Fall 2019

English 309: Approaches to Teaching Composition
Dr. Sarah Morris (smorr110@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 a methods course 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 and unit design
Responding to and assessing writing
Writing workshop and peer response
Digital literacy and argument writing
Place and project based learning

Course work:
Exploratory writing
Writer's notebook
Practice teaching
Reflective responses
Process mentor texts
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

"Because writing can support a high level of learning in all subjects, it matters in any classroom where inquiry, knowledge, and expression are valued and recognized by students and teachers."
Jane Austen is the most celebrated British novelist of all time. Her fans span the globe, as Austen societies and festivals flourish in Japan, Australia, India, Canada, the United States, and the United Kingdom. Austen’s works have been adapted to stage, film, and television—and her image currently graces the ten-pound note of British currency. This semester we will study Austen’s primary works to understand her craft as a novelist and her longstanding and ever-growing appeal.

Primary texts:
Jane Austen’s *Emma* (1816); *Lady Susan* (ca. 1794); *Northanger Abbey* (1818); *Persuasion* (1818); *Pride and Prejudice* (1813); and *Sense and Sensibility* (1811)

There is a reason why recent television series like *Penny Dreadful* and *The Alienist* take place during the Victorian period. It was a dynamic time when the reading public was eager for and fascinated by tales of madness, murder, and mayhem, when poetry and pathology combined with the emerging disciplines of psychology and criminology to explore the dangers of desire and the dark recesses of the human mind.

In English 369 we will read prose narratives and poems to investigate what the poet Alfred Tennyson called those “strange fits of passion,” those crises—both personal and political—that shaped both the Victorians’ understanding of the age and their sense of themselves. We will explore the fear and awe, the reverence and revulsion, at the heart of *dread*.

**Possible Texts:**

- Brontë, *Wuthering Heights*
- Dickens, *Great Expectations*
- Braddon, *Lady Audley's Secret*
- Stevenson, *Dr. Jekyll & Mr. Hyde*
- Stoker, *Dracula*
- Poetry by Various Authors
COMING FALL 2019
ENGLISH 382

contemporary literary theory

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

MARXISM ➔ DECONSTRUCTION

➔ Critical Race Theory ➔ Feminism ➔

New Materialism ➔ Psychoanalysis ➔

QUEER THEORY ➔ New Historicism

An introduction to the major theoretical schools from roughly 1950 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).
ENGL 387: Topics in Women’s Literature

Irish Women Writers

Fall 2019
Tuesdays & Thursdays 4-5:15
Prof. Lisa Weihman
e-mail: lgweihman@mail.wwu.edu

This course will focus on Irish women writers, with particular attention paid to the impact of Ireland’s colonial history, nationalism, and Unionism on the formation of Ireland’s postcolonial identity in the second half of the 20th century.

We will read a wide selection of Irish women's novels, poetry and drama, including works by Elizabeth Bowen, Edna O'Brien, Kate O'Brien, Eavan Boland, Sinead Morrissey, Eileen Ni Chuileannain, Nuala Ni Dhomhnaill, Medbh McGuckian and others.

This is an upper-level English class, and as such there is an expectation of competency in basic reading, writing and analytical skills; this class will improve your existing skills, rather than introduce you to the basic concepts. You will produce 15+ pp. of polished, revised writing, in the form of discussion questions, reading analyses, a short paper (4-5 pp), a research proposal, a final research paper (10+pp) and at least one oral presentation.
A YA NOVEL IS A REGULAR NOVEL THAT PEOPLE ACTUALLY READ

- Stephen Colbert

ENGLISH 405-W01: YOUNG ADULT LITERATURE (CRN 82918)
MWF 10:30 - 11:20 A.M.
INSTRUCTOR: HATHAWAY

As young-adult literature has grown, it's no longer an easily categorizable, single "genre." In addition to the usual "problem novels," fantasy series, and dystopian fiction, contemporary YA includes graphic memoirs, novels-in-verse, nonfiction, and other genre-busting forms. In this section of ENGL 405, we'll talk about the enormous range of work that comprises YA these days. What, if anything, links these disparate texts? What makes something "YA"?
ENGL 226/001 Non-Western World Literature  
Tuesdays/Thursdays, 1:00-2:15  
Prof. Lisa Weihman  
lgweihman@mail.wvu.edu

