

403 CRN 87202
503 CRN 87204



MWF 12:30-1:20

WRIT

403/503

GRANT WRITING FOR COMMUNITY AND INDUSTRY

YOU KNOW YOU WANT TO...

- **PRACTICE** YOUR PERSUASIVE TALENTS TO GET **SSSSSS** FROM PRIVATE AND FEDERAL FUNDERS
- **LEARN** NEW GENRES LIKE PROJECT BUDGETS AND PROJECT NARRATIVES
- **FIGURE OUT** WHAT THE HECK **LOI, RFP, FFY, NOFA** AND OTHER ACRONYMS MEAN
- **WORK WITH** REAL COMMUNITY CLIENTS TO DEVELOP YOUR PORTFOLIO
- **HONE** YOUR TECHNICAL WRITING AND EDITING SKILLS

QUESTIONS?

CONTACT DR. CARLSON AT
ERIN.CARLSON@MAIL.WVU.EDU

ENGL 605

Professional Writing Theory

FALL 2026 // TUESDAYS, 4:00–6:50 PM

ENGL 605 focuses on the history of professional writing theory and research. This fall, we will examine these histories and theories through the lens of what's been referred to as the “**social justice turn**” in professional and technical communication.

On first glance, “professional writing” may sound boring and mechanical.

But think about it—professional and technical writing is really about the everyday, meaning-making processes through which people are categorized and deemed legitimate (or not), cultural and ideological values are inculcated, access is managed, risks are communicated, and regulation takes place—oftentimes through a seemingly neutral veneer.

Beginning with foundational histories and theories in the study of professional and technical writing, we will take up questions like:

- What is professional and technical writing, and what does it have to do with social justice?
- Where did professional and technical writing come from?
- What are important theories in the field of professional and technical writing?
- Is professional and technical writing a humanistic area of inquiry?

Through this course, you will learn to advocate for the value of your work as a professional writer. As we do so, we will be attentive to the sociopolitical, cultural, and rhetorical implications of technical and professional communication research and practice.

Questions? Contact Dr. Sano-Franchini at iennifer-sano-franchini@mail.wvu.edu.



“You were wild once. Don’t let them tame you.”

—Isadora Duncan

Bring your wild, wonderful writing to...

English 618A: Graduate Writing Workshop, Fiction

Wednesdays, 7:00-9:50

Location: TBA

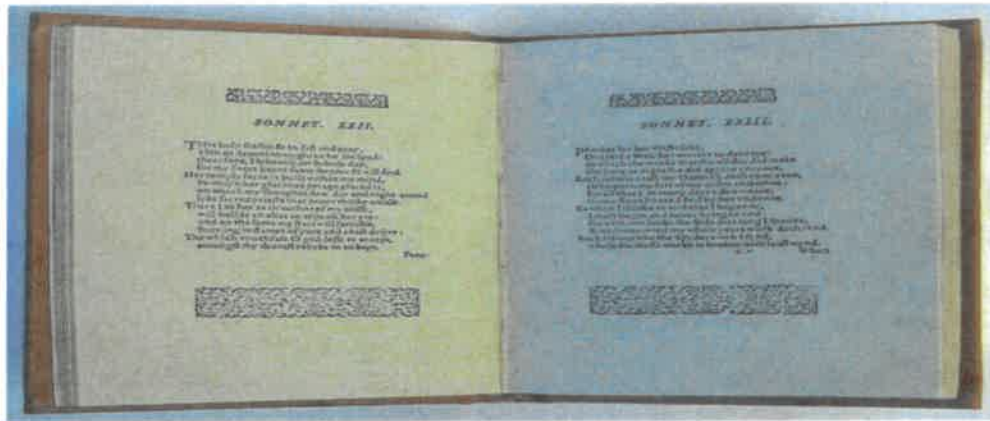
Professor: Mark Brazaitis

You’ll write up to five works of fiction, which will be discussed in a workshop of your peers.

