

ENGL 601

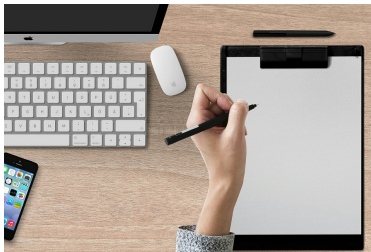
STUDIES IN COMPOSITION & RHETORIC

Fall 2023 | Mondays, 4:00-6:50 PM | Colson G18

ENGL 601 focuses on historical developments in the field of composition and rhetoric as it relates to current issues and practices. This fall, we will interrogate questions like:

- What is rhetoric, and how does it relate to the teaching of college composition?
- What is the relationship between rhetoric, democratic deliberation, and postsecondary writing instruction?
- What is the relationship between rhetoric and culture?
- What is the relationship between rhetoric, language, equity, and writing assessment?
- How does rhetoric work in and through institutions?
- How does rhetoric evolve with the development of emergent technologies like Google, Facebook, TurnItIn, and ChatGPT?
- How will we consider all of these questions in light of our own writing, reading, teaching, and learning practices?

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



ENGLISH 609: COLLEGE COMPOSITION PEDAGOGY

Fall 2023—Sections 1 & 2—combined to meet on Wednesdays, 4:00-6:50 p.m.

PROF. LAURA BRADY

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Overview

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

Goals/Learning Outcomes

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

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

Requirements

Final Portfolio with brief intro: By the end of the semester, you will assemble revised and curated versions of your best work along with a reflective statement that introduces your work. Your portfolio should demonstrate the ways in which you have met the learning outcomes by providing evidence of (1) your weekly engagement; (2) your scholarly research related to FYC; and (3) your reflective practice as a teacher and writer. The portfolio is based on the work below.

- ❖ *Quote, Reflect, Question (QRQ):* in response to readings each week, quote a passage, reflect on your choice, and pose a question for discussion.
- ❖ *Literacy Artifact Presentation:* choose an everyday object or text to show how literacy issues surface in the world around us; lead a discussion and follow up with a reflective memo,
- ❖ *Collaborative Lesson Analysis:* partners in ENGL 609 observe and discuss each other's class.
- ❖ *Teaching Philosophy Statement:* Explain what you believe in and strive for in teaching college com
- ❖ *Final Course Project:* explore a question or concern that has arisen out of your work for this course.
- ❖ *Lightning Presentations of Final Projects:* present your projects in an energetic five minutes.

REQUIRED TEXTS (subject to some changes before August)

- ❖ One current open-source text on composition pedagogy (to be determined)
- ❖ PDFs of 40-50 scholarly articles posted on Google Classroom

English 618A



Graduate Writing Workshop: Fiction
Wednesdays, 7-9:50
Professor: Mark Brazaitis
Location: Colson Hall 223

Write, Revise, Write, Revise, Write, Revise, Revise, Revise

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

Depending on the size of the class, you will be writing three to five stories. (Novelists are also welcome. Be prepared to submit chapters as well as an outline of your book.)

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

Finally, we will have a discussion about literary markets and approaches to getting published.

Authors whose work we may read: Amy Bloom, Elizabeth Graver, Edward P. Jones, Richard Powers, Jhumpa Lahiri, Lorrie Moore, Stuart Dybek, Mary Gaitskill, Kazuo Ishiguro, Philip Roth, Francisco Goldman, Janet Peery, Randall Kenan, Bryan Washington, and José Saramago.

Author whose work we will certainly read: You.



English 688: Creative Writing Capstone Mentorship

Tuesdays, 4:00-6:50

Location: Colson Hall G10

Professor: Mark Brazaitis

Undergraduates will complete a single, long writing project under your mentorship.

They will also be reading works of poetry, fiction, and memoir. You aren't required to do the reading but are encouraged to do so.

You'll be assigned to work with one or two undergraduate writers and will provide feedback on their work and encouragement to their writerly souls. If your class schedule permits, you will also run a workshop discussion (or two or more) of your mentee's/mentees' work.

It's a great way to get creative writing teaching experience. Plus, it'll be fun. Guaranteed.

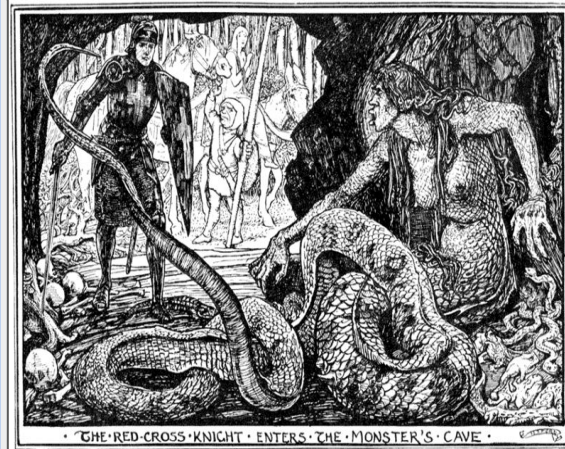
ENGL 764: Come at me, Faerie Queene!

