

Graduate Courses in English

2022-23

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Course Title	Fall	Winter	Spring
Eng 403 Writers' Studies in Literature (MFA only) Fall: <i>How to Work</i> Spring: <i>Big Advances, Big Trouble: Writers, Readers, and Money</i>	Gibbons, Reginald Monday 10:00-1:00		Martinez, Juan Tuesday 2:00-5:00
Eng 410 Introduction to Graduate Study	Mwangi, Evan Friday 10:00-1:00		
Eng 413 Studies in the Novel <i>Tours of Babel, Systems Fictions, and Theories of Everything</i> (7)	West, Will Thursday 2:00-5:00		
Eng 422 Studies in Medieval Literature <i>Building Character</i> (1)			Breen, Katy Thursday 2:00-5:00
Eng 431 Studies in 16th-Century Literature <i>Spenser and Race</i> (2)	Evans, Kasey Monday 2:00-5:00		
Eng 441 Studies in 18th-Century Literature <i>Early Indigenous Literature and Key Words</i> (3 or 4)	Wisecup, Kelly Tuesday 2:00-5:00		
Eng 455 Studies in 19th-Century Literature <i>Before Afterlives: Nineteenth-Century Literature and the Contours of African American Studies</i> (4)		Wilson, Ivy Monday 2:00-5:00	
Eng 461 Studies in Contemporary Literature <i>Blue Humanities</i> (5)			Feinsod, Harris Wednesday 2:00-5:00
Eng 465 Studies in Colonial and Postcolonial Literature <i>Terror in the Postcolony</i> (6)		Nadiminti, Kalyan Thursday 2:00-5:00	
Eng 471 Studies in American Literature Winter: <i>Black Criticism</i> (6) Spring: <i>American Women Auteurs, Novels, and Films: 1895-1960</i> (7)		Jackson, Lauren Tuesday 2:00-5:00	Stern, Julia Tuesday 2:00-5:00
Eng 481 Studies in Literary Theory and Criticism <i>Media Theory</i>		Hodge, Jim Wednesday 2:00-5:00	
The 445 History of Western Theatrical Practice <i>18th-Century Repertoires</i> (3)	Davis, Tracy Tuesday 2:30-5:30		
Eng 496 MFA Poetry Workshop (MA and PhD by application)		Abani, Chris Monday 10:00-1:00	
Eng 497 MFA Fiction Workshop (MA and PhD by application)	Abani, Chris Wednesday 2:00-5:00		
Eng 498 MFA Creative Nonfiction Workshop (MA and PhD by application)	Hernández, Daisy Wednesday 10:00-1:00	Schulman, Sarah Thursday 2:00-5:00	
Eng 520 Writing for Publication (PhDs in candidacy only)			Schwartz, Regina Thursday 11:00-1:00
Eng 570 Seminar in Teaching College Composition (available to any interested student)			Lenaghan, Elizabeth TBD by students
Eng 571 Teaching Creative Writing (1st-year MFA+MA only)			Seliy, Shauna Monday 10:00-1:00
Eng 572 MFA Manuscript Development Workshop (3rd-year MFA+MA only)	Schulman, Sarah Friday 10:00-1:00		

Doctoral Breadth Requirement for Coursework

This is a key to the numbers used in this document to designate which of the seven Breadth Requirement categories each graduate seminar fulfills. Please consult the Guide to Graduate Study for any further information on these categories:

1. Literature from 1200-1500
2. Literature from 1500-1680
3. Literature from 1680-1800
4. Literature from 1800-1900
5. Literature from 1900-1989
6. Literature from 1990-Present
7. *Longue durée*

Though a course might potentially fit into multiple categories, no class can be used to count towards more than one when fulfilling this requirement. The categories here should not be taken as absolutes, and you should always consult with a member of the graduate faculty and the Director of Graduate Study to determine if a class might count toward a category not listed here. The categories for each class are in parentheses after the title on the cover-page.

Fall Quarter

English 403 (MFA+MA only) Writers' Studies in Literature

How to Work

Reginald Gibbons

This course for writers of fiction, poetry, and creative nonfiction focuses on the contexts and processes of creative writing. Our multi-genre readings enact or exemplify or think or imply something about how what we write develops out of our social, intellectual and artistic formation, intellectual curiosity, psychic processes, emotional investments, sense of language, and artistic goals. Readings will broaden our sense of how writers discover and develop their materials, techniques, and reshape their artistic goals as they work—in the way that the work of writing itself can shift the writer's sense of the work and of the writer's purposes. We'll examine how the complexity of writing from one body of experience and thought may lead not to a "style" but to a range of possible structures, stances, and processes of writing. We'll draw examples, methods and artistic positions from our readings in order to expand our ability to think about (and perhaps begin) new possible projects and—just as important—new ways of working on existing projects. Writing assignments will be unlike those you may have previously completed. This is not a creative writing workshop.

