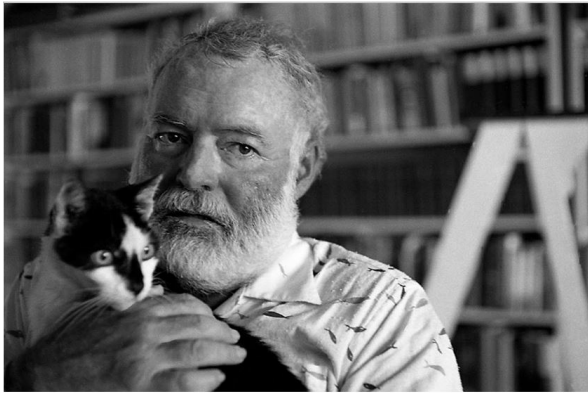


# Spring 2018 Course Flyers

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# English 111: Introduction to Creative Writing

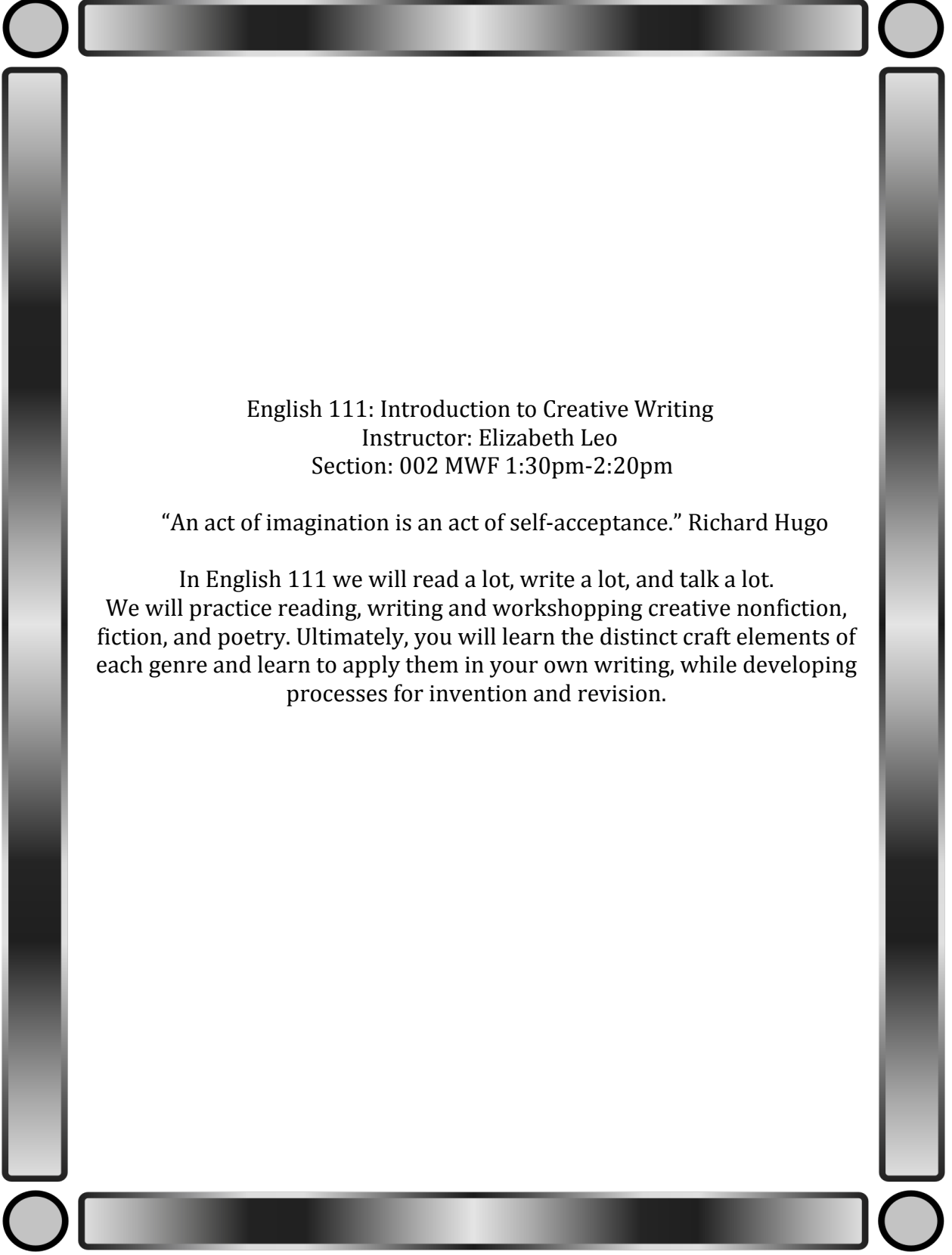
*Instructor: Whit Arnold*

*Section: 001*

*Time: MWF 9:30am-10:20am*

In this class, we'll begin studying & writing **Poetry**, **Fiction** (short stories) and **Nonfiction** (personal essays).





English 111: Introduction to Creative Writing  
Instructor: Elizabeth Leo  
Section: 002 MWF 1:30pm-2:20pm

“An act of imagination is an act of self-acceptance.” Richard Hugo

In English 111 we will read a lot, write a lot, and talk a lot.  
We will practice reading, writing and workshopping creative nonfiction, fiction, and poetry. Ultimately, you will learn the distinct craft elements of each genre and learn to apply them in your own writing, while developing processes for invention and revision.



## English 131: Poetry & Drama

Section: 001 MWF 12:30pm - 1:20pm



**Instructor: Muhammad Manzur Alam**

Engl 131 is an introductory course that 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 21<sup>st</sup> century?





## ENGL 132: Short Story & Novel

### Narrating Madness

Section: 002 M/W/F 2:30pm-3:20pm

It has been said that there is a fine line between genius and insanity. What happens when that line is blurred? Time and again, authors have shown a preoccupation with attempting to give voice to minds in a state of madness, and audiences remain captivated.

Join us as we examine the techniques employed by both classic and contemporary authors as they experiment with an “abnormal” voice through situations of innate madness, situational madness, and even mob mentality.

**Possible authors:** Edgar Allen Poe, Charlotte Perkins Gilman, Chuck Palahniuk, Shirley Jackson, Franz Kafka, Jean Rhys, Francine Prose, Stephen King, Nikolai Gogol, T.S. Eliot, Lewis Carroll, H.P. Lovecraft

Instructor: Katie Vogelpohl

Questions? Feel free to email me at [kal0020@mix.wvu.edu](mailto:kal0020@mix.wvu.edu)

## ENGL 132: Short Story and the Novel: Ethnic America

Section: 001 M/W/F 10:30am-11:20am

Instructor: Aaron Rovin

This course will explore the short story and novel forms using a framework of ethnic difference. We'll look at some canonical works by Willa Cather, Rebecca Harding Davis and Stephen Crane as well as some lesser known works by Anzia Yezierska and Pietro di Donato. We'll use these texts to understand how writers rely on the short story and novel forms to navigate the complicated structures of American race and ethnicity. This course will ultimately ask what it means to be an American, as envisioned by these various ethnic writers.





## English 170: Literatures of Minds and Selves

Section: 001 T/R 10:00am-11:15am

Spring 2018, West Virginia University

Instructor: Bhushan Aryal

In this course, we will explore some everlasting questions: "Who am I?" "What is it that shapes my thinking and selfhood?" and "How does the 'I' become 'We'?" As we try to answer these questions, we will watch speeches, read poems and discuss our lives—using rhetorical approach. We will try to figure out (notcompletely, of course) who we are and how we become who we are.

The class will discuss a wide range of philosophical, cultural and rhetorical theories. Some of them will include the following readings:

Book III from Aristotle's De Anima  
(On the Soul)

Buddha's "Surangama Sutra"

Excerpts from Rene Descartes'  
Meditations

Sigmund Freud, "The Unconscious"

Selections from George H. Mead's  
Mind, Self and Society

Kenneth Burke's theory of  
Identification


Readings theorizing Object-oriented

Ontology (excerpts from the texts  
by Graham Harman, Levi Bryant,  
Timothy Morton and Ian Bogost)

-----  
What will you be asked to write?

You will select any famous speech or other contemporary literary/cultural artifacts, and analyze the nature of personal selfhood and collective identity constructed in the selected text. You will analyze the rhetorical strategies and resources used by the writers and speakers in the construction of their selfhood and communal identity.

