

Fall 2022 Graduate English Course Descriptions

ENG 500: The Discipline of English Studies

Thursdays 7:15 – 10 pm

The Discipline of English Studies provides an introduction to key analytical/paradigmatic concepts shared across the discipline, and to the academic skills/methods appropriate to graduate level study in English. The emphasis here is on developing an understanding of the discipline of English within the broader framework of the Humanities as a mode of historical interpretation—including analysis of the contemporary. Equally, the aim is to encourage awareness of the social and political location of the Humanities and to raise the question of the value and distinctive character of textual analysis and literary and cultural scholarship.

The course is also concerned with familiarizing students with the academic skills/methods appropriate to graduate level study in English (including peer review, scholarly publishing formats and conference presentations; research methods and bibliographic search technologies; engagement with recent/current scholarship, and key study skills such as close reading/textual interpretation, the protocols of academic writing and oral presentation)

Track	What ENG 500 fulfills
LIT, thesis and non-thesis	Required
WTC, thesis and non-thesis	Required
CRW	Required

About the instructor: Dr. Graham MacPhee has published widely on James Joyce, anglophone modernism, twentieth-century British literature and colonialism/decolonization, critical theory, visual culture, and culture and political philosophy. He is the author of *Postwar British Literature and Postcolonial Studies* (Edinburgh University Press) and *The Architecture of the Visible* (Bloomsbury) and co-editor (with Prem Poddar) of *Empire and After: Englishness in Postcolonial Perspective* (Berghahn). His work currently focuses on anticolonial and postimperial nationalisms in Britain and Ireland, the work of Hegel and Hannah Arendt, and the rise of populist nationalisms and authoritarian culture. And he likes poetry, visual images, and interesting ways of saying things.

ENG 548: Early American Literature

In ENG 548 we will examine a range of writing, mainly fiction and non-fiction prose, from the 16th through the 19th centuries. Thematically, these works will cover issues of settler colonialism and representations of indigenous people in the Americas. These will include both well-known works, such as Cooper's *Last of the Mohicans* and Brown's *Edgar Huntly*, and lesser-known captivity narratives such as those by Hans Staden and James Smith. Students who are teaching locally may also be able to incorporate work that we do on a YA novel (*The White*), a graphic novel (*Ghost River*, about the Conestoga Massacre), and *A Lenape Among Quakers: The Life of Hannah Freeman*, AKA "Indian Hannah."

Track	What ENG 548 fulfills
LIT, thesis and non-thesis	Literature between 1660 and 1900 and American Literature and Noncanonical
WTC, thesis and non-thesis	Literature or regular elective and Noncanonical
CRW	Regular elective and Noncanonical

About the instructor: Dr. Rodney Mader received his Ph D from Temple University in 1998, and has taught at WCU for over 20 years, in areas such as First Year Writing, Early American Literature, Film, Literary and Rhetorical Theory, Queer Theory, and Women's and Gender Studies. His current research focuses on the work of William Bartram, an eighteenth-century botanist and travel writer whose work offers proto-Romantic, pre-scientific, and pre-posthumanist ideas about the relations of humans to nonhuman beings. His *Travels* is one of the earliest and most perceptive Anglo-American descriptions of Muskogee (Creek) peoples.

ENG 560: Locating Literature

Tuesdays 4:25–7:10pm

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 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 drama, 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).

Track	What ENG 560 fulfills
MA Literature Track—Non-Thesis and Non-Thesis Options	Required
MA WTC Track—Thesis and Non-Thesis Options	Required (either 550 or 560) or Counts as a literature course for this requirement: “two additional courses from two of three areas: Composition and Rhetoric, PWP, and <u>Literature</u>) or elective regular elective.
MA Creative Writing Track	Regular elective

About the Instructor: Professor Carolyn Sorisio specializes in nineteenth-century US literature. Her publications include *The Newspaper Warrior: Sarah Winnemucca Hopkins's Campaign for American Indian Rights* [coedited with Cari M. Carpenter (Univ. of Nebraska P, 2015), which was awarded the 2015 Susan Koppleman Award from the Popular Culture Association/American Culture Association] and *Fleshing Out America: Race, Gender and the Politics of the Body in American Literature, 1833-1879* (Georgia UP, 2002). She has guest edited special issues of *ESQ: A Journal of the American Renaissance* ("Native Americans: Writing and Written" (2006)) and *MELUS* ("Cross-Racial and Cross-ethnic Collaboration and Scholarship: Contexts, Criticism, and Challenges" (2013)) and has published essays in the *African American Review*, *Legacy: A Journal of American Women Writers and Modern Language Studies*. Her recent work focuses on Sarah Winnemucca Hopkins and includes essays in *Studies in American Indian Literatures*, *MELUS*, and *J19: The Journal of Nineteenth-Century Americanists*. She is the editor of *College Literature: A Journal of Critical Literary Studies*.

