What do we value about writing? How do we learn to write? How do we teach others? These are the questions we will keep coming back to as we read, analyze, and critique current scholarship on composition, and as share ideas and experiences about teaching writing.

GOALS
This course invites you to situate your own practices within the context of current discussions and debates within the field of composition. You should:

- Gain a solid understanding of the major pedagogical approaches to teaching writing and the research and theory that informs those approaches
- Develop your own teaching philosophy
- Research & address a question related to your own teaching of composition
- Develop an argument related composition research, theory, or pedagogy

REQUIREMENTS
You will write about 25 polished pages over the course of the semester, plus informal writing, drafts and additional research. We will provide more detail on eCampus (WVU's course management system) as the semester progresses.

- Weekly reading quiz/response (individual response by midnight the evening before class)
- Collaborative discussion/presentation handout. About 500-750 words. 2 pp.
- Teaching observation memo. About 750 words. 3 pp.
- Reflective teaching statement to introduce final portfolio. 500-750 words. 2+ pp
- Final Portfolio

REQUIRED TEXTS (subject to some changes before August)

- Lutkewitte, Claire, ed. Multimodal Composition.
- Other readings posted on eCampus (WVU's course management system)
Overview
The course will examine how the standard survey of American literature to 1865, which originated in an uneasy alliance between the New Criticism and the old historicism, has been inflected by subsequent developments: theoretical ferment of the 1970s and following (structuralism, various post-structuralisms, psychoanalytic criticism, Marxism, etc.); identity-based paradigms of the 1980s and 1990s (race, ethnicity, class, gender, sexuality, multiculturalism); geopolitically-oriented paradigms of the 2000s (Atlantic world, transnational American studies, hemispheric studies, empire studies). In different ways, these developments foregrounded a tension between the two competing principles that organize any survey: literary history (the impulse to recover and include the totality of literary production) and canon-formation (the impulse to judge and value).

Reising will take us from the old historicism through the New Criticism to the era of identity politics that generated the *Heath Anthology* (1989). Guillory interrogates the “exclusion” thesis that governs that era’s accounts of canon formation (Lauter et al.). A joint special issue of *EAL/LALH* reflects on continuities and discontinuities between early and post-1800 American literature consequent on the growth of early American studies as a distinct field. In our primary text reading, we will measure the Norton and the Heath anthologies against each other to see how they handle various genres, movements, periodization, identity categories, etc.

Primary texts

Secondary texts
Russell Reising, *The Usable Past: Theory and the Study of American Literature* (1986). Note: this is out of print but used copies are readily available through Amazon etc.  
Christopher Hager and Cody Marrs, “Against 1865: Reperiodizing the Nineteenth Century,” *J19* 1.2 (fall 2013).

Assignments
A presentation on the current scholarship on a week’s primary readings.  
An anthology exercise, in which students prepare a primary text off the reading list, including headnote and annotations, as if it were to be included in the *Norton* or *Heath*.  
Two short essays on the current state of the American canon, one pre-1800 and one 1800-1865.  
A sample schedule for a survey of American literature plus 3 pp. rationale.
In his foreword to Ecocritical Shakespeare (2011), Greg Garrard announces outright: “[E]nter Shakespearean ecocriticism. By that I do not mean only the application of pre-existing ecocritical approaches to Shakespearean texts, but rather the possibility … that ecocriticism itself might be Shakespearean.”

This seminar asks a specific question – why? – by referencing early modern environmental histories, recent Shakespearean ecocriticism, and contemporary ecotheory (especially new materialisms: Stacy Alaimo, Karen Barad, Jane Bennett).

Readings include Craig Dionne, Posthuman Lear: Reading Shakespeare in the Anthropocene (2016); Gabriel Egan, Shakespeare and Ecocritical Theory (2015); Randall Martin, Shakespeare and Ecology (2015); and Steve Mentz, At the Bottom of Shakespeare’s Ocean (2009).

Students will complete weekly responses (eco-journals), a short paper, and an article-length final paper. An experiential learning component – a guided field trip, for example, that places present-day West Virginian environmental issues in conversation with Shakespeare’s works – can also be expected.
English 682: Recent Literary Criticism
Professor Hoffmann, W 7:00-09:50

English 682 surveys the theories of major schools of recent criticism, including post-structuralism, psychoanalysis, neo-Marxism, postcolonial studies, affect theory, cultural studies, queer studies, ecocriticism and cosmopolitanism.

Participants will have multiple opportunities to apply these theories to selected literary works. Expect to compose a series of short writing responses; respond to the writing of your colleagues; give a presentation; and write a 10-15 page essay that applies a specific critical approach to a literary text.

Options for short writing responses: any text you like
Likely options for presentation and 10-15 page paper:

<table>
<thead>
<tr>
<th>Novels</th>
<th>Films</th>
<th>Short Story Collections</th>
<th>Poetry</th>
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<tr>
<td>Miranda July, <em>The First Bad Man</em></td>
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Since its origin, the novel has been closely associated with the construct and institution of property. The novel’s rapid development coincided with powerful new ideas about property rights, territorial ownership, land enclosure, and personhood that reshaped British society and fueled its imperial ambitions. Literary engagements with property now most prominently occur in postcolonial writing, including in narratives that take non-novelistic form. This course will trace the correspondence between property law and the Anglophone novel, reading their shared history to gain insight into questions of political power, juridical thought, systems of oppression, narrative structure, and identity formation. From a legal perspective, we’ll consider a range of laws regulating possession, including personhood, inheritance law, family law, marriage and divorce laws, land and labor laws, intellectual property law, copyright law, environmental law, and corporate law. In a literary vein, we will track points of stylistic similarity and divergence in novels and poetic narratives from varied historical and geographical locations. As such, we will address historically located forms of property law as it is represented and discussed in literary texts.

Examining the specific relationship between narrative and property, we’ll ask: what makes the genre of the novel, in particular, so invested in the concept of property? Does law take a narrative form? More broadly, we will assess the connections between law and literature. How is literary analysis enriched by reading novels alongside coetaneous laws? What might literary analysis tell us about laws regulating possession and common ideas about property? How might legal thought be enhanced by considering the law in a literary context? And what faultlines remain in this interdisciplinary area of research? Readings will include global Anglophone narratives from the early eighteenth century to the present, as well as theoretical analyses from major figures working in law, literature, and history.

**Literary Texts**

- Daniel Defoe, *Robinson Crusoe*
- Jane Austen, *Mansfield Park*
- M. NourbeSe Philip, *Zong!*
- Jean Rhys, *Wide Sargasso Sea*
- Arundhati Roy, *The God of Small Things*
- J. M. Coetzee, *Life & Times of Michael K*
- Zoë Wicomb, *David’s Story*
- Ben Okri, “What the Tapster Saw”

**Criticism and Theory**

- John Locke, “Second Treatise”
- Judith Butler and Athena Athanasiou, *Dispossession: The Performative in the Political*
- Articles by Lauren Benton, Joseph Slaughter, Catherine O’Frank, Ian Watt, John Stuart Mill, Cheryl I. Harris, Edward Said, Colin Dayan, Mary Lyndon Shanley, Flavia Agnes, Rita Barnard, Paul Saint-Amour, and Jennifer Wenzel