**ENG 205: World Literature**
Section 1: Monday, Wednesday, and Friday 11:00–11:50 AM  
Professor: Molly Ferguson

This class will introduce you to a diverse body of literature from several former British and French colonies of Africa, the Caribbean, Latin America and South Asia. 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”. One of the themes we will return to often will be the concept of magic realism, and how it is used by writers from other parts of the world to reflect the complexity of their history and culture.

**ENG 206: Reading Literature**
Section 1: Tuesday and Thursday 12:30–1:45 PM  
Professor: Allison Layfield

English 206 introduces students to the nature of reading for multiple meanings and interpretations of texts. We will read contemporary novels concerned with how people create and interact in a “community.” How do we form communities? Who is left out? How does a community survive? What is the relationship between the individual and the community? As we explore these questions students will develop a set of increasingly sophisticated reading strategies and will produce writing that reflects on their experiences and demonstrates their understanding of a wide variety of fictional texts. Coursework includes written projects, oral presentations, and exams. This course is designed for students who are not majoring in English.

**ENG 206: Reading Literature**
Section 2: Monday, Wednesday, and Friday 2:00–2:50 PM  
Professor: Maria Staton

This class will teach you how to become more confident about reading and enjoying fiction. We will focus on the theme “diversity in literature” and discuss short stories, novels, and poetry written by contemporary diaspora authors, primarily of African, Middle Eastern, and South Asian origins. The titles will include *The Kite Runner* by Khaled Hosseini and *Persepolis* by Marjane Satrapi. We will learn about the various elements that shape the way we read texts — structure, narrative voice, character development, historical and cultural allusions, and visual representations, such as illustrations and graphic panels. Since much of our critical thinking happens while we share ideas with one another, this class is structured as a series of interactive workshops and discussions. Ultimately we will learn not only about the diversity of the “other,” but also about the diversity among ourselves.

The class satisfies the Tier I (Humanities and Fine Arts) requirement for the University Core Curriculum Program. It is designed for students who are not majoring in English.
**ENG 210: Intro 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 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. This particular section of ENG 210 will focus most heavily on Writing Studies, stressing four threshold concepts:

1. Writing is a Social and Rhetorical Activity
2. Writing Speaks to Situations through Recognizable Forms
3. Writing Enacts and Creates Identities and Ideologies
4. All Writers Have More to Learn

We will explore these concepts in four units, each with a distinct unit project. Unit 1 will teach the basis of rhetoric, ending with a "rhetorical role-play" and speech. Unit 2 will explore the notion of genre and culminate in an analysis of written genres in a profession of your choice. Unit 3 takes us into the community to experience the ways that writing works in the lives of Muncie residents and how it reflects certain identities. Finally, Unit 4 asks you to analyze your own writing process and what more you have to learn as you continue as a writer.

**ENG 213: Intro to Digital Literacies**
Section 1: Tuesday and Thursday 12:30‑1:45 PM
Professor: G Patterson

This course explores how writing practices are changing in light of emerging digital technologies. Recognizing that the act of writing can no longer be confined to the production of printed words alone, this course asks you to analyze and produce multimodal digital texts that blend alphabetic, visual, and aural components. This course will also help you learn how to strategically employ diverse social media technologies and transmedia rhetorical techniques in order to locate, engage, and persuade particular audiences. To establish a common theme and frame of reference, this course limits its focus to digital storytelling here in Muncie.

By the end of the semester, you should be able to:

- Understand the affordances and constraints of diverse modalities of writing
- Adapt genre-specific strategies for crafting persuasive, multimodal digital texts
- Consider the ethical and legal responsibilities of writers publishing on the web
- Demonstrate an awareness of the inventing, drafting, citing, and revising processes for creating multimodal digital texts.
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 notion 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 non-digital environments?

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 and produced through 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 grapple with the following big ideas:

- rhetoric is multimodal, epistemic, and a tool for solving problems;
- literacies (plural) are inextricably linked to technology and result in inclusion and exclusion;
- nothing is new or original;
- technology isn’t neutral, but it doesn’t determine culture;
- rhetoric, technology, and literacy shape and are shaped by culture.