You’ll also read and discuss your classmates’ work as well as the work of published authors.

By the end of the semester, you will be closer, much closer, to being the writer you want to be.

“It’s none of their business that you have to learn to write. Let them think you were born that way.” — Ernest Hemingway



English 632: Poetic Form and Historical Reinvention

“Poets are the unacknowledged legislators of the world.”

Percy Bysshe Shelley

Was he right?

If poets legislate, how?

If they do not, why does poetry persist?

And what does legislation even mean in an age shaped by social media, algorithmic writing, and generative AI?

This graduate seminar takes Shelley’s provocation not as a slogan, but as a problem. Across historical periods, the course investigates how poetic form functions as a mode of thought, a site of ideological pressure, and a mechanism for cultural reinvention.

Course Focus

Formal Mechanics

Close attention to meter, rhythm, rhyme, sound patterning, lineation, enjambment, syntax, and stanzaic structure. Formal analysis serves not as ornament but as inquiry: how does form generate meaning rather than merely express it?

Major Poetic Forms Across Periods

Rather than treating form as timeless, the seminar explores why particular poetic structures become dominant in specific historical moments and what intellectual or cultural problems they are designed to solve. Poetry is approached as a recurring site of reinvention, especially when other discourses prove insufficient.

Guiding Questions

- What is poetry doing historically or philosophically that other discourses cannot?
- How does poetic form produce meaning, ideology, subjectivity, or resistance?
- Why does poetry survive across radically different cultural conditions?
- What does poetry reveal about language itself i.e., its limits, excesses, and failures?

The course culminates in a sustained examination of poetry’s status in a digital era: whether poetic form remains a distinctive mode of knowledge when language is increasingly optimized, accelerated, and machine-generated.

For graduate students interested in poetry, theory, literary history, and the evolving conditions of language itself.

Dr. David Stewart

Tuesday 4-6:50

FALL 2026

ENGL 682

Prof. Ben Bascom

Recent Literary Criticism

Thursday 4 to 6:50 PM



In this graduate course, we will read works of literary and cultural criticism that emerge from Marxism, psychoanalysis, post-structuralism, postcolonialism, and affect, cultural, and queer studies. Students may expect to read texts by Lauren Berlant, Jodi Byrd, Saidiya Hartman, Anna Kornbluh, Lisa Lowe, and Mari Ruti, among others.

ENGL 768—Fall 2026

Black Romanticism

Adam Komisaruk

T 7:00-9:50 PM

For generations, scholars and teachers defined the British Romantic period (c. 1789-1832) in terms of the “Big Six”—the white male poets William Blake, William Wordsworth, Samuel Taylor Coleridge, John Keats, Percy Bysshe Shelley, and Lord Byron. This canon sometimes obscures the rich array of novelists, essayists, dramatists, women writers, indigenous writers, and writers of color who made up the intellectual fabric of their day. Such marginalization is surprising given the close association of the period with movements for social justice, especially racial justice: Coleridge’s *Rime of the Ancient Mariner* may be read as an antislavery tract; William Wordsworth’s “To Toussaint L’Overture” praises the leader of the revolution in Haiti (Saint-Domingue) that was arguably more successful than that of the colonizing French.

This course will focus on texts by and about people of African descent in late-eighteenth and nineteenth-century Britain, not only to gesture toward a more expansive “Romantic” archive but to interrogate some of the connotations of “Romanticism” itself. What geographical, medico-scientific, sociopolitical, and other conceptions of “race” existed in the period? How did these conceptions intersect with evolving definitions of “British” citizenship and nationhood? How did the transatlantic slave trade reflect, shape, and delimit contemporary debates about the “rights of man” in an age of revolution? What competing ideas may have existed about the potentially transformational power of imaginative labor?

