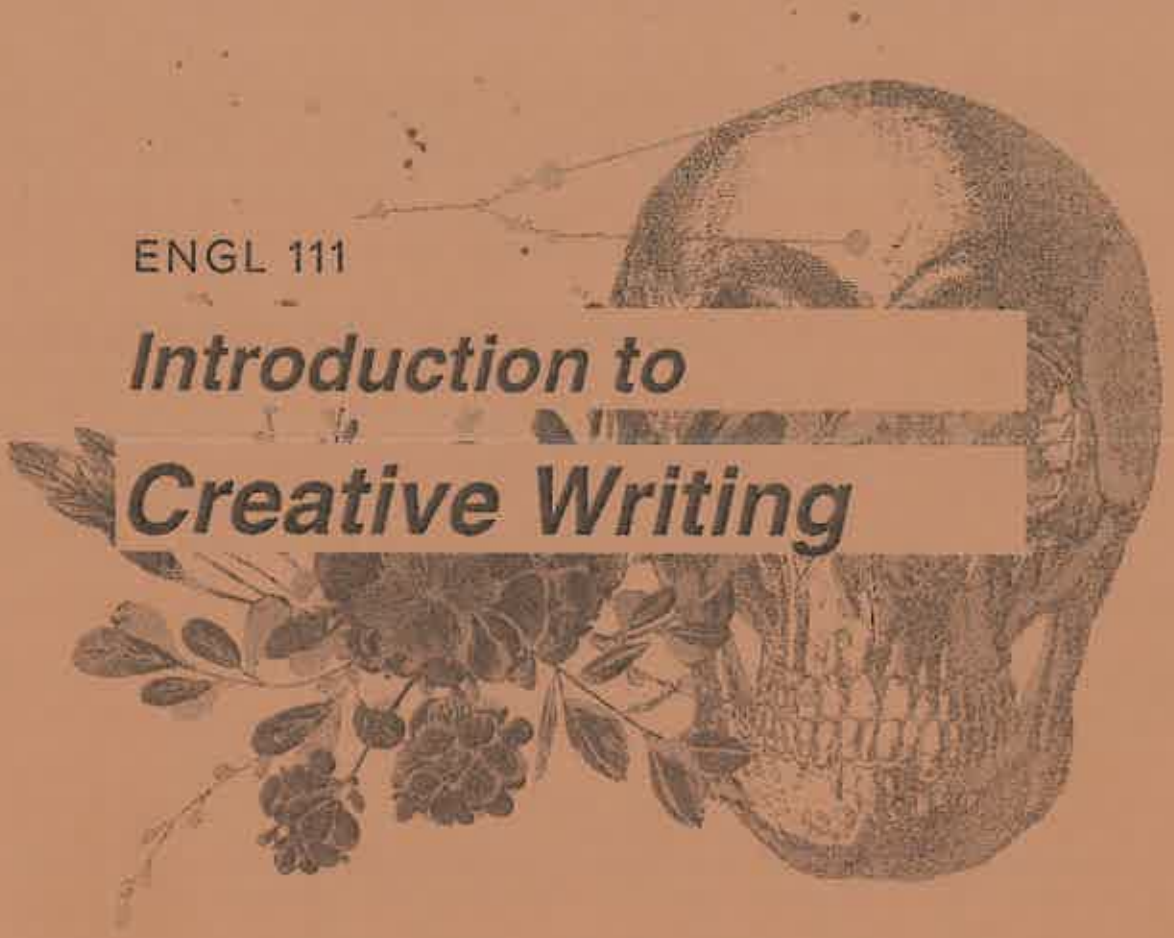

ENGL 111

Introduction to Creative Writing

MWF • 8:30-9:20 • Instructor: Lauren Milici

"Every writer is a frustrated actor who recites his lines in the hidden auditorium of his skull."

– Rod Serling

In this course, we'll read & write Fiction (including Fantasy, Horror, & Sci-Fi), Nonfiction (Memoir & the Personal Essay), Poetry (of all kinds) – and dive into playwriting & screenwriting.

English 131: Poetry & Drama

Instructor: Muhammad Manzur Alam

Engl 131 is an introductory course which will explore meanings and values (literary, cultural, capital, etc.) of poems and dramas as literary productions of different times and cultures. We will appreciate poems for their thematic, historical and political significance, and will study playwrights such as Sophocles, Shakespeare and Miller to perceive how drama as a literary genre has evolved through significant stages since classical times. Also, apart from discussing poems and dramas for literary forms, terms and structures, we will see how we can interpret them and how they can interpret us as well. Students will be required to mainly enjoy reading these works and be involved in critical/ creative readings, discussions, and writings, as they will also be encouraged to explore their own creativity as writers. Finally, we will try to deal with the troubling question as an aside: why poetry and drama in the 21st century?

English 132- Short Story and Novels

IN his class we will explore the intricacies of folklore and urban legends as they exist in life and literature. We will read a few novels, a lot of interesting short stories, and discuss popular examples of folklore, or as we think of them today, urban legends.

English 170 Literature of Minds and Nature
Professor Francus
Fall 2018 Tuesdays and Thursdays, 1:00 – 2:15

A long time ago, in a galaxy far, far away....

In 1977, George Lucas' film *Star Wars* was released—and set in motion a cascade of films about quests, heroes, and wars that have shaped modern cinema and culture. As George Lucas studied the epic hero as he was crafting *Star Wars*, so too we will focus on the classical epic, its conventions, and its heroes in English 170.

We will study the foundational epics of the Western tradition—*The Iliad, The Odyssey, and The Aeneid*—and then turn to modern adaptations of the classical epic, to excavate the ongoing appeal of the epic as well as the ways that the epic hero evolves over time.

Course Texts:

Homer, *The Iliad*
Homer, *The Odyssey*
Virgil, *The Aeneid*
George Lucas, *Star Wars, Episode IV: A New Hope*
Peter Jackson, *The Return of the King*
Patty Jenkins, *Wonder Woman*

English 171: Literature of Science and Nature
Fall 2018
Professor Lowell Duckert
TR 10:00-11:15

Contemplating an "entangled bank" flush with countless plants, birds, insects, and worms, Charles Darwin's *On the Origin of Species* (1859) ends with a poetic rhapsody: "There is grandeur in [natural selection], with its several powers, having been originally breathed into a few forms or into one; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved." Darwin's conclusion (if there can said to be one) is not solely attentive to the various "forms" organisms may take; in its effusiveness, his hymn to evolution also highlights the burgeoning "forms" *language* may take, as well as the author-scientist's role in the (ongoing) creative process. This course is designed to introduce you to the interrelated – *entangled* – topics of literature, science, and nature in order to examine how these apparently incongruent fields are in fact mutually informative, inspirational, inventive. How may a more complicated understanding of the impingement (never comparison) of literature, science, and nature actually encourage us to push back against the world's (supposed) borders, to truly experiment – as the traveler does in Camille Flammarian's engraving (1888) – seeking new/er encounters, and intimacies, with forms "most beautiful and … wonderful" in their uncertainty?

From Camille Flammarion's *L'atmosphère: meteorology populaire*
("The Atmosphere: Popular Meteorology")

ENGL 172 Literature of the Human Body: Your Body is a Battleground

Professor Weihman
lgweihman@mail.wvu.edu
FALL 2018 T/Th 10:00-11:15

Barbara Kruger, "Untitled (Your Body is a Battleground)" silkscreen 1989

GEF 6 Arts and Creativity; GEC Objective 5

Catalog Description: Analyzes representations of the human body and its biological and psychological development and decline through literary, expository, and other cultural texts.

