

**“The Writing of Health and Medicine” (English 507)**  
**Fall 2021 / Professor: Catherine Gouge/cgouge@wvu.edu | Weds 4-6:50pm**

This course will be interesting and relevant for any students in our PWE program; for creative writing and literature students; and for any graduate student interested learning more about the writing of health and medicine. All students are welcome and encouraged to enroll--no expertise in professional writing, creative writing, or health and medicine are required.

### **Course Description**

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“The Writing of Health and Medicine” will engage students in a critical exploration of influential genres in health and medicine for both care professionals and the general public.



As a class, we will explore the following questions: How are the ways that we write in and about health and medicine meaningful? Who is persuading whom of what in various genres in health and medicine—and how are they doing it? What roles do different texts and rhetorical practices play in shaping the knowledge and experience of health and medicine?

Discussions about how healthcare professionals communicate with patients and other care professionals are central to this, but reading and writing in a variety of genres—some of the creative, some of them fictional—are also critical both to understanding health and illness and to the practice of medicine. For this reason, we will examine genres conventionally thought of as “professional” (like charts, forms, letters, and reports) as well as “creative” genres getting a lot of attention in the medical humanities—parallel charts, non-fictional accounts of the experience of illness, “graphic medicine” texts, fiction, and poetry. Students will be given the opportunity to engage with these genres by reading them, thinking critically about them, and writing in some of them.

### **Course Texts**

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1. *The Complete Guide to Medical Writing* (2007) edited by Mark C. Stuart.
2. Selected nonfiction, fiction, and poetry as well as graphic fiction and nonfiction authored by healthcare professionals and others having encounters with health, illness, disability, and medicine.

**Note:** This ENGL 507 will have some advanced undergraduate students attending as well. I expect the course to be a vibrant, mixed class of grad/advanced undergrad students who will complete and discuss overlapping reading and graded work assignments. Graduate ENGL 507 students will also give one presentation and write one 10-12-page conference-length paper.

## ENGLISH 609: COLLEGE COMPOSITION PEDAGOGY

Fall 2021—Sections 1 & 2 (Wednesdays, 4:00-6:50 p.m.) in Colson

LAURA BRADY

233 Colson Ph 304-293-9706

[Laura.Brady@mail.wvu.edu](mailto:Laura.Brady@mail.wvu.edu)

### OVERVIEW

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 we share ideas and experiences about teaching writing.

### GOALS/LEARNING OUTCOMES

This course invites you to situate your own practices within the context of current discussions and debates within the field of composition. By the end of the semester, you will be able to:

1. **Summarize and discuss** the research and theory that informs **major approaches to teaching writing at the college level** such as knowledge transfer, threshold concepts, inclusivity and anti-racist pedagogy, multilingualism, multimodality, accessibility, and reflexivity.
2. **Apply and extend** composition scholarship by researching a question related to teaching of FYC. Part of the research process will involve critically evaluating, selecting, and summarizing key sources.
3. **Synthesize** the existing scholarship related to a research question related to teaching of FYC
4. **Develop and explain** a personal teaching philosophy and demonstrate your reflective practice of teaching composition.

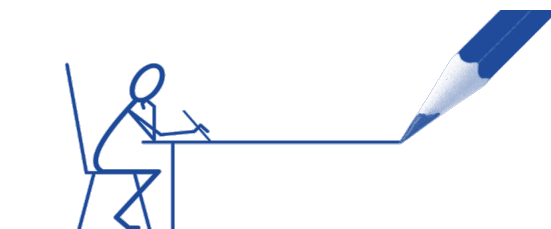
### REQUIREMENTS

Final Portfolio with brief intro: By the end of the semester, you will assemble final versions of the following work (along with representative drafts). You will introduce your portfolio with a brief reflective statement.

- ❖ Evidence of Engagement (~15%)
  - Respond weekly to readings and each other (about 10 entries of 300+ words a week).
- ❖ Evidence of Research (~60%)
  - Annotated Bibliography: an annotated bibliography that allows you to research a question within the field of college composition pedagogy. Minimum 12 peer-reviewed, scholarly articles from the field of college-composition research.
  - Extended Preface (aka a Lit Review): Draw on your annotated bibliography research to explain: (1) your central research question; (2) patterns or connections among the sources you've found; (3) any gaps in the research.
- ❖ Evidence of Reflective Practice (~15%)
  - Collaborative Lesson Analysis: Pair up to discuss and reflect on one of your lessons for 101 (about 750 words, memo format)
  - Teaching philosophy statement. Explain what you believe in and strive for in teaching college composition (about 750 words).

### REQUIRED TEXTS (subject to some changes before August)

- One current text on composition pedagogy (to be determined)
- PDFs of 40-50 scholarly articles posted on eCampus (WVU's course management system)





“Anyone who survives childhood has enough material to write for the rest of his or her life.”

—Flannery O’Connor

So get started by taking...