Primary texts may include: Anonymous, *The Woman of Colour*; Ottobah Cugoano, *Thoughts and Sentiments*; Charlotte Dacre, *Zofloya*; Thomas De Quincey, *Confessions of an English Opium-Eater*; John Earle, *Obi, or Three-Finger’d Jack*; Qobna Olaudah Equiano, *Interesting Narrative*; Mary Prince, *The History of Mary Prince*; Marcus Rainsford, *An Historical Account of the Black Empire of Hayti*; Robert Southey, *Poems on the Slave Trade*; John Gabriel Stedman, *Narrative of a Five Years’ Expedition*; Robert Wedderburn, *The Axe Laid to the Root*; others. We will read from the critical literature on this subject that has grown exponentially in the past decade, including: Paul Youngquist, ed., *Black Romanticism* (2017); Manu Chander and Patricia Matthew, eds., *Abolitionist Interruptions* (2018); Matt Sandler, *The Black Romantic Revolution* (2020); Deanna Koretsky, *Death Rights* (2021); Lenora Hanson, *The Romantic Rhetoric of Accumulation* (2022); Patricia Matthew, ed., *Race, Blackness, and Romanticism* (2022); Joseph Albernaz, *Common Measures* (2024); Katey Castellano, *Robert Wedderburn, Abolition, and the Commons* (2024); Shelby Johnson, *The Rich Earth Between Us* (2024); Joselyn Almeida and Amelia Worsley, eds., *Romanticism and Antislavery Literatures* (2025); others. Theoretical readings may include Simon Gikandi, Paul Gilroy, Saidiya Hartman, Fred Moten, Christina Sharpe, Hortense Spillers, Frank Wilderson, others. We will also examine the impact of British Romanticism on later Black writers, from Frederick Douglass to W.E.B. Du Bois to Fred Moten and Benjamin Zephaniah.

Requirements will most likely include an oral presentation and a 20-page essay suitable for revision as a scholarly article, but students will be encouraged to pursue projects whose topic and format is relevant to their areas of specialization. Requests, recommendations, and questions are invited:

akomisar@wvu.edu.

Methods Seminar: Sensory Studies & Literature

ENGL 782

Prof. Lara Farina
W 4:00-7:00

Like other embodied practices, sensing has a history. *What* people sensed in specific times and places is variable and subject to change. We can say the same about *how* people sense, i.e. what gets noticed, what sensations are prioritized or valued, and which give rise to the making of meaning. We may take the “five senses” as biologically determined, or think of vision as the most important sense, but, as anthropologists, historians, and even scientists have argued, these assumptions are far from universal. On the contrary, they seem natural because they are so deeply cultural, buttressing our preferred ideas about gender, race, sexuality, affect, ability, health, ecology, and humanity.

What better place to study the variability of sensing than literature? With its thick description, emphasis on perspective, and interest in the language of feeling, literature would seem the ideal archive. Yet, in the recent critical expansion of sensory studies as a multi-disciplinary field, language and literature studies have often taken a back seat to work in the social sciences and arts. This class will introduce key works of sensory study from a variety of academic fields to ask: What does textual analysis have to offer an understanding of the senses? What other disciplinary methods can be applied to the study of writing? What challenges does literary study face when trying to reconstruct sensory cultures?

The final project for this course will require an application of sensory studies methodology to analysis of a literary text of your choice. Readings will come from the fields of anthropology, history, philosophy, media studies, environmental humanities, education, and literary theory. Texts include:

David Howes & Constance Classen, eds. *Ways of Sensing*
Aristotle, *On the Soul*
Mark Smith, *Sensing the Past*
Daniel Heller Roazen, *The Inner Touch*
Maurice Merleau-Ponty, *The Phenomenology of Perception*
Jacques Ranciere, *Dissensus*
Laura Marks, *The Skin of the Film*
Tobin Siebers, *Disability Aesthetics*
Gloria Anzaldua, *Borderlands*
Sachi Sekimoto and Christopher Brown, *Race and the Senses*
Sharon Todd, *The Touch of the Present*
Susan Stewart, *Poetry and the Fate of the Senses*