

## English Graduate Course Descriptions for Spring 2016

### ENG 501: CRITICAL THEORY (Dr. Paul Maltby)

This is a core course for all English MA students, who are required to successfully complete it within the first 18 hours of their residency. It is strongly recommended that students complete the class within their first or second semester.

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### ENG 502: RHETORICAL TRADITIONS (Dr. Timothy R. Dougherty)

This course surveys histories of rhetorical practice and pedagogy across cultural contexts, beginning with the ancients and wending our way through the 19<sup>th</sup> century, always with an eye towards harvesting lessons from these practices and pedagogies for our own work as writers and teachers in the 21<sup>st</sup> century. We'll seek to understand how different people in different times, places, and sociopolitical conditions have approached the social work of meaning-making and training others to communicate well. We'll situate ourselves in current rhetorical historiography conversations that will inform our readings of survey texts such as Baca & Villaneuva's *Rhetorics of the Americas: 3114 BCE to 2012 CE*, Bernal's *Black Athena*, Conley's *Rhetoric in the European Tradition*, and Lipson and Binkley's *Ancient Non-Greek Rhetorics*. And we'll also dwell in plentiful portions of primary texts drawn from the likes of the Sophists, Plato, Isocrates, Aristotle, Quintillian, Cicero, Augustine, Averroës, Ramus, Blair, Campbell, & Whately, among others TBA. Assignments will include a weekly reading response, a pecha kucha presentation, an annotated bibliography, a major research project, and a pedagogical mixtape manifesto.

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### ENG 503: MANUSCRIPT, PRINT, AND DIGITAL CULTURES: AN INTRODUCTION TO BOOK HISTORY (Dr. Eleanor Shevlin)

**Hybrid Distance Education Offering—REQUIRES PERMISSION OF INSTRUCTOR**

**Please note:** ENG 503 operates primarily as an online, distance education offering. Most of the work can be completed during the hours most suitable to you. It is a three-credit course, and as such the reading, research, and writing assignments are equivalent to the workload expectations of a three-credit graduate course. However, unlike some summer session courses, the work for ENG 503 is distributed over a ten-week period to allow the most flexibility for students. The course does, however, require the following two or three face-to-face meetings over this fifteen-week period: Wednesday, January 20<sup>th</sup>, 6:30 to 9:15 pm; Wednesday, March 30<sup>th</sup>, 6:00 to 8:50 pm; and possibly a third (we will determine when we meet on January 20<sup>th</sup>).

**Course Description:** This course is designed mainly for students pursuing the Graduate Certificate in Publishing. A required course for the Publishing Certificate, it must be taken before a student can take any other courses in the Certificate program. MA students who are not in the Certificate Program may take this course as an elective, but they should review their program requirements and progress to ensure that it will fit their plans and timetable to degree.

**Moreover, seats are being reserved for Certificate students; MA students should see Dr. Shevlin to discuss possible admittance to course and/or more information about the**

**Certificate program.** For Publishing Certificate students, understanding the many agents and processes involved in the creation, production, distribution, and reception of the written word over time offers exceptional preparation for navigating our current digital age and for entering a number of fields well-equipped to meet various communication and media challenges. For MA students, the historical study of authorship, reading, publishing, and the book as both a conveyor of ideas and a material artifact should deepen one's understanding of English as a field.

This course studies the history of the creation, production, distribution, circulation, and reception of the written word. As we trace how authorship, reading, publishing, and the physical properties of texts have altered over time, we will examine, both historically and analytically, the intellectual, social, and cultural impact of changing communications technologies against the backdrop of our current digital age. In the process we will consider a variety of questions: How have conceptions of authorship altered from era to era and what caused these alterations? How has reading changed over time? Who were the past patrons and publishers of texts? What judgments can we make about a physical book from its cover, size, paper, or type? How have e-books sought to replicate these features? How have technological and sociohistorical developments intersected with the history of reading, authorship, and/or publishing? How is electronic publishing modifying these three areas and how might it transform them each in the decades ahead?

In addition to regular participation, you will each lead at a weekly discussion, respond regularly and substantively to discussion postings, write a review of a book, exhibition, or video from an approved list, and produce a final project from a list of *general* topics. This final project consists of three stages: a proposal, a progress report with annotated bibliography, and a 15- to 17-page paper or digital project.

