ENGL 101E – Introduction to Expository Writing: Theme: “Begging, Borrowing and Stealing.”
4 semester hours
Askeland, Lori

The quip “amateur poets borrow; professionals steal,” often attributed to the poet T.S. Eliot, suggests a potentially dangerous paradox. This course is designed to ask questions rooted in that misquotation: what roles do copying and imitation play in learning, and the creation of new works of writing, art, music—and life in general? Hip hop, street art, scientific progress, and college papers all depend on borrowing. So what does it mean to write an “original” piece, as opposed to something that is “derivative”—that just “feels like” stealing? What is “plagiarism,” and what is “allusion,” what is “collage” or “sampling”—and are they that different? These are the kinds of questions we will be asking all term. Obviously, we may not come to any clear consensus on these questions, but it’s my hope that by asking these questions you will: arrive at a richer understanding of your own writing/creative process, learn to think more carefully about how to ethically work with the ideas/words of others, and better understand the academic rules that govern this process for college-level writing. Writing Intensive.

English 101E – Introduction to Expository Writing: Rap and Rhetoric
4 semester hours
Battle, Sha’Dawn

This course is aimed at acclimatizing students to themes, cultural connotations, and political agendas in rap music. It will mainly center the embedded rhetorical functions of rap music, with respect to how we think about identity construction, and in the context of cultural appropriation. The course will discover the ways in which rap music—both the lyrics and the culture—might foster the basis for learning modes of critical analysis and argumentation. As such, rap music will be used as a cultural artifact to explore the multiple dimensions of academic writing.

English 101E – Introduction to Expository Writing
4 semester hours
Davis, Robert

This course is an introduction to composition. We will cover many of the foundational skills of expository writing in class, and we’ll work with style and revision exercises from writing handbooks. But ultimately better writing comes from practice, practice, and more practice. Writing is not a matter of chance or good luck. It’s not a matter of first-draft inspiration. Successful prose in all disciplines is based on specific techniques any writer can master. We discover these techniques, in part, by analyzing prose we admire and by applying what we learn in that analysis to our own developing style. For this reason, I’ll urge you to become an active reader as well as an active writer and to study the essays and narratives in the course as a source for techniques you can use yourself.

ENGL 101E – Introduction to Expository Writing
4 semester hours
Fallon, D’Arcy

“Tell me what you eat and I’ll tell you who you are.”—Renowned gastronome Jean Anthelme Brillat-Savarin, 1825
Food. We all eat it. We all need it. Whether our favorite meal is tofutti ice cream or a big beef burrito from
Chipotle’s, food is the engine that keeps us alive. But how much do we really know about what we’re putting in our bodies? It’s complicated. As the filmmakers note in the award-winning documentary film *Food, Inc.*, “The way we eat has changed more in the last 50 years than in the previous 10,000.” In “Food for Thought,” we’ll look at the role food plays in agriculture, big business, ethics, culture, gender, politics, and cooking shows.

**ENGL 101E – Introduction to Expository Writing**
4 semester hours
Hinson, Scot

Taking intellectual and emotional risks lies at the heart of writing. Testing your limits, stretching your intellectual and creative abilities, expanding the boundaries of your intellectual and emotional lives—this is the writer’s project. You will only realize your full potential as a thinker and writer by doing more and better work than you ever thought possible, and, above all, by learning to take risks. This course provides you the opportunities and the environment in which to take the risks necessary for thinking analytically and writing well. English 101 is a composition course designed to give you intensive practice in the art of expository writing. The course emphasizes the writing process and the development of clear and purposeful, well-focused writing, which addresses a well-defined audience. English 101 will call on your analytical and organizational skills, as well as provide opportunities for you to enhance your ability to design and structure writing and to improve your technical expertise. The course will focus on the conventions of academic discourse and selecting, integrating, and documenting sources. This course is also designed to teach you how to read and write effectively at Wittenberg. Also, it will help you to discover that reading and writing are not separate activities, but closely related ones. The course is founded on the belief that learning to read, see, and think analytically is essential to becoming a proficient, accomplished writer. Writing Intensive.