For further questions, contact Bhushan Aryal ([baryal@mix.wvu.edu](mailto:baryal@mix.wvu.edu))



# ENGL 171: Literature of Science & Nature

## *“Taking on the Trivial”*

Christine Hoffmann

cehoffmann@mail.wvu.edu

T/R 1:00-2:15

“Science is an organized pursuit of triviality. Art is a casual pursuit of significance.” -Vera Nazarian

English 171 takes on the trivial distinction between science and the humanities. We'll treat seriously the insignificant, useless, fake and fraudulent factors that feature in both literary and scientific pursuits. We'll ask how we determine, both individually and culturally, what is trivial and what is not, and why we make room for the trivial in our lives and our brains? Does trivia humble us or embolden us? Are trivial things always useless things, or are they only useless *at the moment*? In other words, is the trivial simply that which we haven't figured out the best use for *yet*? As scientists, as artists, as inventors and innovators—as humans—can't we make anything significant if we try hard enough? Or is it possible that a thing's significance has nothing to do with us, with what we do or what we think?

In 15 weeks, we will examine the melancholic origins of the selfie, the poetic vitality of the natural object, and the curious relationship between the sacred and the fake in the history of practical science. Much of the work we do may require that we tell beautiful, believable lies. We will investigate our own trivial pursuits, alongside our academic exploration of the fields of natural philosophy and museum studies, in an effort to uncover how criteria for triviality is culturally determined.

You can expect to analyze and create a self-portrait, write an ode to an object, and curate an exhibition of curiosities.



### Course Texts

Francis Ponge, *Mute Objects of Expression* and *Soap*

Lawrence Weschler, *Mr. Wilson's Cabinet of Wonder*

Cathy Birkenstein & Gerald Graff, *They Say I Say: the Moves that Matter in Academic Writing*

### Learning Outcomes

- ☐ Situate and interpret texts within diverse literary, cultural and historical contexts
- ☐ Draw and articulate connections between texts and genres
- ☐ Critically evaluate, in writing and conversation, the criteria for consequential vs. trivial art, literature and media



**The Literature of Love, Sex, & Gender**  
**English 180**  
**Spring 2018**  
**11:30-12:45 a.m., T&Th**  
**Dr. Anna Elfenbein ([aself@wvu.edu](mailto:aself@wvu.edu))**

**Course Description:**

**What kinds of narrative structures and sorts of content do we find in stories about love, yesterday and today?**

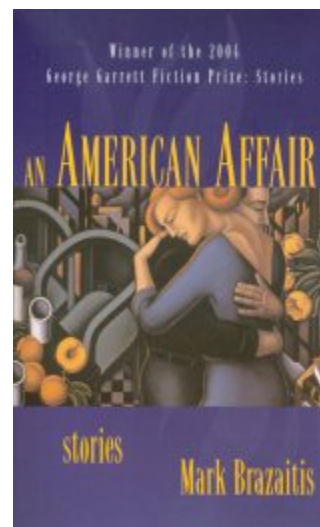
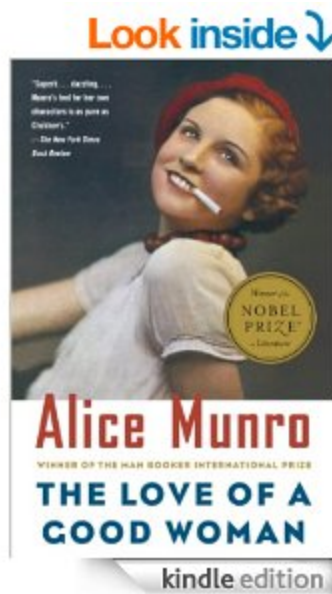
**With particular attention to the intersection in these stories of clues about sex and gender, English 180 explores this question (and others) through the lens of literature, movies, music, and art.**

**Course Requirements:**

**Class attendance and participation**

**In-class reading checks and writing assignments**

**Take-home midterm and final examinations**



English 200  
Foundations of Literary Study  
Section: 002  
Tuesday/Thursday 1-2:15  
Dr. John Lamb

## THE AFTERLIVES OF KING LEAR



English 200 is a course devoted to the study and practice of the analytical, research, and writing skills fundamental to literary study. So you will read, discuss, and write about poems, short stories, plays, a novel, and a film, with the express goal of mastering some of the skills and vocabulary to engage in that study successfully.

This semester our exploration of the foundations of literary study will revolve around the ideas of adaptation and appropriation, of how literature is made out of literature. Starting with Shakespeare's *King Lear* we will investigate how other authors re-read, interpret, and re-present the Lear story.

Texts:

Shakespeare	<i>King Lear</i>
Smiley, Jane	<i>A Thousand Acres</i>
Feinstein and WTG	<i>Lear's Daughters</i>
	"Lear" poems by Sewell, Rich, Atwood, and Others



# English 200: Foundations of Literary Study, (Un)Commonplaces

Professor Christine Hoffmann

Section: 001 T/R 10:00-11:15



## **commonplace, *n.* and *adj.***

**Etymology:** A rendering of Latin *locus communis* = Greek κοινὸς τόπος , in Aristotle simply τόπος , explained by Cicero as a general theme or argument applicable to many particular cases.

## **Little solace comes**

...  
when thoughts keep drifting  
as walls keep shifting  
Mark Z. Danielewski

**Life in a box** is better than  
no life at all, I expect. You'd  
have a chance at least.

Tom Stoppard

English 200 is a foundation course, which means it concentrates on the fundamental components of literary study: reading, writing and research. A varied selection of course texts—poems, plays, novels, essays—should spur productive conversations about rhetorical practices and research processes, as well as invite participants to discuss and discover the methodologies that English majors have *in common*. The course adopts the phrase *(un)commonplaces*, however, as its subtheme, because even as we acquaint ourselves with the common practices of English study, we will read authors who take the idea of the commonplace and de-familiarize it. The commonplaces of the course texts, that is, prove inhabitable—expansively so!—at the same time as they prove precarious, oblique, runny or *wrecked*.

Arguably (we'll most likely argue it), the place English majors inhabit in the current cultural moment is as hazardingly hospitable as the intricate *topoi* of the course readings. We'll make room in this course to examine the scope and scale of the commonplace procedures, habits, timelines and professional boundaries of literary study, and we'll consider the collective (pre)occupation among humanities students, instructors and departments to articulate our common place in educational, political and cultural environments.

## **Course Readings**

General Textbook	<i>This Thing Called Literature</i> (Andrew Bennett & Nicholas Royle)
Poetry	<i>Riot</i> (Gwendolyn Brooks); <i>How to Be Drawn</i> (Terrance Hayes)
Essays	<i>A Field Guide to Getting Lost</i> (Rebecca Solnit); <i>Labyrinths</i> (Jorge Luis Borges)
Fiction	<i>Reader's Block</i> (David Markson); <i>House of Leaves</i> (Mark Z. Danielewski)
Drama	<i>Rosencrantz and Guildenstern are Dead</i> (Tom Stoppard)

## **Learning Outcomes**

- Learn and analyze conventions of traditional literary genres
- Draw and articulate connections between texts and genres
- Contribute meaningfully to conversations about the social impact of English studies
- Practice rhetorically effective writing and communication, through both traditional, thesis-driven argumentation and creative, speculative, multimodal experimentation

# ENGL 212: Creative Writing: Fiction

**Spring 2018**

**MWF 11:30 a.m.-12:20 p.m.**

**Prerequisites:**

**Instructor: Nat Updike**

**[nnupdike@mix.wvu.edu](mailto:nnupdike@mix.wvu.edu)**

**ENGL 101 and 102 (or equivalent)**

**“Don’t tell me the moon is shining; show me the glint of light on broken glass.”  
--Anton Chekhov**

## Course Description

In ENGLISH 212, we will form a base knowledge of the craft of fiction, with a focus on the short story form, through reading, discussion, and, of course, writing. Our readings will focus on authors from the 20<sup>th</sup> and 21<sup>st</sup> centuries, and we’ll cover a range of topics related to fiction-writing. This discussion-based class will also focus on the workshop, honing our ability to give and receive constructive criticism as well as praise. With hard work and perseverance, we will seek to find the joy in writing. You all have stories to tell, and I look forward to reading them!

## What You’ll Do in This Course

Read: If you want to write well, you must read a wide variety of works you love and works that are new to you.

Write: Writers write. In this class, we will write almost every day.

Revise and Assemble a Portfolio: You will continually revise your writing.

Critique: You’ll be here to get feedback on your writing, so will your classmates. This means that we will help each other and be the most insightful critics that we can. You’ll use what we learn to provide thoughtful, generous critiques of classmates’ writing. The more you learn about helpfully critiquing others, the better you can critique your own work.

Participate: Writing is often communal. Discussion is necessary for a writer’s development. Let’s challenge each other and have fun!

**ENGL 213: Poetry Workshop**  
Geoff Hilsabeck  
Spring 2018, MWF 2:30pm-3:20pm  
Section: 001  
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!



ENGL 213: Poetry Workshop

Hello, all.

“You don’t have to travel to exotic places or live through revolutions to write good poems. Don’t wait for something to happen before you begin to write; pay attention to the world around you right now. That’s what poets do.” —*Poet’s Companion*

In 213, we *may* look at written work from:

Adrian Matejka, Kim Addonizio, Ada Limon, Ocean Vuong, Natalie Diaz,  
Danez Smith, Christine Garren, Morgan Parker, Tony Hoagland, Billy Collins,  
maybe others, maybe not.

