

## Fall 2024 Graduate Course Descriptions

<b>ENG 560: Writing Center and Composition Theory (WI)</b>		
Prof. Anna Rollins	Section 101	Asynchronous WEB
<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>		
<b>ENG 535: Modernism</b>		
John Young	Section 101	Online
<p>This course will ask what it meant for literature and art to be “modern” in the first half of the 20<sup>th</sup> 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 include Franz Kafka’s “The Metamorphosis” (1915), Rebecca West’s <i>The Return of the Soldier</i> (1918), Willa Cather’s <i>My Ántonia</i> (1918), Nella Larsen’s <i>Passing</i> (1929), and Richard Wright’s <i>The Man Who Lived Underground</i> (1942), along with shorter 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. The 535 section will add several required secondary readings and a longer research project.</p>		
<b>ENG 630: Materials and Methods of Research</b>		
Jill Treftz	Section 101	W 4-6:20 PM
<p>This course serves as your introduction to graduate study in English. We will examine and develop familiarity with both the materials of scholarship in English and the methods by which scholarship is undertaken (including but not limited to some critical theory). The class will involve a mix of low-, medium-, and high-stakes assignments designed to familiarize you with the genres and expectations of graduate-level writing and research.</p>		

<b>ENG 652: SpTp: Digital Archive Research</b>		
Dr. Sarah Walton	Section 101	M 4-6:20
<b>Digital Strategies for Archival Research</b>		
<p>This course focuses on theories of the archive, the practice of archival research, and the digital tools and methods useful to these ends. We will start the semester by considering “the archive” in the abstract (we’ll turn to Derrida for guidance) before considering how archival institutions and practices are enmeshed with power imbalances to do with race, ethnicity, gender, sexuality, and class. We will then put our theoretical knowledge to the test by working with Marshall’s special collections to find objects or texts of interest to students in the course. Students will be responsible for “digitizing” both an object/image and text (with the aid of the library or, at the very least, with their permission) and presenting these items on a class-curated website. This is a student-driven seminar: selected objects or texts should contribute to students’ master’s thesis projects or general research interests.</p>		

<b>ENG 662: Topics in Film and Media</b>		
Dr. Walter Squire	Section 101	R 4-6:20
<b>American LGBTQAI+ Cinema</b>		
<p>This course will examine American LGBTQAI+ cinema from its beginnings in experimental short films through its development in independent narrative filmmaking. We will also look at widely released mainstream American popular movies with LGBTQAI+ focus. Special attention will be paid to New Queer Cinema of the 1990s and its influence upon movies in ensuing decades. Feature length films for the course will include at least some of the following: <i>Boy Meets Girl</i>, <i>Brokeback Mountain</i>, <i>But I’m a Cheerleader</i>, <i>Cabaret</i>, <i>Go Fish</i>, <i>Goodbye Gauley Mountain</i>, <i>Hedwig and the Angry Inch</i>, <i>Moonlight</i>, <i>Pariah</i>, <i>Paris Is Burning</i>, and <i>The Watermelon Woman</i>. Viewing and discussion of feature-length films will be supplemented by articles by film critics and theorists, including those from <i>New Queer Cinema; A Critical Reader</i>, edited by Michele Aron. The course will culminate with each member producing a major essay focused upon American LGBTQAI+ cinema.</p>		

<b>ENG 675: Professional Topics in Writing</b>		
Dr. Rachael Peckham	Section 101	T 4-6:20 p.m.
<p>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 <i>polished</i> 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.</p>		