Required Texts (1<sup>st</sup> two available online at no cost to enrolled students via WCU's FHG Library website)

1. Simon Eliot and Jonathan Rose, eds., *A Companion to the History of the Book* (Maldon, MA and Oxford: Blackwell, 2007).
2. Michael F. Suarez and H.R. Woudhuysen, eds., *Oxford Companion to the Book* (Oxford and NY: Oxford University Press, 2010).
3. Book chapters, articles, and links to material posted in D2L course site (marked as "CD" on syllabus) or available via the library's databases, e-books, or electronic reserves (password: "book" marked "ER" on syllabus) and print reserves.

Recommended: David Finkelstein and Alistair McCleery, *An Introduction to Book History* (Routledge, 2012).

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## **ENG 506: CRITICAL PEDAGOGIES & LITERATURE (Dr. Vicki Tischio)**

This course asks important questions about what we teach, how we teach, who we teach, and who we are as teachers: questions designed to frame the educational system socially, politically and institutionally. We will analyze the educational system's role in maintaining or challenging diverse values, policies, and interests. Toward this end, we will read texts in two complementary bodies of literature: critical literacy and critical pedagogy. We will also look carefully at the role that popular texts (films, tv shows, etc.) play in shaping our understandings of issues related to schooling in the

U.S. This course will be of interest to anyone who takes education seriously, whether as a career or as one of our nation's largest and most influential social institutions.

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### **ENG 508: WRITING SEMINAR—BREAKING SILENCES: NONFICTION PROSE AS AN ACT OF REBELLION (Dr. Kristine Ervin)**

Writers often write to break silences, to reject the safety within them. To rebel against the literary establishment. To push themselves to value their own stories and to place those stories within a larger cultural framework. To consider the ways they silence themselves, to explore what it is they don't say and why, and then to speak the unspeakable. To say the taboo. To break the form. In this course, we will examine contemporary memoirs and essays by authors who have broken cultural and personal silences and who have rebelled against traditional narrative forms. With this exploration of the memoir and the essay, we will inevitably engage in debates about truth, representation, ethics, subjectivity, and genre. Students can expect to write, workshop, and revise creative nonfiction pieces that attempt to break a cultural and/or personal silence; to lead class discussions over creative and critical works; to write a critical reflection of their own creative writing in relation to the larger questions of the genre and course themes; and to write a seminar paper that engages both criticism about and creative texts within the nonfiction genre.

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### **ENG 509: WRITING SEMINAR IN THE NOVEL I (Dr. Luanne Smith)**

A course in the writing and preparing of book-length manuscripts (novels, novellas, and 'nonfictional' novels) with the intention of submission for publication. Also includes coverage of fictional aspects and techniques used in writing memoirs, biography, and current history. Repeatable for Credit.

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### **ENG 530: RESTORATION & EIGHTEENTH-CENTURY DRAMA (Dr. Cheryl Wanko)**

In this class, we will read from the wide variety of dramatic types written and performed during the late 17th and 18th centuries and learn about the theatres, performers, dramatic criticism, and theatrical culture of the time, contextualizing the drama within *theatre* history. We will also learn about the politics, social conditions, class structures, and uses of language of the time, contextualizing the drama within *social* history. And by reading essential and recent scholarship in the field, we will learn about how this drama has been received and understood in the distant and recent past, explore critical/historical scholarly methodologies for use in this and other classes. Students will give oral report and write several papers, including a final research paper. And because I believe that one must understand drama as an embodied art – more than lines on a page – we cannot understand dramatic literature without trying to understand how it would have been embodied, so various performance exercises will be a required (and amusing) part of the coursework. Plays studied include William Wycherley's *The Country Wife*, Aphra Behn's *The Rover*, Thomas Southerne's *Oroonoko*, and John Gay's *The Beggar's Opera*.

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## **ENG 548: EARLY AMERICAN LITERATURE (Dr. Rodney Mader)**

In Spring 2016, ENG548 will focus on Philadelphia Literary Culture in the Late Eighteenth Century. Three important figures will guide our work: William Smith, Provost and Professor of Rhetoric and Belles Lettres at the College of Philadelphia; Elizabeth Graeme Fergusson, a renowned poet and salon host; and William Bartram, the Quaker Botanist whose *Travels* would inspire Coleridge, Wordsworth, and the American ecology movement. We will situate these figures in the rich historical context that spans from the period of the Seven Years War in America (aka The French and Indian War) to just after the Revolution. Important themes will include the development of a print public sphere and transatlantic "republic of letters;" women's literary production; representations of cultural Others, especially Native Americans and the French; and feminist materialist approaches to science. Students will be expected to do at least two presentations on assigned topics as well as one 10-12 page term paper. We will also schedule one weekend visit to either Graeme Park, Fergusson's Georgian home in Horsham, PA, or Bartram's Gardens in Southwest Philadelphia.