We *may* look at spoken word poetry.

We *will* look at your poems. And workshop them.  
And do our very best to help improve your writing.

We *may* discuss the MFA life, publishing, journals, etc.

We *will* discuss craft, line, sound, etc.

Naturally...

This is a light portrait of what the semester may include.  
This is by no means a photograph.

Things may billow, bloom, evolve...

Hopefully for the better.

I hope to see you there:

Spring 2018  
MWF 10:30 – 11:20 AM  
Section: 003

Bryce Berkowitz

“To write a poem is to explore the unknown capacities of the mind and the heart; it is emotive, empathetic exercise and, like being struck by lightning, it will probably leave you stunned, singed, but also a bit brighter, and too your odds of being struck again then go much higher.”  
—Dean Young

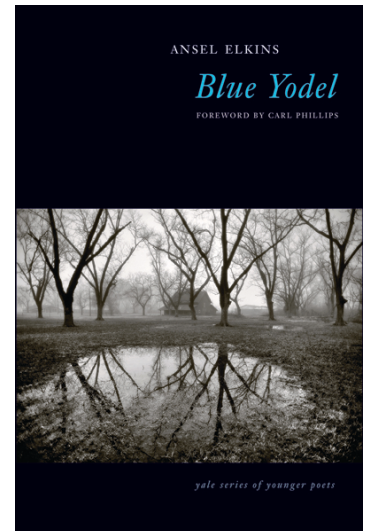
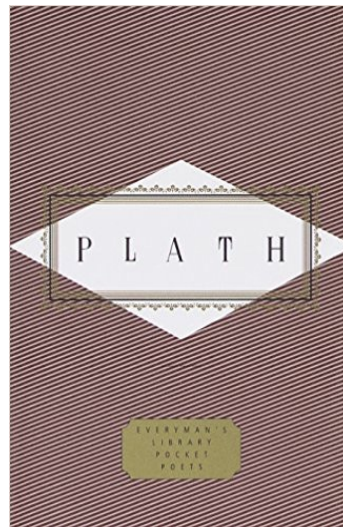
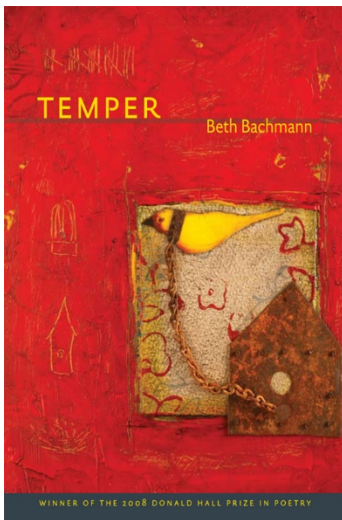
Creative Writing: Poetry  
ENGL 213-002 TR 1:00 – 2:15



Instructor:  
Natalie Homer

In this class, the focus will be on poetry by contemporary female poets, with special attention to collections with tones of magic, mystery, Christianity, and fairytales. We'll also pay attention to the musicality of poems, the importance of the line as a unit, and what it means for poems to be "half-buried" in terms of rewarding multiple readings.

You'll also be writing your own poems, having them workshopped, and providing verbal and written feedback on your peers' work. The goal is for you to gain a vocabulary for the craft elements of poetry, experience several different styles of contemporary poetry, and to better hone your own poetic decision making.



Possible Poets We'll Read

Beth Bachmann

Sarah Rose Nordgren

Sylvia Plath

Sarah Eliza Johnson

Mary Ann Samyn

Gabrielle Calvocoressi

Ansel Elkins

Amber Tamblyn

Malena Morling

## **ENGL 214—Creative Writing: Nonfiction**

Instructor: Maggie Montague

Spring 2018: MWF 11:30-12:20pm

This class will introduce you to the practice of reading and writing creative nonfiction. Together, we will create a writing community in which students will give and receive constructive feedback on each other's work.

Throughout the semester, we will also consider some of the larger questions surrounding the genre of nonfiction:

How do we define creative nonfiction?

How do we effectively tell our own stories?

What responsibilities do we have as writers and observers in this world?

How do we respectfully and honestly represent other people in nonfiction?

**Writing:** Writing and revising will be at the core of this class. Students will write two CNF essays, which we will workshop in class. In addition to the initial drafts of the essays, students will be expected to turn in revised drafts as a part of a final portfolio. Throughout the semester, there will also be several short essays based on writing prompts.

**Reading:** We will look at different forms of nonfiction, such as memoir and literary journalism. These readings will help us think about how to effectively write scenes, construct a narrative voice, build tension, and experiment with structure.

Hope to see you this spring!

**ENGL: 226**

## **Non-Western World Literature**

**Professor Farina**

**Tu Th 1:00-2:15**

Deciding where the “West” ends has always been difficult. We are now accustomed to thinking about global economies and cultural mobility: a student in Morgantown can watch a movie made in Hong Kong or Bombay, listen to music recorded in Brazil or Morocco, and easily send text messages to China, the Middle East, or Africa. Yet this global blending is not a purely modern phenomenon. While past societies may not have had cell-phones and satellites, contact between cultural traditions was more frequent than most of us think.

This class will explore both the formation of literary traditions from around the world and the re-formation of those traditions through cultural contact. To do this, we will read influential early literature from Asia, Africa, and the Middle East, together with modern works that reflect processes of cultural and literary cross-pollination. We will focus in particular on narrative fiction.

Readings for the class will include:

**Kapur, *Ganesha Goes to Lunch***  
***Tales from the Thousand Nights***  
**Murasaki, *The Tale of Genji***  
**Wu, *Journey to the West***

**Tutuola, *The Palm-Wine Drinkard***  
**Llosa, *The Storyteller***  
**Rushdie, *Haroun & the Sea of Stories***  
**Yang, *American Born Chinese***

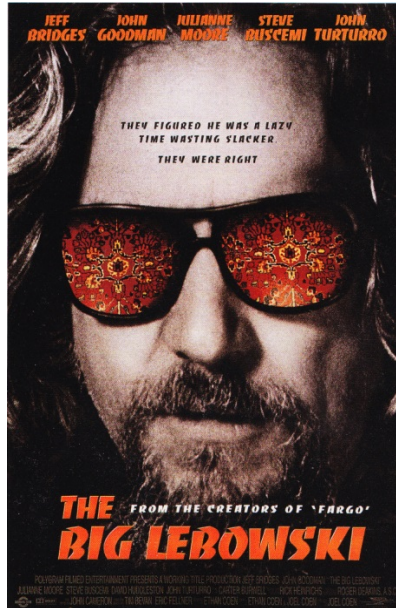
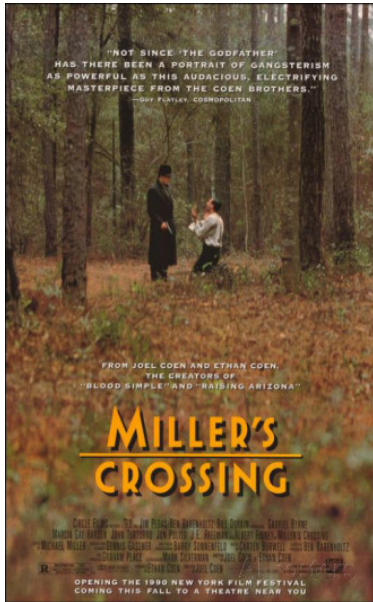




# The Coen Brothers America

## Genre • Adaptation • Auteur

English 230—Film Studies  
Tues./Thur. 10-11:15  
Dr. John Lamb



For Spring 2018, English 230 will explore the films of Joel and Ethan Coen. Particular attention will be paid to their use of genre, their adaptations of literary texts, and their particular cinematic style. In addition to exploring the Coen brother's oeuvre, we will also investigate the central components of film and film analysis: narrative, cinematography, *mise en scène*, editing, and sound.

### Films:

***Blood Simple***

***Fargo***

***A Serious Man***

***Miller's Crossing***

***The Big Lebowski***

***Inside Llewyn Davis***

***Barton Fink***

***O Brother Where Art Thou?***

***No Country for Old Men***

### Literary Texts:

**Cormac McCarthy, *No Country for Old Men***

# ENGL 242: American Literature II

Dr. Michael Germana

Spring 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.

