

“Rhetoric and Science” (English 508)

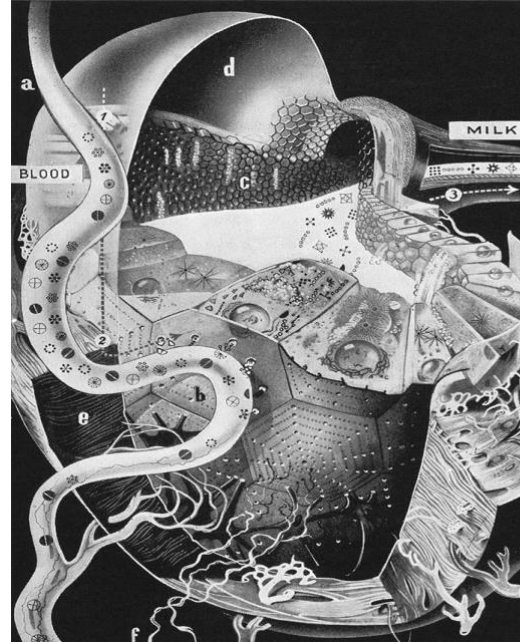
Spring 2022 | Catherine Gouge | cgouge@wvu.edu | Tuesday 4-6:50pm

This course is designed for students who are interested in learning more about the relationship between rhetoric and science. All ENGL graduate students are welcome and encouraged to enroll. No expertise in rhetoric or science is required.

Course Description

“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 look at scientific controversies and consider the following questions: What does it mean to understand science as a rhetorical practice and why is it productive to do so? What role does rhetoric have in negotiating the cultural authority and power of scientific knowledge?

What are the roles of different texts and rhetorical practices in shaping scientific knowledge?



Course Assignments

Weekly assigned reading, response papers, conference paper proposal, 10-12-page paper, and a short presentation.

Sample Texts

Harker’s *Creating Scientific Controversies*, Schimel’s *Writing Science*, Booher and Jung’s *Feminist Rhetorical Science Studies*, Prelli’s “The Rhetorical Construction of Scientific Ethos,” Ceccarelli’s “Manufactured Scientific Controversy,” and Schone’s *Contested Illness in Context*.

Note: This ENGL 508 will have some advanced undergraduate students attending as well. ENGL 408 is one of the core course options for “Medical Humanities and Health Studies” minors, so there may be students from other majors in the course. Because of this, I expect the course to be vibrant, a mixed class of grad/advanced undergrad students who will complete and discuss overlapping reading and graded assignments. In addition to these assignments in common, Graduate ENGL 508 students will be expected to write a 10-12-page conference-length paper and give a short presentation at the end of the term.

ENGL 606

INTRO TO DIGITAL HUMANITIES

Are you curious about...

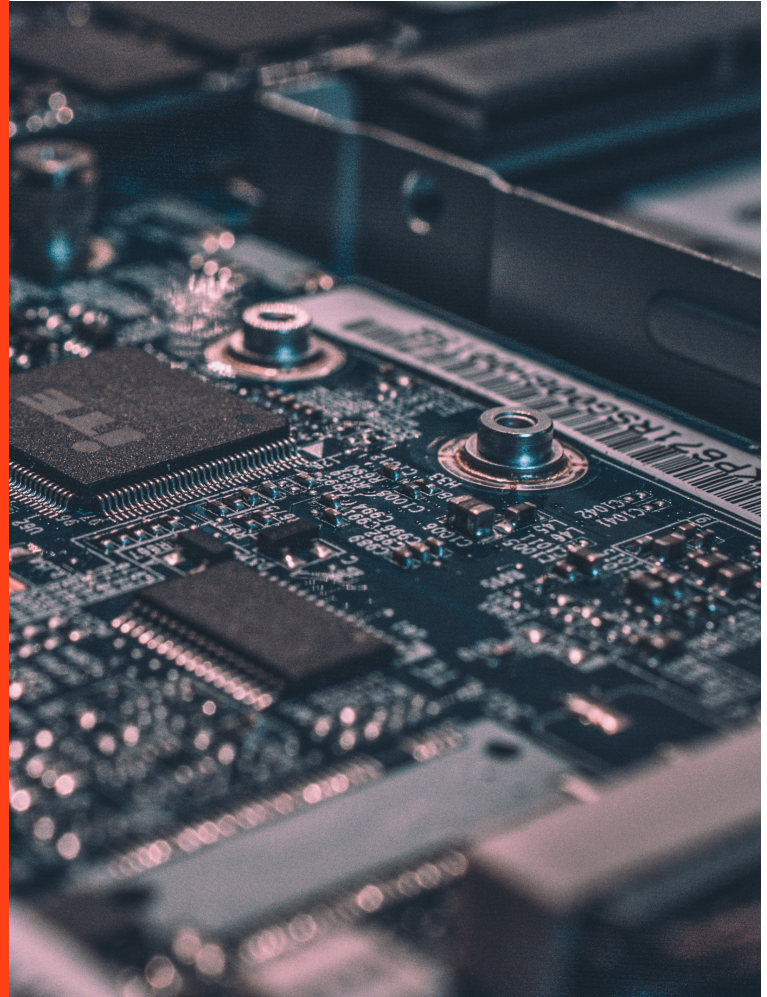
- *Legacies of the term "Humanities Computing"?*
- *How MySpace relates to millennial literacy practices?*
- *The ways that Big Data shape material conditions?*
- *How algorithms perpetuate social inequity?*
- *Learning new platforms to use in research and teaching?*

