, you'll know about poetic forms such as the terza rima, the quatrain, the villanelle, the pantoum, the sestina, and hip-hop. You'll have a sense of how these forms interact with each other, and you'll have completed at least six formal exercises in response to these traditions. In general, you will begin to know the rules of poetry so well, that you will also know when and how to break them.

ENG 310: Screenwriting
Section 1: Monday, Wednesday, and Friday 10:00–10:50 AM
Section 2: Monday, Wednesday, and Friday 12:00–12:50 AM
Section 5: Monday, Wednesday, and Friday 9:00–9:50 AM

Professor: Kathryn Gardiner

An introduction to screenwriting for film, television, or new media, emphasizing the elements of visual storytelling with practice in writing and critique. Course familiarizes students with key components of screenwriting, such as character development, story structure, formatting and description, plus basic terminology and techniques of the screenwriter's craft.
**ENG 310: Screenwriting**

Section 3: Monday, Wednesday, and Friday 1:00–1:50 PM

Professor: Rani Crowe

English 310 is an introductory course focusing on short form screenwriting with an emphasis on dramatic writing that can be translated from page to screen. Students will complete writing exercises to build muscles in Visual Storytelling, Screenplay Format, Character and World Development, Genre, and Structure. Additionally, students will watch various styles of short films and media, read screenplays and other craft related readings. Students will build skills in analysis and critical response through group workshops. The course will culminate in a final 10–15 page screenplay that we will take through a process of planning, workshopping, and revision.

Texts (required): Screenplay:Writing the Picture by Robin U. Russin and William Missouri Downs

Texts (excerpted): On Filmmaking by Alexander Mckendrick, Cinematic Storytelling by Jennifer Van Sijll, Voice and Vision by Mick Hurbis–Cherrier, Writing the Short Film Pat Cooper and Ken Dancyger, Screenwriting tips, You Hack by Xander Bennett

**ENG 310: Screenwriting**

Section 4: Tuesday and Thursday 2:00–3:15 PM

Professor: Matt Mullins

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 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 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.

**ENG 320: Introduction to Linguistic Science**
Section 1: Monday, Wednesday, and Friday 10:00 AM

Professor: TBA

The basic concepts, scope, and methodology of the science of language in its descriptive and historical functions.

**ENG 320: Introduction to Linguistic Science**
Section 2: Tuesday and Thursday 2:00–3:15 PM

Professor: Frank Trechsel

The basic concepts, scope, and methodology of the science of language in its descriptive and historical functions.

**ENG 321: English Linguistics**
Section 1: Monday, Wednesday, Friday 12:00–12:50 PM
Section 2: Tuesday and Thursday 3:30–4:45 PM
Professor: Mai Kuha

The goal of this course is to give students an informed perspective on English sentence structure, leading to an understanding of basic grammatical structure, relationship, and terminology. We also consider sentence structure in the context of discourse.

English majors and minors are considered by the public to be experts about their language and are therefore expected to know the basic concepts and terminology of English sentence structure. Non-English majors benefit from the course in that the study of English sentence structure helps them understand how languages are structured.

**ENG 332: Linguistic Phonetics and Phonology**

Section 1: Monday, Wednesday, and Friday 11:00–11:50 AM

Professor: Mary Lou Vercellotti

This course uses a linguistic approach to explore speech sounds as physical entities (phonetics) and as elements in language systems (phonology). How are the various speech sounds made? Participants will learn the linguistic methods employed in their description, classification, and analysis. We will learn the International Phonetic Alphabet and common diacritics. Using linguistic software, we will "see" speech to better understand its linguistic properties. How are the various speech sounds used? Participants will also learn how to find and describe general speech sounds patterns in natural languages and the systematic relationships between the actual sound produced and the more abstract cognitive patterns. Prerequisite: ENG 320 or permission of the department chair.