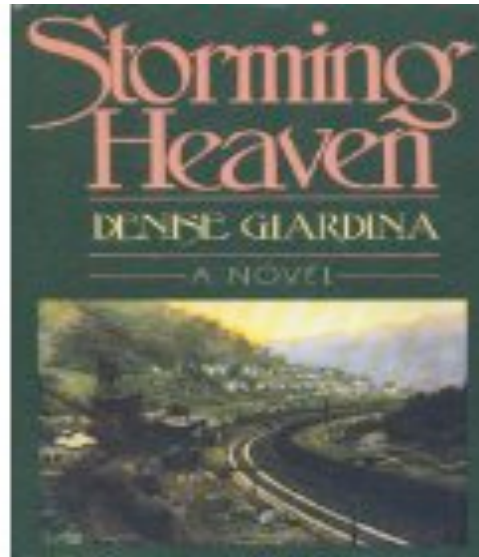
The course will culminate in an extended reading of Ralph Ellison’s 1952 novel *Invisible Man*, which engages nearly all of the course texts in conversation. Course readings will also include Luis Valdez’s play *Zoot Suit* and a wide variety of poems and short stories from the course anthology as well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

## Course Requirements:

Four in-class essay exams

Periodic in-class writing assignments

Class participation



**Appalachian Fiction**  
**English 252, Section 001**  
**Spring 2018**  
**13:30-14:45 p.m., T&Th**  
**Dr. Anna Elfenbein (aself@wvu.edu)**

**Course Description:**

**How do we pronounce the adjective “Appalachian”? Who is “Appalachian”? Why do we have a course titled “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 works such as Denise Giardina’s *Storming Heaven*, Lee Maynard’s *Crum*, Glenn Taylor’s *Ballad of Trenchmouth Taggart*, and Robert Gipe’s *Trampoline*.**

**Course Requirements:**

**Class attendance and participation**

**In-class reading checks and writing assignments**

**Take-home midterm and final examinations**

# ENGL 254: African American Literature

Dr. Michael Germana

Spring 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, a midterm exam, and a final paper.

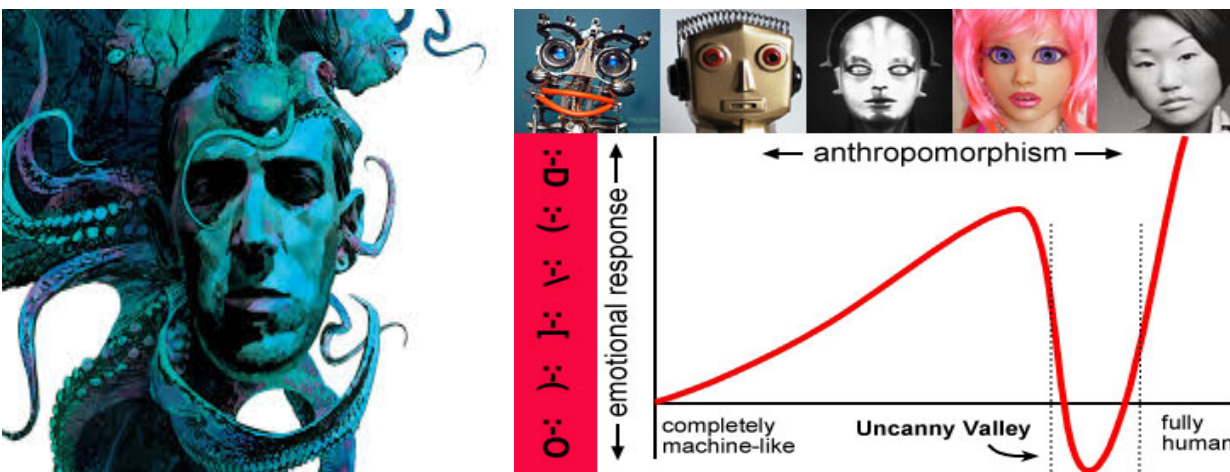


## English 257: Science Fiction and Fantasy M/W 2:30pm-3:45pm



Instructor: Michael Green

How do we understand those things that are like yet *unlike* ourselves? Do we seek to better understand them or do we hide from them, fearing that these *un*-likenesses are more a part of who we are than we originally thought? This semester we will examine these unsettling themes with an eye to the uncanny and the weird through a variety of science fiction and fantasy texts by authors such as H.P. Lovecraft, Victor LaValle, Rhuthanna Emrys, Alan Moore, William Gibson and China Mieville. Along the way, we will take a look at a number of films that embody many of the traits we are after as well, from the likes of John Carpenter, Ingmar Bergman, Ridley Scott, David Cronenberg and Stanley Kubrick, to name a few.



# Cover Stories:

ENGL 258: Popular Culture

Section: 001 M/W/F 12:30pm-1:20pm

Instructor: Rachel Hoag

## Espionage in Film, Literature, and Culture

From Bond to Bourne, the fictional spy dominates popular culture and media in the twentieth century. What is it about this genre that makes it so adaptable and relevant to contemporary audiences? What relationship does fictional espionage have with real-world intelligence gathering? And how do spies in popular culture reinforce or subvert prevailing cultural ideologies? Join us as we read and watch spy thrillers and consider the significance of this genre in the twentieth century and beyond.







## ENGL 261 “British Literature I”

Section: 001 M/W/F 9:30am-10:20am

The Monster in the Mirror: Distant Places, Other Faces

**Spring 2018**

Instructor: Christopher Urban

### **Course Description:**

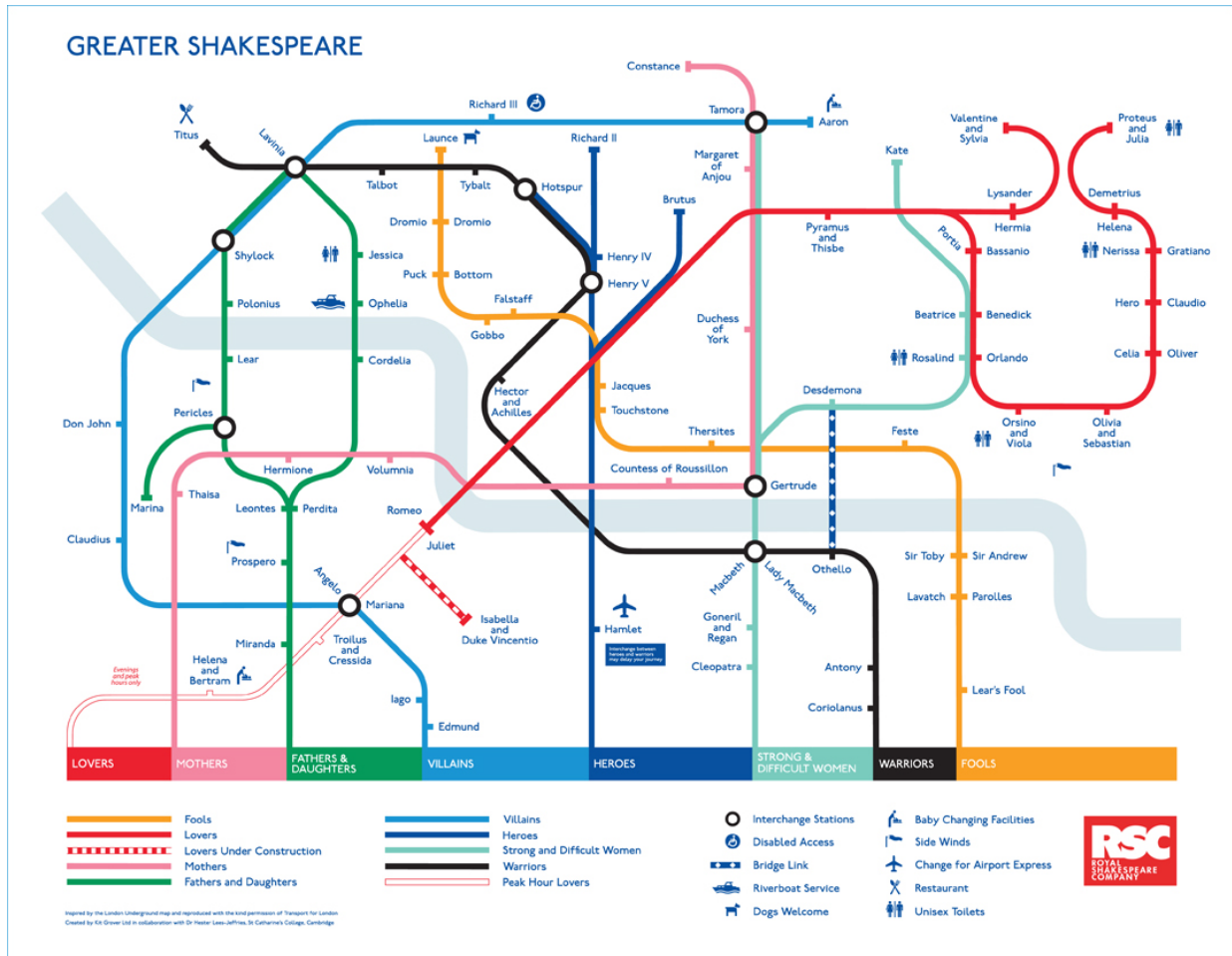
How does representation of the other—the thing that is different, and often monstrous—contribute to construction of self? Where does literature reflect and disrupt the ensuing binaries? This class will find thematic grounding in expressions of monstrosity and the sensorium in early British literature, through texts that grapple with these very questions. Readings will include selections from Chaucer, Christopher Marlowe, John Milton, Margaret Cavendish, Jonathan Swift, and Eliza Haywood (to name a few). We will explore how sensory perception and description in literature illustrate the social conditions in which texts are written and performed—and read; we will ask where literary value lies, who gets to determine it, and how/why many of these texts remain contemporary.