Readings (many of these are brief) will be late 20th and early 21st century writers, including some of the following: Julia Álvarez, James Baldwin, Christopher Bollas, Julia de Burgos, Helene Cixous,

Lucille Clifton, Víctor Hernández Cruz, Mahmoud Darwish, Robert Duncan, William Goyen, Kimiko Hahn, Amy Hempel, Danilo Kiš, Clarice Lispector, Ed Roberson, Katherine Mansfield, Linda McCarriston, Leonard Michaels, Marga Minco, Toni Morrison, Lorine Neidecker, Grace Paley, Sterling Plump, Adrienne Rich, Yannis Ritsos, Angela Jackson, Richard Wright, Jenny Xie or others.

English 413 Studies in the Novel

Tours of Babel, Systems Fictions, and Theories of Everything
Will West

Near the turn of the millennium, an astute reader labeled a mixed bag of books as "systems fictions" or "network narratives." These works—DeLillo's *Underworld*, Pynchon's *Mason & Dixon*, Silko's *Almanac of the Dead*, and others—assumed the multiple, shifting viewpoints of huge varieties of characters on dizzyingly ramifying plots; dashed across vast ranges of time and space; and experimented formally, structurally, and stylistically, not always successfully, addressing themselves to the interdependent complexities of the world by imitating as well as representing them. A wider sweep places such works not as a peculiar style of the millennium, but as recurring features of literary history, from the premodern romance traditions of Spenser's *Faerie Queene* to modernist collages like Joyce's *Ulysses* to post-millennial works like Mitchell's *Cloud Atlas*, Catton's *The Luminaries*, or Yanagihara's *To Paradise*. These works have in common a reluctance to reduce the world to the scale of a single human consciousness, aiming instead at rendering its other patterns. Collectively they ask, What does literature know that cannot be known in other ways? What does it represent that cannot otherwise be represented? In this seminar we will explore the premises and efforts of several such texts, following their signal in dislocating their form of writing to earlier historical moments.

Evaluation Method: presentations; final paper with preliminary proposal and outline

Texts may include:

Pynchon, *The Crying of Lot 49*;
Mitchell, *Cloud Atlas*;
Catton, *The Luminaries*;
Spenser, *The Faerie Queene*; (selections);
Sterne, *Tristram Shandy* (selections);
Joyce, *Ulysses* (selections);
De Lillo, *Underworld* (selections);
Doerr, *Cloud Cuckoo Land* (selections)

Texts will be available at: Beck's, or I will supply information for ordering books by mail

English 431

Studies in 16th-Century Literature

Spenser and Race

Kasey Evans

Spenserians have often identified their scholarship more closely with medieval studies than with early modern—understandably, given Spenser’s deliberate archaism and his particular debts to Chaucer. The International Spenser Society, for instance, hosts its annual open-submission Spenser panels not at the Renaissance Society of America conference but the Medieval Congress at Kalamazoo. Accordingly, it has been only in recent years—as medieval scholars have worked to counter (<https://www.devilshistorians.com/>) right-wing appropriations of medieval symbols and demonstrably false claims about the past—that Spenserians have been forced to reckon with race in ways that go beyond Spenser’s direct implication in Irish colonialism. In this course, we will read Spenserian texts—including approximately half of *The Faerie Queene* and *A Viewe of the Present State of Ireland*—paying particular attention to Spenser’s religious extremism; his deployment of medieval racial tropes (such as the “Saracen”); and his advocacy of the brutal English colonial project in Ireland. We will also devote ourselves to a critical interrogation of Spenserian criticism—including the longstanding conversation about Spenser’s anti-Irish ideology and politics, the 2021 special issue of *Spenser Studies* on “Spenser and Race,” and the critics who have addressed the racialized portrayal of Jews, Muslims, Amerindians, and Africans in Spenser. We will consider these local critical conversations in the context of, and in comparison to, broader conversations in early modern studies about race and ethnicity (featuring such critics as Ania Loomba, Ayanna Thompson, Mary Floyd Wilson, Kim F. Hall, Janet Adelman, and Dymphna Callaghan). Dividing our attentions between primary texts and critical evaluation of the scholarship will make this course useful, I hope, both to early modernists seeking a deeper understanding of the field and to non-specialists interested in the literary history of racial and racist rhetoric.