**ENG 346: Studies in Nineteenth–Century American Literature**

Topic: “We the People”: Race, Ethnicity, and Gender in 19th Century American Literature

Section 1: Tuesday and Thursday 9:30–10:45 AM
Professor: Lupe Linares

The United States entered the 19th century an independent nation free of its colonial constraints. Both the “Declaration of Independence” and the “United States Constitution” work to define what it means to be American. At the same time as establishing a uniquely “American” identity, these documents also provide evidence of who counts as an American. The literature of the time takes up a similar task, looking at how physical location shapes identity and changes our systems of value. At the same time as constructing what it means to be part of this newly formed place, these texts also show that many are denied access to the “American” identity. This course will examine how nineteenth century authors address the question: “Who counts as an American?” We will look specifically at issues of gender, race, ethnicity, and class. Additionally, we will also consider how scholars continue to inform and address this question long after the original publications of these texts. Our readings will include texts by: María Amparo Ruiz de Burton, Frederick Douglass, Harriet Jacobs, Catherine Maria Sedgwick, and others.

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

Professor: Susanna 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 and met GPA requirement.

ENG 365: Nineteenth Century British Literature
Section 1: Tuesday and Thursday 3:30–4:45 PM

http://cms.bsu.edu/academics/collegesanddepartments/english/academics/descriptions/undergraduatecourses/future-courses
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. We will also contribute to the website, *The Victorian Character Commonplace Project*.

**ENG 395: Teaching Literature and Language in Secondary Schools**

Section 1: Tuesday and Thursday 3:30–4:45 PM

Professor: Pam Hartman

Concentrates on materials, methods, and resources used in teaching literature, visual representation, language, speaking, and listening in the English Language Arts classroom. Advanced study of pedagogical practices related to planning, curriculum, and professional development.
**ENG 400: Special Topics in English: Digital Literature Review: Monsters**

Section 1: Tuesday and Thursday 5:00–6:15 PM

Professor: Joyce Huff

Contribute to and Help Produce Issue #4 of the *Digital Literature Review: Monsters*

Literature abounds with monsters, from the dragons that plague medieval towns to the vampires that rise from nineteenth-century graves to the aliens, cyborgs, and zombies that serve as the basis of our contemporary nightmares. The prevalence of these creatures prompts literary critics to ask why they haunt us. What can we learn from a closer examination of these fictional monsters?

In “Monster Culture (Seven Theses),” Jeffrey Jerome Cohen defines the monster as “the embodiment of a certain culture moment—of a time, a feeling, and a place.” For Cohen, monsters are the manifestations of societal fears. In attempting to understand them, we learn about the cultures that produced them as well as about ourselves. Literary monsters can force us to confront the things we’d rather repress. They can police our cultural boundaries or push heroes and heroines beyond them. They enact our hidden fears or our secret desires. Monsters bring out our best selves or reflect our worst; they can reaffirm the norms in the face of otherness or force us to question those norms. In Cohen’s words, monsters “ask us why we have created them.”

In this course, we will investigate some of the philosophical, political, and artistic issues arising from the study of literary monsters. We will read theories of monstrosity and examine literary and filmic representations of monsters. Students will carry out research over two semesters that will culminate in their capstone project in the spring, a project that will be considered for publication in the fourth issue of the *Digital Literature Review* (DLR)

As part of the DLR team, students will also be responsible for contributing to and producing the DLR blog (www.bsudlr.wordpress.com), for designing and creating the fourth issue of the DLR (www.bsu.edu/dlr), and for publicizing and promoting our work as well as for soliciting and editing papers from undergraduate students around the
globe. In addition to earning course credit and immersive learning experience, you will gain experience in research and scholarship, professional writing and editing, digital design and publishing, and/or emerging media and publicity.

While most students will earn 3 hours for ENG 400 in the fall and 3 hours for ENG 444 in the spring, course credits are negotiable, and, if you are accepted into the course, I will work with you to fit the class into your program of study and to negotiate with your home department about course equivalencies.

Contact Dr. Joyce Huff (jlhuff@bsu.edu) if you are interested in participating.

