

## FALL 2018 GRADUATE COURSE DESCRIPTIONS

English 508 (WI): Writing in the Digital World		
Dr. Margaret Sullivan	Section 101	TR 12:30-1:45 p.m.
<p>Designed for those who find themselves writing in, or preparing to write in, multimedia and online environments, this course will examine a variety of computer-mediated texts and writing strategies. We'll look at electronic literature, for example, as well as motion poetry, the recent film <i>Her</i>, and academic scholarship on 21<sup>st</sup> century, multimodal writing. Throughout the term, we'll work in online writing environments, and will produce essays as multimodal texts. Probable assignments include quizzes, short responses, and a digital portfolio.</p>		

ENG 560: Writing Center and Composition Theory (WI)		
Prof. Anna J. Rollins	Section 101	MWF 11-11:50
<p>This discussion-based, writing intensive course will provide a survey of critical texts in writing center and composition theory. We will be reading each week about the following topics within the field: writing center history and pedagogy, ESL tutoring, intertextuality, composition theory and pedagogy, rhetoric, genre, identity politics, research and documentation, and cultural studies. In addition to our work in the course, you will also tutor for one hour/week in the Writing Center for course credit. You will complete reflective responses each week connecting your course readings and your tutoring experiences. You will be taught how to develop practical tutoring and teaching activities that apply your theoretical readings to a tutoring situation or a classroom. The course will culminate with a major research project where you will conduct in depth research on a topic of your choice within the fields of writing center and composition theory.</p>		

ENG 576: Structures of the English Language		
Prof. Joni Magnusson	Section 101	TR 9:30-10:45
<p>English 476/576 is a study of the structures of English grammar, including parts of speech and punctuation, and of the forms and functions of these grammatical structures. This course investigates how the structures of English grammar are used, learned, and taught by speakers/writers and gives students a deeper understanding of the English language through examination of a variety of special topics related to the structure of English, including language acquisition, English language learning, dialect variation, code-switching, and the history of English. This course also allows students to analyze how an understanding of each of these special topics informs and affects English education practices and prompts them to generate philosophies of grammar teaching and learning.</p>		

ENG 630: Materials and Methods of Research		
Dr. Puspa Damai	Section 101	T 4-6:20
<p>English 630 is designed to introduce M.A. students with the materials and methods of literary studies. This course will familiarize graduate students with the basics of research, literary interpretation and critical analysis. In this seminar, we will learn about the mechanics of research and writing in the humanities, and will survey a range of theoretical approaches so that we can analyze literary or cultural texts/artifacts by using an appropriate critical theory or method. Our goal will be to gain the critical training necessary for research and writing at the graduate-level. We will also discuss</p>		

professional activities such as submitting proposals to a conference, sending out abstracts or manuscripts for publication, and applying to Ph.D. programs.

Requirements include short responses to the readings, in-class oral presentations, and a research paper in which a theory is used to interpret a primary text.

ENG 632: Topics in American Literature

John Young

Section 101

W 6:30-9

Fiction from the American Wars in Afghanistan and Iraq

The so-called Global War on Terror has already generated a sizable body of stories, novels, films, and memoirs emerging from the American wars in Afghanistan and Iraq, even if, as one scholar maintains, “symptomatically, it isn’t yet clear how we should name, periodize, or even characterize these events.” What these narratives do share, at least, are anguished attempts to respond to wartime trauma (while acknowledging that such experiences will not resolve themselves into typical forms of coherence) and a sense of dislocation from a public that has remained largely disengaged from the all-volunteer military (aside from often platitudinous expressions of thanking veterans for their service). In addition, the incorporation of women into combat assignments has produced new kinds of stories—or rather, has filled the familiar structures of war narratives with new contents. Readings will cover American and Arab fiction and film, including such authors and directors as Sinan Antoon, Kathryn Bigelow, Hassan Blasim, Siobahn Fallon, Mariette Kalinowski, Phil Klay, Will Mackin, Kevin Powers, Roy Scranton, Brian Turner, and Kayla Williams. Secondary readings will focus primarily on trauma theory, with detours into feminist, psychoanalytic, and narrative theories along the way. Requirements will include responses, a short paper, and a research project.

ENG 661: Studies in Genre

Kateryna Schray

Section 101

M 4-6:20

Epics

**Epic fail, epic party, epic film, epic poem.** What does the term *epic* mean today? More precisely, what does it take for a text to become an epic? And, depending on your answer(s), is a modern epic even possible? We’ll read works historically recognized as epics – *Gilgamesh*, the *Odyssey*, and *Beowulf* – alongside some narratives that might surprise you: *Endurance* (about Ernest Shackleton’s 1914 shipwreck in Antarctica), *The Professor and the Madman* (about the beginnings of the OED in 1857) and *The Big Year* (about the 1998 bird spotting competition). We’ll also read works like John Gardner’s novel *Grendel* that directly challenge, rather than promote, epic themes. We’ll see how the *subject* of epics changes over the millennia, but the *nature of the challenge* – human beings tested in the extreme – remains constant. Throughout the course we’ll design an Escape Room and engage in other activities that will remind us how marketable folks with degrees in English really are (trust me, we’re very valuable!!! We just have to figure out a way to showcase our skill sets). At the end of the course, you’ll pitch your own idea of a story from current events, history or personal knowledge that merits epic status in a mock-up book proposal.