Evaluation methods:

Regular class preparation and participation

In-class presentations

Final paper (broken into abstract/proposal, annotated bibliography/literature review, outline, first draft, peer review, final draft)

MFA+MA students and interested Ph.D. students may propose alternative final projects that are more germane to their professional goals.

Texts include:

Edmund Spenser, *The Faerie Queene*, second edition, ed. A.C.

Hamilton et. al, Longman Annotated English Poets

ISBN-13: 978-1405832816

ISBN-10: 1405832819

Additional readings will be available on Canvas or at Norris bookstore

English 441

Studies in 18th-Century Literature

Early Indigenous Literatures & Keywords in Native American and Indigenous Studies

Kelly Wisecup

This seminar will offer an introduction and survey of two fields: the literary historical field of early Indigenous literatures and the interdisciplinary field of Native American and Indigenous Studies (NAIS). Reading texts created by Indigenous writers and printers between 1661 and around 1900, we will ground ourselves in the genres, modes of production, and politics of early Indigenous literatures, while also critically examining what terms like “early” and “literature” mean in this context and with attention to the reading, archival, and collaborative practices necessary to study this literary history. We will read this literary archive alongside NAIS scholarship, with a focus on keywords significant to the field, including but not limited to sovereignty, settler colonialism, land, recognition, refusal, and resurgence, transIndigenous, and decolonial. Readings include works by Samson Occom, Joseph Johnson, Hendrick Aupaumut, Katharine Garret, William Apess, Black Hawk, Jane Johnston Schoolcraft, E. Pauline Johnson, Simon Pokagon, Gertrude Bonnin and others; scholarly work by Robert Warrior, Audra Simpson, Leanne Betasamosake Simpson, David Chang, Mishuana Goeman, Jean Dennison, and Joanne Barker, among others.

Evaluation: presentations; short response/reflection papers; final conference paper and presentation

Texts include:

Please purchase the following texts. Additional readings will be available on Canvas.

Bross and Wyss, eds., *Early Native Literacies in New England: A Documentary and Critical Anthology*, 9781558496484

William Apess, *On Our Own Ground: The Complete Writings of William Apess, a Pequot*, ed. Barry O’Connell (9780870237706)

Black Hawk, *Autobiography*, 9780143105398

S. Alice Callahan, *Wynema: A Child of the Forest* (9780803263789)

Gertrude Bonnin, *American Indian Stories* (U Nebraska Press second edition), 9780803299177

Texts will be available at:

Becks Bookstore. Many used editions of these books are available for purchase online; any of these are great. Bookshop.org supports local bookstores and is a good alternative to Amazon, if you prefer to order online. Native-owned and local bookstores also carry these books; please support them if you can. See Louise Erdrich’s store Birchbark Books, which will ship books (be sure to order well in advance): <https://birchbarkbooks.com/> or for independent Evanston/Chicago bookstores, check out Bookends & Beginnings (Evanston); Women and Children First (Andersonville); and Unabridged (Lakeview).

Theatre 445

History of Western Theatrical Practice

18th-Century Repertoires

Tracy Davis

This course emphasizes the constructed and intersectional nature of 18th-C characters, the embeddedness of colonialism and imperialism in 18th-C plots, and the potential to “resurface” ideology through casting and interpretive choices. It will explore how critical insights can “take back” control of how performance affirms social memory and performers’ identities in the 21st-Century.

Evaluation: As the course emphasizes interpreting 18th-Century works in the light of 21st-Century critical insights, there will be a variety of assignments stressing writing, imagining, and creative expression.

Texts: TBD (a variety of authors, genres, and topics)
All text will be available in a printed course pack (max. \$40)

English 497

MFA Fiction Workshop

Chris Abani

There are many ways to approach a fiction workshop, but whatever the approach is, it is important to keep in the foreground the idea that we are making literature. What do I mean by this? We have to move beyond the limitation of making a small piece of art that is competent and sufficient to pass a class, and to impress our peers in a classroom (virtual or otherwise), to being able (aspirationally at least) to place the work we make within the larger context of tradition, genre and aesthetic considerations. Remember literature is a frame applied to story at a remove, concerned more with cultural and field/canon making, than with production itself.