Non-Western World Literature: Border Crossings

"Literature is where I go to explore the highest and lowest places in human society and in the human spirit, where I hope to find not absolute truth but the truth of the tale, of the imagination and of the heart." —Salman Rushdie

This course will feature literature about migration, relocation, and diasporic communities in a global context, through works of fiction by authors from Asia, Africa, the Middle East, India, and the Caribbean. Authors will include Edwige Danticat, Marjane Satrapi, Salmon Rushdie, Derek Walcott, Jamaica Kincaid and others. We will also read postcolonial literary theory as a way of thinking through how culture influences our reading practices and our understanding of the world.
Film Studies
English 230, Section 001, CRN 82141
Fall 2019
16:00-17:15 p.m., TTh
Clark Hall 317
Dr. Anna Elfenbein (aself@wvu.edu)

Course Description:

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 and explore the cinematic systems such as cinematography and editing that constitute the medium and encode its message(s).

Course Requirements:

Class attendance and participation
Reading checks and in-class writing assignments
Take-home midterm and final exams
APPALACHIAN FICTION
(plus a little poetry and nonfiction and film)

Strikes.
Opioids.
Race, gender, and LGBTQ.
Stereotypes…

Ever wondered about the writing from the place you call home?

Did you know that Appalachia has one of the most vibrant and extraordinary literary traditions in the United States?

In English 252, we’ll venture into what the literature of West Virginia and other Appalachian states has to say about pressing topics like

- The opioid epidemic
- Labor history (including the recent teachers’ strikes)
- The region’s take on race, gender, and LGBTQ issues
- Social class as a cultural phenomenon
- Our complicated “love/hate” relationship with place and the environment
- Stereotypes: Where they originate, the cultural work they do, and how writers resist and rewrite them

We’ll also explore the richness of the literature as art, including the contributions of regional dialects and accents. There has never been a more important time to deepen your understanding of Appalachian history and culture. Appalachian Fiction is a terrific way to begin that journey.
Eng. 254—African American Literature
The 21st Century

Prof. Gwen Bergner

Fall 2019

The first decades of the twenty-first century have seen the first black president and the resurgence of white nationalism, claims that the US is “post-racial” and that #BlackLivesMatter. The Supreme Court has ruled the Voting Rights Act and affirmative action largely obsolete, even as states enact laws to restrict voting access and the school-to-prison pipeline flows. Protesters clash in the streets over Confederate monuments and on opinion pages over NFL players taking a knee. How do African American writers reckon with these contradictions and conflicts that form the backdrop to the daily life of individuals, families, and communities?

Reading a selection of recent novels, poetry, and essays, we will explore how African American writers address racial politics, personal agency, ties to family, and responsibility to community right now, in the twenty-first century. We will consider what this literature offers as the grounds for cultural and political affiliation, that is, for defining a black identity, in the age of multiculturalism at siege, widening economic inequality, and widespread cultural appropriation. How does it reckon with memory and history even as it carves out the future? And how does it celebrate the power and joy of American blackness?

Books
Percival Everett, Erasure (2001)
Chimamanda Ngozi Adichie, Americanah (2014)
Paul Beatty, The Sellout (2016)
Yaa Gyasi, Homegoing (2016)
Walter Mosely, John Woman (2018)
Jesmyn Ward, Sing, Unburied, Sing (2017)
Claudia Rankine, Citizen: An American Lyric (2014)
ENGL 275: JUSTICE AND LITERATURE (Fall 2019)
An Inside/Out Class (permit only)

Katy Ryan
Colson 221
kohearnr@mail.wvu.edu

Hopelessness is the enemy of justice.
Bryan Stevenson, Just Mercy

This course focuses on the concept of justice in twentieth-century and contemporary American literature. Many of our literary works (poems, essays, memoirs, short stories) are written by imprisoned or formerly imprisoned people. We will study the history of convict leasing and the prison, the emergence of the United States as the most incarcerated nation in the world, and the impact of race and class in the criminal justice system. We will also consider women’s and LGBTQ experiences in a system starkly organized by gender.

