**SPRING 2020 GRADUATE COURSE DESCRIPTIONS**

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| ENG 636: Selected British Writers (WS) |
| Dr. Jill Treftz | Section 101 |  R 4-6:15  |
| **Jane Austen in Context** |
| More than two hundred years after her death, Jane Austen remains a beloved and popular read author, though most of her contemporaries are rarely read outside of the classroom. In this class, we will explore the growth of Austen’s style by examining not only her six completed novels, but her selections from her letters, juvenilia, and final, unfinished work. We will also consider Austen in conversation with her contemporaries and predecessors, including Henry Fielding (either *Tom Jones* or *Joseph Andrews*), Fanny Burney (*Evelina*), Ann Radcliffe (*The Romance of the Forest*), and Maria Edgeworth (*Belinda*). This is a graduate seminar; student-led discussions and independent research are required.  |

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| ENG 640: Teaching College English |
| Dr. Megan Marshall | Section 101 | MW 4:00-5:15 |
| ENG 640 is the second course in a two-semester sequence of courses designed to prepare graduate students for teaching first-year writing at the university level. The course builds on ENG 560: Composition and Writing Center Theory by focusing on how new teachers can shape the theories they’ve learned in ENG 560 into teaching philosophies and practices that support the learning outcomes of the composition program. Students will read pedagogically-centered research and theory while designing and workshopping their own teaching materials. This work will culminate in a digital teaching portfolio that includes sample low- and high-stakes assignments, an ENG 101 syllabus, and a resume/CV. Students will also observe the teaching of experienced instructors and practice delivering classroom lessons among their peers. [The instructor may override the ENG 560 prerequisite in certain circumstances.] |

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| ENG 661: Studies in Genre |
| Professor Nicole Lawrence | Section 101 | M 5:30-8:00 |
| **Baa, Baa, Black Sheep: Animal Studies and Children’s Literature** |
| It was in late 17th, early 18th century France that the first percolations of *Mother Goose* surfaced. A contemporary novelty at this time was the zoo; the Ménagerie du Jardin des Plantes, the world’s oldest zoo, was erected in Paris. The burgeoning art form that was children’s literature started to move away from piety and rote instruction to the realm of entertainment and “enlightenment.” Notably, many of these books carried a fascination with the animal. In 1730, Thomas Boreman published *A Description of Three Hundred Animals.* Boreman’s updated bestiary and many of these types of books are considered proto-picture books, an early formulation of something like Martin and Carle’s *Brown Bear, Brown Bear,* *What Do You See?* or Nina Laden’s *Peek-A-Zoo!* What this course wants to consider is how the paradigm shift in the evolving genre of children’s literature reflects a larger philosophical entanglement with animals. From 19th century animal welfare legislation to industrialization of farming, the animal zeitgeist has shifted, and yet there is a constant: the animal remains center stage in the imagination of children’s fables, fairy tales, picture books, and cinema. We will interrogate, apply, and exhume the philosophical models that inform Children’s Literature. We will consider intersectionality between Animal Studies, Feminist Theory, Postcolonialism, Ecopoetics, Disability Studies, and Queer theory. On a transdisciplinary level, we will consider illustration and the visual language of picture books and graphic narratives.  |

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| ENG 675: Professional Topics in Writing |
| Dr. Rachael Peckham | Section 101 | T 4-6:20 p.m. |
| This course is a workshop-style course, designed to train graduate students to enter the literary and professional writing markets. The writing requirements for this course might entail, but are not limited to, preparing a curriculum vitae (CV), cover and query letters, book reviews, book proposals, author interviews, conference paper proposals, and *polished* submissions to literary/scholarly journals. By the end of the semester, students should be equipped to navigate the literary and professional writing markets, having undergone an intensive practice replete with constructive feedback from their professor and peers in workshop. Recommended for graduate students in their second year of coursework. |