ENG 596: Composition & Rhetoric

Thursday 4:25 to 7:10 pm

From speeches to letters to web pages, the media that we use to communicate have shifted over time, and so have our composition practices. This course takes an historical overview of the related English disciplines of rhetoric and composition to trace out changes in the strategies and technologies that we use to make meaning, focusing on but not limited to Western theorists. Aristotle once defined rhetoric as “seeing the available means of persuasion,” but the domain of rhetoric has continually been redefined to account for the different media that we use for persuasion. The discipline of composition, which goes hand-in-hand with rhetoric, has likewise shifted to account for new composing practices. We’ll follow some of the major developments in Western rhetoric and composition, beginning with the ancient Greeks and Romans, moving through the Middle Ages, the Enlightenment, and the nineteenth century, eventually arriving at contemporary digital theorists. Through it all, we’ll ask ourselves questions like: What is rhetoric? Which voices are centered? What does it mean to compose for the stage, page, and screen?

Track	What ENG 596 fulfills
LIT, thesis and non-thesis	This course fulfills a regular elective
WTC, thesis and non-thesis	This course fulfills a comp/rhet requirement or a regular elective.
CRW	This course fulfills a regular elective.

About the instructor: Dr. Amy Anderson an associate professor who studies the visual and digital rhetorics, multimodal composition, and the history of rhetoric. Her articles and have appeared in *Philosophy and Rhetoric*, *Argumentation and Advocacy*, and *The Journal of Religion, Media, and Digital Culture*.

ENG 600: Tutoring Composition

Mondays 4:25 to 7:10 pm

This course will be of interest to students interested in composition theory, teaching, tutoring, and writing. It is on the Writing, Teaching, and Criticism track. Students will learn to tutor through a hands-on approach that includes writing texts and using in-class tutor training exercises to develop that writing. In addition, students will read a number of theoretical texts that link composition theory and literary theory to tutoring practices. In particular, students will consider the social episteme in the writing process and the ways that can and should inform tutoring. Observations in the West Chester University Writing Center are also integral to the course. If a student has easy access to another writing center in the area, observations may be conducted at that center as well. Texts: Selected scholarly articles available through the WCU Library by scholars in the field of writing center studies. Assignments: Tutoring Essay (5 pages), Observation Journal (10 observations, 10 entries), Midterm Essay (10 pages). Research Proposal and Paper (15 pages), Book Review (7 pages).

Track	What ENG 600 fulfills
LIT, thesis and non-thesis	This course fulfills a regular elective
WTC, thesis and non-thesis	This course fulfills the comp/rhet requirement or a regular elective
CRW	This course fulfills a regular elective.

About the instructor: Dr. Margaret Ervin has been the Director of the University Writing Center for 10 years. She has served as the President of the Mid-Atlantic Writing Centers Association and has served as a Regional chair for the Mid-Atlantic region for the International Writing Centers Association. She teaches First-Year Writing and courses in the English major. Her areas of scholarly interest include Composition, Writing Center Studies, and Rhetoric, specifically rhetorics of nineteenth-century America and rhetorics of multimedia composition.

ENG 606 Poetry Workshop II

Mondays 7:15 – 10 pm

Repeatable for Credit

ENG 606.01

Poetry Workshop II

Mondays 7:15 – 10 pm

This class is built around the poetry workshop model, in which we nurture and expand a lexicon for examining, exploring, and thinking about how poems work, as both personal craft objects and explorations of social issues. We will explore the poem as an adventure that pushes against single explanations and traditional forms. We will read primarily modern, post-modern and contemporary poetry as well as poetry that converses with other art forms, including sculpture, music and graffiti. During the majority of each class, we will engage in workshop, carefully reading one another's poems and offering thoughtful and considered feedback. By the end of the semester, you will submit a poetry chapbook ready for possible publication. The ultimate goal is to evolve as curious readers and imaginative creators.

Track	What ENG 605 fulfills
LIT, thesis and non-thesis	This course fulfills a free elective; only one free elective is permitted
WTC, thesis and non-thesis	This course fulfills a free elective; only one free elective is permitted
CRW	This course fulfills one of the required CRW workshops

About the instructor: About the instructor: Nancy K. Pearson is an assistant professor of English at West Chester University where she teaches composition and creative writing. She has over 15-years of experience teaching creative writing. Her poetry books include, *The Whole by Contemplation of a Single Bone*, which won The Poets Out Loud Prize (Fordham University Press, Spring 2016), and *Two Minutes of Light*, which won the L.L. Winship/PEN New England Award (Perugia Press, 2008) and was nominated for a Lambda Literary Award. Her poems have garnered two seven-month fellowships at The Fine Arts Work Center in Provincetown as well as awards such as the 2015 and 2016 Inprint Award, Massachusetts Cultural Council award, 9th Annual Massachusetts Book Awards: "Must Read Book," Cultural Center of Cape Cod Prize, the Key West Writer's Conference fellowship, and a Dorothy Sargent Memorial Award. Her poems have been published in journals such as *Five Points Magazine*, *Oxford American*, *Alaska Quarterly*, *Provincetown Arts*, *Iowa Review*, and *Gulf Coast* magazine and others. She holds an MFA in Creative Nonfiction from The University of Houston and an MFA in Poetry from George Mason University.