This class is about bodies and their representation in culture. There is nothing more foundational, more constitutive of your identity, than your body, and your bodily presence in the world is "read" by others every day, and all information you receive about the world comes to you through the filter of your body. This semester, we will explore how bodies matter in texts, and ask questions about how those textual representations of bodies impact our understanding of the world we live in and the bodies we ourselves inhabit. How have bodies become "battlegrounds" in contemporary culture? How do representations of the body shape public perception of difference and public policy? Cyber bodies, political bodies, bodies at war, bodies at rest, sexual bodies, racial bodies, gendered bodies, disabled bodies, traumatized bodies, and bodily autonomy are just some of the ideas we will encounter in a range of 20th and 21st century texts, by artists as diverse as Franz Kafka, Katherine Mansfield, Isabel Quintero, and Marina Abramovic, among others. We will read literary genres including poems, short stories, creative non-fiction, novels, essays, manifestos, and performance art.

If your body is a battleground, who is winning the war?

ENGL 180 (Literature of Love, Sex and Gender)
Gothic Legacies

Fall 2018

Instructor: Christopher Urban

Course Description:

In the summer of 1816, Mary Shelley, began work on "a story…. which would speak to the mysterious fears of our nature, and awaken thrilling horror—one to make the reader dread to look around, to curdle the blood, and quicken the beating of the heart." Two years later, *Frankenstein, or The Modern Prometheus* was published. Two hundred years after, it remains one of the most important and widely adapted texts in the English language.

To celebrate the novel's bicentennial, this class will explore the literary roots from which it arose, and the enduring legacy it has left. Jeffrey Cohen tells us, "the monster is difference made flesh, come to dwell among us." How then, does the Gothic, which often hinges on the representation of *otherness* contribute to construction of self? And, how does its frequent exploration of love, sex, and gender work to reflect and disrupt the concepts of normalcy and monstrosity, of order and disorder?

This class will find thematic grounding in the Gothic, through texts that grapple with these questions. Readings will include selections by the likes of Matthew "Monk" Lewis, Christina Rossetti, Edgar Allan Poe, William Faulkner, and of course Mary Shelley herself—and we'll investigate more contemporary "Frankensteins" in literature and pop culture. We will explore how love, sex, and gender in Gothic literature help illustrate the social conditions in which these texts are written and read; we will ask where literary value lies, who gets to determine it, and how/why these texts remain relevant. It should be a thrilling ride. I hope you'll join us!

Course Requirements: Students can expect to submit weekly response papers and discussion questions. There will be a midterm exam, and students will develop a final essay. Students will also curate a film series on adaptations of *Frankenstein*, and other texts from the course schedule.

English 200/H: Foundations of Literary Study
Fall 2018
Professor Lowell Duckert
TR 1:00-2:15

What are the foundations of literary study? "Foundation" is a late-Middle-English word that comes from Old French *fondation*, from Latin *fundatio(n-)*, from *fundare*, "to lay a base for." In an etymological sense, then, this course is designed to hone your critical reading and writing skills by grounding you in the *basics* of literary study: terms like metaphor, symbolism, meter, tone, setting, and plot; genres such as poetry, the novel, the essay, historical fiction, science fiction, and drama. A better understanding of literary bases allows you to build upon them; terms, after all, de*term*ine. Yet we will also investigate how these (supposedly stable) foundations quake at their cores. We will explore: how key literary terms are defined, but also how they are insufficient—how literature both exposes terms' limitations and gestures to their capaciousness; how texts conform to genres while at the same time problematizing the act of categorization in their very indeterminacy, their reluctance to stay still; and how experiencing moments of deviation (or veering) in and through texts may help us *found* new worlds and realms of possibility in our own. Consider this a foundations course *on the move*: you will not only recognize how literature unleashes meaning(s), but you will also be able to *participate* in this process through in-class discussions and creative writing assignments.

(Seismicity, Vatnajökull Glacier, Iceland)

ENGL 200: Foundations of Literary Study
Tues/Thurs 10:00 – 11:15

Katy Ryan | kohearnr@mail.wvu.edu | Colson 221

In this foundational English course, we will create a toolkit for the English major (and for any interested reader). As we study literary genres—poetry, fiction, drama, creative nonfiction—we will build a vocabulary for talking about literature, explore methods for literary research, discuss the field of English (its history and current directions), and develop strategies for working collaboratively and independently. This class will be discussion based with the goal to create a lively community of readers and writers.

Materials

Packet of poems, essays, short stories
Tennessee Williams, *The Glass Menagerie*
Bruce Beiderwell and Jeff M. Wheeler, *The Literary Experience, Essential Edition*

Requirements

Reader Responses
Oral presentation
Consistent class participation
Two critical essays (5 pp)

Course: ENGL 212 Creative Writing: Fiction
Instructor: Thomas Martin

In this course, you will learn how to be a better fiction writer. You will do this by reading and writing fiction.

We *may* read *some* of the following:

Ernest Hemingway
F. Scott Fitzgerald
Hubert Selby Jr
Raymond Carver
Larry Brown
Junot Diaz
Dennis Johnson
Mary Gaitskill
Scott McClanahan
Lydia Davis
Amelia Grey
Donald Ray Pollock
Jess Walter
Ottessa Moshfegh
Ron Rash
Tim McLaurin

We *will* read and discuss your own writing at length.

Creative Writing: Poetry (ENGL 213)

MWF 8:30 AM – 9:20 AM

Instructor: Jacob Block

"Be kind to yourself and to other poets. There are so many people in the world who would conspire against our joy, who would mistake our reverent wonder for idleness. Against everything, we have to protect our permeability to wonder." – Kaveh Akbar

"If prose is a house, poetry is a man on fire running quite fast through it." – Anne Carson

In this course, we will encounter and investigate a wide array of poets and poems, striving to incorporate voices that are diverse across style, background, form, and time, tracing the aesthetics and concerns of contemporary poetics back to the classic work that made such voices possible. Through this, we can establish a greater sense of what's possible in poetry, and bring it to our own work. Some poets whose work we'll likely read include Solmaz Sharif, Morgan Parker, William Brewer, Danez Smith, Lucille Clifton, Mary Ruefle, Jack Gilbert, Eduardo C. Corral, John Keats, W.S. Merwin, and many, many more.

*

Engl 213

Section 002 - MWF: 1:30 - 2:30
Instructor: Heather Myers

Creative Writing: Poetry

Poetry is when an emotion has found its thought and the thought has found words.

- Robert Frost

Writing a poem...is a kind of possible love affair between something like the heart (that courageous but also shy factory of emotion) and the learned skills of the conscious mind.

- Mary Oliver

In this class, we'll read, write, and workshop poetry. We will examine questions like, how does one write memorably and what makes a good poem? Our emphasis will be on form, sound, image, line, craft, etc.

We'll read poems to gain an understanding of how poems work, and we will workshop your written work so that you can write better. You'll be expected to provide verbal and written responses to works selected by me and to poems written by your peers. You will gain a better understanding of how to approach your writing and how to apply revisions.

Some poets we might read include: Kim Addonizio, Mary Ann Samyn, Maggie Anderson, Todd Davis, Erin Murphy, Ross Gay, Terrence Hayes, Li-Young Lee, Christine Garren, and more...

ENGL 213: Poetry Workshop

Geoff Hilsabeck
Spring 2017, TR 230-345
geoffrey.hilsabeck@mail.wvu.edu

The poet and doctor William Carlos Williams once said, "It is difficult to get the news from poems yet men die miserably every day for lack of what is found there." He's right, of course: so save yourself, and enroll in this class. We will read poems, mostly modern, mostly American, and you will write your own poems, and in reading and writing poems you will discover the images and music that make you who you are and not someone else. The course will be organized around workshop, which means that you will read and critique (generously, productively) each other's poems. We will approach everything we do in the class as a community of working writers, each of us interested in turning our own life into art and eager to help each other do the same.

One of the poets we'll study will be Philip Levine. I include here the first two stanzas of his poem "They Feed They Lion," as a sample.

> Out of burlap sacks, out of bearing butter,
> Out of black bean and wet slate bread,
> Out of the acids of rage, the candor of tar,
> Out of creosote, gasoline, drive shafts, wooden dollies,
> They Lion grow.
>
> Out of the gray hills
> Of industrial barns, out of rain, out of bus ride,
> West Virginia to Kiss My Ass, out of buried aunties,
> Mothers hardening like pounded stumps, out of stumps,
> Out of the bones' need to sharpen and the muscles' to stretch,
> They Lion grow.