**ENG 400: Special Topics in English: Jacket Copy Creative**
Section 2: Monday and Wednesday 3:00–4:15 PM

Professor: Eva Grouling Snider

Students in this immersive learning course will manage the public communications portfolios of two real-world organizations: Whitely Community Council and the Ball State University English Departments. Students will work together to produce promotional materials, manage social media, maintain websites, edit blogs, conduct focus groups, and much more. Students will gain valuable professional experience in a variety of fields, including editing/publishing, content marketing, public relations, graphic design, web development, strategic communications, and social media management.

Enrollment in this course is by permission only. To apply for admission, e-mail Eva Grouling Snider (esnider@bsu.edu) indicating your interest.

**ENG 402: Cultural Studies**
Section 800: Online
Professor: Frank Felsenstein

Nearly three quarters of a century after the end of World War 2, should the Holocaust still hold much meaning for young adults growing up at the advent of a new Millennium? When those that witnessed it are no more, will there still be an obligation to preserve and make iconic the memory of such a flagrant “crime against humanity”? What, if anything, should we remember? What should be learned? Is it not best to forget -- and forgive? If so, why has the State of Indiana (and a few other states) mandated the teaching of the Holocaust in its public schools? Can we make any sense of our fascinated fear of the unspeakable?

This seminar will interrogate why the Holocaust is seen by many as the single most defining catastrophe of the twentieth century. It will investigate the disparity between the comparative silence in the years immediately after World War 2 and the cultural spotlighting in recent times of the atrocities and sufferings of the Nazi era (called by some the "Americanization of the Holocaust"). It will also explore the question of "authenticating" the trauma of the Holocaust, and why there are many individuals who describe themselves as second or third generation survivors. We shall consider the continuing influence of the Holocaust and of acts of genocide on religious belief (where was God?), on education (have we learned any lessons? how do we explain to the next generation?), on Jewish and Christian relations, on the recurrence of anti-Semitism today, and more broadly, on the cultural imagination.

As an on–line class, particular aspects that will be given prominence are the documentation of the Holocaust by witnesses through openly accessible video recordings made by the Shoah Foundation (http://sfi.usc.edu/), the United States Holocaust Museum (http://www.ushmm.org/#), and others. We shall examine its literary and cinematic representations by twinning texts and films [examples may be Wladislaw Szpilman’s The Pianist, tr. Anthea Bell (1999) and Roman Polanski’s film of the same name (2002); or Bernhard Schlink’s The Reader (1999) and the film by Stephen Daldry (2008).] We are planning to have at least one living witness meet with the class through a WebEx linkup. Students will also be encouraged to download into a sequential file (open throughout the semester) present–day Holocaust and genocide reports from newspapers, magazines, and other media sources. A major focus will also be on the Holocaust and the Internet. Although this does not purport to be a sequential study of the history of the Nazi era, students will be expected to keep a course journal, submitted on–line every two weeks through the semester, in which you will chart the progression of your thinking about the Holocaust and its significance. As the study of the Holocaust is multidisciplinary, students from different cultures and disciplines are encouraged to enroll. ENG 402 is a recognized Tier 2 Domain Course for UCC–21.

Please feel free to contact me at felsenstein@bsu.edu with any questions.
ENG 405: Special Topics in Creative Writing
Topic: First-Person Innovations
Section 1: Tuesday and Thursday 5:00–6:15 PM

Professor: Jeff Frawley

Working in the first person can often be an arbitrary or safe choice for writers: it feels comfortable, natural, obvious. This course will dwell in the experimental possibilities of the first-person narrator, pushing writers to move outside of comfort zones and explore radical capabilities when writing from “I.” We'll encounter weird, exciting I's while reading several novella-length (125 pp. or less) texts that live in the gaps between fiction, autobiography, nonfiction, and prose poetry. We'll read texts in which I's (and a few we's) excavate family histories, eulogize friends, collect photographs, write creepy letters, lie, obsess, explore identity, and even cry for help while being held captive on the high seas. We'll constantly ask, "How are the emotional and physical experiences of this I captured through innovative prose?"