In addition, you’ll take up the following questions (and more):

- what is literacy, and what does it mean to be literate?
- 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 do technologies emerge, evolve, and gain traction historically?
- how does our culture digitally make sense of and comment on culture writ large?
- how are knowledge and meaning created in the digital realm, and how is such creation restricted?
- 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, and what are potential implications of those habits?
- how do digital tools promote and constrain identity formation?
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 Technologies and Texts
- Unit 3: The Personal, Social, and Cultural Implications of Emerging Digital Literacy Practices

**ENG 213: Intro to Digital Literacies**
Section 3: Monday, Wednesday, and Friday 2:00–2:50 PM
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 214: Intro to Literature and Gender**
Section 1: Monday, Wednesday, and Friday 10:00–10:50 AM
Professor: Andrea Wolfe

This course will focus on reimagining female submission, monstrosity, and absence in literature. Students will take up questions that modern-day readers may have about the women depicted in canonical literature as passive, mentally ill, and even non-existent. For instance, how does Penelope really feel about the Trojan War that causes Odysseus’s 20-year absence from their home in Ithaca? What is Bertha like before she is chained up in the attic of Mr. Rochester’s estate for ten years? And where is Mammy’s own daughter as she dotes on the young belle, Scarlett O’Hara, throughout Scarlett’s childhood? The course will ask students to read original classic texts alongside contemporary novels that reveal the previously unwritten thoughts, feelings, and actions of the stories’ female characters. Paired readings may include Homer’s *The Odyssey* and Margaret Atwood’s *The Penelopiad*, Charlotte Brontë’s *Jane Eyre* and Jean Rhys’s *Wide Sargasso Sea*, and Margaret Mitchell’s *Gone with the Wind* and Alice Randall’s *The Wind Done Gone*. The course will likely also include a brief discussion of fairytales reimagined from female characters’ perspectives and require students to produce creative revisions of tales of their choosing. In addition to this creative project, students will compose a couple of short essays on the texts covered in the class. This course is designed for students who are not majoring or minoring in English; all are welcome!
**ENG 216: Intro to American Ethnic Literature — Asian American Literature**

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

Murdered prom queens. Love in the time of Manifest Destiny. Magical paper tigers. We will explore how contemporary Asian American writers contribute to fiction genres such as mystery, fantasy, graphic novels, realist, and historical fiction. The term “Asian American” applies to a variety of people, cultures and histories within the United States. In this course we will focus on how these diverse histories and literary traditions have inspired writers to challenge the boundaries of genre and our expectations for fiction. Possible texts may include work by Jillian Tamaki and Mariko Tamaki, Carlos Bulosan, Celeste Ng, Brian Leung, Julie Otsuka, Ken Liu, and Chang Rae Lee. Students are expected to actively participate in class discussions. Assignments include textual analyses, oral presentations and research projects. No prior knowledge of Asian American literature is required. All are welcome!

**ENG 220: Language and Society**

Section 1: Monday, Wednesday, and Friday 10:00–10:50 AM  
Section 2: Tuesday and Thursday 3:30–4:45 PM  
Professor: TBA

Addresses major social issues related to language use in America. Learn through case studies to identify hidden assumptions, frame questions requiring research, and do the research necessary to make informed decisions about linguistic issues in our society.

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

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

This course offers students a variety of methods for critically reading and writing about literature. Students will hone skills in close reading, learn a variety of theoretical approaches to literature, and engage with bodies of literary scholarship in order to join ongoing conversations about the texts we are studying. We will examine an assortment of genres, including poetry, short fiction, literary nonfiction, and novels. Students will complete a variety of formal and informal writing assignments, including in-class writing; reading journals; shorter, formal analysis papers; and a longer research paper.

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

Section 2: Tuesday and Thursday 5:00–6:15 PM  
Professor: Lupe Linares

This course offers students a variety of methods for critically reading and writing about literature. Students will hone skills in close reading, learn a variety of theoretical approaches to literature, and engage with bodies of literary scholarship in order to join ongoing conversations...
about the texts we are studying. We will examine an assortment of genres, including poetry, short fiction, literary nonfiction, and novels. Students will complete a variety of formal and informal writing assignments, including in-class writing; reading journals; shorter, formal analysis papers; and a longer research paper.

ENG 230: Reading and Writing about Literature
Section 3: Monday and Wednesday 3:00–4:15 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 3:30–4:45 PM
Professor: G Patterson

The goal of English 231 is to help you develop written and oral skills that can be applied in a variety of professional contexts. You will practice workplace communication skills by studying and employing various strategies, forms, and techniques of effective persuasive writing. It is my hope that you will invest yourself in improving your craft through these tasks as writing is or will be an essential and marketable part of your working life.

In this class you will learn and practice the basic processes, genres, formats, and editing strategies used by successful writers from all professions. I will also provide you with opportunities to experiment with writing as a way to think through course material and/or writing assignments. This course will emphasize rhetorical principles, which means writing is judged effective if it meets the needs of the audience, fulfills its communicative purpose, and is
By the end of the semester, you should be able to:

- Analyze audience, purpose, genre conventions, and situational constraints for all communications.
- Produce various common workplace documents such as business correspondence, long reports, and career documents.
- Design and organize your documents with usability and readability in mind.
- Edit for precision, clarity, conciseness, and accuracy.
- Collaborate with others to improve your writing.