Class will take place at the Federal Correctional Institute in Morgantown, WV, a men’s federal prison. Our class will consist of 12 WVU students and 12 incarcerated students. ENGL 275 is a SpeakWrite-certified class.

Class will meet weekly on Wednesday mornings, 8AM – 11AM. Students will need to arrive at the prison at least 20 minutes before class begins. Students can drive themselves or carpool.

You can learn about the Inside-Out Prison Exchange program at http://www.insideoutcenter.org/

If interested, contact Katy Ryan, Professor of English, at kohearnr@mail.wvu.edu
English 212 001
Creative Writing: Fiction
Professor: Mark Brazaitis
Tuesday-Thursday 8:30-9:45

Write, Revise, Read, Write, Revise

In this class, you will learn how to write fiction.

You will write two stories or novel chapters.

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

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

Authors whose work we may read: Amy Bloom, Elizabeth Graver, Junot Diaz, Robert Olen Butler, Lorrie Moore, Stuart Dybek, Mary Gaitskill, Kazuo Ishiguro, Philip Roth, Francisco Goldman, Janet Peery, Randall Kenan, José Saramago.

Author whose work we will certainly read: You.

*Note: This class meets a Creative Writing Concentration requirement.*
In this course, we will learn about the craft of writing fiction and discuss what makes “good” writing. We will explore new worlds oftentimes similar to our own, sometimes not even close. We will read works by Jesmyn Ward, Nafissa Thompson-Spires, Marlon James, and many others.

Primarily though, we will write and read each other’s work, and through careful and constructive criticism, better ourselves as writers of fiction.

INSTRUCTOR: MATTHEW SAPORITO
TR 1 - 2:15 IN WOODBURN
"Poetry is a matter of life, not just a matter of language." – Lucille Clifton

"And by the way, everything in life is writable about if you have the outgoing guts to do it, and the imagination to improvise.” – Sylvia Plath

What makes good poetry good? How can you learn the craft of poetry so the poem in your head becomes the poem on the page? In English 213, you will learn to identify excellent poetry by reading poems by many (mostly) living poets working in the United States. You will also write your own poems and will receive and offer feedback through writing workshop. We will discuss (and practice) the elements of poetry—line, sound, form, imagery, et cetera—so you will have the tools to write stronger poems that better reflect your own fierce voice.

We may read poems by: Ocean Vuong, Patricia Smith, Lucille Clifton, Mary Oliver, Layli Longsoldier, Terrance Hayes, Ross Gay, Dawn Lundy Martin, Joan Larkin, Martin Espada, William Brewer, Gregory Pardlo, and many others.
CREATIVE WRITING: INTRO TO POETRY
INSTRUCTOR: LUKE MCDERMOTT

In this workshop, we'll read poetry from Modernist, Renaissance, and contemporary traditions to guide our writing exploration. We'll write poems, give each other feedback, contribute to commonplace documents, and discover what we love about poetry.

ENGL 213
Sec. 3
MWF
8:30-9:20
"Nonfiction' is perhaps the only genre to contain a negation in its very name. The category contains everything from journalism to memoir to biography to cookbooks. But it is quite clear about what it refuses."

-Amy Bonnaffons

ENGLISH 214
CREATIVE NONFICTION WRITING

While we won’t be reading cookbooks, we will try to answer the question of "Where do we draw the line for what is and isn't true?" through exploring works by writers like Lidia Yuknavitch, Claudia Rankine, Maggie Nelson, and others. Expect a semester filled with unconventional style, powerful female voices, and the chance to broaden what you know as reality.

