ENG 501: Critical Theory  
Wednesdays 4:25 to 7:10 pm  
Dr. Kuhio Walters

The description below is in addition to the graduate catalog’s. (“Study of various methods of theoretical analysis and critique associated with the discipline of literary, cultural, and rhetorical analysis and the application of these methods to specific literary and cultural texts.”)

We will study the ways that English Studies, broadly conceived, participates in the aesthetic, philosophical, and political arguments that shape contemporary understandings of a variety of meaning-making practices. Within this wide range of practices, we’ll examine how certain key concepts and terms come into being, are made to seem unassailable, or are challenged and resisted. For example, we will look at how aspects of identity (such as class, gender, race, sex) exist and/or are problematized within various kinds of texts; we will question what counts as “text” (can a city’s architecture be text? a rural landscape? a dance performance? a cache of found photographs? a human body?); and we will strive throughout to understand how such questions deepen our understanding of what English Studies is and what it can do.

In addition to reading and thinking theory, we will write it, so that you can take what you learn here and apply it to your other graduate courses. However, the writing we do here also serves as a reminder that writing itself has theoretical implications – theoretical writing is inquisitive, self-probing, sometimes playful, but most importantly it aims to rigorously account for what others have argued, and how they’ve argued it. Thus, writing theory as a method for research will also be an important component to our work in the course.

ENG 501 is required of ALL tracks and must be taken within the first 12 credits.

ENG 506: Critical Pedagogies and Literacies  
Tuesdays 4:25PM - 7:10PM, Swope 208  
Prof. Michael Burns

This course introduces students to two complementary bodies of literature: critical literacy and critical pedagogy. Students will analyze the educational system’s role in maintaining or challenging diverse values, policies, and interests. To do so, students will ask 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.

ENG 506 is a required course for the Writing, Teaching, and Criticism track. This course serves as a regular elective for the Literature and Creative Writing tracks.

ENG 508-80 Writing Seminar  
Wednesdays 4:25 – 7:10 PM  
Dr. Kristine Ervin

No other literary genre is seemingly as fraught with debates about its definition as creative nonfiction. We often feel we have a firm grip on fiction (until we consider Truman Capote’s *In Cold Blood*) or on
poetry (until we read a prose poem), but creative nonfiction begins and remains slippery with us. With memoir, autobiography, and the personal essay especially, we encounter questions regarding truth and authenticity—What role does the imagination play in a nonfiction text? How accurate or inaccurate is memory? What about recollected dialogue? What about the narrative I? Even Mary Rowlandson’s *Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*, published in 1682, acknowledges, through the use of third person in the title, the construction of the I as a character, so how can the created self be authentic? How is subjectivity a factor in defining what is true or false? When does changing some of the details bleed into just plain lying?

In this class, we will explore these questions and responses to them by authors of creative nonfiction and closely examine the form of the extended essay, which includes the braided essay, the lyric essay, the personal essay, the place essay, and the narrative essay. As we explore this form, you will analyze elements of craft—such as narration, dialogue, scene development, imagery, figurative language, character development, the presence or non-presence of the I and subjectivity, the historicizing of the subject, and shifting points of view—and then draw upon this analysis to learn where you see the boundaries of the genres existing, if at all.

ENG 508 fulfills the Workshop Requirement for Creative Writing Track and is a free elective for the LIT and WTC tracks.

**ENG 509 - Writing Seminar in the Novel I**  
**Thursdays 7:15 - 10 PM**  
**Professor Luanne Smith**

Description forthcoming!

ENG 509 fulfills the Workshop Requirement for Creative Writing Track and is a free elective for the LIT and WTC tracks.

**ENG 535: British Literature and Culture of the Nineteenth Century**  
**Mondays, 7:15-10PM**  
**Dr. Robert Fletcher**

Topic: Neo-Victorianism  
This course will have a dual focus, studying both 1) how a variety of Victorian texts from different genres represent 19th-century society, as well as 2) some of the ways in which 20th-century and 21st-century writers and filmmakers have helped to create our understanding of the 19th century through their own representations of Victorianism. Our attention will be drawn to the construction of such topics as gender, class, sexuality, and empire in both 19th-century and later texts. My hope is that such a stereoscopic method, so to speak, will serve prospective scholars of the period, creative writers, and teachers equally well—since we’ll be doing our best to be self-conscious about how imaginative texts mediate or rhetorically construct our understanding of the past and present. We will pair related texts, such as Lucie Duff Gordon’s *Letters from Egypt* (1865) and Kate Pullinger’s novel about Duff Gordon’s travels, *Mistress of Nothing* (2009), or the poetry and letters of Elizabeth Barrett and Robert Browning along with the novel by EBB’s biographer Margaret Forster, *Lady’s Maid* (1990). Recent scholarship on the phenomenon of Neo-Victorianism—such as *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century* (2000), *The Functions of Victorian Culture at the Present Time* (2002), and *Neo-Victorianism: The Victorians in the Twenty-First Century, 1999-2009* (2010)—will inform our study.
Important: Students who register for the course should read or reread Bronte's *Jane Eyre* before the first meeting.