Come feed your lion!

English 221: The English Language

Instructor: Kirk Hazen, Kirk.Hazen@mail.wvu.edu

CRN: 81952, Tuesday/Thursday, 8:30-9:45 AM

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Purpose: The purpose of this course is to direct you in rigorously studying language in general and the English language in particular.

Course Objectives:

- To learn how to analyze language
- To explore the modern concepts of the mental grammar
- To confront the assumptions of traditional prescriptivism
- To develop a non-patronizing respect for language variation
- To understand the role of social forces on language variation

Text: *An Introduction to Language* by Kirk Hazen, Wiley-Blackwell, 2015

Grades:

Graded Work	Percent of final grade
Quizzes	25%
Homework	25%
Midterm Funsicle	25%
Final Fantasy	25%

Representing Africa

ENGL 226: Non-Western World Literature
Professor Rose Casey

African literature is as rich, varied, and abiding as the continent itself. From love stories to sci-fi, from coming-of-age novels to superhero movies, from spoken-word poetry to political commentary, the wide range of African literary forms reveals the region's cultural diversity and long history.

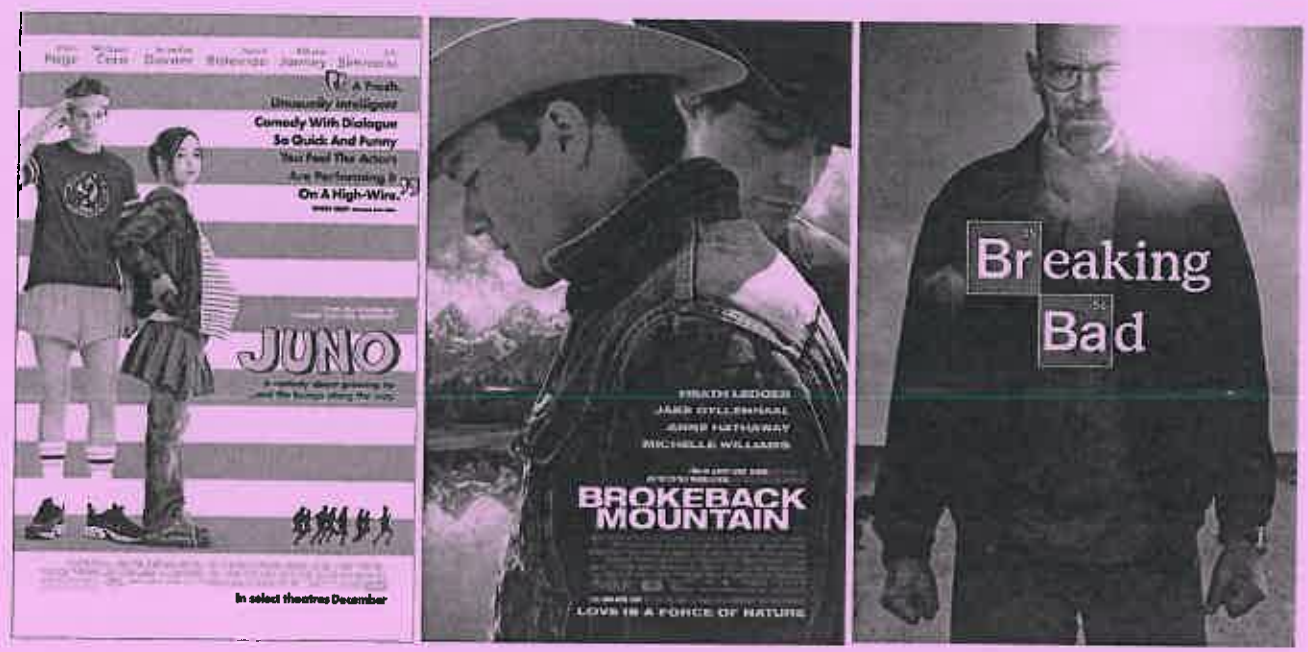
This course introduces students to Africa in and through its literature. We'll read short stories, poems, novels, films, and plays from all over the continent, including the historical Mali Empire and the modern nations of Algeria, Nigeria, and South Africa. As we'll see, African communities have always been both distinct and interconnected, sharing histories, technologies, trade, and stories, even as they have also differed geographically, spiritually, politically, and sociologically.

Despite this long history across a diverse continent, most non-Africans know the region only from the perspective of Europeans, not from the writings of Africans themselves. Contemporary authors like Chimamanda Ngozi Adichie have recognized that the view of Africa from other parts of the world is severely impoverished, perpetuating harmful myths about the continent and its people.

Our readings will also prompt theoretical questions about the very nature of literature as a field of study. We'll ask: What is literature: how is it defined—and by whom? What methods are most appropriate for analyzing literary texts from diverse cultures? And does the usefulness of the broad, comparative category "African literature" outweigh the potentially reductive effects of grouping many cultures and histories under a single term?

Literary and Analytic Texts to include some of the following:

Chinua Achebe, *Things Fall Apart* (Nigeria; novel)
Chimamanda Ngozi Adichie, "The Danger of a Single Story" (Nigeria/U.S.; TED Talk)
Mariama Bâ, *So Long a Letter* (Senegal; novella)
Ibn Battuta, excerpts from *The Travels of Ibn Battuta* (Morocco; travel narrative)
Ryan Coogler, dir. *Black Panther* (U.S.; film)
Tsitsi Dangarembga, *Nervous Conditions* (Zimbabwe; coming-of-age novel)
Assia Djebar, "Woman in Pieces" (Algeria; short story)
D. T. Niane, *Sundiata: An Epic of Old Mali* (Mali; epic poem)
Jane Taylor, *Restaging Ubu and the Truth Commission* (South Africa; play)
Binyavanga Wainana, "How to Write about Africa" (Kenya; satirical article)



Film Studies
English 230
Fall 2018
16:00-17:15 p.m., TTh

Dr. Anna Elfenbein (aself@wvu.edu)

English 230 focuses on the art of American film from its beginnings slightly more than a hundred years ago to the present. We will examine the ways in which American movies have coded gender, race, and social class in their virtual worlds in film genres such as the Western, the Horror Film, the Musical, the Film Noir, and the Comedy. We will explore the cinematic systems such as cinematography and editing that constitute the medium and encode its message(s) with special attention to screen-writing and adaptation and to the work of class members who write and/or make movies. We will read and discuss pertinent chapters in Richard Barsam & Dave Monahan, *Looking at Movies: An Introduction to Film*, 5th edition.

Course Requirements:

Class attendance and participation

In-class reading checks and writing-participation assignments

Take-home midterm and final examinations

ENGL 242: American Literature II

Tabitha Lowery

Fall 2018

10:00-11:15 a.m. T & Th

Course Description:

ENGL 242 surveys American literature from the Civil War period to the present. This course presents the meanings and values of American literature within the historical context of American history. The goal of ENGL 242 is to acquaint students with a wide range of literary works and authors from this period. We will aim to understand the development of American literature and keep a close eye to what American literature has been, is to us today, and what it will be in the future.

The latter half of the course's readings will include an extended reading of Toni Morrison's 1987 novel *Beloved*, which grapples with many of the questions and concerns of this course's readings. In the course's anthology, we will explore a selection of Sandra Cisneros's "Woman Hollering Creek," along with various poems, and short stories.