FALL 2019
INSTRUCTOR: ANNA DAVIS-ABEL
English 312/001, Creative Writing Workshop: Fiction
Thursday 4-6:50 p.m.
Professor: Mark Brazaitis

“\textit{I Can Do That in a Short Story?}”

\textit{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:

\begin{itemize}
  \item read two dozen short stories and a short novel.
  \item write at least two short stories.
  \item become a better critic of your own and others’ work.
  \item understand better the art of fiction writing.
\end{itemize}

\textit{This course fulfills a creative writing concentration requirement.}
BLESS OUT
by Ida Stewart*

The trouble is finding language that tells the truth.
The margins are wide here, and steep; the middle all but disappears
from some angles, the way an ampersand, untwisted and stretched,
is just a strike-through, a new road out—out with the old.
This is the land of afterthoughts and wildflower ideas, complicated
root systems choking one another in, clinging on
to interpretation. To say the margins are wide implies leeway,
but not when you’re trying to carve a real life, to make this
melon-thump middle mine. We say it’s raining when the sky is falling.
I mean, sometimes the earth washes from under our feet, rains
down on our houses and heads and we still float to the top.
This is the land of rain, oh honey, blessing us out.

In this course, we will read, write, and write about poetry. We will also listen to it.
The genre is, after all, distinguished by its attention to the music of language.
Training your ear is pretty much the best thing you can for yourself as a poet.

Questions? Please email me: maryann.samyn@mail.wvu.edu

*Ida Stewart was a student in ENGL 313 in 2002. This poem is from her first
About Time
ENGL 318: Topics in Creative Writing

Professor Mary Ann Samyn
Fall 2019
W 4:00-6:50 p.m.

"Poetry is about the varieties of measuring, telling, and thinking about time." —David Baker, "To Think of Time"

"Words lead to other words and down the garden path... Time and materials hound the work." —Annie Dillard, The Writing Life

"Time draws the shapes of stories."—Joan Silber, The Art of Time in Fiction

Literature happens in time; indeed, it’s about time; and it can arrive right on time, for us, personally. Writing itself takes time, as we come to know.

Interestingly, if literature is great, we call it timeless.

In this class, we will read and write about the art of time in fiction, nonfiction, and poetry.

It’s likely we’ll discuss work by Alice Munro, Tim O’Brien, Brenda Hillman, Robert Hass, Jonie Graham, Carl Phillips, James Agee, and Annie Dillard, among others. Also, critical writing by Joan Silber, David Baker, Stanley Plumly, among others. So many possibilities, really. Hard to go wrong.

You can expect to write critically and creatively—ideally, both at once. And to read with care. And to say and hear and think about interesting things.

Questions? Permission to enroll? Email me: maryann.samyn@mail.wvu.edu
ENGL 496: Senior Thesis: Capstone
Dr. Michael Germana
Fall 2019

In this course, you will develop a topic on a literary text of your choosing; extensively research, document, and critically respond to the scholarly conversation surrounding that topic; and craft an authoritative 20-25-page essay that, once completed, will be the crowning achievement of your undergraduate career.

Part peer workshop, part independent study, this class will require your consistent dedication, both to completing your own project and to improving those of your classmates. Commitment to the classroom community will be paramount, and falling behind will not be an option!

At the conclusion of the semester, writers of the most accomplished essays, chosen by the class as a whole, will compete for the Department of English’s Best Senior Thesis Prize.
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 PIT 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/](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>. 
Instructor: Amanda Gaines

Section 002 MWF 8:30-9:20

"It's never enough to simply have events to write about. It is in the examination of the reasons for and the consequences of the things that happen to us that give rise to stories." -- Bruce Ballenger

In this course, we'll be reading & writing
Nonfiction (personal essays), Fiction (short stories), and Poetry. Together, we'll discuss the process of creating "good" writing, and investigating how the self, memory, and time can be explored in each genre.

Some authors we may read include: David Sedaris, Chen Chen, Dennis Lehane, Christa Parravani, Kim Addonizio, Mark Doty, Morgan Parker, Chimamanda Ngozi Adichie, Alana Massey, Samantha Irby, Nick Flynn, and more.
ENGL 111

“great writers are indecent people they live unfairly saving the best part for paper.
good human beings save the world so that bastards like me can keep creating art, become immortal.
if you read this after I am dead it means I made it.”

