

593 Special Topics: Appalachian Englishes



English 593: CRN 18313; Colson 130; Tuesdays and Thursdays (11:30 AM to 12:45 PM)

Email: Kirk.Hazen@mail.wvu.edu

This graduate course directs students to study Appalachian Englishes, including their social histories, their current sociolinguistic statuses, and language variation patterns. We will explore the stereotypes surrounding Appalachian Englishes, including the media representations, in order to better understand how Appalachians both embrace and reject them. Through active research, we will describe how sociolinguistic variation operates in Appalachia and discuss how to best combat the prejudices against it. Graduate students will conduct an original research project with primary data (e.g. in the form of audio/video recordings; archival transcripts; language corpora).

We will focus on gaining

- an understanding of the linguistic and social intersections in Appalachia.
- respect for human language, including vernacular variation.
- knowledge of the diachronic and synchronic language variation in Appalachia.

Texts:

- Hazen, Kirk (ed.). 2020. *Appalachian Englishes in the Twenty-First Century*. Morgantown, WV: WVU Press.
- Elizabeth Catte, 2018, *What you are getting wrong about Appalachia*. Belt Publishing.

Task	Due Date	% of Final Grade
Discussions, Responses	Throughout the semester	20%
Transcript	Feb 21	10%
Feature compilation paper	March 23	15%
Presentation & handout	April 28	10%
Final paper	May 7	35%

ENGL 618: MFA Poetry Workshop
Professor Mary Ann Samyn
Spring 2021
Wednesdays, 4-6:50 p.m.

**Do you know about Bob Dylan's "Theme Time Radio Hour,"
an hour of "themes, dreams, and schemes"—?**

Take a listen:

<http://www.themetimeradio.com>

So, this is what we're going to do. TTRH's themes are things like "mother" and "jail" and "hello" and "head to toe" and "whiskey."

Our themes might be the same.

Or maybe "enjambment," "anaphora," "elegy," "dashes," "tense."

In poetry, themes are often strategies,
and strategies are definitely a theme.

Dreams, of course, abound.

I'll get us started; everyone will take a turn.

We'll read good things; we'll write good things.

Pretty sure we'll be surprised.

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Questions? Email me: maryann.samyn@mail.wvu.edu

Looking to take your out-of-genre workshop? Great! Email me.

English 618A



Graduate Writing Workshop: Fiction
Mondays, 7-9:50
Colson Hall 130
Professor: Mark Brazaitis

Write, Revise, Write, Revise, Write, Revise, Revise, Revise

In this class, you will share your best fiction writing with a workshop of your peers. You will receive careful, thoughtful commentary on your work from your peers and your professor.

Depending on the size of the class, you will be writing two to four stories. (Novelists are also welcome. Be prepared to submit chapters as well as an outline of your book.)

In addition to your own writing, we will read three contemporary short story collections and a contemporary novel or two, both as a way to discuss technique and to examine what is currently being published in the field of literary fiction.

Finally, we will have a discussion about literary markets and approaches to getting published.

Authors whose work we may read: Amy Bloom, Elizabeth Graver, Edward P. Jones, Richard Powers, Jhumpa Lahiri, Lorrie Moore, Stuart Dybek, Mary Gaitskill, Kazuo Ishiguro, Ivan Turgenev, Philip Roth, Francisco Goldman, Janet Peery, Randall Kenan, and José Saramago.

Author whose work we will certainly read: You.

ENGL 635 Studies in the Novel:
Slave Narratives—Antebellum to Post-Black

Gwen Bergner

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Spring 2021

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Thur. 4:00-6:50

Though rarely acknowledged, slavery has influenced the course of American literature. From Harriet Beecher Stowe's best-selling *Uncle Tom's Cabin* (1852) to Mark Twain's canonical *Adventures of Huckleberry Finn* (1885), we can hardly imagine American literature without it. Slave narratives, the autobiographies of people who escaped slavery and wrote their stories to advance the abolitionist cause, were popular works in both the US and England in the 19th century. After the Civil War, white writers set novels in the antebellum South, often to romanticize the Lost Cause and exploit African American culture for local color. While African American writers depicted former slaves to validate the ingenuity and artistry of Black folk life.

Slave narratives shaped the African American novel, in particular. This influence is most apparent in the neo-slave narrative, a novel sub-genre that proliferated in the 1970s-80s, culminating with Toni Morrison's *Beloved*. In the 21st century, a prominent group of artists declared that Black identity is no longer defined in relation to an imagined origin and shared past of slavery. Yet novelists such as Colson Whitehead (2016) and Paul Beatty (2015) continue to use the slave narrative form to explore contemporary Blackness. As Yogita Goyal (2019) writes, "Slavery offers immense aesthetic and political resources to contemporary African American writers" (1). The slave narrative has even gone global, now used as a narrative frame for human rights abuses of trafficking, migration, debt bondage, and domestic servitude.

This course explores the incidence, influence, and significance of the slave narrative to the novel, primarily in relation to Black American literature, but also to US literature broadly and the global novel. Starting with antebellum slave narratives and abolition literature, we will continue to the neo-slave narrative era of the late 20th century and conclude with 21st century post-Black narratives of slavery. We will ask how the slave narrative relates to US history and politics; literary modes of sentimentalism, postmodernism, neo-realism, and satire; and theories of race, human rights, and social justice. Criticism and theory from Toni Morrison, Stephen Best, Saidiya Hartman, Margot Natalie Crawford, Christina Sharpe and more will be invaluable.