In this workshop we should focus on all our reading of each other, and perhaps in the supplied readings, on 2 main approaches. Mastering of these two approaches opens up possibilities in writing in very unique ways and will move our craft forward exponentially. In this class we will look at the idea of story and narrative separately and then blend. All story, it seems, arises from, and carries a deeply emotional drive; whereas narrative is more about organizing or the organizational drives that bring clarity and focus to story.

You will submit a three-to-five-page aesthetic statement about your approach to fiction and story, editing and writing, and what you’re hoping to develop or achieve by the end of this class, while locating yourself in a tradition (not vaguely but with concrete examples).

You will also submit a 15-to-20-page story or first novel chapter. Both of these are due on the first day of class, no exceptions. There will be supplemental and secondary readings and videos to help illustrate a pathway into deeper conversations. We will be flexible and adapt these additional resources as the quarter unfolds its own unique opportunities and challenges.

Winter Quarter

English 455

Studies in 19th-Century Literature

Before Afterlives: Nineteenth-Century Literature and the Contours of African American Studies

Ivy Wilson

This course is conceptualized as a history of African American studies through, and against, the field of literary studies. Rather than take the literature as its central object, this course foregrounds the ways in some of the most important architects of African American Studies have engaged literature of the long nineteenth-century to re-animate critical theory. Works include Saidiya Hartman’s *Scenes of Subjection*, Daphne Brooks’s *Bodies in Dissent*, Ken Warren’s *Black and White Strangers*, Antonio Benitez-Rojo’s *La Isla que se Repite*, C.L.R. James’s *Black Jacobins*, and Hazel Carby’s *Reconstructing Womanhood*.

English 465

Studies in Colonial & Postcolonial Literature

Terror in the Postcolony

Kalyan Nadiminti

From British mutiny novels to contemporary US fiction, terrorism has had a long literary history. Imperial sedition laws marking colonized subjects as insurgents continue to operate in South Asia well into the twenty-first century; the rhetoric of the US-led “Global War on Terror” has sparked a new method of postcolonial securitization. This course will embark on a comparative expedition that follows the affordances and differences between colonial Britain, postcolonial South Asia, and contemporary US empire through literature, history, and theory. Divided into three distinct parts, we will read texts from late nineteenth/early twentieth century British India, post-Independence to contemporary India, and post-9/11 U.S., Iraq, and Afghanistan. This spread will allow us to think of colonial Britain as a genealogy with the effects of colonial law playing out in state discourses of sedition and terrorism in India and the U.S. respectively. In other words, while the first half of the course will be dedicated to understanding a genealogy of colonial terror, the remaining two-thirds of the course will explore various pivotal literary-historical moments that challenge the very stability of terrorism and insurgency as a statist discourse in the postcolony.

Reading laws like the Rowlatt Act, AFPSA, POTA, UAPA, counterinsurgency manuals like Field Manual 3-24, the Patriot Act, and excerpts from the 9/11 Commission Report, we will grapple with a wide range of dissident politics imagined by these laws like mutiny, sedition, Naxalism, separatism, counterinsurgency and securitization. Even as we familiarize ourselves with legal commentary on these developments, the primary focus of this course will be on reading contemporary novels, poetry, prison

memoirs, and graphic novels from South Asia, the Middle East, and the US. Works may include Rudyard Kipling's *Kim*, Art Spiegelman's *In the Shadow of the Towers*, Mohamedou Slahi's *Guantanamo Diary*, Hassan Blasim's *The Corpse Exhibition and Other Stories*, Malik Sajad's *Munnu: A Boy from Kashmir*, Kamila Shamsie's *Home Fire*, Arun Ferreira's *Colors of the Cage*, Solmaz Sharif's *Look*, and Aria Aber's *Hard Damage*. Theoretical works will be drawn from Edward Said, Eqbal Ahmed, Jasbir Puar, Simone Browne, Erica Edwards, Amy Kaplan, Stuart Schrader, and Darryl Li.

English 471

Studies in American Literature

Black Criticism

Lauren Jackson

The goal of this course will be to read and examine the various means of thinking and modes of doing what we might provisionally call "black criticism." How have black writers and thinkers adopted prose-forms such as the jeremiad, the editorial, the essay, and the monograph in the context of their political, social, and economic situations over the past three centuries? What styles have emerged to meet the unique demands of race writing? And what, ultimately, puts the "black" in black criticism? And where does, and ought, the discipline reside with respect to institutions such as publishing and the press and academia?

