**FALL 2019 GRADUATE COURSE DESCRIPTIONS**

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| ENG 560: Writing Center and Composition Theory (WI) | | |
| Prof. Anna J. Rollins | TR 9:30-10:45am |  |
| 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. | | |

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| ENG 630: Materials and Methods of Research | | |
| Dr. Jana Tigchelaar | M 6:30-9pm |  |
| English 630 introduces M.A. students to the study and practice of scholarly literary inquiry in order to prepare students for producing graduate-level papers and other work.  Our course has two main areas of focus: the basic materials (bibliography, MLA style, research tools, etc.) and methods of scholarship (approaches to literary study) commonly used in English studies. This class will provide a range of low-, medium-, and high-stakes assignments meant to hone your skills in these areas, as well as for use in your future research and classes. We will also discuss and practice professionalization within English studies.​ | | |

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| ENG 660: Literary Theory: Media Archaeologies: Tech-Lit 1800-2000 | | |
| Dr. Stefan Schoberlein | W 5:30-8pm |  |
| This seminar will introduce students to the field of media theory / media archaeology in literature. It will focus on discussing select media-centric writings from the 1800s to today (from British and American literature) alongside works of media theory. The class will sample a number of different communication technologies (telegraph, telephone, internet), literary genres, and theoretical approaches to come to an understanding of the epistemological effects of media on the arts. The goal is for the students to develop a toolkit of theoretical terms and moves that enable them to pursue their own readings of communication media in (and as) literary works. | | |

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| ENG 632: Topics in American Literature: Queer Literature and Culture | | |
| Dr. Margaret Sullivan | M 4-6:20pm |  |
| This course focuses on queer literature and culture from roughly 1900 to today. We’ll read texts from a variety of genres, including prose, poetry, memoir, and film, and will cover a variety of eras/issues, such as pre-Stonewall and the “closet,” the 1980s and the AIDS epidemic, the rise of queer experimental writing in the 1990s, and contemporary transgender and intersex subjectivities. Along the way, we’ll weave in the perspective of queer theory—specifically Sedgwick on queer as exposing the “gaps and dissonances” in normative texts and Doty on the queering of popular culture. Expected texts include *Giovanni’s Room* (James Baldwin), *Rat Bohemia* (Sarah Schulman), *Fun Home* (Allison Bechdel), *Zami* (Audre Lorde), and *Carol* (2015, Todd Haynes). Probable assignments include journal responses, a short essay, a presentation, and a final researched essay. | | |

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| ENG 665: Creative Writing Workshop: Multi-Genre Study | | |
| Dr. Anthony Viola | T 4-6:20pm |  |
| The aim of this course is to better prepare students to be successful writers in one (or more) of the three genres (Creative Nonfiction, Fiction, and Poetry) and to better prepare students for their capstone projects. Students will play a vital role in the arrangement, outline, and orchestration of this course and will be required to complete multiple writing projects, which will contribute to a larger project, the Capstone Project, to be completed and evaluated outside of this class with students’ committee members. Since this course is geared toward professionals (writers who take their craft seriously), students must behave and perform professionally to achieve the required outcomes. | | |