Course Requirements:

Four in-class essay exams
In-Class writing assignments/discussion board posts
Class participation

ENGL 242: American Literature II

Dr. Michael Germana

Fall 2018

9:30-10:20 MWF

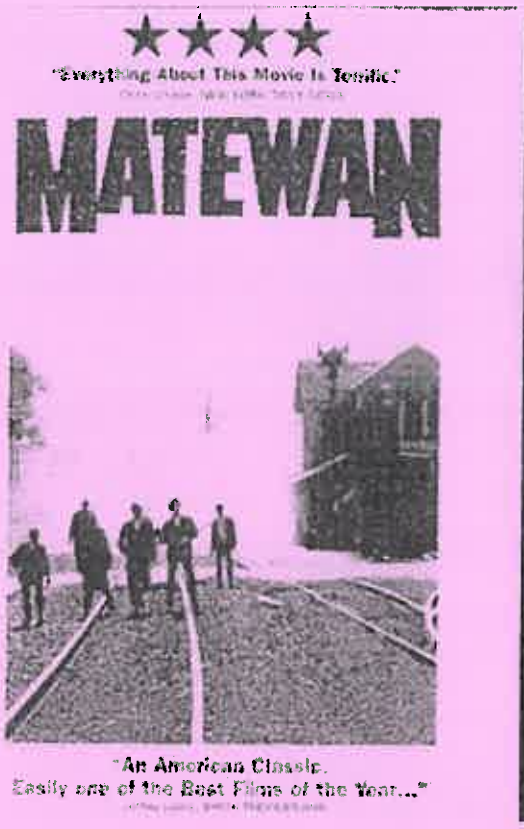
Course Description:

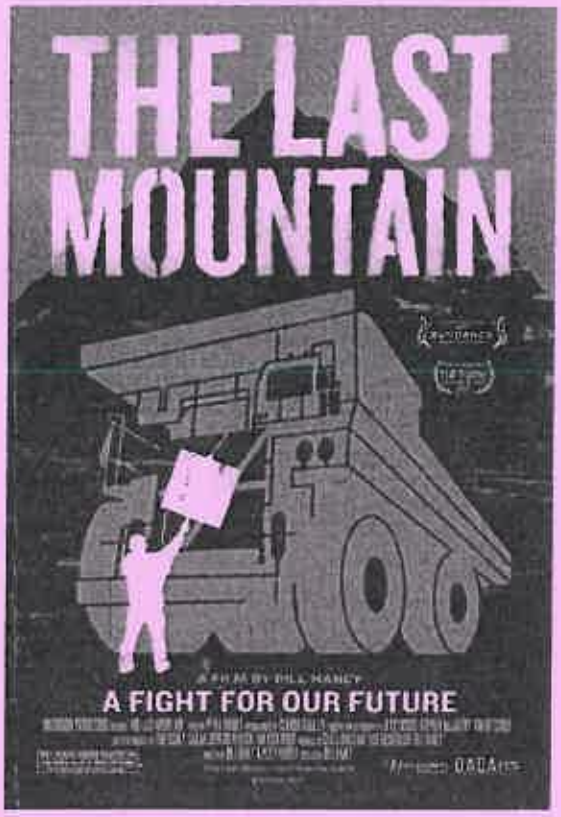
If the first half of the American Literature survey dramatizes the rise of a new nation and the creation of a unique literary tradition, the second half demonstrates how the Civil War led to new beginnings for America and American literature alike. In this course we will examine the cultural history of the United States from this "new beginning" to the present through the lens of American literature.

The course will culminate in an extended reading of Ralph Ellison's 1952 novel *Invisible Man*, which engages nearly all of the course texts in conversation. Course readings will also include Luis Valdez's play *Zoot Suit* and a wide variety of poems and short stories from the course anthology as well as online sources.

Course Requirements:

Four in-class essay exams
Periodic in-class writing assignments/pop quizzes
Class participation





Appalachian Fiction
English 252
Fall 2018
13:00-14:15 p.m., T&Th
Dr. Anna Elfenbein (aself@wvu.edu)

How do we pronounce the adjective "Appalachian"? Who is "Appalachian"? Why do we need a course in "Appalachian Fiction"? With particular attention to West Virginia authors and their works, English 252 explores these questions (and others) through the lens of literature, movies, and music from our region. We will read and discuss selected poetry and prose and novels such as Denise Giardina's *Storming Heaven*, Lee Maynard's *Crum,* Glenn Taylor's *Ballad of Trenchmouth Taggart,* and Robert Gipe's *Trampoline.*

<u>Course Requirements</u>:

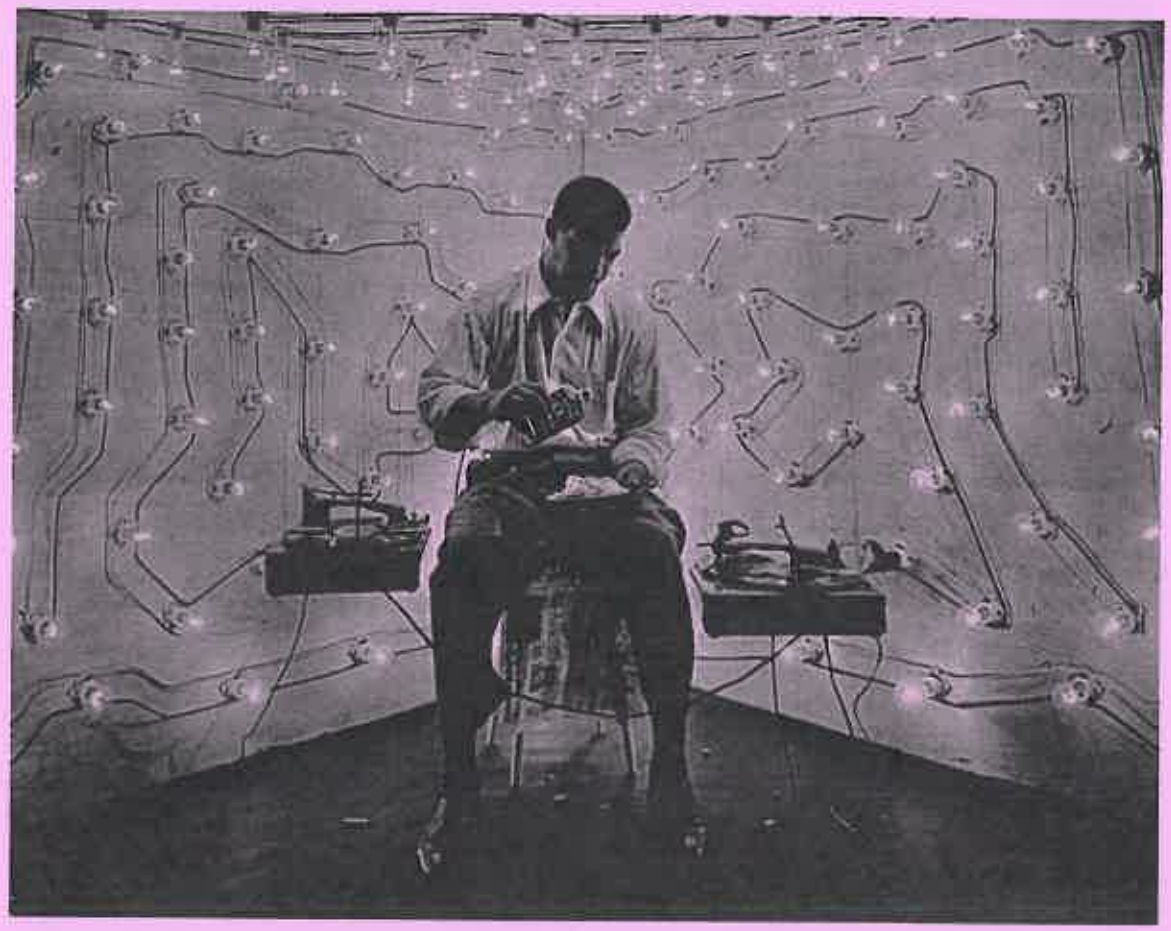
Class attendance and participation
In-class reading checks and writing-participation assignments
Take-home midterm and final examinations

ENGL 254: African American Literature

Dr. Michael Germana

Fall 2018

11:30-12:20 MWF



A broad survey of African American literature from its beginnings to the present, this course encompasses a range of topics including: fugitive slave narratives and their uneasy relationship to abolitionist discourse, the racial politics of Gilded Age magazine culture, the intersection of high modernism and the Harlem Renaissance, cultural nationalism and the Black Arts Movement, Afrofuturism, Afropessimism, and more.