Primary Texts

Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845)

Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852)

Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861)

William Styron, *The Confessions of Nat Turner* (1967)

Octavia Butler, *Kindred* (1979) and Duffy/Jennings, *Kindred* (2017)

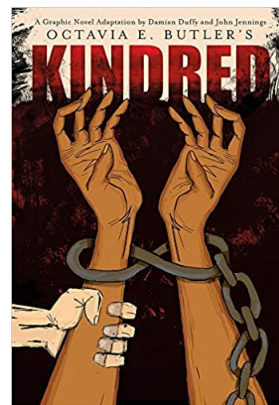
Toni Morrison, *Beloved* (1987)

Chris Abani, *Song for Night* (2007)

Paul Beatty, *The Sellout* (2015)

Yaa Gyasi, *Homegoing* (2016)

Colson Whitehead, *The Underground Railroad* (2016)



Assignments: Weekly discussion posts/responses, short paper, conference-length paper



ENGL 680: Introduction to Literary Research
Spring 2021 Mondays 4:00-6:50 130 Colson

Tim Sweet
213 Colson
tsweet@wvu.edu

Overview

English 680, Introduction to Literary Research, is designed to help graduate students develop academic research and writing skills. While these skills are addressed to varying degrees in other courses, this course provides an explicit foundation for understanding the expectations for and forms of research in literary studies.

The Graduate Program Committee has specified that the course cover three areas:

Research methods: locating, evaluating, and incorporating information from a variety of primary and secondary sources

Textual studies: understanding the technologies of the transmission of texts

Genres of academic writing: understanding the expectations conventions of academic genres

For the first two thirds of the class, we will use Thomas Jefferson's *Notes on the State of Virginia* as a common text from which to work on these areas; regarding the first two areas particularly, the *Notes* has a complex textual history (presented differently in the two modern editions) and is amenable to multi-disciplinary research. In the final third of the class, you'll use the skills you've developed in research methods and textual studies to work on a final project on a text of your choice.

Texts

Thomas Jefferson, *Notes on the State of Virginia*. Ed. William Peden. 1955. U of North Carolina P, 1996. ISBN: 9780807845882

Thomas Jefferson, *Notes on the State of Virginia*. Ed. Frank Shuffelton. Penguin, 1999. ISBN: 0140436677

William Proctor Williams and Craig S. Abbott. *An Introduction to Bibliographical and Textual Studies*. 4th edition. MLA, 2009. ISBN: 9781603290401

Several journal articles available through Wise library

Graded Work

Several library/online research assignments on *Notes on Virginia* culminating in an assessment of current scholarly directions

Quiz on textual studies

Case study on textual variations in a text of your choice

Final project ("meta" book review, abstract, annotated bibliography, conference-length paper, oral presentation) on a text of your choice

Borders and Refugees: Displacement in Contemporary World Literature

ENGL 771
Dr. Rose Casey

Today's global refugee crisis has reached unprecedented levels. Across the world, forcibly displaced persons can be found in refugee camps, in the midst of dangerous journeys, or in temporary accommodations in unwelcoming host nations. Precarity is a common feature of refugee life: many displaced persons are stateless, meaning they lack the protections of citizenship, while 80% are domiciled in developing nations that have limited funds to support new arrivals. Fiction writers have been quick to respond to the scale of the crisis, producing work of exceptional richness, provocation, and innovation. Yet it is only recently that literary critics have turned to address the contemporary geopolitical conditions of mass displacement: to explore the causes, effects, and consequences of forced migration as represented in literature.

This course brings together contemporary fiction from diverse genres, along with theoretical material from literary studies, philosophy, and political theory, to examine how displacement is represented, interrogated, and theorized in fiction. We'll consider literary questions about the representation of refugees, including formal or aesthetic analysis, the ethics of depicting suffering, and the material conditions of book publishing and contemporary canon formation. We'll read work from political theory and philosophy to examine the conceptual structure of ideas about displacement and loss, global responsibility and complicity, and hospitality and hostility. And we'll explore the ways in which emerging research into contemporary forced migration has both shaped and been molded by ongoing disciplinary debates about the overlapping fields of postcolonial studies, contemporary world literature, and global south studies.

Likely texts:

J. M. Coetzee, *The Childhood of Jesus*
Mohsin Hamid, *Exit West*
Layli Long Soldier, *WHEREAS: poems*
M. NourbeSe Philip, *Zong!*
Solmaz Sharif, *Look: Poems*
Yuri Herrera, *Signs Preceding the End
of the World*
Ai WeiWei, *Human Flow*
Yogita Goyal, *Runaway Genres*

Hannah Arendt, from *Origins of
Totalitarianism*
Rebecca Walkowitz, from *Born Translated:
The Contemporary Novel in an Age of
World Literature*
Rob Nixon, from *Slow Violence: the
Environmentalism of the Poor*
Jacques Derrida, *Of Hospitality*
Christina Sharpe, *In the Wake: On
Blackness and Being*

Please email rose.casey@mail.wvu.edu for more information or with questions