**ENGL 101E – Introduction to Expository Writing: Writing About Place**
4 semester hours
Inboden, Robin

Have you ever felt deeply attached to a place? Felt awed by the history or beauty of a building or a wild place? Felt energized by community development or wanted to make a difference? We’ll be thinking about all those things as a focus of our reading and writing in this course. Our primary goal is, of course, to improve your skills as a writer of expository prose. To that end, we will write various kinds of essays, focusing on concrete language, critical thinking, organizational skills, sentence structure, style, and argumentation. After a series of assignments of growing length and complexity, we will ultimately complete a short researched argument. Success in the course will depend on thoughtful reading, active participation and serious work through the process of revision in order to produce excellent final papers. Writing Intensive.

**English 101E – Introduction to Expository Writing**
4 semester hours
Incorvati, Rick

This writing course wrestles with controversial topics, in part because subjects that divide us can also challenge us to sharpen our writing skills. These topics require us to navigate the potential for offense, assess critically the facts as our readers might receive them, seek out common ground with indifferent or unfriendly audiences, and judiciously use rhetorical techniques that shape the way readers will hear our message. In this writing-intensive course, we’ll read a steady stream of articles to help us better understand free speech issues and social justice claims, we’ll tackle five papers that test our argumentation skills, and we’ll regularly seek out feedback from our peers to help us become effective and responsible global citizens. Writing intensive.
ENGL 101E – Introduction to Expository Writing – Monsters, Discourse, and Culture  
4 semester hours  
MacDonald, Ian

Introductory writing facilitates students’ entry into the intellectual life of the university by helping them to become more capable and independent readers and writers. With its small section size and emphases on critical analysis, the writing process, revision, collaboration, and research, the course leads students to develop specific skills and general habits of mind important to their future academic success. This class will be arranged around the theme of monsters. Monsters aren’t just the ghouls peeking out from the shadows of your closet. There is a great deal of information stored in these particular cultural exhibits. With the recent rash of interest in various spooky beasties—be it vampires, zombies, witches, ghosts, or whatever that thing was in Cloverfield—it’s worth asking why this trend has grown and what it says about media, politics, shifts in cultural behavior, economics and globalization, and more. Why, for example, has the U.S. gone gaga over vampires—an antiquated creature from an older age—at the dawn of the twenty-first century? What lies beneath that from which we run away or, sometimes, run to? There’s more to these vengeful killers and dark gremlins than just fangs and popcorn-scattering scares—the monster is never what it seems. It’s always, we will discover, what scares us most about ourselves being held before us like a ghostly mirror. So if you still keep the lights on to fend off the denizens beneath the bed, come join us; looking at the history of monsters from the nineteenth century to today through novels, films, short stories and memes, we’ll write the fears away one essay at a time.

ENGL 101E – Introduction to Expository Writing  
4 semester hours  
McClelland, Michael

This course will teach the writing process through essays, extensive class discussion and workshopping, reading, and journal-keeping. Students will improve their academic writing skills, including grammar and punctuation, and will learn that there is much more to successful writing than the dreaded five-paragraph essay. Along the way, students should learn more about themselves, their world and the many different values of writing, including the revolutionary concept that writing can be fun. Class requirements include six papers, class attendance and participation, regular journal writing and frequent in-class writing.

ENGL 180 - Literature and Madness  
4 semester hours  
Davis, Robert

Prerequisite: ENGL 101E

If it’s haunted, freaky, surrealistic, or strange, it’s probably in this course. In “Literature and Madness” we’ll study depictions of mental illness by American writers and examine literature that mixes terror and beauty—an idea that’s shaped American notions of spirituality, subjectivity, and creative power since the 18th century. We’ll study literary representations of depression, addiction, suicide, schizophrenia, and combat trauma. We’ll read a brand of horror story H. P. Lovecraft calls “the weird tale” and consider how modern writers use tales of madness to explore experiences of trauma that are too hot to handle in the daylight world of reason and sense. But we’ll also stretch the notion of “the weird tale” to include poetry, photography, and film. No previous experience with American literature is necessary, but it helps if you like to read. Prepare to be surprised, fascinated, and possessed.
ENGL 180A – Film Noir
4 semester hours
Hinson, Scot