**ENG 231: Professional Writing**
Section 2: Monday, Wednesday, and Thursday 3:00‑3:50 PM
Professor: TBA

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 240: American Literature 1: The Beginnings to 1860**
Section 1: Tuesday and Thursday 9:30‑10:45 AM
Professor: Robert 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, with attention to diverse voices and genres. 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. 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 a midterm examination, a critical research report on a text of your choice from the syllabus, a final examination, and class participation and preparation, including performance on frequent, unannounced quizzes over the reading.

**ENG 250: American Literature 2: 1860 to the Present**
Section 1: Tuesday and Thursday 12:30‑1:45 PM
Professor: Lupe Linares

This course will be a (mostly) chronological survey of American authors and literary movements from 1860 to present. We will read from a variety of genres, including poetry, short story, drama, essay, 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 study the diverse voices that make up American literature and take up the
questions such as: How have literary texts defined and redefined “America” and Americans? How have scholars contributed to these definitions? What is the American literary canon and who has shaped it? Who and what experiences have been historically excluded from that canon? How are contemporary readers and scholars reshaping it in the 21st century? How does the intersection of race, gender, and class of the authors affect both the creation and reception of each text?

**ENG 260: British Literature 1: The Beginning to 1780**
Section 1: Monday, Wednesday, Friday 1:00–1:50 PM
Professor: Adam Beach

British literature from about 450 to 1780, with attention to the social, historical, and philosophical background.

**ENG 280: British Literature 2: 1780 to the Present**
Section 1: Tuesday and Thursday 2:00–3:15 PM
Professor: Patrick Collier

The major building blocks of the world we now inhabit—modern nation-states, industrial capitalism, media culture, philosophies and political forms emphasizing individual liberty, and more—took shape during the last two hundred or so years. In these same years, Great Britain sought, gained, and fought to maintain its status as the wealthiest and most powerful nation in the world. Writers responded to and helped to fuel these changes; they imagined, applauded, recorded, advocated, and critiqued them. This semester, we will survey the contributions and responses of British literary writers and literary culture to modernity by reading, commenting on, and writing about a wide variety of texts from the past two-and-a-quarter centuries. The class will give you strategies for reading and analyzing texts in historical context and lots of practice in doing so. In the process you will be developing your critical thinking and oral and written communication skills.

**ENG 285: Introduction to Creative Writing**
Section 1: Monday and Wednesday 6:30–7:45 PM
Section 2: Tuesday and Thursday 8:00–8:50 AM
Section 3: Tuesday and Thursday 9:30–10:45 AM
Section 4: Monday, Wednesday, and Friday 1:00–1:50 PM
Section 5: Monday, Wednesday, and Friday 3:00–3:50 PM
Section 6: Tuesday and Thursday 5:00–6:15 PM
Section 7: Tuesday and Thursday 3:30–4:45 PM
Section 8: Tuesday and Thursday 11:00–12:15 PM
Section 9: Tuesday and Thursday 2:00–3:15 PM
Section 10: Monday, Wednesday, and Friday 12:00–12:50 PM
Section 11: Monday, Wednesday, and Friday 10:00–10:50 AM
Section 12: Monday, Wednesday, and Friday 2:00–2:50 PM
Section 13: Monday, Wednesday, and Friday 11:00–11:50 AM

Introduction to the craft, terminology, and techniques of multiple genres, including fiction, poetry, and creative nonfiction.
ENG 306: Creative Nonfiction Writing
Section 1: Monday and Wednesday 3:00–4:45 PM
Professor: Todd McKinney

What is Creative Nonfiction? Are there different types of Creative Nonfiction? How is Creative Nonfiction different than journalism? What is a fact? Any different than truth? What is truth? The same as a fact? A matter of perspective? And what is Perspective anyway? Is that the same as a narrator? How is a Creative Nonfiction 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 Creative Nonfiction, which will provide us the opportunity to practice writing Creative Nonfiction 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. Also, the class will explore the possibilities of Creative Nonfiction and gain a strong understanding of the key concepts and terms needed to be a part of the conversation that is Creative Nonfiction. The assignments and exercises will challenge us 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.

ENG 306: Creative Nonfiction Writing
Section 2: Tuesday and Thursday 12:30–1:45 PM
Professor: Silas Hansen

The word essay comes from the French verb “essayer”—to try. This class will focus on 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), study numerous craft techniques (reflection, scene, characterization, etc.) and practice them 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.

Readings will include craft readings, Daniel Raeburn’s Vessels: A Love Story, and numerous essays published in literary magazines and anthologies.