In trying out several first-person experiments of their own, students will be encouraged to make creative leaps in their own writing, to try out unique methods for generating new material, and to break down barriers between genres. Students will then produce and revise a full draft of an experimental first-person narrative. The semester will culminate in workshop sessions on these narratives.

Required texts will include *The Balloonists* by Eula Biss, *Cool for You* by Eileen Myles, *Suicide* by Édouard Levé, *The Buddha in the Attic* by Julie Otsuka, and *Log of the S.S. the Mrs. Unguentine* by Stanley Crawford, along with other shorter handouts.

ENG 405: Special Topics in Creative Writing
Topic: Words Meet World: Creative Writing and the Environment
Section 2: Wednesday 6:30–9:10 PM

http://cms.bsu.edu/academics/collegesanddepartments/english/academics/descriptions/undergraduatecourses/future-courses
Professor: Katy Didden

For this class, we will read and write our way into wildernesses, exploring the possibilities of writing with, about, and around the environment. In the first half of this course, we will study practical strategies for how to use description and precise observation as tools to create an effective sense of place and atmosphere in our work. We will begin with readings and writing exercises that will help us write what we know, and write in order to know, our local region, and we will also experiment with what it means to translate this knowledge to write what we don’t know (how do writers create fictional worlds?). In the second half of the course, we will consider what happens when our environment is not just the setting, but the subject of our work. We will explore questions like: How are we, as humans, connected to the environment? What is organic form, and what is the relationship between the shapes of nature (valley, gyre, plain, bower, ridge, abrupt edge) and literary form? What does it mean to be writers in the age of global warming, and in light of our current environmental crises? We will practice a range of writing techniques, including collaborative authorship, multimedia work, and documentary forms. Course requirements will include quizzes, reading responses, genre-specific writing exercises, workshop critiques, and a group event. The course will culminate in an individual, final project that is open genre and also more self-directed: each student will choose an ecosystem to research (i.e. Desert, Forest, Tundra, Caves, Grasslands), compile an “idea portfolio,” then use that research to inform a longer piece of writing (either an essay, a short story, or a series of poems).

ENG 406: Advanced Creative Nonfiction Writing
Section 1: Monday and Wednesday 3:00–4:15 PM

Professor: Jill Christman

Inspired by the insightful, brick–by–brick essay about essays co–written by Ana Maria Spagna and Steve Harvey in the September 2015 issue of Assay: A Journal of Nonfiction Studies, this advanced creative nonfiction class will focus on the art of transforming lived experience and the observable world into essays. We’ll work on the nuts and bolts of the writing (as well as the lumber and the sheets of tin and the panes of glass . . .), considering the essay in parts: the beginning and the end, full–blown scenes and elliptical reflections, white space and titles, allusions and dialogue, and of course, the echoes, patterns, and the connections that lead us to new meaning. As we read the brand–new Best American Essays 2015, and many individual
essays, we'll think about what it means to write something that matters, to write something that feels really true—and then we will practice. Course requirements will include: quizzes, regular writing exercises, reading responses, workshop critiques, two long essays, and a final revision.

**ENG 406: Advanced Creative Nonfiction Writing**  
Section 2: Tuesday and Thursday 12:30–1:45 PM

Professor: Silas Hansen

We will build on the skills learned in ENG 306 (Creative Nonfiction Writing) in order to explore different types of personal essays—essay as exploration, essay as quest, essay as portrait/profile, etc. You will read and discuss both craft texts about these essays and examples of these essays, practice the craft techniques we learn through in-class and out-of-class writing exercises, and share your work in both small group peer review and full class workshops.

**ENG 407: Advanced Fiction Writing**  
Section 1: Tuesday and Thursday 2:00–3:15 PM

Professor: Cathy Day

The focus of this course is novel 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.) ten weekly word count check ins; 4.) creating an outline or storyboard of your book; 5.) small peer groups for feedback (there will be no all-group workshop), and 6.) analysis of a few novels that will serve as models. Understand though: you will not “write a novel” this semester, you will start one—from scratch or by expanding a short story or an idea you are less than 50 pages into. If you have already written an entire draft of a novel 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, and you’ll submit a query letter and 10–page partial of your novel.

