

SPRING 2023 GRADUATE COURSE DESCRIPTIONS

ENG 632: Topics in American Literature		
Dr. Jana Tigchelaar	Section 201	R 5:30-8 p.m.
American Gothic		
<p>Though the Gothic novel originated as a popular literary genre in eighteenth-century England, American writers after the Revolution quickly recognized the potential for the genre to explore cultural preoccupations unique to the American scene. This course will explore Gothic fiction as it takes shape in nineteenth-century America through its innovations in experimental forms in the twentieth- and twenty-first centuries. We will focus on Gothic writing from authors including Edgar Allen Poe, Charlotte Perkins Gilman, Shirley Jackson, and Toni Morrison that engages with a range of issues haunting the American imagination, asking whether such Gothic tropes as monstrosity and boundary-crossing worked to contest or affirm prevailing norms and ideals.</p>		
ENG 640: Teaching College English		
Dr. Megan Marshall	Section 201	W 4-6:20p
<p>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 teaching portfolio that will include an ENG 101 syllabus, 3-unit plans, and a set of assignments and rubrics. 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.]</p>		
ENG 661: Studies in Genre		
Dr. Walter Squire	Section 201	T 4-6:20p
The Politics of American Fantasy Film		
<p>This course will examine American fantasy film through lenses of several critical theories, including genre theory, feminism, queer theory, Marxism, and post-colonialism. We also will explore the history of fantasy and subgenres of fantasy as well as place individual American fantasy films within historical contexts, both socio-politic and cinematic. Viewing and discussion of feature-length films will be supplemented with numerous selections from (fantasy) film critics and theorists. The course will culminate with each member producing a major essay which applies at least one politically-oriented critical theory to an American fantasy film.</p>		

500-level graduate offerings:

ENG 535: Modernism		
John Young	Section 201	WEB
<p>This course will ask what it meant for literature and art to be “modern” in the first half of the 20th century. Writers in this period tended to reject conventional forms and styles, largely in response to their sense that the world itself was undergoing radical changes. Along those lines, we will survey a range of texts in relation to their historical contexts, including the impact of the Great War (World War I), women’s suffrage, the New Negro Renaissance, the gradual dissolution of colonial empires, the emergence of Greenwich Village and Paris as important queer sites, and the influence of Freudian psychology. Major texts will likely include Rebecca West’s <i>The Return of the Soldier</i>, James Joyce’s <i>Dubliners</i>, F. Scott Fitzgerald’s <i>The Great Gatsby</i>, and Nella Larsen’s <i>Passing</i>, along with selections of poetry and drama. We will close with a look at the role of “little” magazines in the production of modernism. Assignments will include brief responses, one shorter paper, and one longer research paper (offered with ENG 435; expectations may be different for graduate-level students).</p>		

ENG 591: Poetry Workshop		
Dr. Sara Henning	Section 201	TR 11-12:15
<p>According to the Marshall University undergraduate catalog, ENG 491 is “a practical and intensive class in exploring the varieties of creative expression; exercises on the creating of verse in different forms and styles.” In this course, students will complete a final portfolio of 8-10 linked poems, introduced by an artist statement (a multi-purpose genre useful for applying for grants, writing residencies, jobs, and graduate programs). During our time together, we will discuss a selection of issues related to poetic criticism and craft, read the work of four famous poets, and study workshopping strategies used in prestigious writing programs across the country. Because reading gives writers the best lens into understanding the successful craft-based choices employed by other writers, we will discuss our readings with a writerly eye. (Offered with ENG 491; expectations may be different for graduate-level students).</p>		

ENG 593: Advanced Creative Nonfiction		
Dr. Rachael Peckham	Section 201	MW 2:30-3:45
<p>In this advanced-level creative writing workshop, students will explore, both in their reading and especially in their writing practice, the ways in which creative nonfiction purposefully borrows techniques and approaches from other genres in its representation of <i>real</i> people, places, things, and experiences. Students will compose a range of creative nonfiction texts, including several shorter exercises and two longer creative nonfiction essays, one of which they will revise, based on feedback they receive from their peers and professor. (Offered with ENG 493; expectations may be different for graduate-level students).</p>		

Questions? Email Dr. Tig! tigchelaar@marshall.edu