Requirements for class will include:

Weekly informal reading responses

Praxis projects with technological tools

Open-ended final project using digital methods or modes of production



We will read current work in Digital Humanities, like...



Yanni Loukissas

Author,
All Data Are Local



Safiya Noble

Author,
Algorithms of Oppression

MacArthur Genius Grant Winner



Catherine D'Ignazio & Lauren F. Klein

Authors,
Data Feminism



Colson G06



**Mondays,
4.00-6.50 p.m.**

**Want more information?
Email Dr. Erin Brock Carlson:**

erin.carlson@
mail.wvu.edu

*ENGL 618 Poetry Workshop
Spring 2022
Professor Mary Ann Samyn
Wednesdays, 4 pm*

This go-round we will read poems/books by WVU MFA alumni with an eye towards how a poem is made—under what influences and with what aspirations—and with interest in how a group of poems becomes a book.

<https://english.wvu.edu/news-and-events/creative-writing-alumni-books>

*Reading, workshops, weekly notebooks,
in-class writing, private assignments,
the Walking & Talking Club, weather reports,
sunsets rather early and nicely late,
random facts, show & tell,
baked goods (ideally),
things expected and unexpected—
the usual, if you can call it that.*

Questions? Email me: maryann.samyn@mail.wvu.edu



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

—Isadora Duncan

Bring your wild writing to...

English 618a: Graduate Writing Workshop, Fiction

Monday, 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.

English 636
Studies in Jane Austen
Prof. Francus
Spring 2022
Tuesdays, 4:00-6:50



It did not start with Colin Firth in a wet shirt, but his performance as Mr. Darcy in the 1995 BBC production of *Pride and Prejudice* reaffirmed Austen's standing across the globe.

This semester, we will focus on the most active areas in modern Austen studies: adaptation studies, fan studies, and race studies. Austen's works are the basis of over 40 film and television versions since 1995, plus thousands of fanfictions and novels. Austen inspires devotion: there are over 5,000 members of the Jane Austen Society of North America—and societies in the UK, Italy, Australia, Pakistan, and Brazil. In April 2021, the Jane Austen House Museum announced that it was adding information to reflect the Austen family ties to the slave trade—picking up on a scholarly conversation about empire and race started by Edward Said that has taken off in the past decade.

Through our study, we will be working through issues of public humanities as well as the reception and evolution of literary canon.

English 647.001
Spring 2022
R 7-9:50 p.m.

E-mail: Cari.Carpenter@mail.wvu.edu

Dr. Cari M. Carpenter
Office: 341 Colson
Office Hours: W 10-12
(and by appointment)
Phone: 293-9709

American Literature, 1865-1915: The Ecogothic

As an exciting new strain of nineteenth-century American literary theory, the ecogothic—a term applied to either the texts themselves or the theoretical lens through which they are examined—is associated with nature turned eerie, spectacular or even monstrous. While the word “nature” has conventionally called to mind a pristine wilderness untouched by humans, ecocritics have begun to consider place in more expansive terms. Like theorists Joni Adamson and others, I am interested in what is called environmental racism: a structural oppression that means, among other things, that people of color are much more likely to live on or near polluted lands. For these residents, a pristine wilderness seems far removed indeed. We can witness the beginnings of modern environmental racism and other forms of oppression in the nineteenth century, when, with the rise of industrialization, the landscape (both the actual and, accordingly, the literary) became contaminated. For some, literature became a means of protesting this form of urban “progress.” In this course we will study three kinds of nineteenth-century American ecogothic literature: the early gothic romances that set the stage for the ecogothic text, the “classic” American literature of artists like Washington Irving, Edgar Allan Poe, Charles Chesnutt, Harriet Jacobs, and Elizabeth Spofford, and finally, the “muckraking” literature of people like Rebecca Harding Davis, Ida Wells Tarbell, and Jacob Riis, along with the increasingly prevalent ghost story. Throughout the semester we will keep past, present, and future in mind, as the specter of climate change looms large.