— Charles Bukowski, The People Look Like Flowers at Last

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English 111: Introduction to Creative Writing challenges new writers to build their craft and discover their voice by giving them the language to analyze and challenge the writing they encounter and the writing they create. The course also encourages a broader inquiry into why we write, who we write for, and how our identities and experiences shape our work.

Students will read and discuss literary works including poems, short stories, and essays to build a vocabulary of criticism. Then, they will submit their own creative writing to be read and discussed by the class in a workshop setting. By exploring elements of craft like structure, theme, image, and scene, students and writers will gain the power to articulate their own creative choices and create better art.

Possible readings include works from authors like: Stanley Kunitz, Claudia Rankine, Nick Flynn, James Baldwin, George Saunders, David Foster Wallace, Ta-Nehisi Coates, Jo Ann Beard, Leslie Jamison, Junot Diaz, Zadie Smith, Samantha Irby, Claire Vaye Watkins, Otessa Moshfegh, etc.
Literature of Native America
English 156
Fall 2019

Professor Cari M. Carpenter

"...when one is telling a story and one is using words to tell the story, each word that one is speaking has a story of its own, too. Often the speakers, or tellers, will go into these words stories, creating an elaborate structure of stories within stories... This perspective on narrative-of-story within story, the idea that one story is only the beginning of many stories and the sense that stories never end-represents an important contribution of Native American cultures to the English language."

-Leslie Marmon Silko on Laguna Pueblo language

In this course we will read Native American literature from origin stories, which continue to be told today, to contemporary poetry and prose. We will also examine art work, music, and film in order to approach this literature with the dynamic spirit it deserves. In considering the various stories that Native Americans tell, we will address a number of questions: how, for example, do these authors contest and revise stereotypes of Indians? How should Native American literature be taught, given its diversity and its roots in the oral tradition? How do these texts challenge what we think of as storytelling, "America," and even ourselves? Students will be expected to keep abreast of current events via newspapers and the Internet and to become more acquainted with issues affecting indigenous people today. As we read this literature we will also study such important historical developments as the Dawes' Act, nineteenth-century boarding schools, reservations, self-determination, changing gender roles, and the activism of groups like the American Indian Movement and Women of All Red Nations.

*ENGL 156 is one of the courses that fulfills the GEF "Arts and Creativity" requirement.*
The Literature of Love, Sex, & Gender
English 180, Section 001, CRN 84118
Fall 2019
1:00-2:15 p.m., T&Th
Clark Hall 104
Dr. Anna Elfenbein (aself@wvu.edu)

Course Description:

Why do we love who and how we do?

In reading and discussing myth, song, poetry, drama, fiction, and film, we will explore the topic of love, a topic charged with emotion which human beings throughout history have debated. Required reading will include both classic and contemporary works to stimulate discussion and insight.

Course Requirements:

Class attendance and participation
In-class reading checks and writing assignments
Take-home midterm and final examinations
This semester in English 171 we will study the image of the scientist and the status of science in Western literature and popular culture. Scientists have appeared as seekers of truth, frauds, madmen, and heroes—and not surprisingly, science has been characterized as the key to civilization and progress, and the beginning of the apocalypse.

To make sense of all of this, we will focus on four types of scientists:

- The scientist who creates life, and challenges death;
- The scientist who excavates natural process and evolution;
- The scientist who invents artificial intelligence and robots; and
- The scientist who explores space and the universe.

Primary course texts:
- Capek, Karel. *R.U.R.* (*Rossum’s Universal Robots*)
- Darwin, Charles. Selections from *Origins of the Species*
- Lawrence, Jerome and Robert E. Lee. *Inherit the Wind*
- Scott, Ridley (director). *Blade Runner*
- Shelley, Mary. *Frankenstein*
- Shetterly, Margot Lee. *Hidden Figures*
- Howard, Ron (director). *Apollo 13*
Unsettling the Human: Making Lives Count in Contemporary World Literature

ENGL 200: Foundations of Literary Study
Professor Rose Casey

What does it mean to be human? How has the idea of humanity been mobilized to achieve equality, equity, and inclusion? How has the concept of the human also been used to exclude, denigrate, and deny? What differentiates humans from animals or other forms of species life? How are new technologies challenging the category of the human? And how might literary study examine this concept in ways that other disciplines cannot?