Prerequisite: ENGL 101E
Film noir, or “black film,” has been variously labeled as a period in film history, a style of film, and as a separate film genre with its own themes and conventions. No matter how you define it, films labeled as film noir are “deeply unromantic” films that “take a sneaking delight in their displays of passion gone wrong and of murderous calculation confounded.” This course will examine the distinctive “noir” visual style and the characteristic “noir” thematics of lives ruled by an unkind fate. We will also trace the history of film noir from its origins in German expressionism and postwar nihilism, to its golden period in the 1940’s and 1950’s, and to its persistence through the rest of the 20th century in neo-noir and retro-noir. We will also look at the debt that these films owe to what the French called “serie noir,” the searing crime and detective fiction of the 1930’s, 40’s, and 50’s. We will examine particularly closely the cultural work of these films and the questions film noir raises about the nature of masculinity, femininity, and homosexuality and their representations in film noir. Writing intensive. Cross-listed with Women’s Studies.

ENGL 180A – Jane Goes to the Movies
4 semester hours
Inboden, Robin

Prerequisite: ENGL 101E
Jane Austen would probably be bemused (and amused) were she alive today to see the veritable entertainment empire that has sprung from her novels, which she self-deprecatingly described as “little bit[s] (two inches wide) of ivory on which I work with so fine a Brush, [producing] little effect after much labour.” In her metaphor she is a miniaturist, producing tiny portraits—but for over sixty years, her work has filled the big screen, with no signs of stopping any time soon.

In this course we will read the major novels of Jane Austen and view representative film and television adaptations of them. Not only will we learn basic critical skills for reading fiction and viewing film, but we will find that our discussion of the novels will be illuminated by the choices made (and not made) by filmmakers. We will also explore the continuing popularity of Jane Austen and her novels: what does the current boom in Austen adaptations, sequels, prequels, etc. suggest about our own society’s values, desires, and anxieties? We will also examine Austen’s life in various versions, as well as considering other fictions and films related to her work. The graded work of the course will include several analytical papers, a final exam, quizzes, and a creative/analytical project. Writing Intensive. Cross-listed with Cinema Studies and Women’s Studies.

ENGL 180A – Aliens, E.T.s and Visitors: Assessing the Other in Science Fiction
4 semester hours
MacDonald, Ian

Prerequisite: ENGL 101E
The figure of the alien has long been a staple of contemporary science fiction, but it is nothing new. The value of extraterrestrial beings and landscapes as metaphorical contexts in which to think political topics goes back at least to the 17th century if not earlier. In many cases, far from being the unknowable, aliens are us, repackaged as a means to trace a message, a canvas upon which to theorize contemporary political events and changes—using the allegorical figure of the alien allows a writer to think the present at a distance. So who is this “other” that haunts the skies of the imagination, looking down upon us from ship or planet, representing either threat or salvation? In this class we will look at aliens through the theoretical lens of the “Other,” as a menace and/or challenge to the status quo, striving to see ourselves in those silhouettes of celestial visitation. Readings will span several hundred years, beginning with the utopian writings of the 17th and 18th century and transitioning,
after H.G. Wells’s War of the Worlds, into 20th and 21st century science fiction, interpreting the racial, gender, and political implications of the figure of the E.T. in literature. Syllabus may include works by authors including Cyrano de Bergerac, Voltaire, Wells, Edgar Burroughs, H.P. Lovecraft, Arthur C. Clark, Robert Heinlein, Octavia Butler, Stanislav Lem, John Wyndham, Niven & Pournelle, and Samuel Delany, among others.

ENGL 180A – Visions of the Future: Science Fiction in Film
4 semester hours
McClelland, Michael

Prerequisite: ENGL 101E
Utopias and dystopias, scientists as heroes and villains, invaders from space and humans as invaders -- from Metropolis to The Matrix, science fiction films have always reflected the hopes and fears of mankind while trying to satisfy the entertainment demands of the movie-going public. In this course, we will examine how and why SF films are made, and how they reflect and influence society. We'll study the basics of film criticism, review the history of SF films, and read a few shorter works that have been adapted for film. Mostly, though, we will watch and discuss many of the greatest SF films ever made to see if we can find the real meaning behind it all while satisfying the film fans in ourselves.
Course requirements include regular quizzes, brief written reactions to each film, a mid-term exam and a final. Viewing each film is crucial! Films will be available through Wittenberg’s library, Netflix, or numerous other sources. It will be your responsibility to watch each film before we begin our discussion.