ENGL 680—Introduction to Literary Research

Spring 2022

Prof. Adam Komisaruk

T 4:00-6:50 PM

G18 Colson Hall

This course is designed to introduce students to the research and writing skills necessary for advanced study in English. While research and writing skills will continue to be developed in other courses, this course provides an explicit foundation for understanding the expectations for and forms of research. ENGL 680 covers three areas:

Research methods: locating, evaluating, and incorporating information from a variety of primary and secondary sources

- Navigating the databases
- Resources and strategies for archival research
- Mapping and joining a scholarly conversation

Genres of academic writing: understanding the expectations conventions of academic genres

- Documenting sources
- The art of the abstract, the conference paper, the academic article, the funding proposal
- The public humanities

Textual studies: understanding the technologies of the transmission of texts

- Histories of the book
- Analytical and descriptive bibliography
- Textual criticism, editorial theory, editorial practice

Course activities will center partly on a set text and partly on projects corresponding to individual student interests. The following will be required:

MLA Handbook, 9th ed. (MLA)

Williams and Abbott, *An Introduction to Bibliographical and Textual Studies*, 4th ed. (MLA)

Mary Shelley, *Frankenstein* (1818), ed. MacDonald and Scherf, 3rd ed. (Broadview)

Mary Shelley, *Frankenstein* (1818/1831), ed. Stuart Curran (Romantic Circles online)

Mary Shelley, *Frankenstein* (drafts), ed. Charles Robinson (Shelley-Godwin Archive online)

PhD students must take ENGL 680, preferably in the first year. MA students must take either ENGL 680 or ENGL 682 (Recent Literary Criticism). Questions and comments are invited: akomisar@wvu.edu

ENGL 782: Current Directions in Literary Study
Prof. Lara Farina
Wednesday, 4:00-6:50

Sensory Studies and Literature

Where are literature's senses? We might consider Shakespeare's oranges as an example of sensory presence. The orange supplies *Much Ado About Nothing* with both a metaphor invoking feel and smell ("Give not this rotten orange to your friend/ She's but the sign and semblance of her honor") and a curious visual simile ("civil as an orange, and something of that jealous complexion"). Yet there were other oranges at the first performances of the play too. These were in the hands or pockets of audience members, who carried them not to eat (they were bitter Seville oranges) but to sniff while they endured the powerful, less welcome, odors of the theater. As this fact suggests, both authors and readers, performers and audiences, bring historically particular sensory practices to their interaction with literary texts.

This class will explore the different potential locations of the senses vis-à-vis literature, with a focus on the challenges that Sensory Studies methodologies pose for scholars of written material. We will consider what the multi- and inter-disciplinary investigation of sensing bodies looks like from the perspective of ethnography, phenomenology, aesthetics, affect theory, queer theory, critical race studies, and disability studies.

Students will be encouraged to develop research projects that put sensory studies into dialogue with their own period, author, or genre-based interests.

Possible Readings:

Gloria Anzaldua, *Borderlands*
Daniel Heller-Roazen, *The Inner Touch*
David Howes and Constance Classen, eds. *The Sixth Sense Reader*
Maurice Merleau-Ponty, *Phenomenology of Perception*
Jaques Ranciere, *Dissensus: On Politics and Aesthetics*
Sacchi Seikimoto and Christopher Brown, *Race and the Senses*
Tobin Siebers, *Disability Aesthetics*
Mark Smith, *Sensing the Past*
Vivian Sobchak, *Carnal Thoughts: Embodiment and Moving Image Culture*
Susan Stewart, *Poetry and the Fate of the Senses*
Paul Stoller, *Sensuous Scholarship*

English 793
Spring 2022
Professor Stephanie Foote

Cli-Fi and the End of the World.

In 2012, *The Guardian*'s Daniel Kramb wondered when climate change, the most important and slowest-moving cataclysm of modern history, would produce its own genre of literature. "What is our fiction, if it's shying away from 'the most pressing and complex problem of our time'?" What is our fiction, if all we really strive for is to make some universal statement on humankind, avoiding the messiness that's the here and now? What is our fiction if, wanting to be timeless, we forget our own times? So, I'm putting this as a question, but also as a provocation: Where are those stories?" *The Guardian*, as well as the *New York Times* and *NPR*, have held out optimistic hope that contemporary fiction can confront the problems of the Anthropocene, a hope that is echoed by the faith of humanists that what we do in our fields – the richly textured imaginative recasting of the material and social world – can intervene in environmental problems that seem to be the purview of the sciences. Critics have heralded "cli-fi" or climate change science fiction, as climate change's signal genre, an opinion that seems now to be shared by the publishing industry. Cli-fi has inspired critical essays, university-level classes, blogs, Facebook pages, and lively discussion groups, but is it really the genre we're looking for when we ask about how – or perhaps even whether -- fiction might meet the demands of this most pressing social and political story? This class will provide a literary history of cli-fi, tracking it alongside science fiction and the twentieth-century environmental novel, paying particular attention to the intersection of two questions: has climate change produced its own literary genre? Can literary texts reveal the story of climate change to a broad readership?