Evaluation Method(s): Weekly responses, annotated bibliography, and final project

English 481

Studies in Literary Criticism and Theory

Media Theory

Jim Hodge

How does media impact our sense of such fundamental concepts as personhood, time and space, and social life? How do new technologies transform sensory experience at different moments in history? This course provides an introduction to the field of theoretical writings within the humanities addressing the nature of media and the role of technology in twentieth- and twenty-first century western cultures. The course will be divided roughly into two halves: one portion devoted to foundational texts (Benjamin, McLuhan, Haraway) and to key terms (media, mediation, cyborg, digital, networks, etc.); and a second portion attentive to more contemporary work. Throughout our task will be to grasp these texts on their own terms, to put them into conversation with other texts and contexts, and to trace their relation to other texts in media theory and beyond. Requirements will include a short presentation, a shorter paper, and a longer one.

Texts may include:

Louise Amoore, *Cloud Ethics*

Walter Benjamin, *The Work of Art in the Age of Its Technological*

Reproducibility, and Other Writings on Media
Marshall McLuhan, *Understanding Media: The Extensions of Man*
Paul Preciado, *Testo*
Junkie Armond Towns, *On Black Media Philosophy*

English 496 (MA and PHD by application)

Poetry MFA Workshop

Chris Abani

Course Description TBA

English 498 (MA and PHD by application)

Nonfiction MFA Workshop

Sarah Schulman

Students will start the first class with 10-20 page double spaced and paginated excerpt from a work-in-progress (# of copies TBA.) The class will take this as a starting point to develop your manuscript from within. Focus will be on narrative drive, building tropes, activating scenes, nonfiction as the "story of an idea," durational issues in unfolding the reading experience, and place.

Class is interactive and participatory, involves creating new pages, and rethinking old ones, with on-time attendance an integral part of the collective acquisition of knowledge.

Texts: *Ordinary Notes* by Christina Sharpe

Spring Quarter

English 403

Writers' Studies in Literature

Big Advances, Big Trouble: Writers, Readers, and Money

Juan Martinez

This seminar will center on narrative and its two most productive engines, plot and character, all while generating material toward your own work. We'll do so by looking at the ways those engines intersect with the literary world at large: the crisis of the publishing industry and the rise and fall of autofiction. We'll read recent novels that place writers and readers as protagonists, and we'll interrogate how authors navigate this fraught relationship during our present (and fraught!) moment of late capitalism.

The novels we'll read may include Claire Vaye Watkins's *I Love You But I've Chosen Darkness*, Elizabeth McCracken's *The Hero of This Book*, Claire Louise Bennett's *Checkout 19*, Jason Mott's *Hell of a Book*, and Jean Haff Korelitz's *The Plot*, as well as excerpts from R.F. Kuang's *Yellowface*, Olivia Goldsmith's *Bestseller* and George Gissing's *New Grub Street*, plus selected essays from the anthology *Scratch: Writers, Money, and the Art of Making a Living*. We may read supplementary literary theory by Pierre Bourdieu, Mark McGurl, James English, and others. You'll present on one additional novel that navigates these topics, but the principal aim of the course is to help you figure out your own best stance, as a writer, toward narrative: we'll generate material for our own novels and stories.

English 422

Studies in Medieval Literature

Building Character

Katy Breen

This course aims to produce an account of literary character-making in the Middle Ages and beyond. We will begin by examining the rhetorical treatises and schoolroom exercises that put person-making at the center of classical and medieval educational programs, indeed treated it as an essential part of becoming a well-educated adult, as well as a vital moral exercise of putting one's self in somebody else's shoes. We will then go on to read a series of early texts whose character-making proved to be especially influential, including all or part of Prudentius' gruesome *Psychomachia*, Boethius' stately *Consolation of Philosophy*, Mechthild of Magdeburg's erotically charged *Flowing Light of the Godhead*, Chaucer's comical *House of Fame*, and Langland's politically volatile *Piers Plowman*. Are these premodern characters relatively homogenous, or do they differ in important respects? How are they similar to, and how are they different from, modern novelistic characters? More broadly, how are they "good to think with"? What kinds of reading practices do they encourage or

discourage? As we seek to answer these questions, we will read a range of critical and theoretical texts about character formation that will lay the groundwork for students' final presentations and papers, which may consider non-novelistic characters in medieval and/or post-medieval literary works.