This course establishes the foundations for literary study by exploring these intriguing questions from a critical theoretical perspective. Students will: address some of the most current research questions in literary study; develop analytical reading and writing skills; and learn about formal literary techniques such as syntax, meter, address, and narrative structure. We’ll read a multitude of genres, including novels, poetry, short stories, and a television series.

Assigned texts will likely include:
Han Kang, *The Vegetarian*
Claudia Rankine, *Citizen*
Nnedi Okarafor, “Afrofuturism*
Sakaya Murata, *Convenience Store Woman*
Bhanu Kapil, *Humanimal*
Ocean Vuong, "Self-Portrait as Exit Wounds"
Dir. Gobert, *Les Revenants (The Returned)*
Cards Against Humanity

And just as this course troubles the category of the human and probes its limits, so it challenges conventional genres of assessment. The final project will be a creative assignment; along the way, students will also produce analytic essays and small creative projects.
ENGL 200: Foundations of Literary Study
Geoff Hilsabeck
Fall 2019, TR 10:00-11:15
geoffrey.hilsabeck@mail.wvu.edu

How does literature bear witness to history? Do different literary genres bear witness in different ways? In this section of Foundations, we will pursue these and related questions. Assigned texts will include *Maus* (Art Spiegelman), *In Cold Blood* (Truman Capote), *Benito Cereno* (Herman Melville), *Wade in the Water* (Tracy K. Smith), *The Book of the Dead* (Muriel Rukeyser), and *The Laramie Project.*
American Literature I is an introduction to and survey of American literary productions from the beginning to the mid-nineteenth century. Themed as "Equity and Inclusivity," this course will scrutinize how the ideals and practices of democracy and inclusivity evolved in terms of race, gender, ethnicity and literacy in American soil, and found their representations in the works by writers from William Bradford, Anne Bradstreet and Sarah Kemble Knight to Ralph Waldo Emerson, Walt Whitman, Louisa May Alcott and Emily Dickinson. Students will be oriented with the canonical works by famous writers, as well as fine works by underrepresented writers such as Olaudah Equiano, Phillis Wheatley and Frances Ellen Watkins Harper. Overall, students of this course will be expected to immerse themselves in the vast tradition of early American writings, acknowledge the thematic and generic diversity, and think and write critically about the universal, historical and distinguishing elements of American literature across genres such as fiction, essays, political documents, poems, and autobiographical works.
ENGL 242: American Literature II
Dr. Michael Germana
Fall 2019

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
Twelve reading quizzes
Class participation
Coming fall 2019...

**WAR!**


**Women!**

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

**ART!**


**Religion!**

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

**empire!**

ENGL 262, Section H01

**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, occasional response papers, a longer analytical essay, midterm and final. ENGL 262 satisfies GEC Objectives 3 and 5, as well as GEF Foundation Area F6. This section is restricted to students in the WVU Honors College.
ENGL 262: British Literature II
"Beyond the Frame: The Image and the Word"

Fall 2019 / MWF 1:30 pm - 2:20 pm
Instructor: Christopher Urban
CRN: 81230

Course Description:
What happens when words are used to represent images? What is literature’s relation to art? And, conversely, how well do images represent the words they often illustrate? These considerations are central to a literary device called “ekphrasis”—something James Heffernan defines as, “the verbal representation of visual representation.” But, how implicated are we, the readers, in the visual purchase of objects described to us through literature? How do we contribute to “meaning-making,” and how might ekphrastic representation, in turn, help define us? This class will find thematic grounding in expressions of ekphrasis, gender, and the sensorium in British literature, through texts that grapple with these very questions. Readings will include selections from nineteenth-century writers like William Blake, Mary Shelley, John Keats, Christina Rossetti, and Oscar Wilde (to name a few), as well as more recent writers like Margaret Atwood and Patrick McGrath. We will explore how sensory perception and ekphrastic description in literature underscore 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 these texts remain relevant.