ENG 535 fulfills the requirement “one course in literature between 1660 and 1900” for the *Literature* Track and serves as an elective in both the *Creative Writing* and *Writing, Teaching and Criticism* Tracks.

**ENG 560: Locating Literature**

*Mondays 4:25 – 7:15 PM*

*Dr. Cherise Pollard*

**Locating Literature: Black Historical Narratives**

In ENG 560: Locating Literature: Black Historical Narratives students will analyze several literary texts (a novel and a novel length poem) by black women writers that focus on the topics of race, history, myth, and spectrality. Our analysis of these texts will help students to develop an understanding of the “historical construction of literary value, canonicity, and norms of reading, including the idea of a ‘national’ literature and cross-cultural approaches to literature (postcolonial, transnational, and multi-ethnic)”. Our primary texts will be Toni Morrison’s *Paradise*, 1997, (the third novel in the trilogy) and M. NourbeSe Philip’s book length poem, *Zong!*, 2008. Set in Oklahoma during the late 20th century, *Paradise* explores the complicated relationship between a black town and the neighboring Convent. *Zong!* is a poetic reconstruction of the 1781 murders on the slave ship of the same name. Morrison’s collection of essays, *Playing in the Dark*, will give us insight into the relationship between African American literature and American literary history, particularly in relation to notions of literary value. Our analysis will be framed by presentations of historical research, as well as secondary readings that focus on black feminist criticism, historicist analysis, black postmodernism and historical revisionism.

**Required Texts:**

- Philip, M. NourbeSe, *Zong!* (2008)

ENG 560 is required for the LIT track. Students on the WTC track may take either ENG 560 or 550 (ENG 550 will not be offered this coming fall).

For CRW students this course will count as an elective.

This course will fulfill the American lit requirement and the non-canonical.

**ENG 615: Special Topics: Technical, Scientific, and Medical Editing**

*ONLINE*

*Dr. Kyle Vealey*

This online graduate course will provide an introduction to the rhetorical principles and practices of editing in technical, scientific, and medical contexts. Though you may not yourself become a professional or technical editor, you will most likely be asked to edit and provide actionable feedback on the writing of others. In this course, we will study what technical, scientific, and medical editing is, how the terrain of editing is shifting today, what roles editors play in various kinds of organizations, and the diverse processes used to get the work of editing done.

As Carolyn Rude (2002) suggests, to prepare students to be effective editors today, we need to reimagine the work of editing as a form of design. Design, Rude notes, “begins with a sense of the document in use. Various text features, including the grammatical sentences, organization, style, illustrations, and visual design, are materials for the designers of documents in the way that cement and steel are materials for the designers of bridges.” In keeping with Rude’s understanding, we will approach
editing in this course as encompassing not only sentence-level grammatical corrections but also the production, management, and revision of documents and artifacts that function well for their intended users.

This ENG 615 Special Topics will fulfill one of the electives for the Graduate Certificate in Publishing. It serves as a Free elective for the three MA tracks. It offers an especially useful professional development opportunity for those on the CRW and LIT tracks.

**ENG 616: Research Methods in Writing, Teaching, Criticism**
**Tuesdays, 7:15 - 10 PM**
**Dr. Justin Rademaekers**

Whether M.A. students in the Writing, Teaching, Criticism track plan to continue on to a PhD program, deepen their practices as professional educators, take on work as professional writers, or pursue creative ambitions—sophisticated research skills will be a hallmark of your graduate education.

English 616 (Research Methods in Writing, Teaching, Criticism) will survey common empirical methodologies employed in writing studies and rhetoric and composition. During the first half of the course we will read a series of empirical articles in writing studies and rhetoric and composition as we work to understand, praise, and critique the methodologies these researchers employ. This work will include a class-wide collaboration through which we will work to catalog empirical methodologies in writing studies on a shared website and/or wiki. During the second half of the semester, students will begin designing their own empirical projects and proposals for research. Methodologies will be shared with the class and critiqued toward improvement and eventual implementation. Students will have a chance to begin proposing and working on an original research project of their choosing.

ENG 616 is a required course for the WTC track; it is a regular elective for the LIT and CRW tracks.

**PWP 520 Strategies for Teaching Literature, Grades 4-12**
**Wednesdays, 4:25 – 7:10 PM**
**PAWLP Fellow Kelly Virgin**
**Location PAWLP classroom, West Chester University**

The experience of reading literature is central to designing experiences for teaching literature. To this end, teachers will read a variety of current and canonical literature and explore pertinent theory and pedagogy in light of these texts and their own teaching. In this course participants will explore their own processes as readers, share lessons in literary elements, apply PA Standards and Assessments to curriculum discuss and apply current theory as it applies to their classrooms, and design and experience writing activities about and inspired by literature.

PWP 520 fulfills an elective in the WTC track, and a FREE elective in the LIT and CRW tracks.