ENGL 240 – Introduction to Creative Writing
4 semester hours
Christle, Heather

Prerequisite: ENGL 101E
In this introduction to writing creatively in prose and poetry, students will study the tools and techniques of published writers—syntax, humor, patterning, image, dialogue, diction, plot, movement, etc.—and try them out in their own imaginative work. More a laboratory than a workshop, this class will produce occasional small explosions, a healthy relationship to failure, and new forms of attention to what written language can do. In the second half of the semester students will focus increasingly on revision, and will assemble a mixed-genre portfolio of their best work.

ENGL 241 – Beginning Journalism
4 semester hours
Fallon, D’Arcy

Prerequisite: ENGL 101E
This course provides a basic introduction to the practice and principles of journalism, with an emphasis on writing for newspapers. We will discuss news, features, entertainment stories, opinion and sports writing, as well as interviewing skills, ethics, copy-editing, headline writing, and other related topics. Students will be expected to meet deadlines, do frequent in-class writing exercises, and to thoughtfully and constructively respond to their classmates’ stories. Grades will be based on stories produced, occasional quizzes, and class participation. Students will be required to write at least two stories for The Torch, Wittenberg’s weekly student newspaper.
ENGL 242 – Writing Center Theory & Practice
4 semester hours
Mattison, Michael

Prerequisites: ENGL 101E and Permission of Instructor
This course will focus on writing processes, interpersonal dynamics, questioning techniques, evaluation of writing-in-progress, and rhetorical theory as they pertain to working one-to-one with writers. This class, designed to prepare writing advisors for the Wittenberg Writing Center, will require students to spend time in the Writing Center, shadowing veteran advisors and holding sessions of their own. By permission of instructor only—students must apply through the Writing Center. Writing intensive.

ENGL 270A – Literary Form and Interpretation
4 semester hours
Polak, Kate

Prerequisite: ENGL 101E
Places provide us with cues and clues about appropriate behavior, traditions, cultural memory, and power. When we sit in a classroom, the classroom itself prompts us to conform to certain expectations, expectations that are very different from those on a Friday night at an off-campus party. Similarly, museums provide us not only with a place to memorialize the past but also cues about what should be remembered. The setting of literary works can drastically change the mood, tone, plot, and characters, and thus, can change the way in which we see the world surrounding us. As an introduction to literary methodologies, this course will focus on how to engage with different literary forms. Focusing on the concepts of “space” and “place,” we will seek to gain a better understanding of how authors make choices about the representation of place in literary works. To this end, we will focus form and style, literary criticism, historical context, and theoretical interventions in order to better understand how interpreting place is central to both literature and life.

ENGL 280A – British Literary Genealogies: Justify the Ways of God
4 semester hours
Incorvati, Rick

Prerequisite: ENGL 180A or ENGL 190A/C or ENGL 270A
The poet John Milton used the expression “justify the ways of God” to announce his aim in Paradise Lost, and while not all the writers in this course took up this ambitious task in their texts, imagining our relationship to a higher being—or lack thereof—seems to have been of sufficient concern to have left its mark on the poetry, plays, essays, and fiction that we’ll encounter. Our reading schedule brings together these texts to pursue several goals: to examine and test convictions, to practice a genealogical perspective, and to develop an understanding of and an appreciation for British literature in three periods.