ENG 307: Fiction Writing
Section 1: Monday, Wednesday, and Friday 10:00–10:50 AM
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.

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

ENG 307: Fiction Writing
Section 2: Tuesday and Thursday 11:00–12:15 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.

ENG 308: Poetry Writing
Section 1: Monday and Wednesday 5:00–6:15 PM
Professor: Brian Morrison

“Poetry Writing” 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 310: Screenwriting
Section 2: Tuesday and Thursday 9:30–10:45 AM
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 screenwriting. 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. 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 310: Screenwriting
Section 1: Monday, Wednesday, and Friday 12:00–12:50 PM
Section 3: Monday, Wednesday, and Friday 11:00–11:50 AM
Section 4: Monday, Wednesday, and Friday 9:00–9:50 AM
Professor: Kathryn Gardiner

English 310 is an introduction to the art of visual storytelling for film, television, and new media; to basic terminology and techniques of script writing, as well as methods of workshop and peer critique. Students will build an 8–10–page short film script, developing skills in plot, character, structure, and formatting. The goal of this course is to nurture and strengthen storytelling skills, with special emphasis on visual narrative techniques.

ENG 310: Screenwriting
Section 5: Monday and Wednesday 6:30–7:45 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.

ENG 320: Intro to Linguistic Science
Section 1: Tuesday and Thursday 2:00–3:15 PM
Professor: TBA

What is the structure of words and sentences? What processes are used to create new words? How do we articulate speech sounds? What patterns are there in the sound system of a language? In this course, we analyze and describe these aspects of language in an objective, precise way. We will also take a lightning tour of meaning in interaction, child language acquisition, language change (focusing on the history of English), and language in a social context. In this course, you gain an understanding of how ordinary human language works and how complex and diverse it is.

ENG 321: English Linguistics
Section 1: Monday, Wednesday, and Friday 9:00–9:50 AM
Section 2: Monday, Wednesday, and Friday 11:00–11:50 AM
Professor: Mai Kuha

The goal of this course is to give students an informed perspective on sentence structure in English, leading to an understanding of basic sentence structure and terminology.

We will start with lexical categories and then move on to phrase types, clause types, and ways of rearranging and embedding these structures. In each topic, basic practice will be followed by discussion of questions that connect the analysis of sentence structure to larger issues, which might include language acquisition, language variation, and misunderstanding in various kinds of communication. Pedagogical implications are addressed primarily through alternate versions of assignments designed for teaching majors.

Although some learning objectives will be specific to particular students’ interests and future career paths, the general goals are to enable all students to…

- read a writer’s handbook or other reference materials with ease, having become familiar with grammatical terminology and concepts
- evaluate the quality of advice that these authorities provide about sentence structure
- confidently figure out unfamiliar structures by looking for patterns and forming hypotheses
• decide which analysis fits a sentence best, and articulate why
• use a variety of structures in their writing even more effectively and deliberately
• take ownership of their language!

ENG 328: Language and Gender
Section 1: Tuesday and Thursday 11:00‑12:15 PM
Professor: Mai Kuha

In this course, we investigate in detail how language and gender are related. How do we use linguistic resources in constructing our gender identities and in perceiving others in gendered terms?

• Language about people as gendered beings
  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 people as gendered beings
  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 may 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

Introduction to approaches to editing, style, and writing conventions; intensive practice to editing, collaborative writing, and critique appropriate for students in professional writing or other writing intensive majors or careers. More specifically, ENG 329 introduces students to (1) professional copy editing 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 334: English Linguistics for Educators
Section 1: Tuesday and Thursday 12:30‑1:45 PM
Professor: Lynne Stallings

Are you interested in teaching English Language Learners either in the United States or in another country? If so, this course is a great place to start your preparation. This course will provide an essential foundation in the nature of human language, the structure of English in contrast with other languages frequently spoken by English language learners,
and the social context of language use in the United States while also examining the pedagogical implications of such information.

**ENG 335: Writing and Reading Public Discourse**
Section 1: Monday, Wednesday, and Friday 9:00‑9:50 PM  
Professor: Mike Donnelly

In the 21st Century, the nature of public discussion has changed. Even what constitutes “public” discourse is itself a matter of some debate. In this course, we’ll explore various aspects of public discourse, primarily in contemporary U.S. culture but with reference to some historical and international contexts. We’ll examine both specific issues (immigration, the economy, race and gender, political campaigning, free speech) and specific arenas (television, talk radio, Facebook, blogs, Twitter). Students will design and create their own website(s) and blogs, and choose one specific issue and arena to focus on in depth.