Texts:

Jesse Andrews, *Me and Earl and the Dying Girl*
Tom Perrotta, *Election*
Emily St. John Mandel, *Station Eleven*

**ENG 407: Advanced Fiction Writing**

Section 2: Monday, Wednesday, and Friday 2:00–2:50 PM

Professor: Craig O'Hara

This course will function as an active community of working writers and readers engaged in exploring more advanced aspects of writing literary short stories, including vivid and original language, complex characters, and variations of plot from the traditional to the more experimental. The focus of this course will be the writing workshop and the extensive revision that all writers employ to develop their work into finished pieces. The course also includes in–depth reading and discussion of techniques employed by authors recognized in the field. We'll also engage in active and regular practice of these advanced craft techniques.

In addition to the writing workshop, assignments will include short developmental pieces, student presentations, submission to literary magazines in electronic format, and critical reading responses to contemporary works of fiction. At the end of the semester students will turn in a portfolio of stories revised based on input from our class workshops.

Texts will include: Selections form *The Scribner Anthology of Contemporary Short Fiction*, including stories by Denis Johnson, Antonya Nelson, Junot Diaz, and Tim O'Brien. We will also be reading essays on writing from *The Writer’s Notebook* by many of the same authors.
ENG 408: Advanced Poetry Writing
Section 1: Tuesday and Thursday 12:30–1:45 PM

Professor: Katy Didden

For those who have taken introductory creative writing workshops, much of this course will be familiar. For instance, we will still return to basic questions such as: What is poetry? How do we shape poems out of our emotions, ideas, and experiences? What is the use of poetic devices such as rhyme, meter, and figurative language? We will also work with a combination of assignments and exercises, just as you might have done in an introductory workshop. Two things in the advanced workshop will be different. First, I have chosen assignments that I believe are more challenging than those I give to “intro” students. As I see it, being a poet means mastering word work—to me, mastery comes from developing your ear for rhyme and rhythm, building your vocabulary, and above all, from reading other writers with great attention. These assignments are designed to introduce you to a variety of trends in contemporary poetry. We will also trace these trends back to longstanding poetic traditions.

For the first half of the semester, our assignments will correspond to class readings (either from our textbook, or from any one of the contemporary collections we will be reading together). For the second half of the semester, you will have more autonomy, as you study the work of a model poet over the course of several weeks. In this “poetry apprenticeship,” you will engage in a deep dialogue with that poet, and immerse yourself in his or her cadences and poetry techniques. Students will write several response papers, offer thorough critiques on the work of their peers, and submit a portfolio of poems this semester. Students will also give a presentation in which they introduce the work of their model poet to the class.

ENG 410: Advanced Screenwriting
Section 1: Tuesday and Thursday 3:30–4:45 PM

Professor: Matt Mullins
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 Spring Semester sections) is to provide short scripts for production in Ball State’s Cinema Entertainment Immersion program (the CEI). Therefore, some 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.

**ENG 410: Advanced Screenwriting**
Section 3: Monday, Wednesday, and Friday 1:00–1:50 PM

Professor: Kathryn Gardiner

Advanced screenwriting for television, film, or new media, with emphasis on developing scripts for production.

**ENG 412: Reading Printed Materials in the English Classroom**
Section 1: Tuesday and Thursday 2:00–3:15 PM

Professor: Pam Hartman
An overview of the process of reading printed materials with practical suggestions for developing analytic skills for reading and interpreting written communications, including literary and popular materials used in the English classroom.

**ENG 414: Young Adult Literature**

Section 1: Tuesdays 6:30–9:10 PM

Professor: Jeff Spanke

Recent literature suitable for students of varying abilities in junior high/middle and secondary schools. Emphasizes reading of selections with some attention given to methodology.