ENGL 290A – American Literary Traditions: Money, Debt and American Dreaming
4 semester hours
Askeland, Lori

Prerequisite: ENGL 270A, 180A or 190A/C
The average college student leaves four years of college with more than $25,250 in debt. The average new car purchase, on the other hand, is done today with a slightly larger $30,738 loan—and that on a consumer item that loses value the minute we drive it off the lot. Those educations and cars are both supposed to do the same thing, in a way: move us to where we want to go. We beg them: “Take us to freedom and happiness. Take us away from a nightmare vision of poverty, repetitive work and drudgery to a life of middle management success,
2.5 kids and a picket fence!” Car commercials and college brochures promise us open roads and smiling futures; they are a great, open space for American dreaming. And the dream and the debt seem to go hand in hand: the dream makes the taking on of debt feel easy and smart. It’s often only when it’s time to pay that the shine can come off—and sometimes a nightmare begins. America has been a land of false advertisements, or at least wildly exaggerated claims, from the start. And it has been a place where, in the pursuit of dreams, debts have piled high. From John Smith’s portrait of the US as a place flowing with opportunity and ease, and Mary Rowlandson’s negotiations with her native captors, to Thomas Jefferson’s debt-funded Monticello dreams and Ben Franklin’s ironic frugality, from Thoreau’s cry of “enough!” at Walden Pond and Mark Twain’s con men to John Steinbeck’s Okies watching their farms plowed over at the behest of faceless banking conglomerates, Americans have been buying and selling the American dream—or being sold by it, as we’ll hear from Frederick Douglass, Harriet Jacobs, Edgar Allan Poe, Lorraine Hansberry, and more. Writing Intensive. CLAC opportunities available. Cross-listed with Women’s Studies.

ENGL 335 – Words at Work: Writing About Film
2 semester hours
Hinson, Scot

Prerequisite: ENGL 101E
Writing about Film is a two (2)-credit Words at Work course designed to give the student practical experience writing about motion pictures in a variety of genres, including the film review, the critical film review, and the analytical essay, among others. The course will introduce students to the language of film—a technical vocabulary for writing about the expressive elements of motion pictures—and to film as a language in its own right. The course will require a series of shorter reviews, journals, exams over film terminology, and a longer, researched essay. Writing intensive.

ENGL 340 – Advanced Fiction Writing
4 semester hours
McClelland, Michael

Prerequisite: ENGL 240
There is really only one way to become a superior fiction writer: Write, then read, then go write some more. In this class, we will do plenty of both. Students will continue developing the skills and techniques introduced in Beginning Creative Writing through readings, discussion, workshopping, journal-keeping and lots of writing. Each student will produce three short stories and will do a major revision of one of those pieces. Our goal will be for each student to write at least one story suitable for submission to a literary journal.

ENGL 341 – Advanced Poetry Writing
4 semester hours
Christle, Heather

Prerequisite: ENGL 240
An intensive workshop, in which we will meet to share, discuss, critique, celebrate, explore, and dissect poems by class members and other people (primarily contemporary poets). We will seek, in our meetings, to make connections between the language and ideas of poetry and those of the worlds we inhabit. A portfolio of revised work, including a brief introduction, will be handed in at the semester's end.

ENGL 365 – Faulkner’s Southern Fictions
2 semester hours
Hinson, Scot

Prerequisite: ENGL 270A and either ENGL 290A or ENGL 280A
The South is a mythy place, its landscapes soaked with the blood of history and echoing with voices of the damned and the dead and the living. In his short stories and novels, William Faulkner has, godlike, created his own mythic South, replete with ghosts and demons, matriarchs, “idiots,” martyrs, murderers and moonshiners. This literary immersion course will take you to Faulkner’s South and explore his unique style of mythmaking. We will read both shorter fiction as well as a selection of Faulkner’s longer works. The course requires short essays, journals, and a longer, researched work. Writing Intensive.

ENGL 371 – Lost in the Funhouse Mirror: Negotiating Identity in Anglophone Women’s Writing
4 semester hours
Polak, Kate

Prerequisite: ENGL 270A and either ENGL 280A or ENGL 290A
A woman looks in the mirror and silently criticizes what she sees, perceiving flaws and imperfections that make her turn away from her own image and hate her own body. When she does this, she is scolded for being “too hard on herself,” and cautioned against internalizing messages from the media. A woman turns the camera to herself in a moment of delight and joy, snapping a picture of a beaming smile. When she does this, she is excoriated for her narcissism and vanity.
Self-doubt and self-assurance are not mutually exclusive; they are overlapping conditions that signify the competing demands placed not only on women’s presentations of self, but also on their very perceptions of self. Existing somewhere in the grey space between insecurity and grace, women struggle to define their own identities, to embody their principles, and to resist demands to level themselves off both physically and mentally. In this course, we will explore how women writers negotiate identity and place. To this end, we will examine the works of a broad range of authors from the United States, the Caribbean, Latin America, Europe, Africa, and Asia to trace the ways in which different places situate women in the competing demands surrounding the elaboration of an authentic self.

