

ENGLISH MA
FALL 2026 Courses

ENG 500: Introduction to English Studies
Dr. Kyle Vealey, Wednesdays 4:25-7:10pm

***Required of all tracks**

An introduction to key analytical/paradigmatic concepts shared across the discipline and to the academic skills/methods appropriate to graduate level study in English.

ENG 506: Critical Pedagogies & Literacies
Dr. Seth Kahn, Tuesdays 4:25-7:10pm

***Required for WTC track; Elective in LIT and CRW tracks**

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 550: History, Form, and Ideology
Dr. Rachel Banner, Thursdays 4:25-7:10pm

***Required in LIT track, option for required core in WTC track; elective for CRW track**

A study of critical approaches to literary texts focused on various forms of historicist, formalist, and ideology critique.

ENG 562: Modern Afro-American Literature
Dr. Andrew Sargent, Mondays 4:25-7:10pm

***Contemporary Literature option for LIT track; Elective in WTC and CRW tracks; Fulfills non-canonical requirement**

This course will invite students to read several celebrated African American novels published between 1912 and 1952 that have been categorized as “modern” and/or “modernist.” If modernism in literature is familiarly associated with fragmentation, experimentation, and subjectivity, black modernism both adopts and adapts these conventions in fascinating ways. It’s often linked to the Harlem Renaissance/New Negro era of the 1920s and 30s (and such figures as Jean Toomer and Nella Larsen), yet many scholars find black modernism’s apex to be Ralph Ellison’s 1952 classic *Invisible Man*. Moreover, African American modernism also appears in the influential 1940s realism/naturalism of Richard Wright, Chester Himes, and Ann Petry, whose works probe the subjectivity of black protagonists in tension with hostile urban environments. In all of these examples, modern black novelists share a project of “making it new” by pushing the prevailing boundaries of black fiction. As we study these novels and their historical contexts, several questions will guide our thinking: How do black fiction writers in the first half of the 20th century deploy modernist techniques to represent black experience and engage in complex forms of antiracist protest? How do these authors challenge and correct each other, particularly on issues of gender, sexuality, class, and political engagement?

What positions do these writers take in debates over the racial politics of literary representation—and how have critics and scholars, too, theorized these novels over subsequent decades? Students in this class can expect to read several unforgettable classics of African American fiction and to gain practice in reading and interpreting them with depth and sensitivity. Our assigned texts will be drawn from this pool: James Weldon Johnson, *The Autobiography of an Ex-Colored Man* (1912); Jean Toomer, *Cane* (1923; excerpts); Nella Larsen, *Quicksand* (1928); Richard Wright, *Native Son* (1940); Chester Himes, *If He Hollers Let Him Go* (1945); Ann Petry, *The Street* (1946); and Ralph Ellison, *Invisible Man* (1952).

ENG 600: Tutoring Composition

Prof. K. Jamie Woodlief, Thursdays 7:15-10:00pm

***required to tutor in Writing Center; elective for all tracks**

Theory and practice of teaching basic writing in the tutoring environment. This course will introduce students to the pedagogical and linguistic theories underlying writing center practice as well as provide practice in tutoring and opportunities for observing tutoring. Writing centers are a subdiscipline of composition studies, and as such this course is a helpful introduction to a portion of the field of Rhetoric and Composition. The course is required for graduate assistants in the WCU Writing Center, and is also ideal for students who are or have been teachers at the secondary level. Secondary school writing centers can be a special focus for the research project in the course.

ENG 606: Poetry Workshop II

Prof. Nancy Pearson, Tuesdays 7:15-10:00pm

***CRW seminar option; elective in WTC and LIT tracks**

An intensive, semester-long workshop involving the critical and interpretive analysis of contemporary poetry with emphasis on craft. Students will submit weekly poems, engage in peer workshops, and submit a final revised manuscript of poems.

ENG 609: Short Story

Prof. Peter Duval, Mondays 4:25-7:10pm

***CRW seminar option; elective in WTC and LIT tracks**

Techniques of composing the short story with emphasis on its elements of form: point of view, diction, characterization, and dialogue. Readings in traditional and contemporary criticism and short stories. Completed portfolio of revised works is required.

ENG614: Capstone Seminar

Kristin Kondrlik, Wednesdays 4:25-7:10pm

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

This course creates a space where graduate students form a community of writers to work on their capstone projects as they heighten their rhetorical awareness and explore writing in the myriad areas that comprise English Studies and the profession.

Pre / Co requisites: [ENG 614](#) requires prerequisites of [ENG 500](#) and [ENG 501](#).