**ENG 350: Teaching Writing in Secondary Schools**
Section 1: Tuesday and Thursday 12:30‑1:45 PM  
Professor: Lyn Jones

This course explores different theories and practices of teaching writing relevant for teaching in secondary settings. Students will study ways that writing is critical to English/Language arts and explore various ways that teachers can take on identities as writers in their professional lives. The course is built with recognition that English teachers prepare students to write for many purposes and for many audiences. Specifically, we’ll interrogate these questions:

1. What does it mean to “teach writing”? How can we, as new teachers, design tasks that are rigorous, clear, and connected to state standards? How can we use mentor texts and purposefully designed activities and lessons to support students’ understanding of content and process for particular tasks?
2. How do we know when a student “gets it”? How can we assess students, both formally and informally, and use these assessments to drive future instruction?
3. How can technology be leveraged to engage, motivate, and challenge student writers?

ENG 350 is a DP 3 course open only to Teaching English/Language Arts majors. Students must have passed all aspects of DP 2 (including portfolio, testing, and GPA requirements) prior to admission into this course.

**ENG 351: Contemporary American**
Section 1: Tuesday and Thursday 12:30‑1:45 PM  
Professor: Debbie Mix

This course will focus on the very contemporary—fiction, poetry, non-fiction, and drama published since 2000. Likely topics/texts will include: the aftermath of 9/11 through Don DeLillo’s *Falling Man* (2007), the relationship of past and present through Toni Morrison’s *A Mercy* (2008), power and citizenship through Claudia Rankine’s *Citizen* (2014) and Louise Erdrich’s *The Round House* (2012), and identity and culture through Tracy K. Smith’s *Life on Mars* (2011) and Alison Bechdel’s *Fun Home* (2006). Students will be expected to read carefully, think deeply, contribute thoughtfully, research purposefully, and write frequently over the course of the semester.
Assignments will include short close reading assignments as well as longer analytical essays.

**ENG 363: Renaissance and 17th Century British Literature**

Topic: Renaissance Utopias  
Section 1: Tuesday and Thursday 2:00–3:15 PM  
Professor: Vanessa Rapatz

The Renaissance was a time of exploration and an age of discovery. As European explorers began to navigate new lands and encounter new peoples, writers began to fold these “exotic” experiences into literary texts. They narrated real travel experiences and created fantastical landscapes that reflected social and political dreams of a rapidly changing world as they ventured to guess what might await us at the edges of the map.

We will begin this course by reading one of the most famous new world creations, Thomas More’s *Utopia* (1516). More coined the term “utopia” from Greek roots that translate to both “good land” and “no-place land,” at once summoning to mind an ideal and its impossibility. Using More’s world as our frame, we will read authors including but not limited to Francis Bacon, William Shakespeare, Michele de Montaigne, Margaret Cavendish, and Aphra Behn, as they explore fantastical lands and encounters with monsters, cannibals, Amazons, and more. Throughout the course, we will also consider the legacies of Renaissance Utopias in our own preoccupation with dystopian and apocalyptic landscapes and futures. From movies such as *Zombieland* and *Mad Max: Fury Road* to the 2014 reality television series *Utopia*, as a culture, we are still clearly seeking the elusive “good” land.

**ENG 367: Contemporary British Literature: Rooms**

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

“And the supreme mystery was simply this: here was one room; there another. Did religion solve that, or love?” –Virginia Woolf, *Mrs. Dalloway*

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 (as seen most recently with the Brexit vote). 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. We will address current themes and concerns of British writers, such as: how to represent the past/future, confronting imperialism, cultural difference in England, class status, gender roles, and experimentations with language and narrative style. Anticipate a longer paper, “creative reinterpretation” project, group projects, and lively class discussion.

**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. Required of teaching majors; may not be applied toward other departmental programs.

**ENG 400: Special Topics in English**  
Topic: Jacket Copy  
Section 1: Tuesday and Thursday 11:00–12:15 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 Department. 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.

**ENG 405: Special Topics in Creative Writing**  
Topic: TBA  
Section 1: Monday, Wednesday, and Friday 1:00–1:50 PM  
Professor: Sean Lovelace

Writers must know architecture. They must know scaffolding, design—we’re talking blueprints here. And then we must know even more: If your text is a house (or even a room), it isn’t good enough to simply develop a blueprint. We must also build the thing ourselves; we’re craftsmen, right? So we won’t forget the jambs, studs, wainscoting, shutters, chimney flashings, cripples, girders, sashes, risers, shoes, downspouts, and so on. In this class, from micro to macro, we are going to explore structure.

We will also write from the world around us. Anything can provide a model for structure, as you will see in our readings: John McPhee uses the game of Monopoly; Gail Griffin uses shapes; Nancy Williford uses a deck of Tarot cards; Nicole Lamy uses photographs; Wendy Rawlings uses email; Michael Martone contributor notes; and Georges Perec uses the buildings, shops, gardens, and cobblestone alleyways of Paris.