Enrollees will complete a series of critical reflections based on the course readings, weekly reading quizzes, a midterm exam, and a final paper.

English 257: Science Fiction and Fantasy

This course will explore the place of discovery, searching, and games in science fiction and fantasy. We will consider such questions as what role does gameplay (from competition to video gaming) play in science fiction and fantasy, what is often the goal of discovery in science fiction or fantasy, and what is the ready meant to discover in the course texts.

The readings will consist of novels and we will also view a small selection of films or Television episodes. Course texts will be drawn from the following lost of potential texts.

Mary Shelley *Frankenstein*

Neil Gaiman *American Gods* or *Neverwhere*

Paolo Bacigalupi *The Windup Girl*

Michel Crichton *Sphere*

Orson Scott Card *Ender's Game*

Ursula Le Guinn *Dispossessed*

J.K. Rowling *Harry Potter and the Goblet of Fire*

Ernest Cline *Ready Player One*

Richard K. Morgan *Altered Carbon*

Brandon Sanderson *Elantris* or *Mistborn*

Fantastic Beasts

Serenity

West World

Sphere

Inception

English 258: American Pop Culture

Instructor: Michael Green

Do you ever have that nagging feeling that forces from some vast unknown cosmos beyond time and space are closing in, ready to take you over, body and soul? Or have you ever been suspicious of the incantations and wriggling tentacles slithering under the door from the dorm room down the hall? Me neither. But you could be forgiven for entertaining such ideas, given how pervasive an influence weird fiction has had on our culture in recent years. From the "Call of Cthulu" to *True Detective,* this semester we will seek to better understand the ubiquitous presence of the "weird" in contemporary pop culture, from its humble pulp magazine beginnings in the 1920s and 30s to its current push for world domination in the twenty-first century and beyond. We will examine its rise to mainstream acceptance through a number of short stories, novels, comics, TV series and films (and perhaps even a game or two), starting with the likes of H.P. Lovecraft, Arthur Machen and Shirley Jackson, onwards to the exemplars of the "new weird," such as Caitlin Kiernan, Victor Lavalle, Laird Barron, Thomas Ligotti, Stephen King, Clive Barker, Frank Herbert and Jeff Vandermeer.

We will also take a look at a number of films and TV shows that not only embody many of the genre's core characteristics but those that have also given rise to its many variations and permutations, including John Carpenter's *The Thing,* Stanley Kubrick's *The Shining,* Robert Wise's *The Haunting,* Charlie Kaufman's *Being John Malkovich,* Christopher Nolan's *Memento*, David Lynch's *Eraserhead* and *Mulholland Drive* and Alex Garland's *Annihilation*. I also hope to include episodes of *The Twilight Zone, Tales from the Darkside, Black Mirror* and *True Detective.*

Comic books under consideration include Neil Gaiman's *The Sandman*, Cullen Bunn's *Harrow County*, Scott Snyder's *American Vampire,* Alan Moore's *V for Vendetta* and Grant Morrison's *Arkham Asylum.*

Coming fall 2018...

WAR!

Edmund Burke, *Reflections on the Revolution in France* • T.S. Eliot, *The Waste Land* • W.H. Auden, poems • Mohsin Hamid, *The Reluctant Fundamentalist*

Mary Wollstonecraft, *A Vindication of the Rights of Woman* • John Stuart Mill, *The Subjection of Women* • Virginia Woolf, *A Room of One's Own* • Jeanette Winterson, *Written on the Body*

Women!

ART!

Felicia Hemans, poems • Walter Pater, *The Renaissance* • Oscar Wilde, *The Picture of Dorian Gray* • Zadie Smith, *On Beauty*

Samuel Taylor Coleridge, *The Rime of the Ancient Mariner* • Alfred Lord Tennyson, *In Memoriam A.H.H.* • W.B. Yeats, poems • Michèle Roberts, *Impossible Saints*

Religion!

empire!

Charlotte Smith, *Beachy Head* • Joseph Conrad, short fiction • James Joyce, *Dubliners* • Monica Ali, *Brick Lane*

... and more!

ENGL 262, Section 1
British Literature 2 (1789-Present)
Prof. Adam Komisaruk
MWF 1:30-2:20 PM

ENGL 262 is the second half of the British Literature survey. In this course we will read major works of fiction, prose nonfiction, poetry and drama from approximately 1789 to the present. "Units" of the course will be devoted to the themes of the sort listed above. We will observe chronological order within each unit rather than over the course as a whole. The list of readings above should be considered a suggested rather than official one at this time; you are welcome to contact me in advance of the semester (akomisar@wvu.edu) to express any preferences. Requirements will most likely include frequent quizzes, two papers (3-4 pp. ea.), midterm and final. ENGL 262 satisfies GEC Objectives 3 and 5, as well as GEF Foundation Area F6.

Rule and Misrule

ENGL 263—Shakespeare
Tuesday/Thursday 1-2:15
Dr. John Lamb

William Shakespeare's plays were first performed during the reigns of Elizabeth I and James I, at the end of the Tudor dynasty and the beginning of the Stuart. Beset by threats of invasion and civil war, and rife with political plots and intrigue, the reigns of Elizabeth and James raised important, and sometimes contentious, questions about the nature and practice of rule. In English 263 we will approach a selection of Shakespeare's dramas through the concept of "governance," which can refer to both political and personal rule—to the government and conduct of the state and the self.

Possible Plays

Henry IV, Part 1
As You Like It
Twelfth Night
King Lear
Macbeth
Othello
The Tempest

ENGL 273: Contemporary Literature
Tuesdays/Thursdays 1:00-2:15
Prof Weihman
lgweihman@mail.wvu.edu

ENGL 273. Contemporary Literature. 3 Hours. GEF 6/GEC 4&5
An examination of the literature written since 1960 in England and America. Poetry, drama, and fiction.

Exile on Main Street: Contemplations of Space, Place, and Self in Contemporary Fiction

What is the relationship of the self to place? Why are so many contemporary novels and short stories obsessed with the ideas of exile, diaspora and the role of community in creating the self? We will consider these questions and many others in English 273, while reading a selection of some of the most intriguing and thought-provoking novels, plays and poems of the 20th & 21st Centuries.

Images of Women in Literature
Women and Technology

English 285 Fall 2019
TR 11:30-12:45
Professor Cari M. Carpenter

"How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips."

-Mary Shelley, Frankenstein

Mary Shelley's classic tale of an ambitious young man who uses electricity and a bit of alchemy to produce a new life form raises critical questions about the implications of (literally) man-made technology. Keeping Shelley's horrifying vision in mind, we will examine how technologies, which are often developed and controlled by white men, have affected the representations and realities of women's bodies in the nineteenth and twentieth-century U.S. We will consider technology in a broad sense, as those innovations and practices that promise to improve people's lives--including the skin-lightening and hair-straightening products that were directed at African American women in the early 1900s and the contemporary "hands-free" breast-pump that enables women to work and breast feed simultaneously.

Throughout the term, we will ask a series of questions: If we understand technology as that which improves lives, to which lives do we refer? What exactly does "improvement" mean in this context? In this new millennium, we should also consider women's development and implementation of technology. What does a feminist technology look like? What is the relationship between women and technology in today's literary and cultural representations? We will approach these questions by examining a variety of technologies including plastic surgery, art, the workplace, reproduction, and medicine. In addition to other requirements, students will invent a feminist technology of their own.

English 301

Writing Theory & Practice

Why do we write what we write? And why does it sometimes work?