English 461

Studies in Contemporary Literature

Blue Humanities

Harris Feinsod

This course focuses on a recent profusion of criticism in the "blue humanities," which we will define as the cultural study of marine and aqueous environments, especially as these spaces shape discourses of environmentalism and political geography. Although we may give some attention to urban hydroscares, lakes, and rivers, we will mostly focus on the world's oceans. In constructing our object of inquiry, the course takes an interdisciplinary approach, drawing on literary theory, art history, Black studies, postcolonial studies, environmental and labor history, legal studies, and media theory. Scholars may include Sekula, Rediker, Hofmeyr, Khalili, Sharpe, Blumenberg, Blum, Bolster, and a few novels and films such as Joseph Conrad's *Lord Jim*, Claude McKay's *Banjo*, Nadifa Mohamed's *The Fortune Men*, or Francisco Goldman's *The Ordinary Seaman* (to be finalized with student input).

English 471

Studies in American Literature

American Women Auteurs, Novels, and Films: 1895-1960

Julia Stern

American Women Auteurs centers around five novelists – Sarah Orne Jewett, Kate Chopin, Edith Wharton, Willa Cather, and Nella Larsen. That is, we move from the exquisite local color realism of Jewett's spinster-filled Maine to Chopin's "creole Bovary" set in fin de siècle New Orleans to Wharton's anthropological vision of Old New York's tribal mores for women, to Cather's enabling Nebraska prairies and historical ante-bellum Virginia to Larsen's Renaissance Harlem, Tuskegee, and rural black belt South. The seminar pairs both Jane Campion's *The Piano* and an all-star set of Bette Davis's greatest classical Hollywood films with these novels: *The Country of the Pointed Firs* and *Deephaven* with *The Piano*; *Jezebel* with *The Awakening*; *Dark Victory* and *Now, Voyager* with *The House of Mirth* and *The Age of Innocence*; *Whatever Happened to Baby Jane?* with *Sapphira and the Slave Girl* and *My Antonia*; and *In This Our Life* with *Quicksand* and *Passing*. Augmenting this reading list will be theoretical essays on authorship by Foucault and Barthes; star theory; essays on spectatorship; and genre criticism on melodramatic, gothic, and sentimental forms.

English 520 (PhDs in candidacy only)
Writing for Publication

Regina Schwartz

Our collective goal in this workshop is to help each member prepare a scholarly article for submission by the end of the quarter. Each member will work to develop and revise a promising seminar project or a dissertation chapter for publication in article form. We'll discuss how to think about and select a suitable journal, scholarly conversation, and audience; how to fit an article's frame, argument, and rhetoric to the journal and its audience; how to identify and address any weaknesses in research, argument, structure, and style; how to decide where and how to cut and compress the argument, where and how to develop or expand it; how best to organize the article; how to write a strong, attention-catching lead; how to follow a journal's style sheet; how to check references with meticulous care; how to submit the article for publication; and how to respond to readers' reports. We'll also consider broader issues of scholarly publication, such as pros and cons of publishing in edited volumes, special journal issues, and online venues; whether and how to publish work that forms part of a future monograph; and how scholarly publication relates to publication for a wider, non-specialist audience. Workshop members will be analyzing and critiquing their own and each other's submissions. Each will also receive feedback from the instructor and, where possible, from a specialist colleague in the field. Each will work closely with the instructor and workshop members on successive drafts.

"Writing for Publication" is offered P/N and open to all students in candidacy with their advisers' consent. Should demand be high, Ph D candidates in English who are nearing the job market will have enrollment priority.

English 570
Seminar in Teaching College Composition

Elizabeth Lenaghan

This seminar is designed to serve two purposes. First, it offers an introduction to current theories, practices, and controversies in the teaching of writing in American colleges and universities, placing these matters in the context of various definitions of literacy in American culture. And second, it prepares graduate students to teach writing intensive courses, including English 105 (Expository Writing) and first-year writing seminars, here at Northwestern. Graduate students who expect to teach Expository Writing should take 570; other graduate students interested in the teaching of writing are welcome to enroll.

The time of our meetings will be determined closer to Spring Quarter based around student schedules.

English 571
Teaching Creative Writing

Shauna Seliy

Students will study the history and models of teaching for Creative Writing programs. Students will design creative writing courses, set clear, achievable learning objectives, draft syllabi, generate exercises, and select reading material for introductory courses in poetry, fiction, and creative nonfiction.