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## **ENG 560: LOCATING LITERATURE (Dr. Carolyn Sorisio)**

Study of critical approaches to literary texts that focus on the historical construction of literary value, canonicity, and norms of reading, including the idea of 'national' literature and cross-cultural approaches to literature (postcolonial, transnational, multiethnic).

This course allows us to analyze the historical and cultural locatedness of literature and interpretation and identify the variability and multiplicity of meaning over time and across different cultural contexts. The course examines historical shifts in interpretations, and develops our awareness of the historical construction of literary and aesthetic value, canonicity, and norms of reading. It asks us to consider how the transmission and circulation of texts between and across cultures reinvents and hybridizes cultural meaning. This section of 560 will explore these issues by focusing in depth on diverse interpretations of Harriet Beecher Stowe's *Uncle Tom's Cabin*. As part of our exploration of the changing interpretations and meanings produced by literature, we will also consider the reinterpretation and rewriting of canonical texts. Specifically, we will study rewritings and representations of *Uncle Tom's Cabin*, for example in minstrel shows, poetry and children's literature.

Our discussion of the located nature of literature necessitates some understanding of the impact of European and US colonialism on epistemological or hermeneutical paradigms and the idea of a national literature and cross-cultural approaches to literature. We will explore these considerations in relation to Melville's *Moby Dick*, Jane Johnston Schoolcraft's poetry and Henry Wadsworth Longfellow's *Hiawatha*. This section of 560 will focus on the genres of the novel, slave narrative, drama, and poetry (specifically the epic, the complaint, and the ballad).

**Texts** (in addition to PDFs on D2L, websites, on those available via FHG)

Paul Jay, *Global Matters: The Transnational Turn in Literary Studies* (Cornell UP, 2010)

Harriet Beecher Stowe, *Uncle Tom's Cabin*, Ed. Christopher G. Diller (Broadview, 2009)

Harriet Jacobs, *Incidents in the Life of a Slave Girl*, Written by Herself, Ed. Nell Irvin Painter (Penguin, 2000)

Herman Melville, *Moby Dick*, Ed. John Bryant and Haskell Springer (Longman, 2009)

Schoolcraft, Susan Johnston, *The Sound the Stars Make Rushing Through the Sky: The Writings of Jane Johnston Schoolcraft*, Ed. Robert Dale Parker (University of Pennsylvania Press, 2007).

Barbara Hochman, *Uncle Tom's Cabin and the Reading Revolution: Race, Literacy, Childhood and Fiction, 1851-1911* (University of Massachusetts Press, 2011).

**Requirements**—Participation; Group Presentation; Proposal (with bibliography); Annotated Bibliography; First version of section of final paper; and, Final paper.

**About the professor**—Carolyn Sorisio, professor of English at West Chester University, specializes in 19<sup>th</sup>-Century US literature. The author of *Fleshing Out America* (Georgia UP, 2002) and co-editor of *The Newspaper Warrior: Sarah Winnemucca's Campaign for American Indian Rights, 1864-1891* (Nebraska UP, 2015), her recent publications include essays on Sarah Winnemucca Hopkins in *SAIL*, *MELUS* and *J19* (*forthcoming*).

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## **ENG 600: TUTORING COMPOSITION (Dr. Cortie Ervin)**

Theory and practice of teaching basic writing in the tutoring environment.

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## **ENG 616: RESEARCH METHODS IN WTC (Dr. Seth Kahn)**

Offered the first time in Spring 2016, ENG 616 (Research Methods in WTC) will offer instruction in a variety of primary research methods used by scholars in Writing Studies. We will study and practice methods ranging from qualitative (both teacher-research and non-classroom-based) to archival to survey-based. The goals of the course are to help you become conversant in the range of methods available to researchers in the field; to help you think through issues of study design/execution; and to consider issues regarding research ethics (including familiarity with Institutional Review Boards). While we'll explore and practice the methods we study, the major project for the course will be a proposal for a study that could conceivably become a Thesis Proposal (or a grant proposal, or the like).

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