Writing Theory and Practice is a course designed specifically for Professional Writing and Editing (PWE) students with two specific goals in mind. By the end of this course, students should possess a deeper understanding of:

1. What rhetoric – "*an ability, in each particular case, to see the available means of persuasion" (Aristotle)* – is.

2. How rhetoric intersects with the field of professional writing.

While much of the PWE curriculum emphasizes the practice and products of organizational communication, this course invites students to the theoretical discussion addressing why we practice and produce what we do and how we can improve upon these practices and products in a deliberate, systematic way. To these ends, students engage in rhetorical analysis of professional documents; review quantitative and qualitative research methods commonly used by writing professionals; investigate a current issue in organizational communication; and "invent" a *reflection-in-action* research proposal that unifies both theory and application.

English 302: EDITING

Tues/Thurs @ 1pm– 2:15 p.m. | Instructor: Dr. Gouge

"We are the products of editing, rather than of authorship."
–George Wald, Scientist and Nobel Prize Winner

"Editing might be a bloody trade. But knives aren't the exclusive property of butchers. Surgeons use them too."
–Blake Morrison, Poet

Most people think editing is about knowing where to place a comma, and it can be. But effective editing is about much more than that. When reviewing a text for publication, an effective editor must consider audience, purpose, genre, process, project constraints, project management, and more. To help prepare you to be more competent in these areas, English 302 will introduce you to a wide range of editing situations and strategies, including how to

- Analyze a text's purposes and audiences.
- Evaluate a document's sentence-level and comprehensive successes and failures.
- Use a style guide and dictionary and edit in accordance with one.
- Work with clients and manage projects.
- Evaluate the rhetorical effects of choices about content, structure, and visual design.
- Productively interact with writers as an editor.

This course requires a series of editing tests, lots of reading, reflective writing, editing practice, regular quizzes, attentive and enthusiastic participation, and attention to detail. English 302 is one course that fulfills an upper-division elective requirement for all English majors and is a required course for Professional Writing and Editing minors and majors doing the Professional Writing and Editing concentration.

For more information, please contact Dr. Gouge at Catherine.Gouge@mail.wvu.edu
or visit with her in Colson Hall, office 343.

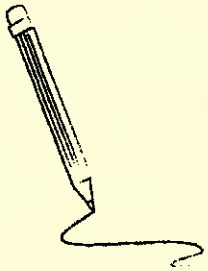
English 303 with Catherine Gouge

Dr. Gouge's section of "Multimedia Writing" is offered as a part of a series of courses designed for Professional Writing and Editing minors and concentrators.

The primarily emphases in this section will be on learning about and applying design principles to multimodal, multimedia projects and on learning to persuade with multiple media. To this end, students taking Dr. Gouge's section of English 303 will read about design principles and multimodal texts, keep a blog with responses to reading and other assignments, complete a series of related short-term assignments, and produce a longer-term, curated digital exhibit meant to persuade and motivate. Students will get a lot of practice writing for specific audiences and purposes in digital environments.

Tuesdays and Thursdays @ 2:30 p.m.

Want more information? Email Dr. Gouge: cgouge@wvu.edu



ENGLISH 304:
BUSINESS AND PROFESSIONAL WRITING

Tuesdays and Thursdays
Section W01 (CRN 81578) **10:00- 11:15am**
Section W01 (CRN 82176) **2:30-3:45pm**
Section W03 (CRN 84907) **11:30am-12:45pm**
Section W04 (CRN 81577) **1:00-2:15pm**

Prerequisites: English 101 and 102 (or English 103)

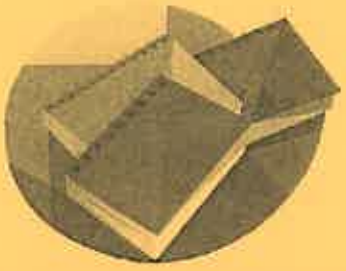
English 304, Business and Professional Writing, is designed to introduce you to the forms of writing and the writing situations that are common in the professional world, including routine correspondence, job application materials, and recommendation reports. Drawing on the expertise developed in your major, you will explore professional writing through topics and issues important to the work you plan to do. Because a primary assumption of this course is that all writing emerges from and responds to a particular problem, audience and purpose, the course focuses on helping you develop multiple strategies for persuading your audience to your purpose.

Students who complete **English 304** will be able to:

1. Apply strategies for analyzing professional writing contexts, including audiences, purposes for writing, and organizational cultures.
2. Compose and design documents, including memos, employment documents, and reports that meet the needs of a diverse audience and accomplish persuasive goals.
3. Construct and synthesize arguments both collaboratively and individually that demonstrate knowledge of rhetorical principles and that appeal to multi-faceted audiences.
4. Conduct research and analyze data that can be used to support arguments. Demonstrate proper methods of documentation and the ability to comprehend and evaluate ethical responsibilities and potential dilemmas associated with writing and research.
5. Know and apply composition methods and document design strategies for different media including print and electronic forms. Ability to synthesize this knowledge in order to create effective graphics for print, electronic, and presentation formats.

The course requires several substantial papers, in-class writing, regular attendance and enthusiastic participation.

English 304: Business and Professional Writing fulfills the University's writing requirement and a Professional Writing and Editing minor & concentration requirement.



ENGLISH 305:
TECHNICAL WRITING

MWF: 10:30 and **11:30**
TR: 8:30 and **10:00**

English 305, Technical Writing, is designed to introduce you to strategies for translating between discipline-specific knowledge and interested outsiders. While this may include topics traditionally understood as "technical," such as those in engineering, architecture, and computer science, technical writing encompasses any topic which must be explained to an involved, but not expert, audience.

This course explores the forms of technical writing that are common in the professions, including object and process descriptions, instructions, persuasive analyses, and science popularizations. Drawing on the expertise developed in your major, you will explore technical writing through topics and issues important to the work you plan to do. Because a primary assumption of this course is that all writing emerges from and responds to a particular problem, audience and purpose, the course focuses on helping you develop multiple strategies for your writing toolbox.

Students who complete English 305 will be able to:

1. Specify and adapt to the constraints of the rhetorical situation, especially an audience's knowledge of a topic and its desired uses for a document.
2. Conduct research to gain command of a technical subject and to invent the contents of communication.
3. Convey clearly and precisely the technical aspects of a topic to a non-specialist audience.
4. Apply technology to organize and design a document in ways that support reader comprehension.
5. Evaluate and modify a document to ensure its usability and accessibility for an audience.

Broadly put, the goals amount to this: English 305 must be rhetorical. That is, English 305 must pay attention not only to what students write, but also to how and why writing happens in specific contexts for specific purposes. This course requires four substantial papers, in-class writing, regular attendance and enthusiastic participation.

English 305: Technical Writing fulfills the University's writing requirement as well as a Professional Writing and Editing minor & concentration requirement. English 101 and 102 (or English 103) are prerequisites for the course.

Fall 2018

English 309: Approaches to Teaching Composition

Dr. Sarah Morris (smorri10@mail.wvu.edu) Tuesday and Thursday, 1:00-2:15

"If our teaching is to be an art, we must draw from all we know, feel and believe in order to create something beautiful. To teach well, we do not need more techniques and strategies as much as we need a vision of what is essential. It is not the number of good ideas that turns our work into art but the selection, balance and design of those ideas."

—Lucy Calkins, *The Art of Teaching Writing*

English 309: Approaches to Teaching Composition is designed for future teachers of writing. In it, we will explore underlying theories and foundational principles that inform what we know about writing instruction; we will research attitudes and techniques for pedagogy; we will experiment with methods of teaching writing; we will develop our identities as writers and teachers of writing.

Because writing helps us to know what we think, to articulate what we know, and to make meaning in a community, will write daily, individually and collaboratively. Because accountability standards pervade teaching realities today, we will prepare for working toward those standards and still preparing students as writers in the world.

Course themes:
Being a writer; teaching writing
Process and practice
Assignment design
Responding to and assessing writing
Writing workshop and peer response
Digital literacy

Course work:
Exploratory writing
Practice teaching
Reflective responses
Research and theory text analysis
Pedagogy research project

"I won't be ruled by tests I don't believe in. I won't be told how to teach writing by people who never write. My students and I are the most powerful forces in the classroom, not the tests."