**ENG 421: History of the Book**

Section 1: Mondays and Wednesdays 5:00–6:15 PM (at the Cornerstone Center for the Arts)

Professor: Rai Peterson

You've got a lot of books. Where did they come from? How did they get here? Did they make people, or did people make them? (Seriously!) Is the book going to persist as a cultural artifact in the future? What is a collectible book? What is a valuable book? What is a book, even?

The earliest texts we know of come from Mesopotamia in the 3rd millennium BCE. Recognizable “books” started to take shape around 2400 BCE with the invention of papyrus as a medium for text. But books as we know them, from paperbacks and e-books to fine-bound collector's editions gave rise to literacy and created a market for writing.

This course covers many elements of book history, from the materials with which people write to material people write on, to the shapes their letters take and how they are conveyed to readers’ eyes. It examines technology used to produce books from vellum and pens to pixels and screens. We will
look at the business of publishing across millennia and the ways readership has been built and defined. This course includes a mixture of ancient and modern examples, textual and contextual study, and hands–on opportunities to sew a coptic book (like the Upper Egyptian gnostic books from Nag Hammadi), a traditional Japanese stab–bound book, and a basic, hard–covered casebook.

ENG 421 is the prerequisite for English majors into courses in the proposed, 16 credit–hour Book Arts minor. Students who complete this course with a C or higher may continue in the minor, as the minor courses are piloted during spring 2017. Admission to this class is by permission only. Email Dr. Rai Peterson (Rai@BSU.edu) for information.

**ENG 425: Film Studies**

Section 1: Tuesday and Thursday 3:30–4:45 PM  
Lab: Wednesdays 4:00–6:00 PM

Professor: Patrick 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 10:00–10:50 AM  
Lab: Mondays 4:00–6:00 PM
Professor: Rani Crowe

An investigation of film as text within the field of English studies, focusing on the stylistic and narrative systems as well as the influence of economics, culture, audience, reception, history, theory, and process of artistic creation of cinema.

**ENG 430: Document Design and Visual Rhetoric**

Section 1: Monday, Wednesday, and Friday 10:00–10:50 AM

Professor: Eva Gropling Snider

In this course, we will explore visual rhetoric, or how we as human beings use visual language to communicate, to persuade, to inform. We will begin by discussing theories of visual rhetoric, then move into instruction in the technologies and processes designers and professional writers often use to design documents. From there, we will examine general principles of document design, as well as specific principles, including color, space, and typography. The course wraps up with a client project and a portfolio collecting designs you have produced throughout the semester.

This class is well suited for all students interested in becoming better visual communicators and document designers. It draws on principles common in art, graphic and information design, and professional writing.

While you will be completing readings and analysis assignments, this course is a production course, meaning the primary focus will be on the documents you design. You will be doing a significant amount of work sketching, wireframing, prototyping, providing feedback, and revising visual documents.

**ENG 435: Issues in Rhetoric and Writing**

Section 1: Tuesday and Thursday 11:00 AM–12:15 PM

Professor: Laura Romano

College students are arguably the first “born digital” generation; they were born into and raised in a digital world. As this generation comes of age, its members offer unique insight into the ways all areas of life have been shaped by digital technologies, including culture, politics, family life and the way we view community. Taking the opportunity to reflect critically upon these changes is timely, interesting and can be powerfully insightful. This course offers students the opportunity to learn and practice qualitative research methods such as oral history interviewing and ethnographic observation as they create an autoethnographic reflection on their own digital literacy practices.

ENG 436: Theory and Research in Teaching English to Speakers of Other Languages

Section 1: Mondays 6:30–9:10 PM

Professor: Lynne Stallings

This course introduces theory and research in teaching English to speakers of other languages (TESOL), by examining linguistic, psychological, sociocultural, and sociopolitical factors in second language learning. The overall objective of this course is to provide a foundational understanding of second language learning for a future teaching career.