## **English 618b: Graduate Writing Workshop, Creative Nonfiction**

Tuesdays and Thursdays, 4:00-6:50

Location: TBA

Professor: Mark Brazaitis

You’ll write up to five works of creative nonfiction and read published essays, travel writing, literary journalism, memoir, and more.

Fun? Yes. Fulfilling? Even more so. Don’t let childhood have the last word!

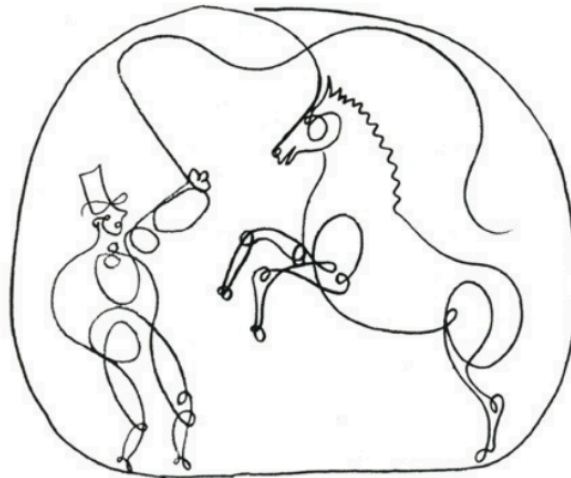
# Reading Poetry, Writing about Poetry, Teaching Poetry

English 632  
Professor Johanna Winant  
Thursdays, 4pm

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This course is an introduction to poetry and poetics for graduate students. We will read poems written in English from the previous 600 years, and you will leave the course comfortable with the vocabulary of poetic terms, techniques, genres, and forms, able to read and analyze a poem closely, capable of making an argumentative claim about a poem and using quotations from the poem to prove it, and also, ready to teach poetry from any historical era in your own classrooms.

The course will be discussion-based, and the assignments will ask you to produce both literary scholarship and original pedagogical materials. So, for example, we will talk a lot about how to write skillfully at the graduate level, and you will write short response essays focusing on close reading, reviews of articles, and a conference paper (you'll leave the course with an abstract ready to submit to conferences). But we'll also talk about effective pedagogy, and you will design your own lesson plans and exercises to use in teaching your students how to read and write about poetry.



ENGL 661  
Prof. Lara Farina  
Thursdays, 4:00-6:50

## Romance, Dream Vision, Allegory

When you think of romance as type of literature, chances are you'll picture the cover of a Harlequin "bodice-ripper," replete with a wind-blown couple in passionate disarray. But, historically, romance (from the Old French "mettre en romanz") simply meant literature in the vernacular— in other words, "popular" literature. Its subjects ranged from historical legends to global travel to marital debates. Medieval romance gave us King Arthur but also critiques of royal power; it features knights in shining armor, but some of those knights are women or transpersons; it codified "romantic" love but also asked if that love was a form of narcissism. Besides this range of subject matter and perspectives, romance, as a genre reliant on elements of fantasy, was a vehicle for the kind of imaginative license that we find in speculative fiction today.

This class will introduce students to the romance literature of medieval Britain, together with medieval "Dream Vision" literature, a sister genre that often combined with romance. We will also discuss allegory, a quintessentially medieval mode of representation that pervades both genres. While often regarded as a hackneyed and reactionary form today, allegory persists in popular literature, particularly in science fiction, where it is a tool of inquiry and argumentation. Although the bulk of our reading will consist of medieval texts, we will also devote some time to discussing the fate of romance and dream literature in the 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup> centuries.

### Possible Texts:

Beroul, *The Romance of Tristan*  
Marie de France, *The Lais*  
Chretien de Troyes, *Yvain: Knight of the Lion*  
Heldris, *The Romance of Silence*  
Guillaume de Lorris, *The Romance of the Rose*  
Chaucer, *The Book of the Duchess*, *The Parliament of Fowls*  
Pearl  
Christine de Pisan, *Book of the City of Ladies*  
Radcliffe, *Romance of the Forest*;  
Austen, *Northanger Abbey*;  
Hawthorne, Introduction to *The Blythedale Romance*  
Freud, *The Interpretation of Dreams*  
Radway, *Reading the Romance*  
Dinshaw, *How Soon is Now?*



# English 682: Recent Literary Criticism

W 7-9:50

Professor Christine Hoffmann  
cehoffmann@mail.wvu.edu



## Course Objectives

- To distinguish between major schools of recent literary criticism.
- To articulate the applications of theoretical criticism to literary texts as well as to social & civic circumstances.
- To write professional, persuasive and artful interpretations of literary texts.
- To discover and investigate the possibilities of thinking, speaking, feeling, advocating, resisting and otherwise maneuvering through 21st-century culture with both intellectual sophistication and a practical commitment to ethics and social justice.