Professor Christine Hoffmann

Mondays 4pm - 6pm



Errol defeated by the Red-Cross Knight attended by Truth



It's a seminar, so you will write a 20-25 page paper. There will be opportunities to lead class discussion, and, as a class, we will design an escape room.

"The first essential is, of course, not to read *The Faery Queen*. Put it off as long as possible.... At the mere mention of chivalry shiver and snigger; **detest allegory**; and **then**, when the whole being is red and brittle as sandstone in the sun, make a dash for *The Faery Queen* and **give yourself up to it**." Virginia Woolf, 1935

"Of the persons who read the first canto, **not one in ten reaches the end** of the first book, and **not one in a hundred perseveres** to the end of the poem." Lord Thomas Babington Macaulay, 1830

"Some people ... are **afraid** of the allegory, as if they thought **it would bite them**. They look at it as a child looks at a painted dragon, and think it will strangle them in its shining folds. This is very idle. If they **do not meddle** with the allegory, the allegory will not meddle with them." William Hazlitt, 1818

"Add faith unto your force, and be not faint:
Strangle her, else **she sure will strangle thee**." Edmund Spenser, Book I, in Error's den, 1590

We're doing it. We're reading this monster of a text. And we're not waiting until our early 50s to do it, whatever Virginia Woolf advises^. We're John Keats-ing this bad boy – he was said to have galloped through the epic "as a young horse would through a spring meadow."

But wait. I can't do that – promise a smooth ride through this thing. *The Faerie Queene* is a rambling, circuitous, inconsistent, not to mention unfinished horror of a humanistic handbook. Out of the 24 books Spenser vowed to compose, he gave us six and some change – six allegorical representations of six virtues, embodied by six **errant** knights ... er... knights-**errant**. The Faerie Queene herself is notably absent from the poem; we never get to meet her, never reach the ideal she represents. It's monstrous figures we meet most often, including the creature pictured 3x to the right: **ERROUR**, the *Faerie Queene*'s first and ever-present beast with reach.

That reading Spenser's *Faerie Queene* might be an erroneous decision is the possibility we must give ourselves up to. But know that, for Spenser, **ERROR** is never merely the absence of a right answer or the failure to choose a right path. **ERROR** is generative. It originates in excess, in perverse proliferation that demands to be met with the discipline of aesthetics. More often than not, art fails to impose the longed-for order. Spenser's art **ERRS**. He frames *The Faerie Queene* as a book of instruction for people who want to better themselves, but the poem proves better at exploring all that keeps people from virtue, dignity or discipline. Surprised every time is Spenser the poet when creativity itself turns out to be the creeping thing.

In this course, we will explore Spenser's artful combinations of **ERROR** and **ARTifice**, monstrosity and beauty, in all six books, plus the Mutability Cantos. But we will alternate our close readings with wandering investigations of *The Faerie Queene*'s connections to 21st-century culture. While searching for images of **Error** to include on this flier, I googled my way to *Faerie Queene* lesbian fan fiction; to a blog post arguing that "Spenser Would Understand QAnon;" to podcast episodes crediting Spenser as the inventor of the buddy cop formula, the catfishing scam, and Marvel's Iron Man. Is the dream of the 1590s alive on the Internet? Let's find out.

21st Century Black Arts

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 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 Critical Race Theory. Mass murderers target Black people in churches and grocery stores. How do Black American writers reckon with these contradictions and conflicts that shape daily life for individuals, families, and communities?

Examining a range of 21st-century artistic productions—mostly novels but also short story collections, musical performance, a play, and an art installation, we will explore how Black American artists address racial politics, personal agency, ties to family, and responsibility to community right now. We will consider what this art offers as the grounds for cultural and political affiliation, that is, for defining Black identity in the age of “post-Blackness” and backlash against the gains of civil rights and with multiculturalism under 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?

Course Themes and Primary Texts

“We Need New Diasporas”

Edwidge Danticat, *Everything Inside* (2019)
Chimamanda Ngozi Adichie, *Americanah* (2014)
Jonathan Escoffery, *If I Survive You* (2022)

BLM and “The Condition of Black Life is One of Mourning”

Claudia Rankine, *Citizen: An American Lyric* (2014)
Jesmyn Ward, *Sing, Unburied, Sing* (2017) or *Salvage the Bones* (2011)
Jacqueline Woodson, *Red at the Bone* (2019)

Post-Black Reps of Slavery and “Black Grotesquerie”

Colson Whitehead, *The Underground Railroad* (2016)
Paul Beatty, *The Sellout* (2016)
Kara Walker, *The Katastroph of Karavan* (2018)
Robert Jones Jr., *The Prophets* (2021)

“The Tragedy Trap” and Black Masculinity

Suzan-Lori Parks, *Topdog/Underdog* (2001)
Kendrick Lamar, “Blacker the Berry” (2015) & Grammy performance (2016)
Barry Jenkins, *Moonlight* (2016)

Criticism and theory by Christina Sharpe, Fred Moten, Christopher Freeburg, Sharon Patricia Holland, Margo Natalie Crawford, Yogita Goyal, Ilka Saal, Bertram Ashe, and more!