—Penny Kittle, *Write Beside Them*

"Engaged writing and reading, practical minilessons, close reading of poems, a diversity of genre studies, letter-essay critiques of books, editing protocols, and individual editorial conferences more than satisfy, for example, the Common Core State Standards."

—Nancie Atwell, *In the Middle*

English 312/001, Creative Writing Workshop: Fiction
Thursday 4-7 p.m.
Professor: Mark Brazaitis

"I Can Do *That* in a Short Story?"

That and so much more. In English 312, you will read—and, I hope, write—daring, engaging, amusing, and thrilling fiction.

In English 312, you will:

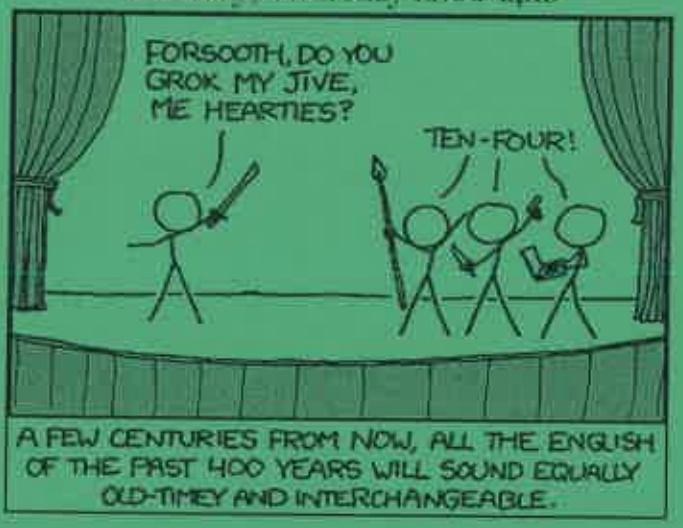
- read two dozen short stories and a short novel.
- write at least two short stories.
- become a better critic of your own and others' work.
- understand better the art of fiction writing.

This course fulfills a creative writing concentration requirement.

English 321: History of the English Language

Instructor: Kirk Hazen Kirk.Hazen@mail.wvu.edu CRN: 87531

Tuesday, Thursday 13:00-14:15



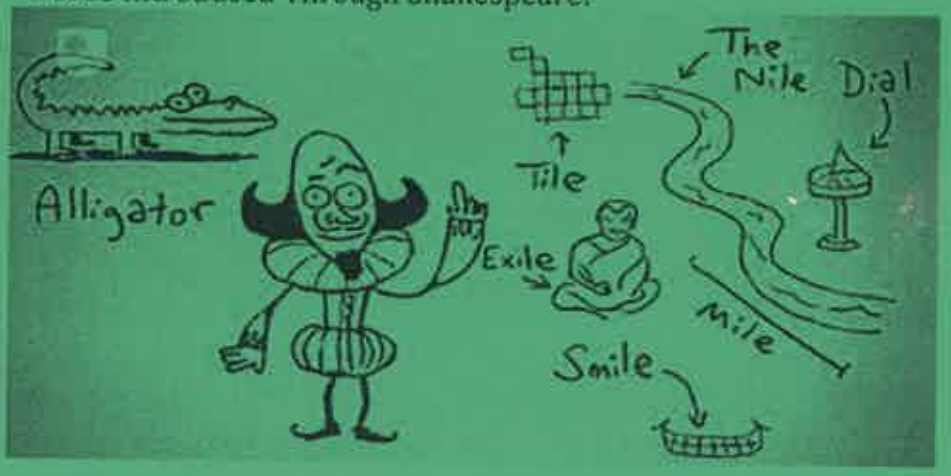
Purpose: To study how English has changed and learn about language variation. Starting with English around the globe today, we work our way back through 1,500 years of variation and change in English. We end the semester with Middle and Old English, where we can battle monsters and unlock our wordhoards. The extra-special added bonus of this class is that you get to satisfy your inner geekdom for etymology (Unfortunately, we will not have time for entomology).

Course Objectives: To identify the major changes in the English language; to describe how language variation plays a role in language change; to better understand how language works.

Graded Work	Percent of final grade
Wordhoard	20%
Quizzes	40%
First Exam	20%
Final Exam	20%

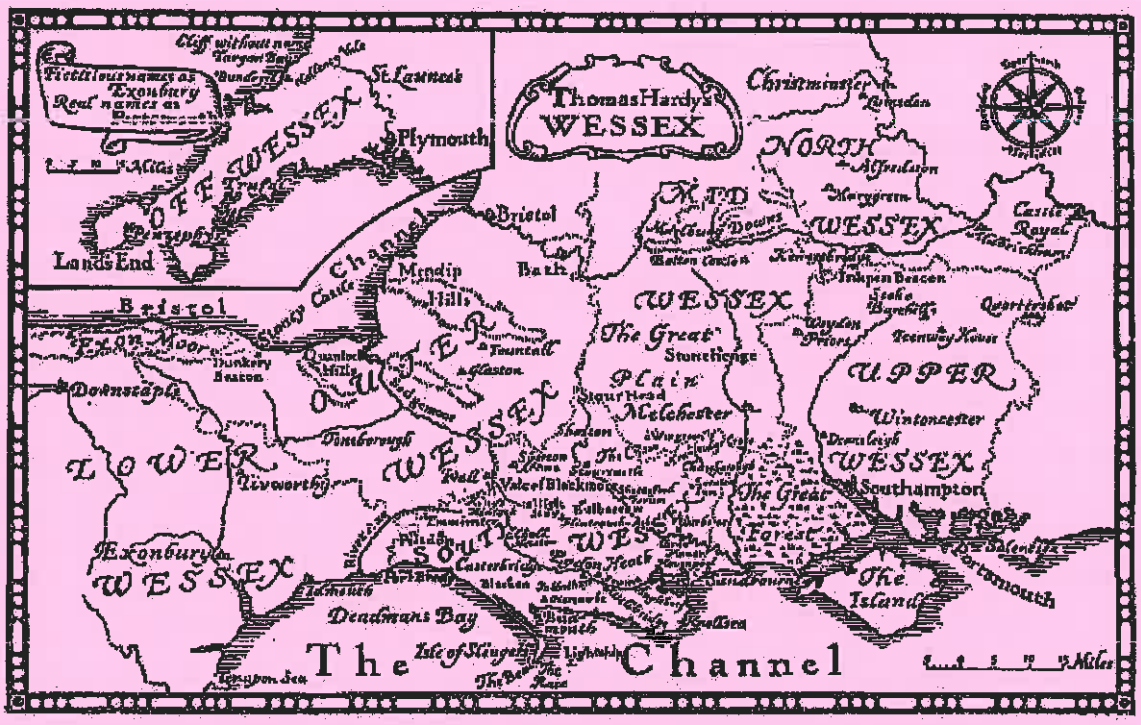
Requirement: Although there is not a prerequisite to this course, it is a permission-only course. You must get permission from Kirk Hazen in order to register.

Words Introduced Through Shakespeare:



English 337—Study of Major Author
Tues./Thur. 4-5:15
Dr. John Lamb

"Partly real, partly dream country": Thomas Hardy and Place



In 1874 with the publication of *Far From the Madding Crowd*, Thomas Hardy (1840-1928) located his novels in the fictional landscape of "Wessex," an area in the southwest of England named after the sixth century Anglo-Saxon kingdom. In this course we will employ the concept of place to map the ways in which Hardy's place-sense evolves in his novels, short stories, and poems. We will explore Wessex as a cluster of imaginative landmarks or what ecocritic Kent Ryden calls an "unseen layer of usage, memory, and significance" superimposed upon the geographical surface of late-nineteenth and early-twentieth century England.