What will you use?

Reading is an element of writing, so we will read voraciously in this class. Our reading list will include *The Next American Essay* edited by John D’Agata, *Reality Hunger* by David Shields, and Additional material will be distributed via handout and online. As we read, we will focus on structure in two ways: analyzing professional examples, and then creating our own work, using many of our readings as guides.

**Requirements:**

Over the course of the semester, you will write multiple flash fiction pieces, two short nonfiction pieces (3 pp), and one longer work. One of these texts will be work-shopped, and revised. Other requirements will include: quizzes, exercises, short writing exercises,
and critical reading responses.

**ENG 405: Special Topics in Creative Writing**
Topic: Making a Literary Life
Section 2: Tuesday and Thursday 5:00–6:15 PM
Professor: Cathy Day

In this course, we’ll explore the careers you can pursue (both literary and non-literary) with a major in creative writing. You'll learn how to submit your work to literary magazines, write and publish book reviews, practice literary citizenship, and seek out informational interviews. Each student will be required to complete the Ball State Career Center’s Intern-Ready Program and apply for an internship or job that will help you develop professionally. Students will also gain some event-planning experience as they assist Professor Day to plan and implement the “Stars to Steer By Lecture Series,” which takes place during this course’s meeting time.

Possible Texts:
Katharine Brooks, *You Majored in What?: Mapping Your Path from Chaos to Career*

*Mayra Calvani* and *Anne K. Edwards*, *The Slippery Art of Book Reviewing*

Austin Kleon, *Show Your Work*

Carolyn See, *Making a Literary Life: Advice for Writers and Other Dreamers*


One book by an In Print author in the genre you consider your primary genre

- Poetry: Iliana Rocha *Karankawa*
- Fiction: Sequoia Nagamatsu *Where We Go When All We Were is Gone*
- CNF: Dan Reaburn, *Vessels*

**ENG 406: Advanced Creative Nonfiction Writing**
Section 2: Tuesday and Thursday 3:30–4:45 PM
Professor: Silas Hansen

This class will the skills you developed in ENG 306 to further study the craft of creative nonfiction, particularly various types of essays—personal narratives, investigations, collages, profiles, quests, etc. We will read a great deal—a combination of texts about creative nonfiction and examples of creative nonfiction, including essays by Ta-Nehisi Coates, Eula Biss, Joan Didion, James Baldwin, and others—and closely analyze these texts with a focus on craft. You will then practice and perfect these craft techniques through short writing exercises and complete essays (which will help you explore your own burning questions), which you will share in peer review/workshop and significantly revise.

Our readings will include numerous craft essays, essays published in literary magazines and anthologies, and 3–5 contemporary books of creative nonfiction. Assignments will include reading responses/quizzes, short writing exercises, essay drafts, and workshop critiques.
**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.

- 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 12:30-1:45 PM  
Professor: Jeff Frawley

This section of Advanced Fiction Writing will focus on crafting alternate universes in literary fiction. We'll study how these alternate universes can be utilized in both realist and non-realist fiction, while exploring a range of styles and genres including short stories, revisionist fairy tales, tall tales, trauma narratives, futurist fiction, sci-fi, dystopian fiction, and post-apocalyptic fiction. Rather than studying genre conventions, we'll spend time discovering how alternate worlds can be used to explore real life characters, dramas, and issues—oftentimes more effectively than traditional, strictly realist fiction. Particular attention will be paid to innovative, imaginative world-building, and students will complete several writing activities to craft their own unique fictional worlds. The semester will culminate in the production of a final portfolio, including a substantial piece of fiction that contains or takes place in a purposeful alternate universe. Throughout the semester, small group workshops and conferences will be used to provide feedback on drafts and writing exercises.

This course will be both reading and writing intensive, and most meetings will include extensive discussions on readings.

---

**ENG 408: Advanced Poetry Writing**

Section 1: Tuesday and Thursday 2:00-3:15 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/her/their 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 409: Creative Writing in the Community**

Section 1: Tuesday and Thursday 11:00-12:15 PM  
Professor: 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 Longfellow Elementary, Daleville Elementary, and Storer Elementary.

Objectives include the enrichment of the creative writing major, through engagement in the local community; through the scholarly study of memoir through relevant essays about creative narrative nonfiction 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 published anthology of the writing generated by both the university student and the young writers and several public community readings in and outside of Muncie, Indiana.

