

**ENG 501: Critical Theory with Dr. Laquana Cooke, Tuesdays 7:15-10:00pm**

**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.**

*\*Required for all tracks*

**ENG 502: Rhetorical Traditions with Dr. Justin Rademaekers, Thursdays 7:15-10:00pm**

**A historiographic survey of cultural rhetorical theories from the ancients to the 19<sup>th</sup> century, with special emphasis placed on the pedagogical aspects of these varied traditions and their implications for the teaching of rhetorical literacy in the 21<sup>st</sup>-century classroom.**

*\*fulfills PWP 502 requirement for Writing, Teaching Criticism Track; elective for all tracks*

**ENG 504 Methods & Materials of Publishing Dr. Vicki Tischio – Online**

**This course is designed both to familiarize publishing certificate and graduate students with the components of contemporary publishing and to afford them the opportunity to gain hands-on experience in proofreading and copyediting.**

*\*required for publishing certificate, elective for all tracks*

**ENG 508 Nonfiction Prose Seminar – Dr. Jacqueline Alnes, Wednesdays 4:25-7:10PM**

Experience in nonfiction prose writing; discussion and development of major projects. In her book *Opacities*, which we'll read together in 508, Sofia Samatar writes, "Such a mesmerizing fantasy: a book that makes itself. You simply add to it, a little bit every day. A dream of the artist as magpie."

In ENG 508, we will consider the process of writing creative nonfiction as much as we will think about an eventual artifact that might take shape. Throughout the semester, we'll engage in research, writing experiments, art-making, rewriting, and curation to craft fragments that will bring us closer to the themes in our lives that intrigue, compel, and confuse us. As we read lyric, collage-like works of creative nonfiction, we will study the ways that cultivating a "magpie"

impulse, as Samatar writes above, can broaden the scope of a project and deepen connections between the self and the wider world.

Throughout the semester, we will consider questions like: How might accessing memory or a thread of thinking through different means, like intertextuality, interviews, researched threads, art, and memory, no matter how incomplete, impact the ways we tell our stories? What does it mean to write toward a complete artifact when life is ongoing? How might engaging in the process of telling a true story impact our perception of the story itself, and of ourselves? How can we nurture our writing processes to preserve impulses toward curiosity, connection, and creation?

Students will leave the course with several essays or one long essay in progress and will have the opportunity to workshop their work throughout the semester.

*\*creative writing seminar for CRW track, elective for LIT and WTC tracks*

#### **ENG 548: Early American Literature, with Dr. Rachel Banner, Thursdays 4:25-7:10pm**

**Studies in early American literature and culture. For example, 'contact zones', spiritual narratives, belle-lettrism, the revolutionary public sphere. This seminar will focus on early Americas, before 1660.**

*\*pre-1660 literature seminar for LIT track, elective for CRW and WTC tracks*

#### **ENG 560: Locating Literature with Dr. Carolyn Sorisio, Tuesdays 4:25-7:10pm**

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 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 re-writings and representations of *Uncle Tom's Cabin*, for example in drama, poetry and children's literature and in slave narratives such as Harriet Jacobs's *Incidents in the Life of a Slave Girl, Written by Herself*.

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 (the epic, the complaint, and the ballad).

*\*required for LIT track, fulfills WTC track requirement (or ENG550), non-canonical course for all tracks*

### **ENG 601 Creative Seminar with Dr. Kristine Ervin, Wednesdays 7:15-10:00pm**

A specialized writing seminar. Longer prose works, short story, fantasy/ science fiction, narrative verse, lyric/meditative verse, etc. A portfolio is required at the end of the course. We will read full-length memoirs and novels (with a focus primarily on the former) that are breaking silences and breaking forms. The non-linear, often fragmented texts will explore topics of mental health, gendered violence, sexuality, race, and desire. Students will write a piece that is aligned with the course theme of silences and form.

*\*creative writing seminar for CRW track, elective for LIT and WTC tracks*

### **ENG 616: Research Methods for Writing, Teaching, and Criticism with Dr. Seth Kahn, Mondays 4:15-7:00pm**

Research class in which students design independent research projects derived from their prior interests, expertise, and coursework in areas of writing, teaching, and criticism. Class includes instruction in research methodologies and collaborative critiquing and workshopping.

*\*required for WTC track, elective for LIT and CRW track*