ENG 437: Methods and Materials in Teaching English to Speakers of Other Languages

Section 1: Tuesday and Thursday 8:00–10:30 AM

Professor: Lynne Stallings

The aim of this course is to prepare pre-service teachers of K–12 students to understand, recognize and address the language acquisition challenges
of non–native English speakers, either in the U.S. or abroad. Students will receive hands–on experience in local schools, familiarizing themselves with the standards for English learners, while they develop and use practical techniques and materials to teach English learners based on second–language acquisition principles. Students will also consider and develop strategies that help English learners acquire the language, academic, and social skills they need in order to become fully participating members of their schools and communities.

**ENG 444: Senior Seminar**

Section 1: Tuesday and Thursday 9:30–10:45 AM

Professor: Jackie Grutsch McKinney

English 444 is the capstone course for English majors. Each English 444 is on a unique topic culminating in a major research project; this one is focused on autoethnography. Autoethnography is a particular kind of study that uses the writer’s memories, self–observation and reflection, interviews, artifacts, and secondary research to understand a phenomena and make a cultural analysis and interpretation. This course will explore the following questions as students embark on their own autoethnographies:

- What is autoethnography? What isn’t autoethnography?
- How does/doesn’t autoethnography differ from memoir? from ethnography? from cultural studies?
- What is autoethnography good for?
- How does one approach researching and composing an autoethnography?
- What knowledge is made (or what can we learn) from reading and writing autoethnographies?

Thus, autoethnography will capitalize on your English major strengths—writing, reading, researching, and cultural analysis—but with a different research method (and perhaps epistemology).

Students will read autoethnographies and about autoethnographies, conduct an autoethnography (in parts and then a whole) on a topic of their choosing, create a poster and oral presentation, reflective essay, and other assignments to reach course goals.
ENG 444: Senior Seminar
Section 2: Tuesday and Thursday 5:00–6:15 PM

Professor: Robert Habich

Lives and Literature of the New England Transcendental Writers

In this course we will spend time in the company of a stimulating group of nineteenth-century poets and essayists known (reluctantly) as the "Transcendentalists"—Emerson and Thoreau, certainly, but also Margaret Fuller, Bronson Alcott, Louisa May Alcott, Elizabeth Palmer Peabody, Jones Very, and the Brook Farmers. Canonized now, in their own time they were on the cutting edge of literary, educational, and social issues as they explored what it meant to be an individual in an increasingly conformist and commercialized society. These were the bad boys—and girls—of American literature.

We will read a generous selection of their writing, talk about their lives as authors and thinkers, and take up issues of social and religious reform that contextualize transcendentalist thinking: the miracles controversy, women's rights, anti-slavery and abolitionist efforts, communitarianism, and the like. We'll explore some of the research and critical issues of interests to scholars of Transcendentalism—and each of you will interview by email a practicing scholar and report to the class. And we'll give an ear to those writers who qualified or questioned transcendentalism—ones you've heard of, like Hawthorne, Whitman, Poe, and Dickinson, and ones new to you, like Andrews Norton.

ENG 464: Shakespeare
Section 1: Tuesday and Thursday 2:00–3:15 PM

Professor: Vanessa Rapatz

Title: Shakespeare: Rise of the Villains

When we think of a villain we likely call up the evil mastermind of a James Bond film, the criminally brilliant Hannibal Lecter, a Whedon "Big Bad," or
perhaps a mustache-twirling vaudevillian. However, the term originally referred to a low-born person or a rustic. In Shakespeare we find both definitions at play and sometimes used to describe the same character. From the innocently rustic William in As You Like It to the unapologetically manipulative Iago in Othello, we will chart villains and villainy in eight of Shakespeare’s plays. We will read two comedies, As You Like It and Much Ado About Nothing; a problem play, The Merchant of Venice; a history play, Richard III; and four tragedies, Titus Andronicus, Macbeth, Othello, and King Lear. Class lectures and discussions will attend to the language and formal conventions of these plays as well as to their stagecraft, their historical context, and their modern reception. We will also be considering modern adaptations of the plays as we discuss the villainous characters that we love to hate.