ENG 609 Short Story Workshop II

Tuesdays 7:15 - 10 pm

As writers, our work is grounded in our lived experiences, our literary inheritances, and the present moment. What bearing does our context have on what we write, how we write, and why we write? In this course, we will examine the contemporary literary landscape for how writers are reckoning with the moment: the weight of shared histories, the crucial debates driving politics and publishing, and the ever-changing social fabric. What does the short story allow? Viewed through the fractured glass of conflict with identity, culture, and self-reckoning, what becomes possible? Through the work of writers such as Ken Liu, Nafissa Thompson-Spires, and Christopher

Gonzalez, as well as the legacy of writers like Toni Morrison, Shirley Jackson, and Ray Bradbury, we will seek to push the boundaries of short form fiction. Experimentation, deconstruction, and the investigation of our own writerly lens will drive our reading, critical work, and two formal writing workshops.

Track	What ENG 608 fulfills
LIT, thesis and non-thesis	This course fulfills a free elective; only one free elective is permitted
WTC, thesis and non-thesis	This course fulfills a free elective; only one free elective is permitted
CRW	This course fulfills one of the required CRW workshops

About the instructor: Dr. Virginia Lee Wood specializes in the writing of fiction as well as the teaching of contemporary multiethnic literature. Her stories and essays appear most recently in *The Southern Review*, *Pleiades*, *LIT Magazine*, *PANK*, *Hobart*, and elsewhere. Her essay “Ghost Collage” published in *The Boiler* has been nominated for a 2022 Pushcart Prize.

ENG 614: Capstone Research and Writing

Wednesdays 7:15 to 10 pm

This Capstone Writing and Research Seminar will provide a hands-on, theoretically informed workshop environment designed to meet the diverse writing and research needs of its participants. Whether you are writing a proposal for a literature or creative writing thesis or designing a final capstone project in lieu of writing a thesis, this course will afford the space, collaboration, instruction, and practice to facilitate your writing goals. A set of common assignments ranging from proposals to engaging with ongoing conversations related to your topic to drafting a substantive paper will sharpen your writing skills. Among the questions that we will explore are the following:

How do I situate my own writing in a broader context? How do I acknowledge work that informs my own while contributing something new? How do I conceptualize and articulate a significant problem or question relevant to a disciplinary dialogue? How can I use organizational strategies to reinforce my arguments? What are rhetorical strategies that can help me convey my project in an effective compelling way?

This course functions at various times as a seminar, workshop, and laboratory. We will explore the intimate relationship between writing and thinking as well as reflect on our own writing and that of our peers and those in the discipline or disciplines in which our project is situated. Flexibility, a commitment to revision, an openness to critique, and a willingness to provide meaningful feedback are all skills necessary to making these fourteen weeks a success. We will also revisit and deepen our engagement with methods and theories you have encountered earlier in the program, both through seminar discussions and assigned readings.

Track	When ENG 614 should be taken (recommended)	Intended Outcome
LIT, thesis	Required course. To be taken during Proposal stage of thesis.	Thesis proposal and initial work on thesis, as defined by outcomes agreed upon by thesis director and student and shared with ENG 614 instructor

LIT, non-thesis	Required. Needs to be taken during final 9 credits of program.	Capstone project demonstrating significant new work involving synthesis, comparison, and reflection upon previous course work.
CRW	Required course. To be taken during the proposal stage of thesis.	Thesis proposal and initial work on thesis, as defined by outcomes agreed upon by thesis director and student and shared with ENG 614 instructor
WTC, non-thesis	Required course. Intended for after ENG 616, though in some cases could be taken before 616.	More extensive project originally developed in ENG 616 or significantly new work involving synthesis, comparison, and reflection upon previous course work
WTC, thesis	Optional course. Can be taken as an elective (<i>but is not required for degree</i>) during either proposal or writing stage of the thesis.	Outcomes agreed upon by thesis director and student and shared with ENG 614 instructor, typically the proposal or a section of the Thesis

About the instructor: Dr. Eleanor Shevlin has academic specialties in 18th-century British literature and culture, the Novel as a genre and theories of this form, law and literature, and postcolonial fiction. Her publications include *Agent of Change: Print Culture Studies after Elizabeth L. Eisenstein* and *History of the Book, 1700-1800*. In addition to a special forum on digital tools and issues in *The Age of Johnson*, she has published essays in *Eighteenth-Century Fiction*, *Modern Fiction Studies*, *Book History*, *Studies in Eighteenth-Century Culture*, *Libraries and the Cultural Record* among other journals. She has contributed book chapters to numerous volumes including *The Cambridge History of the English Novel*, *Producing the Eighteenth-Century Book: Writers and Publishers in England, 1650-1800*, *Women Property*, and *the Letters of the Law*, and *The Cambridge Guide to the Eighteenth-Century Novel, 1660-1820*. Having over twelve years of professional experience in publishing, marketing, and management before embarking on an academic career, Dr. Shevlin is committed to the importance of the humanities in the world at large and to assisting students carve out fulfilling professional and personal paths for themselves.