English 682 surveys the theories of major schools of criticism, including post-structuralism, critical race theory, Marxism, postcolonial studies, affect theory, cultural studies, queer studies, ecocriticism, actor network theory, and probably whatever Professor Hoffmann gets into over the summer. Participants will have multiple opportunities to apply these theories to a curated selection of texts, including

A GAME (Sam Barlow's *Her Story*)

A FILM (Jordan Peele's *US*)

A WEB TEXT about football except it's really about love & mortality & possibly everything (Jon Bois's *1776*)

A SHORT STORY COLLECTION (China Mieville's *Three Moments of an Explosion*)

AN OLD (William Shakespeare's *Sonnets*)

Expect to design pedagogical materials that introduce theoretical terminology; respond to the writing of your colleagues; and compose a 15-20 page paper that applies a specific critical approach to a literary text. And expect to read. A lot.

## **ENGL 782, Current Directions in Literary Study: “Ecocriticism”**

Fall 2021 Wednesdays 4:00 – 6:50

Tim Sweet

[tsweet@wvu.edu](mailto:tsweet@wvu.edu)

### **Overview**

We will begin with an overview of issues and methods (Clark) so you can start thinking about final projects early on. We’ll solidify the foundation with two works central to the consolidation of ecocriticism as a field in the 1990s (Buell, Plumwood). After that, all of the readings are from the 2010s forward. We will begin with environmental justice (Nixon, “Indigenous Literatures”) and move on to examine literary structure (Ghosh, Posmentier), agency (Latour), and cross-species relations (Sweet, Haraway) in the context of current crises of climate change and species extinction.

### **Readings**

Timothy Clark, *Cambridge Introduction to Literature and the Environment* (2011)

Lawrence Buell, *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture* (1995)

Val Plumwood, *Feminism and the Mastery of Nature* (1993)

Rob Nixon, *Slow Violence and the Environmentalism of the Poor* (2011)

“Indigenous Literatures and the Anthropocene” – eight-essay cluster, PMLA (January 2021).

Amitav Ghosh, *The Great Derangement: Climate Change and the Unthinkable* (2016)

Sonya Posmentier, *Cultivation and Catastrophe: The Lyric Ecology of Modern Black Literature* (2017)

Bruno Latour, “Attempt at a Compositionist Manifesto” (2010) and other essays.

Timothy Sweet, *Extinction and the Human: Four American Encounters* (2021), excerpts

Donna Haraway: *Staying with the Trouble: Making Kin in the Chthulucene* (2016)

### **Graded Work**

Weekly response papers

Two presentations

Article-length final essay, including prospectus and rough draft

ENGL 793 Fall 2021  
Tuesdays 4:00-6:50  
Prof. Lisa Weihman  
lgweihman@mail.wvu.edu

### **“To Ireland in the Coming Times”: Literature, Historical Memory, and Commemoration**

The “revolutionary decade” in Ireland spans the years between the 1913 Dublin Lockout through the 1923 Irish Civil War, and the centenary of this decade has spurred vigorous debate in Ireland and abroad about the history of these events, their commemoration over the course of the last century, the role of public history in shaping contemporary politics, and the way literature functions as a repository of historical memory. Contemporary Ireland was founded in this decade, from revolution in 1916 through Partition, the War of Independence, the establishment of the Irish Free State in 1922, and the Civil War. Contemporary works of Irish fiction such as Anna Burn’s Booker prizewinning novel *Milkman* address the legacy of the Troubles in the North; Emma Donoghue’s *The Pull of the Stars* revisits the 1918 Spanish Flu pandemic in Dublin; Sebastian Barry’s *A Long, Long Way* recalls the legacy of those who fought for the Empire and for Ireland in World War I; Gerry Hunt’s graphic history *Blood Upon the Rose* and *At War With the Empire* cover the revolutionary upheaval of the 1916 Rising through the Irish War of Independence; Neil Jordan’s 1996 film *Michael Collins* offers a controversial revision of the revolutionary leader’s death; and poets including Paula Meehan and Eiléan ní Chuilleanáin offer a record of the young women incarcerated in the scandalous Magdalen Laundries. Literature is a powerful space of reckoning as Ireland enters its second post-colonial century.

This course will include literary texts from the Irish revolutionary decade, contemporary texts that examine this past, and theoretical approaches to historical remembrance, public commemoration, and historiography. Students will learn about the past century of Irish literary history and how literature helped to shape the political and social landscape of postcolonial Ireland. We will address fundamental critical questions of who, what, and how a nation’s artistic production establishes, codifies, or questions historical narratives of the past. Understanding the role of public commemoration is critical if one is to understand the current relationships among Ireland, England, and Europe, especially as Brexit risks undoing a quarter century of peace and open borders in Northern Ireland. This inquiry into historiography, public history, and commemoration studies will be useful to students with a wide range of literary and theoretical interests, particularly those attentive to the politics of commemoration in the United States and elsewhere.



Mick Wilkins, “Final Journey” Memorial to the Magdalens of Galway