English 261 offers a survey of British literature from its genesis to 1800. Our class will examine poetry, prose, and drama through the lens of otherness. We’ll investigate sensory expression of environment and personhood in our texts, and trace the monsters within them. It’ll be a wild romp, sampling 800(ish) years of some of the best material ever written. The course goal is to develop familiarity with literary terminology, conventions, and contexts in order to catalyze critical thinking, reading, and writing—and establish a foundational familiarity with British literary culture before the nineteenth century. I hope to see you there!

**Course Requirements:** Students can expect to submit weekly response papers and/or discussion questions. We will also, likely, visit WVU’s Rare Book Room during the semester, which will probably have a corresponding written assignment. There will be a midterm exam, and students will develop a final essay.



**English 263: Shakespeare 1**  
 Spring 2018  
 Professor Lowell Duckert  
 TR 10:00-11:15



English 263 introduces students to a wide variety of Shakespeare's works. Taking a cue from his play company's famous theater, the Globe, our approach will be *global* in scope. From the tragedies, comedies, and histories, to the poems and late romances, we will investigate how Shakespeare imagined his expanding world as networks of diverse things in energetic *interaction*: mappings of trade and travel; entwinements of past and present; as well as encounters between races and religions, genders and desires, humans and their nonhuman environments. Tracing these sixteenth- and seventeenth-century cultural circuits helps us think about our own global networks—both their challenges and their joys.

# Modern Literature

English 272

Professor Johanna Winant

Mondays, Wednesdays, and Fridays, 8:30 – 9:20am

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Modern literature is literature that is written in the modern era – a time of enormous shifts in the religious, technological, scientific, economic, and societal structures – and it is also literature written about and reflecting on those shifts. The modern era is weird, beautiful, very exciting, and a little scary, and modern literature is also weird, beautiful, very exciting, and a little scary. This course tracks modernism's spreading influence in the first half of the 20<sup>th</sup> century. Modernism isn't a sickness, but it circulates like one: Ezra Pound picked it up from Henry James and W.B. Yeats, and then infected T.S. Eliot and Basil Bunting. Pound's college friend, William Carlos Williams, decades later passed it on to Allen Ginsberg. James Joyce infected Samuel Beckett, Gertrude Stein gave it to Ernest Hemingway, while Marianne Moore passed it along to Elizabeth Bishop. Our syllabus might be best drawn as a flowchart. Our focus will be on how modernism on both sides of the Atlantic mutates, varies, and splinters, and yet still can be discussed as a single literary movement held together by human relationships as well as by intellectual commitments and aesthetic goals.



ENGL 277/001

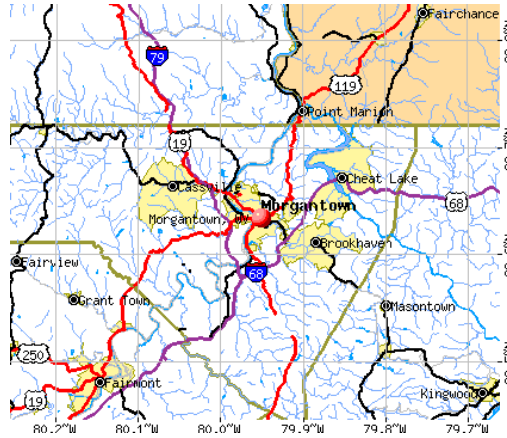
## Reading Publics:

## Literature in Service to West Virginia & The World

Tuesdays and Thursdays, 1:00 – 2:15 pm

Prof. Lisa Weihman

Lisa.Weihman@mail.wvu.edu



***This course incorporates 10 hours of Service Learning Credit and counts for GEF 6: The Arts and Creativity. It is also a SpeakWrite certified class.***

Reading Publics will introduce you to the powerful ways literature and literacy initiatives improve your local community and your own life as a reader. At its core, this is a course in the public humanities, demonstrating the many ways literature enriches our democracy, preserves our cultural heritage, and encourages both empathy and understanding among citizens. We will read novels, short fiction, and poetry, including *To Kill a Mockingbird* by Harper Lee, *The Book Thief* by Marcus Zusak, and a number of works by local and regional authors. We will put the works that we read into a conversation about how reading and literacy impact our local community in Morgantown, and students will participate in a minimum of 10 hours of Service Learning through work with a variety of local organizations.

**Service opportunities vary with need each semester, but may include working with organizations such as Wikipedia; The Appalachian Prison Book Project; The Ruby Reads Program; the Literacy Volunteers of Preston County; the Morgantown Public Library; and the West Virginia and Regional History Collection of the WVU Library.**

# ENGL 285: Images of Women in Irish Literature

Tuesdays/Thursdays 10:00 – 11:15

Spring 2018

Prof. Lisa Weihman

This class will explore images of women in Irish literature. We will read across the long history of Irish literature and culture, with a focus on gender and nationalism in the twentieth century. Authors will include Somerville and Ross, Lady Augusta Gregory, Kate O'Brien, Elizabeth Bowen, James Joyce, Katharine Tynan, W. B. Yeats, Sean O'Casey, Julia O'Faolain, Eilean Ni Chuilleanain, Eavan Boland, Maud Gonne, Jennifer Johnston, Anne Enright and others.



Members of the Irish Women's Workers' Union on the steps of Liberty Hall, c. 1914. The Union was founded in 1911. (NLI, KE 204)  
[http://www.census.nationalarchives.ie/exhibition/commerce/E\\_WomensWorkers\\_KE204.html](http://www.census.nationalarchives.ie/exhibition/commerce/E_WomensWorkers_KE204.html)

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

**Spring 2018**

Tues./Thurs., 10:00 a.m.-11:15 p.m.

Prof. Phillips

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~~To be a good editor, you must memorize the *Chicago Manual of Style*.~~

~~Some people think editors buy red pens by the truckload.~~

~~Most people think editing means mastering the rules of Standard American English grammar.~~

~~Many people think editing means learning how to tell the difference between a comma splice and a misplaced modifier.~~

~~Most people...~~

Most people think editing is about knowing where to place a comma, but 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 effectiveness of choices about content, structure, and visual design.
- productively interact with writers as an editor.

This course requires a series of editing tests, a lot of reading, reflective writing, editing practice, regular quizzes, attentive and enthusiastic participation, and attention to detail.

- ✓ Upper-division elective for English major
- ✓ Required course for Professional Writing & Editing concentration in English major
- ✓ Required course for Professional Writing & Editing minor

A close-up, slightly blurred photograph of a person's hands typing on a laptop keyboard. The hands are positioned over the keyboard, with fingers pressing down on the keys. The background is out of focus, showing more of the laptop and the person's arms.

# Multimedia Writing

## **English 303 ~ Section 001 ~ with Catherine Gouge**

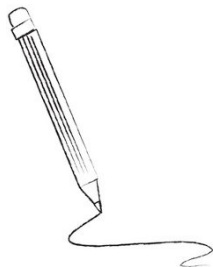
Dr. Gouge's section of "Multimedia Writing" is offered as a part of a series of courses designed for Professional Writing and Editing minors and concentrators. The focus in this section will be on digital rhetoric, or learning to persuade in multimedia environments. To this end, students will do a lot of playing and experimenting with how to write for a variety of audiences in, with, and for a variety of multimedia tools. Four times during the term, students taking Dr. Gouge's section of English 303 will submit a package of work that contains a final, polished "multimedia production." By the end of the term, students will have completed several multimedia projects and will leave the course with an impressive portfolio of work. Prior experience with multimedia authoring is not necessary to succeed in the course.

**Tuesdays and Thursdays @ 11:30 a.m.**

Want more information?

Email Dr. Gouge: [cgouge@wvu.edu](mailto:cgouge@wvu.edu)





## **ENGLISH 304: BUSINESS AND PROFESSIONAL WRITING**

**Available Sections: 7W1-Online, W01-T/R 1000-1115,  
W02-T/R 1300-1415, W03-MWF 1030-1120,  
W04-MWF 1130-1220**

Are you planning to work with people? Will your job involve communicating with clients, supervisors, management, or employees? Will you have to solve problems on the job? If so, English 304 can help you develop your writing skills to do each of these things more successfully.

