

SPRING 2019 GRADUATE COURSE DESCRIPTIONS

ENG 507: Writing, Editing, and Document Design		
Joni Magnusson	Section 201	T/R 11:00am-12:15pm
<p>This course in Professional Writing, Editing, and Document Design will provide you with knowledge related to the principles and hands-on practice of being a technical editor and writer. We will begin by editing a range of documents using a variety of editing types/levels and strategies. We will then move on to writing and document design in a hands-on setting. By the end of this course, you will be able to lead almost any writing or editing project. Ultimately, this course will make you a better writer, editor, designer, and document developer.</p>		

ENG 508: Writing for the Digital World (AKA Advanced Expository Writing)		
Margaret Sullivan	Section 201	T/R 9:30-10:45am
<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 the recent film <i>Her</i>, digital archives, and academic scholarship on 21st 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 632: Topics in American Literature		
Jana Tigchelaar	Section 201	M 5:30-8:00pm
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 century. From the nation's beginnings, American writers have used Gothic literature to provide a darker counter-narrative to the dominant national narrative, enabling the expression of "unspeakable" cultural anxieties and desires. We will focus on Gothic writing 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. Texts will include selections by Edgar Allen Poe, William Faulkner's <i>Absalom, Absalom!</i>, Shirley Jackson's <i>The Haunting of Hill House</i>, and Toni Morrison's <i>Beloved</i>, along with critical readings. Students will write shorter response papers, an annotated bibliography, and a final research paper, which they will also present to the class.</p>		

ENG 640: Composition Pedagogy		
Kelli Prejean	Section 201	T/R 12:30-1:45pm
<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 design their own teaching materials, including a teaching portfolio with sample low- and high-stakes assignments and an ENG 101 syllabus. 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 651: Special Topics		
Kristin Steele	Section 201	W 4:00-6:20pm
Alt-Lit: Where Internet Culture and Writing Fall in Love		
<p>In 2013, <i>Vice</i> published a story with the headline, “Alt-Lit Is For Boring, Infantile Narcissists: How did this literature of absolute nothingness get to be so popular?” The term “alternative” emerges out of popular culture (think alt-rock or alt-art), moves away from the mainstream, and then settles into the margins. It shifts our focus, directing us into a space that offers a culture for those who question culture itself. Alt-lit draws on the rhetoric of internet culture, often relies of self-publishing, and uses social media as tool. What can alt-lit offer the literary community at large, despite a bad reputation? If we dig into so-called “nothingness,” what might we find? In this course, we’ll study online and print works from writers such as Tao Lin, Juliet Escoria, Melissa Broder, Scott McClanahan, Gabby Bess, Sam Pink, Elizabeth Ellen, Mesha Maren, and more. We’ll read popular online collections that emerged out of the Alt-Lit community, such as <i>The Electronic Encyclopedia of Experimental Literature</i> or <i>ElectricLit</i>, as well as a variety of blogs the helped begin (but didn’t survive) in the alt-lit world such as <i>Alt-Lit Gossip</i>. We’ll dig deeper into both the emergence and reception of Alt- Lit, including social criticism in and outside its community. Finally, we’ll write some our own alt-lit, experimenting with our own creative connections between new media, internet culture, and literature. As we move through the semester, we will challenge ourselves to reframe our thinking of what literature really is—rather than narrowly determining what these works <i>are</i>, what happens if we question what they <i>do</i>?</p>		

ENG 661: Studies in Genre		
Walter Squire	Section 201	T 4:00-6:20pm
International Science Fiction Film		
<p>This course will focus upon international contributions to science fiction film from its beginnings (Georges Méliès’s 1902 <i>Le Voyage dans la lune</i>, or <i>A Trip to the Moon</i>) to recent fare such as Yorgos Lanthimos’s <i>The Lobster</i> (2015). Nations represented will include Canada, China, the Czech Republic, France, Germany, India, Ireland, Japan, Kenya, Mexico, Russia, and South Africa. Films in languages other than English will include English subtitles. In addition to viewing films from various time periods and nations, students will read leading theorists of science fiction film, such as Vivian Sobchack.</p> <p>Films will include: <i>Akira</i> (1988, dir. Katsuhiro Otomo), <i>District 9</i> (2009, dir. Neill Blomkamp); <i>eXistenZ</i> (1999, dir. David Cronenberg), <i>The Fabulous World of Jules Verne</i> (1958, dir. Karel Zeman), <i>Koi . . . Mil Gaya</i> (2003, dir. Rakesh Roshan), <i>Metropolis</i> (1927, dir. Fritz Lang), <i>Pumzi</i> (2009, dir. Wanuri Kahui), <i>Sleep Dealer</i> (2008, dir. Alex Rivera), and <i>Solaris</i> (1972, dir. Andrei Tarkovsky).</p>		