ENGL 380 – The Beat Generation
4 semester hours
Davis, Robert

Prerequisite: ENGL 270A and 290A
This course explores the primary works of the Beat Generation, a counter-cultural movement in literature and the arts that began in New York in 1944 with the friendship of three struggling writers—Jack Kerouac, Allen Ginsberg, and William Burroughs—and spread west to include a group of poets in Berkeley and San Francisco, most importantly, the Zen poet Gary Snyder. The early Beat writers were united by a dedication to what they called “new consciousness”—a rejection of American materialism and mechanization and a deep commitment to people outside the social and sexual mainstream. Writing in the shadow of the Holocaust and the atomic bomb, the Beats rejected what they saw as the superficial pieties of mainline religious institutions and looked for spiritual inspiration on the margins of American culture, among hustlers and hoboes, drunks and drag queens—the “desolation angels” of Beat literature. The primary texts of the course—Kerouac’s On the Road and Dharma Bums; Ginsberg’s Howl; Burroughs’s Naked Lunch; Joyce Johnson’s Minor Characters; Gary Snyder’s Riprap and Cold Mountain Poems; and Diane DiPrima’s Loba—all grow out of this commitment and explore, in the midst of suffering and despair, new ways of being alive in the world.

ENGL 380 – “Flames of Fierce Desire”: Rethinking Passion in Britain’s Romantic Era
4 semester hours
Incorvati, Rick
Prerequisite: English 200 and 280A
No question about it: sexual desire and our passions more generally are great motivators. But there’s also little question that passions unleashed have the capacity for great harm. The same fire that warms our hearths and lights our paths can also leave little beyond charred ruins in its wake. The trick must be striking just the right balance of restraint and indulgence—sense and sensibility, to borrow Jane Austen’s expression—to optimize life’s pleasures while limiting its abuses. This class addresses questions of passion and desire through Romantic era writers, writers who were often inspired by the flames of political revolution to imagine revolutions of more emotional sorts. We’ll consider what people like Jane Austen, William Blake, Charlotte Bronte, and the wicked Lord Byron have to say on such matters as you prepare for your own literary analysis on the topic. There will be three exams and two papers in this writing-intensive class. The class can also participate in the Cultures and Languages Across the Curriculum Program (CLAC).

ENGL 404 – Senior Tutorial
2-4 semester hours
Buckman, Ty

Prerequisites: ENGL 270A, ENGL 280A, ENGL 290A, at least 12 hours of 300 level lit. seminars & English major.
This capstone course requires students to undertake a major research project (20-25 pages) based upon knowledge gained in a previously-completed 300 level literature course. Writing intensive. Note: Only Education licensure students are eligible to take the course for two credits.

ENGL 405 – Senior Exercises
1 semester hour
MacDonald, Ian

Prerequisites: Senior standing and Department Permission
This one-credit course will prepare students for their senior thesis paper and presentation. Students will meet as a group a few times during the semester, and they will need to revise and refine a paper from an earlier class for the presentation. Students will schedule early in the semester a one-to-one session with the professor of that earlier class to seek feedback for revision and then consult with the instructor of 405 regarding subsequent changes. All students will also write an abstract of the senior presentation paper.

ENGL 406 – Capstone in Creative Writing
1 semester hour
Fallon, D’Arcy

Prerequisites: Senior standing and Department Permission
Revision of major work or collection of shorter works from previous creative writing course and participation in a public reading. Includes preparation of a portfolio of writing within a single genre, multiple genres, or blended genres (fiction, poetry, scriptwriting, and/or creative nonfiction). Students will work individually with creative writing faculty to develop and polish their writing for publication submission and movement toward further study and/or career options. Required of and open to senior creative writing minors only.