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 101 and 102 (or English 103) are prerequisites for the course.**

# English 305: Technical Writing

Spring 2018

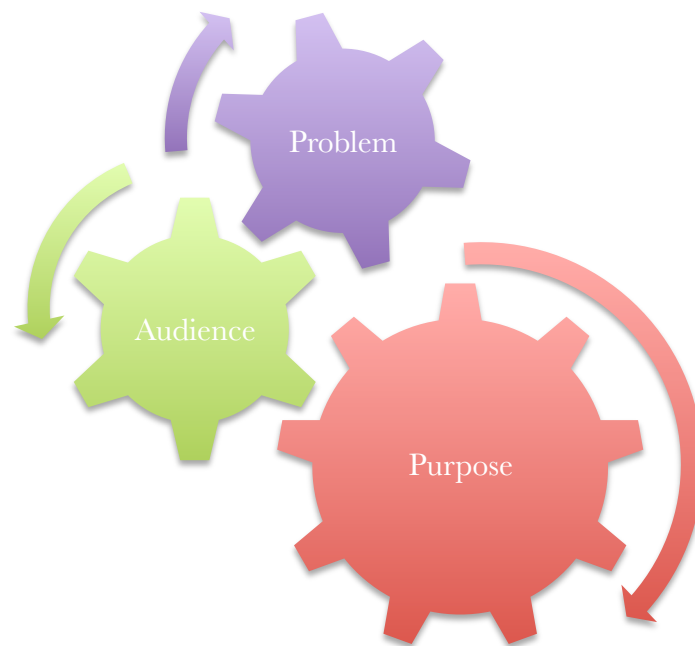
Tues. & Thurs., 11:30 a.m.-12:45 p.m. or 2:30 p.m.-3:45 p.m.

Prof. Phillips

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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 that 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.



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

- ✓ Upper-division elective for English major
- ✓ Required course for Professional Writing & Editing concentration in English major
- ✓ Required course for Professional Writing & Editing minor
- ✓ University Writing requirement course

**Prerequisites: ENGL 101 & ENGL 102 or ENGL 103**

**English 312/001, Creative Writing Workshop: Fiction**  
**Tuesday-Thursday 10-11:15 a.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.*



ENGL 313: Creative Writing Workshop: Poetry  
Professor Mary Ann Samyn  
Spring 2018  
TR 1:00-2:15 p.m.

\*

“... what’s on the canvas is what the painter did to it,  
using the materials he or she was using.”

This is one definition of form, from Robert Hass.

Replace “canvas” with “page” and “painter” with “poet”  
and you’ll have the starting point for ENGL 313.

In this course, we will read, write, and write about  
poems as we consider the materials of poetry and  
what makes a poem a poem, what constitutes its  
music, and what makes that music resonant for readers  
far beyond the time and place of a poem’s making.

\*

Questions? Email me: [maryann.samyn@mail.wvu.edu](mailto:maryann.samyn@mail.wvu.edu)

**English 318/001, Special Topics in Creative Writing**  
**Mondays, 4-6:50 p.m.**  
**Professor: Mark Brazaitis**

# Creative Writing Can Save the World

It has tried to, anyway.

This class will allow you to read—and to write—literature of social change (i.e. literature whose mission is more than to entertain readers — it's to change their thinking about issues and inspire them to act).

*Uncle Tom's Cabin* prompted a national discussion of slavery—and may have altered the course of the Civil War.

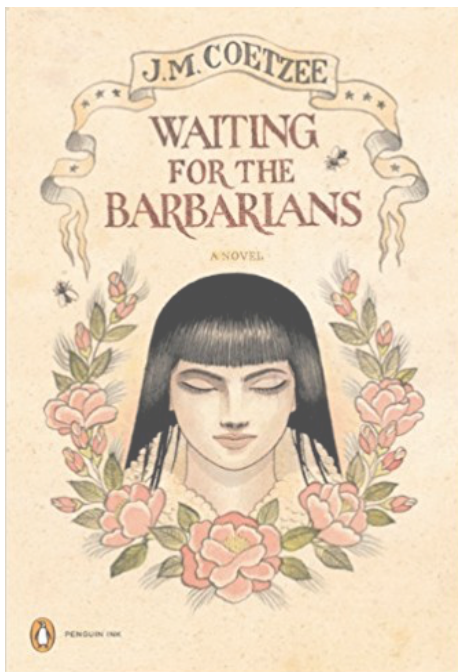
Upton Sinclair's novel *The Jungle* resulted in the creation of the Food and Drug Administration.

Rachel Carson's *Silent Spring* inspired the Environmental Protection Agency.

We'll be reading and writing poems, stories, and works of nonfiction.



*This class fulfills a creative writing requirement.*

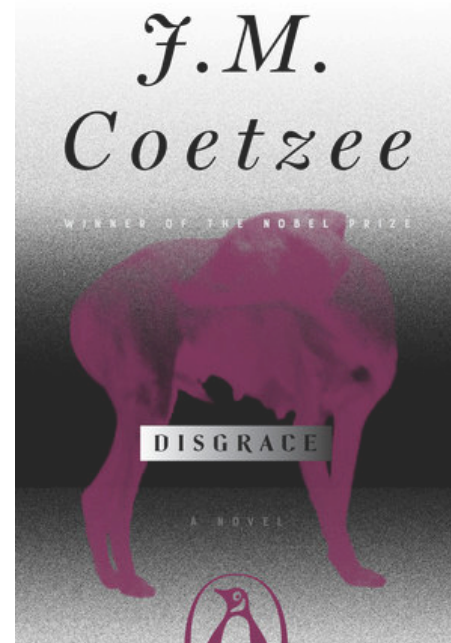


## ENGL 337

### Study of a Major Author: J. M. Coetzee

#### Professor Rose Casey

Texts will likely include  
*Waiting for the Barbarians* (1980)  
*Life & Times of Michael K* (1985)  
*Disgrace* (2000)  
*Elizabeth Costello* (2004)  
*Diary of a Bad Year* (2007)  
*Summertime* (2010)  
*The Childhood of Jesus* (2014)  
 And selected essays.



The Nobel-prize winning author J. M. Coetzee is arguably one of the most talented writers working today. Primarily concerned with questions of justice, his texts explore issues including human rights, animal rights, political oppression, racial inequality, forced migration, and the ethics of care. He is both a provincial writer and a global citizen, equally invested in addressing the gross human rights violations of apartheid South Africa and exploring philosophical questions regarding what it means to be part of the world.

Alongside his notably ethical concerns, Coetzee sustains a profound interest in how language works. Consistently probing the extent to which literature can accurately represent the world, he reflects on the metaphysics of writing and the limits of representation. His texts expand the realm of the possible, blending fiction with memoir, philosophy with the novel, abstraction with reportage. In his characteristically stark and beautiful prose, Coetzee explores what it means to be human.

This course studies a wide range of texts from Coetzee's oeuvre, including novels, memoirs, essays, and political tracts. It also situates his work in its cultural and political contexts, including the historical circumstances of racial segregation and authoritarian rule in apartheid South Africa, the literary influences of European high modernism and Afrikaner pastoral novels, and the theoretical concerns of continental theory and linguistics. Students taking this course will develop a thorough knowledge of one of contemporary literature's major authors as well as a broad awareness of South African literary concerns.



## English 338: Environmental Criticism

Spring 2018

Professor Lowell Duckert

TR 11:30-12:45

What is environmental criticism? Cheryll Glotfelty in *The Ecocriticism Reader* (1996) defines it as “the study of the relationship between literature and the physical environment.” The seventeenth-century poet Andrew Marvell might have put it this way: “a green thought in a green shade.” Environmental criticism has been difficult to define; yet its relation to modern social activism means that it must be carried out—and *urgently*, at that. So how does a “green thought” arise, what work does it do (or fails to do), and what is the role of literature in the process? We will explore the tensions between place/space, human/nonhuman, nature/culture, local/global, green/multicolored, and life/matter (amongst others), and furthermore challenge these terms’ stability. Over the course of the semester, we will read premodern to modern literature alongside several prominent ecological theorists (representing ecofeminism, queer ecology, postcolonial ecocriticism, and more). Our goals are (1) to investigate what environmental criticism *is* and *does*, and (2) to discover the complications and joys that arrive when we theorize how physical place affects the imagination. Overall, students will understand how literature theorizes ecology as much as ecological theory informs literature, thereby revealing literature’s potential to reshape contemporary environmental issues.



Amy Stein, *Domesticated* (2008)

# ENGL 342: American Drama

## **Staging America**

Ryan Claycomb  
T/R 2:30 -3:45

Even early conceptions of European settlements in America imagined it as a global stage. What is “a city on a hill” if not a *theatron*—a “viewing space”? Could we go so far as to say that the American nation is *theatrical* at its very core?

This course will examine dramatic texts—and *the performances they describe*—that seek to “stage America” by conceiving of America as itself a kind of stage, and American identity as a series of performances. We will read them, speak them aloud, research them, write about them, draw them, put them on their feet, and write about them some more.