**ENG 410: Advanced Screenwriting**

Section 1: Tuesday and Thursday 2:00-3:15 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. 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 410: Advanced Screenwriting
Section 2: Monday and Wednesday 5:00–6:15 PM
Professor: Rani Crowe

English 410 is an advanced workshop in screenwriting. Students will complete 2 short
individual screenplays of approximately 10–15 pages each, and one group written screenplay of
8–12 pages. Students will complete screenwriting exercises, view films, read screenplays and
other craft related readings.

Building on concepts developed in English 310, emphasis in this class will be given to more
advanced work in Structure, Dialogue, Character Development, Outlining, Workshopping,
Revision, and Pitching a Screenplay.

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.

ENG 412: Reading in the Secondary English Classroom
Section 1: Tuesday and Thursday 2:00–3:15 PM
Professor: Pamela Hartman

Readers today face the difficult challenge of choosing between and making sense of numerous
competing texts, in many different forms. In this course we will investigate theories
concerning both what we should read as well as how these texts should be read. We will also
look at our beliefs concerning the very nature of literature and literacy. For instance, we will consider such questions as the following: What is literacy? How is it acquired? Is there a difference between print literacy and multimedia literacy? How do broader contexts, such as family and community, affect our literacy or literacies? While this is not a course in teaching methods, we will develop practical suggestions for analyzing and interpreting texts, including literary and popular materials frequently used in the English Language Arts classroom. (Prereq. ENG 230 or DP3 for teaching majors).

**ENG 414: Young Adult Literature**  
Section 1: Tuesday 6:30–9:10 PM  
Professor: Jeff Spanke

Broomsticks can’t fly and vampires don’t twinkle in sunlight. In real life, divergent kids get expelled and no one really ever volunteers as tribute. But just because most teenagers don’t run through mazes for a living, doesn’t mean they don’t all have stories to tell. In this class, we critically examine the genre of Young Adult Literature through the acclaimed texts that grown-ups say exemplify it. What are these books, and who are the people reading them? What makes them so good, and why do so many people think they’re bad? What purpose do they serve in modern day society? Are these dangerous stories of rebellion and grief, or are they liberating tales of redemption and glory? Do they have a place in schools, and what gives adults the right to write about kids anyway? Our reading list, like adolescence, will be long and sometimes tedious; but, like adolescents, the lessons these texts reveal should offer new insights into life, loss, pain, and the possibilities that just might lie in chapters to come.

**ENG 425: Film Studies**  
Section 1: Monday, Wednesday, Friday 3:00–3:50 PM  
Section 1 Lab: Monday 4:00–6:00 PM  
Professor: Matt Hartman

In this course, we’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. Major assignments for the course include two essays and an exam.

**ENG 425: Film Studies**  
Section 2: Tuesday and Thursday 11:00–12:15 PM  
Section 2 Lab: Wednesday 4:00–6:00 PM  
Professor: JoAnne Ruvoli
Some films have an immediate impact while others develop an audience over time. How and why do some films speak to a specific audience? Is it the craft, the content or the context? 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 the intended audience, shape them. We will discuss how films reaffirm and also 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. Weekly films, weekly readings about the films we screen and film elements, weekly Blackboard assignments, one paper, several presentations, midterm and final exams.

Texts: Bordwell and Thompson’s *Film: An Introduction* and Geiger and Rutsky’s *Film Analysis: a Norton Reader*

**ENG 431: Rhetoric, Writing, and Emerging Media**  
Section 1: Monday and Wednesday 6:30–7:45 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 professional identity and marketing, web design, copywriting, usability and user experience (UX), HTML, CSS, and JavaScript.

**ENG 444: Senior Seminar**  
Topic: “Everyday Life”  
Section 1: Tuesday and Thursday 5:00–6:15 PM  
Professor: Patrick Collier

Routine daily activities—eating, commuting, daydreaming, internet-surfing, tooth-brushing—take up a huge proportion of our lives. Often, we are barely conscious of them. And analyzing their role in our identities and our collective social and political life has proven difficult. Artists, sociologists, and philosophers have been studying everyday life for the past century, and they agree that it remains elusive and mysterious. Yet over the last few decades Everyday Life Studies has emerged as a vital, interdisciplinary field, speaking to many of the most pressing questions facing humanity today, among them how consciousness works and how individuals can exercise political agency in an era of unprecedented corporate power.

English Studies is an apt entry point for everyday life studies: creative writers have proven uniquely capable of representing everyday life; rhetoricians are attuned to the workings of
power and agency within ordinary communications; and teachers live at the place where everyday life meets ideology and cultural power: the classroom.

In this class, we will read broadly in the theory of everyday life and pursue ambitious, individual projects that draw on this framework.

