

## ENGLISH 609: COLLEGE COMPOSITION PEDAGOGY

Fall 2019—Sections 1 & 2 (Wednesdays, 4:00-6:50 p.m.) in G18 Colson

NATHALIE SINGH-CORCORAN

G02A Colson Ph. 304-293-9731

[nsinghco@mix.wvu.edu](mailto:nsinghco@mix.wvu.edu)

LAURA BRADY

233 Colson Ph 304-293-9706

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

What do we value about writing? How do we learn to write? How do we teach others? These are the questions we will keep coming back to as we read, analyze, and critique current scholarship on composition, and as we share ideas and experiences about teaching writing.

### GOALS

This course invites you to situate your own practices within the context of current discussions and debates within the field of composition. You should:

- Gain a solid understanding of the major pedagogical approaches to teaching writing and the research and theory that informs those approaches
- Develop your own teaching philosophy
- Research & address a question related to your own teaching of composition
- Develop an argument related composition research, theory, or pedagogy

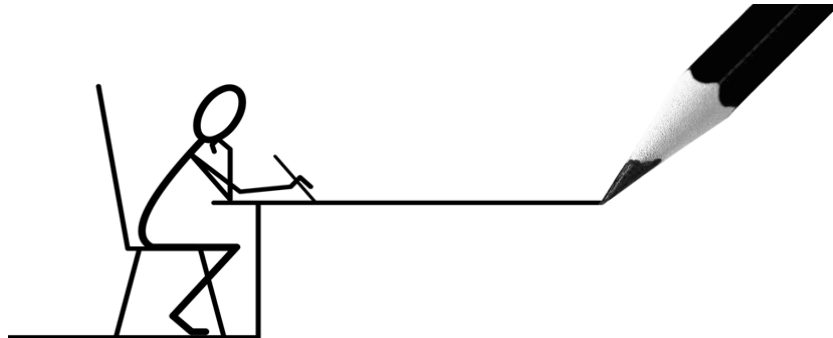
### REQUIREMENTS

You will write about 25 polished pages over the course of the semester, plus informal writing, drafts and additional research. We will provide more detail on eCampus (WVU's course management system) as the semester progresses.

- Weekly reading questions/responses (Groups will take turns posing or answering questions on the Discussion Board. About ten posts.)
- Teaching Application/Presentation (Groups will take turns applying the week's readings and will prepare a handout for their peers).
- Teaching Observation. (Pairs will meet, observe each other, meet again, and then write a memo that reflects on the process of observing and being observed. The goal is to reflect, not evaluate.)
- Annotated Bibliography with Extended Preface (The preface will explain: (1) your central research question; (2) patterns or connections among the sources you've found; (3) any gaps in the research. The list of annotated sources will demonstrate your research within the field of college composition pedagogy.)
- Final Portfolio: Revised and polished versions of all of the work just listed (& drafts)
- Reflective teaching statement to introduce final portfolio.

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

- The course will rely primarily on 40-50 scholarly articles posted on eCampus (WVU's course management system), but we will also refer to books that you will receive during the August workshop for new instructors.



## Premodern Genres / Postmedieval Readings

ENGL 661

Professor Farina

Dream visions and chivalric romances, beast fables and catalogs of wonders, saints' lives and cycle plays, "divine" comedies and fabliaux. Premodern writing takes forms both familiar and strange to modern readers, challenging our ideas of the literary and yet providing us with tropes, themes, and inquiries that are very much alive in the present.

This course takes a tour through some of the signature genres of Late Antiquity and the Middle Ages (roughly 200-1500 c.e.), visiting, along the way, some historic landmarks -- such as the invention of romantic love, the formation of scholastic debate, and the coalescence of literate heresies. Yet we will also consider historicism's limits for handling the premodern. Towards this end, we will read the kind of cross-temporal criticism that is being pioneered in the journal *postmedieval* and elsewhere.

Things to be enjoyed:

Ovid's *Metamorphoses*

*The Acallam na Senorach* (Tales of the Irish Elders)