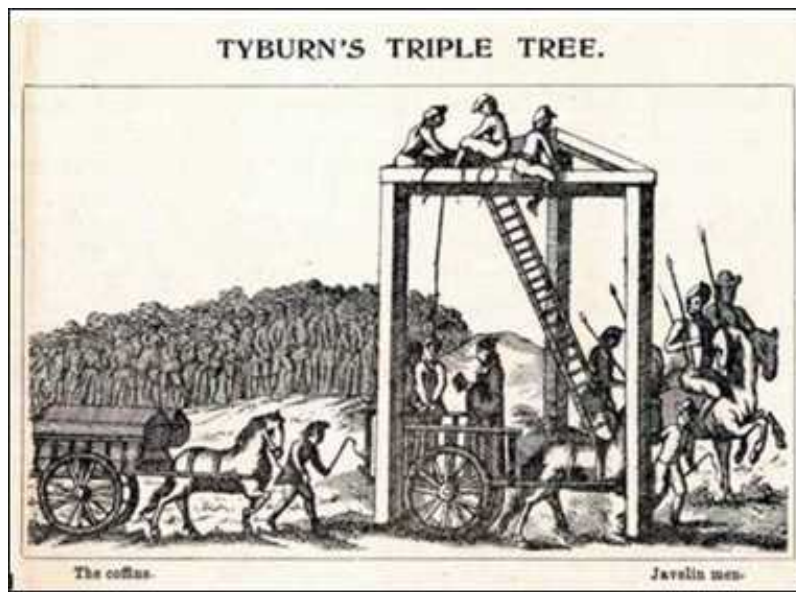
The semester will cover a range of historical periods and styles: 19th century sentimental drama, realism, expressionism, epic theatre, agit-prop, a smattering of performance art, and even the Broadway musical.

Students should be prepared to write, including short responses, a longer research paper, and a performance project with a written component. A cross-listed Honors section will likely include a companion teaching project.



English 366W  
Rogues, Reprobates and Scalawags:  
Crime and Criminals in the 18<sup>th</sup> Century

Professor Francus  
Spring 2018  
Tuesdays and Thursdays, 1:00-2:15



Featuring:

Jack Sheppard, highwayman and escape artist

Jenny Diver, pickpocket extraordinaire

Jonathan Wild, mob boss

Moll Flanders, thief and con artist

Dick Turpin, horse thief

Anne Bonny, pirate

And a cast of thousands.

English 366W fulfills the University's "W" requirement, and elective requirements for the English major and minor.

# American Women Writers

English 385

Professor Johanna Winant

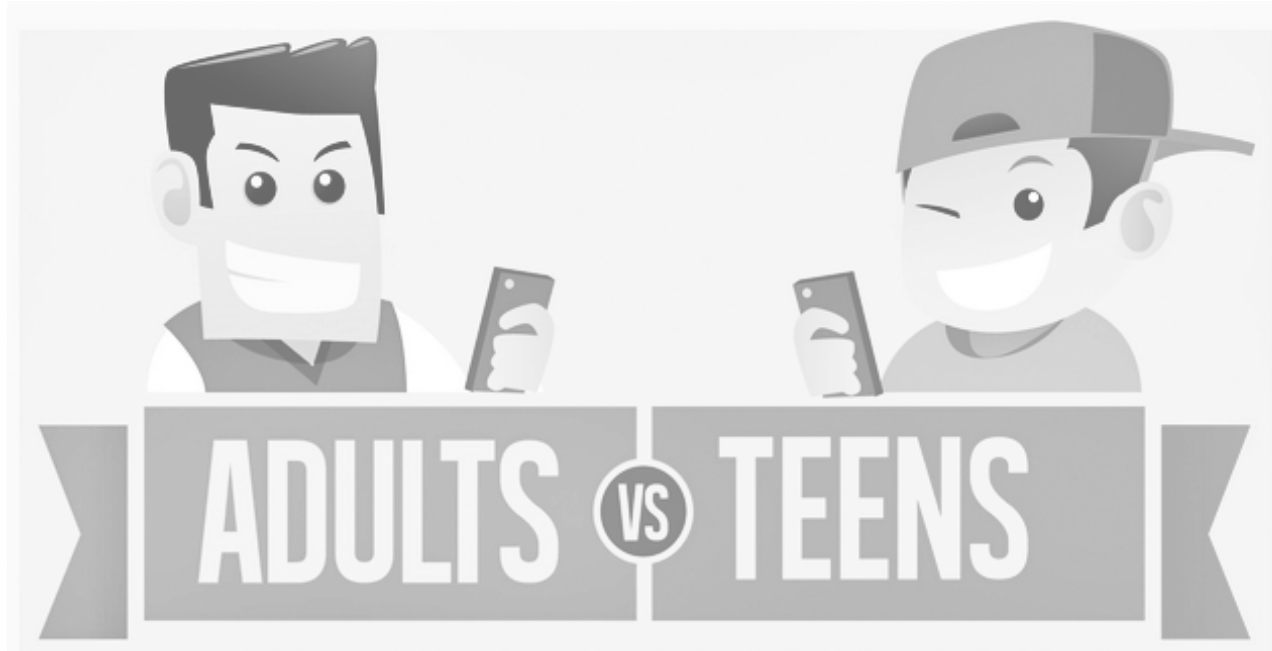
Mondays, Wednesdays, and Fridays, 11:30am - 12:20pm

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This course includes women writers who may not have thought of themselves as feminists, such as Emily Dickinson, and it includes the later writers who claimed them for a feminist tradition, as Susan Howe did in *My Emily Dickinson*. We will trace the emergence of a feminist literary tradition by reading the work of women writers from the United States, beginning before America had that name with work by Anne Bradstreet and Phillis Wheatley, and continuing to the present with Sojourner Truth, Edith Wharton, Willa Cather, Zora Neale Hurston, Elizabeth Bishop, Sylvia Plath, Toni Morrison, Alison Bechdel, Jhumpa Lahiri, and more. We will use these literary texts to theorize gender, and use gender to theorize literature. We will ask: How women are represented in literature that they write? What subjects do women writers tackle? What's the relationship between theoretical arguments about gender and the literary devices used?







# **ENGL 405: Adolescent Literature**

Spring 2018

Instructor: Hathaway

Tuesdays & Thursdays 1:00 – 2:15 p.m.

“Young adult literature” is a bit of an oxymoron: written for teens, its authors are almost exclusively adults. And often, the people handing books to kids to read are adults, too—parents, teachers, librarians, and others who have very different criteria for choosing books than young readers do. In this class, we’ll talk about the wide range of young-adult literature, from the award-winning books selected by adults to the bestsellers that crowd the shelves at Barnes & Noble. We’ll discuss why teens might not enjoy the YA books that adults rave about, why adults might not get the appeal of the latest angsty dystopian series, and how some rare texts are able to satisfy both to become critically acclaimed books that kids actually read and enjoy.

## “Rhetoric and Science” (English 408)

Spring 2018 | Catherine Gouge | cgouge@wvu.edu | Thursday 4-6:50pm

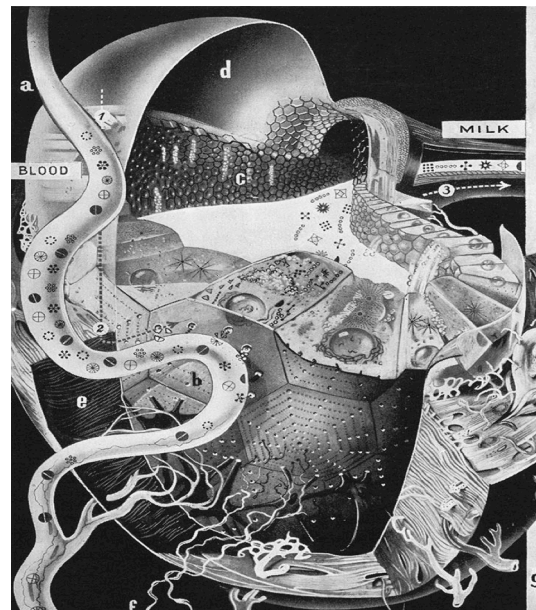
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This course is designed for students who are interested in learning more about the relationship between rhetoric and science. All interested students are welcome and encouraged to enroll. ENGL 408 can be taken in fulfillment of the requirements of an English Major, PWE Minor/Concentration, or as a core course for the new “Medical Humanities and Health Studies” minor. No expertise in rhetoric or science is required.

### Course Description

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“Rhetoric and Science” will explore the audiences, purposes, and conventions of scientific arguments as well as the role of specific texts in shaping scientific disciplines and debates.



Throughout the term, we will read and write about arguments made by both scientists and rhetoricians and consider the following questions: How are the ways that we write in and about science meaningful? Who is persuading whom of what in various genres and scientific discourses, and how are they doing it? What does it mean to consider the rhetorical construction of scientific ethos? What are the roles of different texts and rhetorical practices in shaping scientific knowledge?