Texts:

Selected Poems
Selected Short Stories
Far From the Maddening Crowd (1874)
The Mayor of Casterbridge (1886)
The Woodlanders (1887)
Tess of the D'Ubervilles (1891)

COMING FALL 2018

ENGLISH 382

con•'tem•po•'ra•ry 'lit•e•'ra•ry 'the•o•'ry

Prof. Adam Komisaruk
MWF 11:30 AM – 12:20 PM

MARXISM ✎ DECONSTRUCTION ✎ The New Criticism ✎ FEMINISM ✎ Reader-response criticism ✎ Psychoanalysis ✎ New Historicism ✎ QUEER THEORY ✎

An introduction to the major theoretical schools from roughly 1920 to the present, with applications to literary classics and to popular culture. Satisfies the Methods requirement for the English major. Highly recommended for students interested in graduate work in English or Comparative Literature … or in looking at familiar texts with fresh eyes! Assignments will most likely include a midterm, final and occasional analytical essays (no term paper: this is not a "W" course).

Women & Literature Before 1700

ENGL 387W
Prof. Farina, T R 4:00-5:15

The course will survey women's participation in early British literature, considering their practices not only as authors, but also as patrons, readers, and interpreters. Even in restricting circumstances, female patronage and curatorship could be as powerful as authorship in early periods. Topics will include: literature as public relations (a woman's job), women and translation, mercantile literacies, women's devotional cultures, critiques of courtly love and marriage, rhetoric and sexuality, transgender subjects, and re-writing medieval women.

Possible texts include: Beroul's *Romance of Tristan*, Marie de France's *Lais*, *The Romance of Silence*, *Lives* of female mystics, Christine de Pizan's *Book of the City of Ladies*, the poems of Jahan Malek Khatun, Margery Kempe's *Book*, the *Paston Letters*, Amelia Lanyer's poetry, Margaret Cavendish's *The Blazing World*, and Robyn Cadwallader's recent novel, *The Anchoress*.

Cross-listed with Women's Studies.
Counts for Medieval/Renaissance Studies Minor.

YA Literature in the Era of

Recently, the children's and YA publishing industry has been rocked by the #MeToo movement, with charges of sexual harassment leveled against authors like James Dashner (*The Maze Runner*), Jay Asher (*13 Reasons Why*), Lemony Snicket (*A Series of Unfortunate Events*), and Sherman Alexie (*The Absolutely True Diary of a Part-Time Indian*). At the same time, books like S. K. Ali's *Saints and Misfits*, Jennifer Mathieu's *Moxie*, and Angie Thomas' *The Hate U Give* actively depict young women speaking up and speaking out against injustice. What role can books and reading play in this movement? And how do we approach books by authors who have been accused of harassment and abuse?

ENGL 405: Young Adult Literature **Fall 2018** **MWF 10:30-11:30 a.m.** **Instructor: Hathaway**

ENGL 405, Adolescent Literature (Online)

Fantastic Horizons: Coming of Age in Peculiar Places

Summer 2018

Instructor: Christopher Urban

Course Description:

How does growing up in strange places, and in weird circumstances impact identity development? And, who is implicated in determining the literary value of the Young Adult (YA) texts that take on this question: kids? Parents? Teachers? What about the growing population of adults recreationally reading YA books? This class will explore bildungsromans that invite these very questions. Readings will include selections by Philip Pullman, Judy Blume, and Gene Luen Yang (to name a few). And, students will have an opportunity to select a "choice" text aligned with the course theme. We'll consider why reception of these books frequently varies according to the role and age of the reader, question criteria for determining their literary value, discuss why adolescent literature is important, and investigate issues associated with challenged, banned, and otherwise censored books.

Course Requirements: Students can expect to submit (and respond to) weekly book reviews, a literacy autobiography, and a censorship rationale. Students will also develop a final essay.

ENGL 418:
Creative Writing Senior Seminar
with Glenn Taylor
Fall 2018
Tuesday, 4:00-6:50

In this, the Capstone class, students will have the opportunity to work toward completion of a long writing project in fiction, non-fiction, or poetry.

We'll take guidance from MFA students acting as mentors, and we'll take guidance from contemporary practitioners of important published work in each genre.

We'll read stories, novel excerpts, essays, and poems by a great many authors. These may include James Baldwin, John Ashbery, Lucille Clifton, Karen Joy Fowler, Claire Vaye Watkins, Jim Shepard, Karen Russell, Ted Chiang, Roxane Gay, Ted Chiang, Ottessa Moshfegh, and Robert Gipe.

An Introduction to Forensic Linguistics
English 450 (87343)/ English 550 (87323)
Tuesday/Thursday: 4:00 to 5:50 PM
Colson G06

Instructor: Kirk Hazen
Kirk.Hazen@mail.wvu.edu

Course Specific Purpose:
The primary purpose of this course is to introduce students to the analysis of language for legal purposes and provide them first-hand experience in forensic linguistics.

As the course is taught by a sociolinguist, social justice will be a reoccurring theme throughout the course. Forensic linguistics – the application of linguistic theory, research and procedures to issues of the law – augments legal analysis by applying rigorous methods of language analysis to evidence such as letters, confessions, contracts, and recorded speech. In the same way that biology and physics can play crucial roles in the interpretation of medical and ballistic evidence, linguistics enables a deeper understanding of language and the law.

Course Purposes:
- To develop a respect for and understanding of human language;
- To examine legal cases where language is crucial evidence;
- To explore principles of linguistics applied to legal cases;
- To understand how linguistics can further social justice.

Specific Learning Outcomes: As part of the work, students will:
- Demonstrate a basic understanding of human language;
- Evaluate different methods used in forensic linguistics;
- Analyze a variety of language evidence;
- Create forensic linguistic arguments for specific legal contexts.

The graduate class will have an original, research project as part of their semester work.

PWE

English 491A:
Professional Field Experience Capstone

PWE students — it's time to put your classroom experience to use!

ENGL 491A: Professional Field Experience is the capstone experience for the Professional Writing and Editing (PWE) concentration. The capstone experience provides you with a venue in which you can apply the skills and the knowledge you have acquired during your training as PWE majors. The experience is intended as both a culmination of your undergraduate work and as preparation for further work in professional environments.

Possible internship locations include on-campus offices such as the WVU Press, WVU Extension Services, and FiT Publishing, local non-profit organizations such as the Literacy Volunteers of Monongalia & Preston Counties and the Make-A-Wish Foundation, as well as private businesses. You can even explore your own ideas for internship positions. For a list of past internship locations as well as a sample 491A syllabus, please visit: *http://english.wvu.edu/* and navigate to the Professional Writing & Editing program pages.

In addition to completing 140 hours of internship work (approximately 8-10 hours a week) and attending class meetings, course requirements for ENGL 491A may include composing a blog for weekly reflection, presenting at the end-of-semester PWE Poster Exhibit, and building a web portfolio of internship materials.

Prerequisites: Completion of 9 PWE credits (3 courses) and at least a B average in PWE courses.

For more information, please contact Jill Woods: *<Jill.Woods@mail.wvu.edu>*.

ENG 496--Senior Thesis

Katy Ryan; kohearnr@mail.wvu.edu; Colson 221
Tues/Thurs 1:00 – 2:15

In a supportive and intellectually stimulating environment, students will compose a 20 – 25-page research paper on a literary subject of their choice.

We will spend the early part of the semester brainstorming topics, strengthening your research skills, learning to incorporate scholarly sources into writing, and honing your topic into a thesis. The latter part of the semester will be devoted to organizing ideas, selecting the best sources, checking documentation, revising drafts, and presenting your projects to the class and to the public.

Start thinking now about possible subjects! Feel free to write to me about your ideas.

Requirements

- Initial prospectus and revised prospectus
- 5-page exploratory essay
- Annotated bibliography
- 10 – 12-page research paper
- 20 – 25-page research paper
- Oral presentations
- Steady contributions to class discussion

a voice from the nondead past started talking,
she closed her ears and it spelled out in her hand
"you might as well answer the door, my child,
the truth is furiously knocking."

Lucille Clifton