The *Mabinogi*

Marie de France's *Lais*

Capellanus's *Art of Courtly Love*

*The Romance of the Rose*

Fabliaux from Boccaccio's *Decameron*

Augustine's *Confessions*

Abelard's *History of My Misfortunes*

*The Life of Christina of Markyate*

Excerpts from *The Divine Comedy*

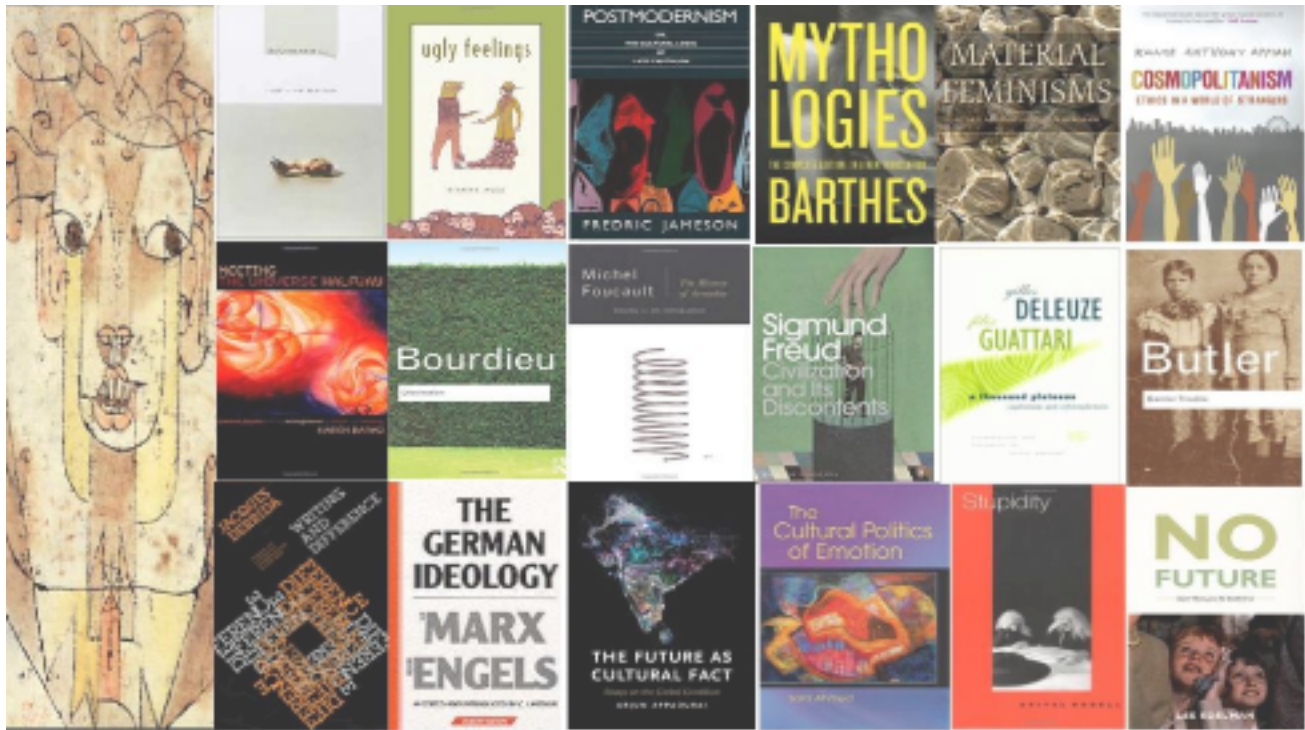
Chaucer's Dream Visions

*The Travels of Sir John Mandeville*

Readings will be mostly in modern English translation, except for Chaucer (but you can find modern translations of his dream vision).

# English 682: Recent Literary Criticism (M 4:00 - 6:50)

Professor Christine Hoffmann  
cehoffmann@mail.wvu.edu



English 682 surveys the theories of major schools of criticism, including post-structuralism, psychoanalysis, neo-Marxism, postcolonial studies, affect theory, cultural studies, queer studies, ecocriticism and cosmopolitanism. Participants will have multiple opportunities to apply these theories to selected works, including

Sam Barlow's *Her Story*  
Jordan Peele's *Get Out*  
Jon Bois's *1776*  
China Mieville's *Three Moments of an Explosion*  
Guillermo del Toro's *Pan's Labyrinth*

Expect to compose a series of short writing responses; respond to the writing of your colleagues; and present a conference-length paper that applies a specific critical approach to a literary text.

## Course Objectives

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

Nations Within:  
Native American Sovereignty and Literature in America  
(English 693c)  
Professor Cari Carpenter  
Fall 2019  
Thursday 4-6:50 pm

The installation of the reservation in the nineteenth century altered the national and cultural geographies of American Indians. At the beginning of the twenty-first century, native writers are still negotiating the impact of the reservation and post-reservation era on tribal cultures and identity. This seminar will be guided by the unique legal (“domestic dependent nations”) and “post” colonial histories of U.S. indigenous peoples and will examine how those histories fashioned a distinct literary tradition within the literatures of America. Our readings will draw from many genres (such as the novel, autobiography, and poetry) and will address the evolution of pan-tribalism, the production and reception of native texts, racial performance, and gender. These texts will take us from early performances of American Indianness to the global vision of Leslie Marmon Silko’s *Gardens in the Dunes*.

**Possible Texts:**

Scott Richard Lyons, *X-Marks*  
Deborah Miranda, *Bad Indians*  
Sarah Winnemucca, *Life Among the Piutes*  
Zitkala-Ša, *American Indian Stories*  
N. Scott Momaday, *The Indolent Boys*  
D’Arcy McNickle, *The Surrounded*  
Erdrich, *Tracks*  
Leslie Marmon Silko, *Gardens in the Dunes*  
Orange, *There, There*

**Possible Requirements:**

Treaty as Literature Assignment  
Discussion Leading  
Conference-length Paper  
Peer Feedback Letter



**ENGL 782, Current Directions in Literary Study:  
Ecocriticism, New Materialism, Post-humanism**

Fall 2019 Tuesdays 4:00-6:50 Colson 223

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

**Overview**

The course will begin in *medias res* with a topically oriented overview (Clark). We will then back up to consider the history of environmental thought in the western tradition (Worster), which will provide basic scientific literacy as well as general intellectual background. We will then examine the consolidation of the wilderness-pastoral and ecofeminist paradigms in the 1990s (Buell, Plumwood). This will prepare us to study current directions and related approaches, particularly environmental justice (Nixon), new materialisms (Alaimo and Hekman, Iovino and Oppermann, Latour), post-humanism (Wolfe), and animal studies (Shukin).

**Readings**

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

Donald Worster, *Nature's Economy* (1977; 2<sup>nd</sup> ed. 1994)

Lawrence Buell, *The Environmental Imagination* (1995)

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

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

Stacy Alaimo and Susan Hekman, eds., *Material Feminisms* (2008)

Serenella Iovino and Serpil Oppermann, "Material Ecocriticism" (2012)

Bruno Latour, "Attempt at a Compositionist Manifesto" (2010) and other essays

Cary Wolfe, *What is Posthumanism?* (2010)

Nicole Shukin, *Animal Capital* (2009)

**Graded Work**



- Weekly response papers
- Article-length final essay project, including prospectus and rough draft
- Oral presentation of final project