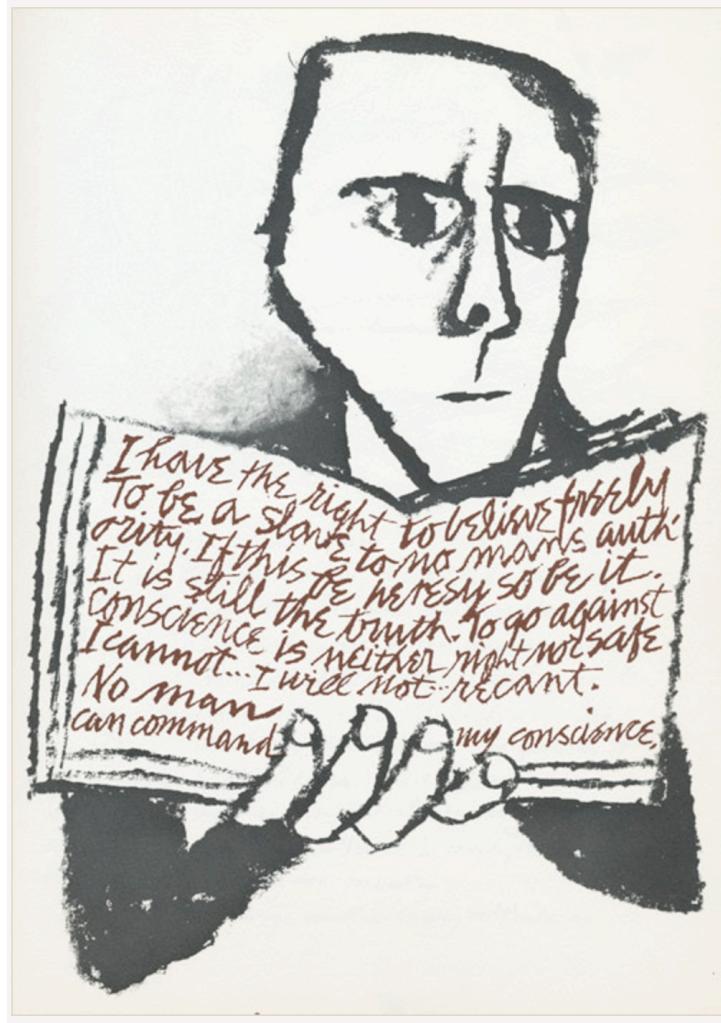
### Course Texts

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1. Klemke, E. D., R. H. Hollinger, D. W. Rudge, & A. D. Kline (Eds.). (1998). *Introductory readings in the philosophy of science*. (3<sup>rd</sup> ed.). Amherst, NY: Prometheus Books.
2. Selected readings from critical texts in rhetoric and science studies about style, arguments, revolutions, epistemologies, public engagements, and more.

**Note:** This ENGL 408 course meets once a week and will be taught concurrent with ENGL 508, the graduate-level version of this course. That means that the course will be a vibrant, mixed, small class of both advanced undergraduate students and graduate students who will complete and discuss overlapping reading and graded work assignments. Because this is a split-level upper-division undergrad/graduate course that meets once a week, students who enroll should expect to be present, engaged, and prepared for all class meetings. This will be a demanding course and so is not a good one to add if you are not at all interested in the material or just need another elective to graduate.

English 418: Creative Writing Capstone  
Tuesdays, 4:00 to 6:50  
Glenn Taylor



(illustration by Ben Shahn)

In this 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, Lydia Davis, Jim Shepard, Karen Russell, Ted Chiang, Roxane Gay, Scott McIanahan, and Robert Gipe.

A decorative graphic on the left side of the page. It features a vertical grey line that passes through the center of a series of concentric, multi-colored circles. The circles are composed of many thin, overlapping lines in shades of yellow, blue, pink, and green, creating a vibrant, sunburst-like effect. The vertical line is positioned to the left of the main text, and the circles are centered around it.

**PWE**

# English 491A: Professional Field Experience Capstone

Section: C01 T/R 8:30am-9:45am

***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.

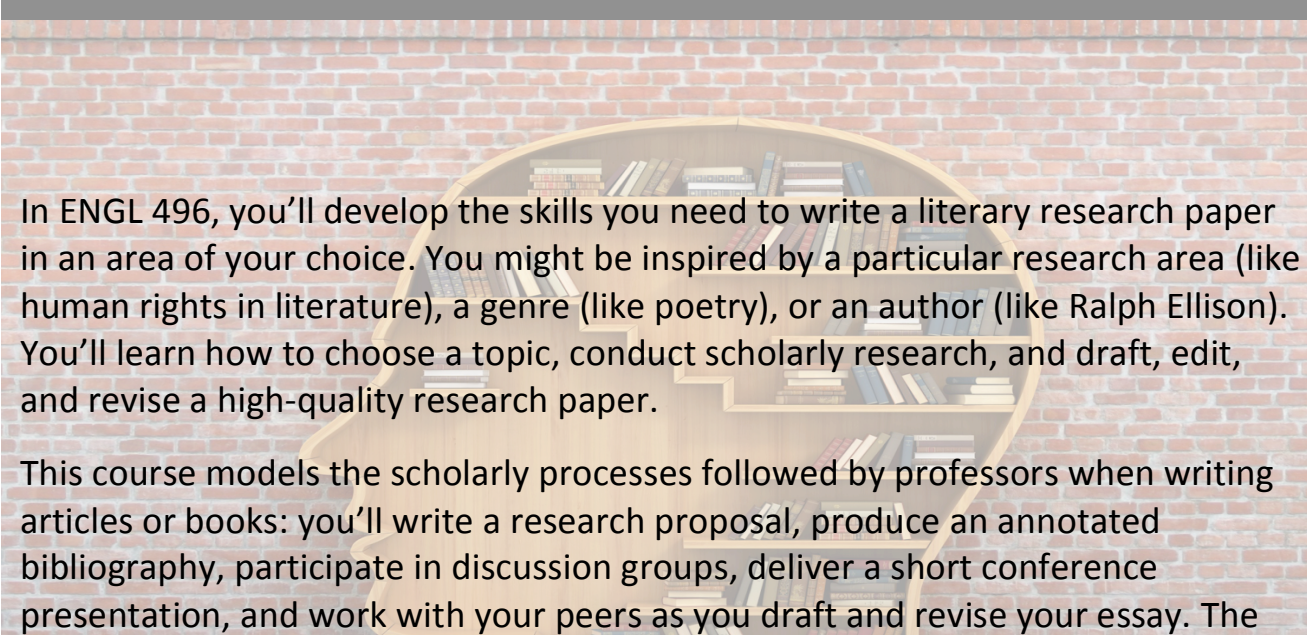
**Prerequisites:** Completion of 9 PWE credits (3 courses) and at least a B average in PWE courses.

**For more information, please contact Jill Woods: <[Jill.Woods@mail.wvu.edu](mailto:Jill.Woods@mail.wvu.edu)>.**



# ENGL 496: Senior Thesis

Section: C01 MWF 11:30am – 12:20pm  
Capstone for Literary and Cultural Studies  
with Professor Rose Casey



In ENGL 496, you'll develop the skills you need to write a literary research paper in an area of your choice. You might be inspired by a particular research area (like human rights in literature), a genre (like poetry), or an author (like Ralph Ellison). You'll learn how to choose a topic, conduct scholarly research, and draft, edit, and revise a high-quality research paper.

This course models the scholarly processes followed by professors when writing articles or books: you'll write a research proposal, produce an annotated bibliography, participate in discussion groups, deliver a short conference presentation, and work with your peers as you draft and revise your essay. The end result should be an original, thorough, and polished piece of research of publishable standard. Equally important, you will have gained the satisfaction of

## SENIOR THESIS: CAPSTONE

Spring 2017

ENGL 496/C02

T 4-6:50 p.m.

Professor Cari M. Carpenter

Students in English 496 will pursue an extensive research project in literary or cultural studies, culminating in a substantial scholarly essay. The course will help develop research and writing skills, as students will have an opportunity to explore in depth a particular topic of their interest. By the end of the course, students will acquire an authoritative understanding of their topic within English studies, based on research, evaluation, analysis, and written and oral presentation. Through the assignments, students should be able to demonstrate:

- ▶ an awareness of academic discourse and research on a particular topic;
- ▶ skills of research, analysis, argumentative development, and critical thinking;
- ▶ appropriate tone, style, and sentence structure of academic writing;
- ▶ command of academic written English and conventions of documenting research;
- ▶ proficiency in oral presentation of research, analysis, explication, and argument.

Come prepared to create the best paper you've ever written!



\*English 496 fulfills the capstone requirement for English majors who are not in the Creative Writing or Professional Writing Concentrations.