

FALL 2020 GRADUATE COURSE DESCRIPTIONS

ENG 560: Writing Center and Composition Theory (WI)		
Prof. Anna J. Rollins	Section 101	TR 4-5:15
<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 630: Materials & Methods of Research		
Dr. John Young	Section 101	M 6:30-9
<p>This class will serve as an introduction to graduate study. Our primary focus will be on surveying a range of literary and cultural theories, but we will also spend a considerable amount of time talking about and working on what constitutes graduate and professional work in the field, for example by looking at the composition and revision of syllabi, lesson plans, conference abstracts and papers, journal articles, CVs, and more.</p>		

ENG 632: Topics in American Literature (LGBTQ Literature in Appalachia)		
Dr. Allison E. Carey	Section 101	M 4-6:20
<p>LGBTQ Literature in Appalachia</p> <p>In Silas House's keynote address at the 2014 Appalachian Studies Association Conference, he noted that his Berea College students who identify as LGBTQ (lesbian or gay or bisexual or transgender or queer or questioning) feel "invisible" within Appalachia. Issues of sexuality may seem almost invisible within Appalachian literary studies as well. Only within the last 30 years have Appalachian writers openly addressed issues of sexuality in their work. In this seminar, we will examine some of the traditional themes and tropes of Appalachian literature and the stereotypes of Appalachia in American culture. From there, we will study the work of some of the most influential and highly-regarded contemporary Appalachian LGBTQ writers (and filmmakers), including Jeff Mann, Julia Watts, Karen McElmurray, Fenton Johnson, Doris Diosa Davenport, Silas House, and Beth Stephens. As we will see, these writers celebrate food, family, and the land. Yet they also talk about being voiceless in an already voiceless region, being an outsider-yet-insider in an already marginalized and stereotyped culture. Both literary criticism (primarily gender studies, but also ecocriticism and postcolonialism) and scholarly studies of gender in Appalachia will help shape our work.</p>		

ENG 650: Glitch Theory		
Dr. Kristen Lillvis	Section 101	W 4-6:20
<p>Glitches, or technological performance problems caused by coding errors, software malfunctions, hardware limitations, and comparable issues, evoke frustration but also admiration. Works of glitch art—including codework that intertwines natural and programming languages and glitch literature that applies glitch aesthetics to texts—highlight the beauty in error while exploiting and destroying users’ expectations for their technologies. Glitch theory similarly plays with expectations, moving the study of glitches from the area of technology to the body (glitch feminism and queer theory), environment (ecocriticism), and art (creative writing theories). This course explores the glitch in all of its forms through the investigation and creation of glitch theory and literature. Students will leave the course with a digital research project that applies glitch theory to a subject of their choosing and a work of glitch art. No coding experience required.</p>		

ENG 661: Studies in Genre		
Dr. Forrest Roth	Section 101	T 5:30-8:00
<p>THE ANTI-NOVEL: PLAYFUL EVOLUTIONS IN CONTEMPORARY FICTION</p> <p>The novel form has perhaps always resembled the problem child of formal literature: begging for constant attention, often underfed or overstuffed, consistently lumbering, filled with various characters and situations that sometime add up but seldom reflect a perfect, satisfying whole narrative finishing itself. However, there have been many novels in the subversive tradition, such as Sterne’s <i>Tristram Shandy</i>, Cervantes’ <i>Don Quixote</i> and Joyce’s <i>Ulysses</i>, that have opted to devise playful strategies working against such contrivances to better explore the novel’s creative and more sophisticated possibilities. For this seminar course, we will read a selection of contemporary novels spanning about three decades that are notable for the vastly different approaches they take in their respective attempts, allowing us the opportunity to discuss the true potential of the form as well as the changing relationship between novels and today’s readers. Likely reading items will include: Vladimir Nabokov, <i>Pale Fire</i> (1962); Ishmael Reed, <i>Mumbo Jumbo</i> (1972); Walter Abish, <i>Alphabetical Africa</i> (1974); Renata Adler, <i>Speedboat</i> (1976); Italo Calvino, <i>If on a winter’s night a traveler</i> (1979); Gordon Lish, <i>Peru</i> (1986); Mark Danielewski, <i>House of Leaves</i> (2000); and Mary Robison, <i>Why Did I Ever</i> (2001). Student-led discussions and an independent research paper will be required for the course as well.</p>		