ENG 444: Senior Seminar
Topic: Digital Literature Review: Monsters
Section 2: Monday and Wednesday 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 444: Senior Seminar: Games and Interactive Narrative**
Section 3: Tuesday and Thursday 9:30–10:45 AM  
Professor: Jennifer Grouling

This section of ENG 444 combines your skills in creative writing, professional writing, and literary/rhetorical analysis to study interactive narrative in both video and board games. We will read about narrative theory and structure of games, analyzing different structures as we go. We will also read about writing for the game industry, including writing game pitches and design documents. You will apply what you have learned in a collaborative project that involves writing a narrative scenario for a board game and play-testing it.

As a senior seminar, you will develop your own semester-long project based on the theme of the course and your specialty within English Studies. You will conduct a rhetorical, literary, or linguistic analysis of a game or game genre, write a game pitch or script for a game, or develop teaching materials that incorporate gaming in the English classroom.

**ENG 444: Senior Seminar**
Topic: This University Life  
Section 4: Monday and Wednesday 3:00–4:15 PM  
Professor: Paul Ranieri

The ENG 444 will build around your life at Ball State University, both your academic and non-academic experiences. You will be asked to extend your own interests through a significant research project while reacting to and collaborating with other students’ research. You will also be challenged to think about your university experience in context of your non-academic education, and you will be asked to speculate about the role that overall education will play in your future. The end result will be a Portfolio of Your University Life that will constitute the majority of your final grade.

**ENG 457: Practicum in Teaching English to Speakers of Other Languages**  
Section 1: Tuesday and Thursday 8:00–10:30 AM  
Professor: Lynne Stallings

This practicum course is for students in the ENL license, ENL concentration, or TESOL minor. The primary goal of the course is to provide students with 30–45 hours of direct teaching experience with English language learners. The course also aims to provide students an opportunity to reflect on and demonstrate the ways that they are meeting and/or exceeding professional TESOL standards for the teaching of English learners. Working with the Muncie Schools, students build on their experiences in ENG 436 and ENG 437 to advocate for English learners in pull-out and/or push-in classroom situations.

**ENG 489: Practicum in Literary Editing and Publishing**  
Section 1: Monday and Wednesday 3:00–4:15 PM
Professor: Mark Neely

This course is only open to students in the Fall, 2015 section of ENG 489. Permission of instructor is required.

**ENG 491: Literature of African-American Traditions**

Topic: “James Baldwin’s America”

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

Professor: Emily Rutter (English) and Simon Balto (History)

In this co-taught course, we will explore the decades that encompass the Civil Rights and Black Power movements through the lens of one of America’s most esteemed writers: James Baldwin. Examining a broad spectrum of works in Baldwin’s oeuvre, we will forge connections between his formal and ideological commitments, as well as his intervention in ongoing literary and political debates. Alongside Baldwin’s work, we will consider theories of race, gender, and sexuality; blues and jazz; and the distinct questions that historians and literary critics raise in their research. Toward the semester’s end, we will examine Baldwin’s influence on contemporary writers, including Jesmyn Ward, Claudia Rankine, Ta-Nehisi Coates, among others. Assignments will include active class participation; short textual and historical analyses that will build up to two research papers; and a written final exam that students will write as a class. No prior knowledge of African American literature or history is required; all are welcome.

**English 492: Native American Literature**

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

Professor: Lupe Linares

If you have looked at social media at all in recent weeks and months, you likely have heard about the ongoing protests against the Dakota Pipeline. You may have seen news stories about celebrities who have been arrested during the protests, or you may have seen someone who you know is nowhere near North Dakota check into Standing Rock. These recent events draw attention to the ways in which Native American concerns intersect broadly with the interests of all U.S. residents. At the same time, focusing on national and global issues that affect everyone distracts from honoring concerns that are specific to the Standing Rock Sioux and other tribes—concerns that are shaped by a complex colonial past and that continue to shape contemporary Native American identity. As such, this course will work to make a small stride in combatting a long history of colonialism, displacement, and stereotyping. To do this, we will interrogate the umbrella term “Native American” through reading a variety of 20th and 21st century texts to see how these authors explore, construct, and deconstruct contemporary Native American identities. We will begin with nonfiction by Dakota Sioux author Zitkala-Ša, who chronicles her experience with boarding schools and forced assimilation at the turn of the 20th century. We will read fiction by Leslie Marmon Silko (Laguna Pueblo), James Welch (Blackfoot/ Gros Ventre), Sherman Alexie (Spokane/ Coeur d’Alene), and Louise Erdrich (Ojibwe). We will also read poetry by authors such as Joy Harjo (Mvskoke/ Creek) and Esther Belin (Diné) and view Smoke Signals, a film directed and co-produced by Chris Eyre (Cheyenne/ Arapaho).