English 262 offers a survey of British literature from 1800 to present. Our class will examine poetry, prose, and drama. It’ll be a wild romp, sampling more than 200 years of the best material ever written in English. 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 since the nineteenth century. I hope to see you there!

Course Requirements: Students can expect to submit weekly response papers and 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.
ENGL 262: British Literature II
"Rumors, Myths, Legends, and Fairy Tales"

Summer 2019 – Online
Instructor: Christopher Urban
CRN: 50603

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 examine literary works that grapple with these very questions through rumors, myths, legends, and fairy tales.

Readings will include selections from Mary Shelley, John Keats, Christina Rossetti, Oscar Wilde, and Angela Carter (to name a few). We will explore how literary genres employ these characteristics to illustrate the social conditions and anxieties 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 particular texts and writers continue to influence our art, literature, and culture.

English 262 offers a survey of British literature from 1800 to present. Our class will examine poetry, prose, and drama. 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 more than 200 years of the best material ever written in English. 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 since the nineteenth century. And, all of this from the comfort of your own home!

Course Requirements: Students can expect to participate in regular discussion posts and submit weekly response papers and discussion questions. Students will select at least two choice-texts to explore independently and report back on. Students will also develop a final essay.
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

*English 263 is a SpeakWrite certified course.
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 perform some reflection-in-action research that unifies both theory and application.
English 302: EDITING

Tues/Thurs @ 1pm– 2:15 p.m. | Instructor: Dr. Gouge | Colson G06

"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, 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 304: BUSINESS AND PROFESSIONAL WRITING

Tuesday/Thursday: 10:00, 11:30, 1:00, and 2:30

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 a Professional Writing and Editing minor & concentration requirement. English 101 and 102 (or English 103) are prerequisites for the course.
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 a Professional Writing and Editing minor & concentration requirement. English 101 and 102 (or English 103) are prerequisites for the course.


ENGL 305: Technical Writing will introduce you to common writing genres and formats used in professional settings. Building upon the expertise developed within your major, we will examine technical writing through topics and interests relevant to the work you plan to do.

In addition, we will explore ways to construct your professional ethos and become familiar with the multiple purposes that writing serves in professional organizations.

Genres common to technical writing include but are not limited to:

- Resumes
- Memos
- Proposals
- Instructions
- Descriptions
- Reports

We will complete written documents, oral presentations, and a final writing project in this course. Regular attendance and in-class participation are essential.

Prerequisites: ENGL 101 & 102 or ENGL 103
Pre-requisites: ENG 101 & 102 OR ENG 103

In-class Writing

Your substantial papers

Purpose:

Why writing happens in specific contexts for specific purposes?

not only to what students write, but also to how and why. That is, English 305 must pay attention to how and why. Pre-read the goals amount to this: English 305 must pay attention to how and why.

This course requires:

1. Enthusiastic participation
2. Regular attendance
3. In-class writing

Your substantial papers

This course is designed to introduce you to technical writing. It is an opportunity to be involved, but not expert, audience.

Our technical writing encompasses any topic that must be explained in an engineering, architectural, or computer science context. Those in engineering, architecture, and computer science—such as includes topics traditionally understood as technical—such as knowledge and audience of interested outsiders. While this may mean strategies for translating between discipline-specific discourse.

Instructor: Phyllis Bowers

MWF 11:30 AM-12:20 PM

Section: W25 Spring 2019

TECHNICAL WRITING

ENG 305
English 305: Technical Writing
Fall 2019
Section W03: TR 10:00-11:15 a.m.
Section 7W1 (online)
Dr. Doug Phillips

ENGL 305 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
☑ Required course for Professional Writing & Editing minor
☑ University Writing requirement course

Prerequisites: ENGL 101 & ENGL 102 or ENGL 103