**ENG 489: Practicum in Literary Editing and Publishing**

Section 1: Tuesday and Thursday 3:30–4:45 PM

Professor: Mark Neely

(email maneely@bsu.edu to request permission)

The students in this class will be responsible for producing the Spring 2017 issue of The Broken Plate, a national literary magazine produced by Ball State undergraduates. Student editors will be responsible for all aspects of magazine production, including soliciting submissions, selecting quality work, designing the magazine, and promoting and selling the issue.

Other requirements include magazine and book reviews, readings and quizzes, software tutorials, and an individual literary editing project. Texts will include books by our fall visiting writers, online readings, and handouts.

English 489 is a year-long, 6-credit, immersive learning course. Students will also enroll in English 489 in Spring 2017.

Permission of Instructor is required: please email Mark Neely at maneely@bsu.edu if you are interested in this class.

**ENG 490: Literature and Gender**

http://cms.bsu.edu/academics/collegesanddepartments/english/academics/descriptions/undergraduatecourses/future-courses
Section 1: Monday, Wednesday, and Friday 9:00–9:50 AM

Professor: Andrea Wolfe

The figures of the Southern Belle, the beautiful and charming daughter of a wealthy planter, and the Mammy, the Belle’s doting and sometimes sassy slave attendant, were perhaps most famously developed in the characters of Scarlett and Mammy in Margaret Mitchell’s spectacularly popular 1929 novel Gone with the Wind and its critically acclaimed and commercially successful 1939 film adaptation. If current GWTW book and movie sales, Southern plantation tourism, and the profusion of Scarlet and Mammy figurines available on eBay are any indication, these two figures have continued to hold cherished positions in the US popular imagination. Even recent media attention to the racism still present in US education, housing, and law enforcement has not curtailed the sales of GWTW memorabilia, as an auction of props from the film, including one of Scarlet’s dresses and Mammy’s hat, raised more than $890,000 just last year. This course will investigate how Southern literature subverts and complicates the depictions of Southern Belles and Mammies as they are portrayed in GWTW and other popular texts. It will examine depictions of a wide range of female experiences in Southern literature from the late 19th through the early 21st centuries, illuminating the intersecting politics of not only gender, race, and region but also age, ability, class, mental health, sexual orientation and other aspects of identity. Ultimately, the course will enable students to develop the tools needed to analyze literary depictions of these Southern women in the context of the historical and contemporary South as well as the broader US. In addition to critical articles and theoretical readings, the course will likely include poetry, drama, short stories, and novels from the following authors: Kate Chopin, William Faulkner, Zora Neale Hurston, Lillian Smith, Alice Walker, Lee Smith, Suzan–Lori Parks, Harryette Mullen, and the recently published Cynthia Bond. Each student will compose a short close reading essay and a longer research–driven paper as well as a written final examination.

ENG 493: American Ethnic Literature

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

Professor: Emily Rutter

In “Age, Race, Class and Sex: Women Redefining Difference,” Audre Lorde claims, “I find I am constantly being encouraged to pluck out some one aspect of myself and present this as the meaningful whole, eclipsing or denying the other parts of self.” In this course, we will consider the ways in
which Lorde and other writers, including Junot Diaz, James Baldwin, Gloria Anzaldúa, Monique Truong, Marilyn Chin, Leslie Marmon Silko, and Danzy Senna, grapple with this sense of alienation through literature. Specifically, we will analyze the formal and thematic ways in which they address the intersecting aspects of their identities—ethnicity, race, gender, sexuality, class, ability, among others—and express their multifaceted selves. Throughout the course, our readings and discussions will be framed by critics and theorists specializing in African American, Native American, Latino/a, and Asian American literature. In addition to actively participating in class, students in this course will deliver an oral presentation; write informal digital responses that will build up to formal essays; and complete a written final exam. No prior knowledge of Multi-Ethnic American literature is required; all are welcome.