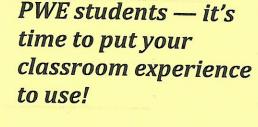
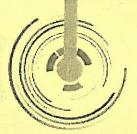


English 491A: Professional Field Experience Capstone



The Professional Writing and Editing (PWE) capstone experience provides you with a venue for applying the skills and knowledge you've been developing through your PWE concentration.

Let's begin the transition. ENGL 491a is the culmination of your undergraduate work as well as continued preparation for your future work in professional environments.



INTERNSHIP

You'll work 140 hours in a professional internship. Possible internship locations include:

- On-campus offices such as the WVU Alumni Association and FiT Publishing
- Local non-profit organizations such as the Literacy Volunteers of Monongalia & Preston Counties
- Private business including local law firms

You can even explore your own ideas and network.

COURSEWORK

We use our hybrid seminar/workshop class time to improve the quality and enrich understanding of our internship work and professional communication practices. We finish the term with two major projects:

- 1. The PWE Poster Exhibit.
- 2. A polished portfolio of your internship work.

Prerequisites: Completion of 9–12 PWE credits (3 courses) and at least a B average in PWE courses.

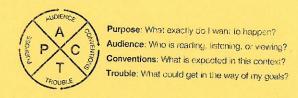
For more details and a sample syllabus, visit the PWE pages at english.wvu.edu.



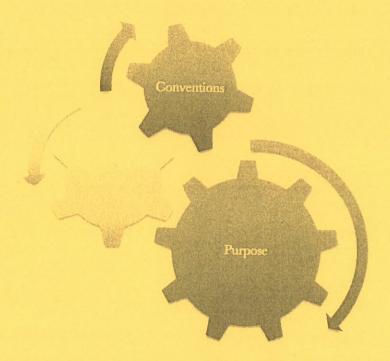
Email Jill Woods (Jill. Woods@mail.wvu.edu) to set up a conference.

English 305: Technical Writing

Prof. Doug Phillips Fall 2020 MWF 10:30-11:20



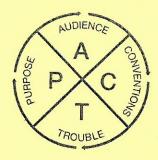
This course explores forms of communication that are common in the technical professions, including object and process descriptions, instructions, and presentations. Drawing on the expertise developed in your major, you will learn strategies for translating between discipline-specific knowledge and interested outsiders. 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 reading and writing, regular attendance, and enthusiastic participation.

- ☑ Upper-division elective for English major
- M 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



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.

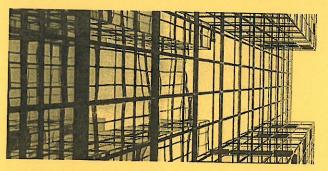
This course explores the forms of technical writing that are common in the professions, including object and process descriptions, instructions, persuasive analyses, and science popularizations. Drawing on the expertise developed in your major, you will explore technical writing through topics and issues 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.

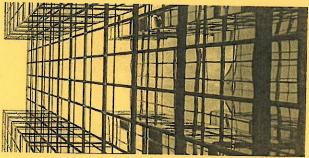
Students who complete English 305 will be able to:

- 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.
- 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.





TUESDAYS & THURSDAYS 1:00-2:15 | COLSON G18

ENGLISH 304: BUSINESS/PROFESSIONAL WRITING

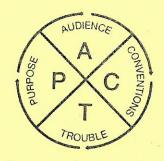
This class is for you, if you want to:

- write in common professional genres like emails, memos, white papers, and recommendation reports;
- assemble a dossier of ready-to-use job application materials AND a collaborative guidebook for common workplace genres;
- practice communicating in a range of real-world scenarios, including job interviews, client meetings, and pitch meetings;
- hone your drafting, revising, research, and editing skills;
- develop a greater understanding of document design principles and technological tools for design;
- gain experience decoding communication expectations in different professional settings including interviews; and best of all,
- apply these skills by working on a public-facing client project with a local community group!

[REQUIRED FOR PWE MINOR & CONCENTRATION]
[FULFILLS UPPER DIVISION ELECTIVE FOR ENGLISH MAJOR]
[FULFILLS UNIVERSITY WRITING REQUIREMENT]
[101 AND 102 (OR 103) ARE PREREQUISITES]

WANT TO CHAT ABOUT THIS RAD CLASS?

CONTACT DR. ERIN BROCK CARLSON COLSON 337 | ERIN.CARLSON@MAIL.WVU.EDU



ENGLISH 304: BUSINESS AND PROFESSIONAL WRITING

Tuesday/Thursday: 10:00 and 1:00

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.

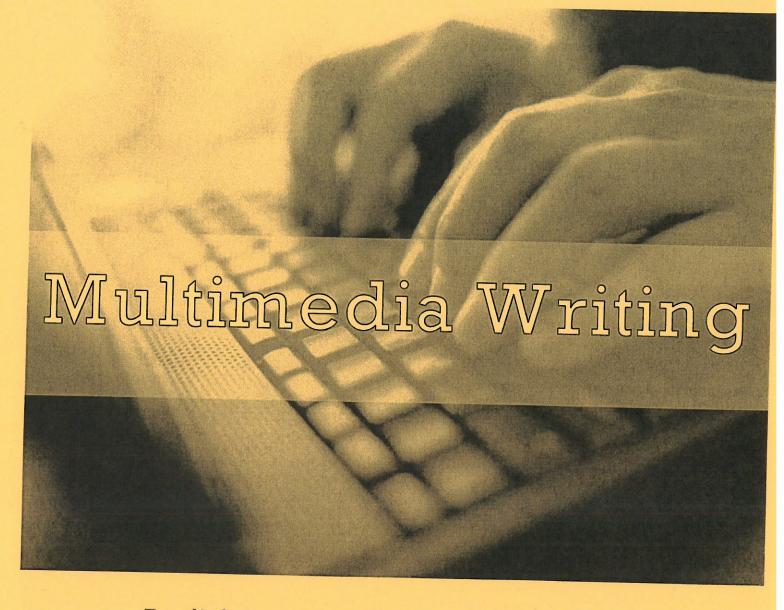
English 304, Business and Professional Writing, is designed to introduce you to the forms of writing and the writing situations that are common in the professional world, including routine correspondence, job application materials, and recommendation reports. Drawing on the expertise developed in your 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.
- 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.
- 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 303 with Dr. Catherine Gouge

The primarily emphasis in this "Multimedia Writing" class will be on designing powerful, persuasive multimedia texts. To this end, students taking Dr. Gouge's section of English 303 will write a LOT and practice designing multimedia texts that not only convince others that something is important or valid but motivates them to act. Students will keep an extensive blog, learn about a host of design principles that are useful to and informed by multiple disciplinary perspectives, complete a series of coordinated short-term assignments, and curate a longer-term digital exhibit meant to persuade and motivate audiences to take action.

Tuesdays and Thursdays @ 2:30p.m.

Want more information?

Email Dr. Gouge: cgouge@wvu.edu

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

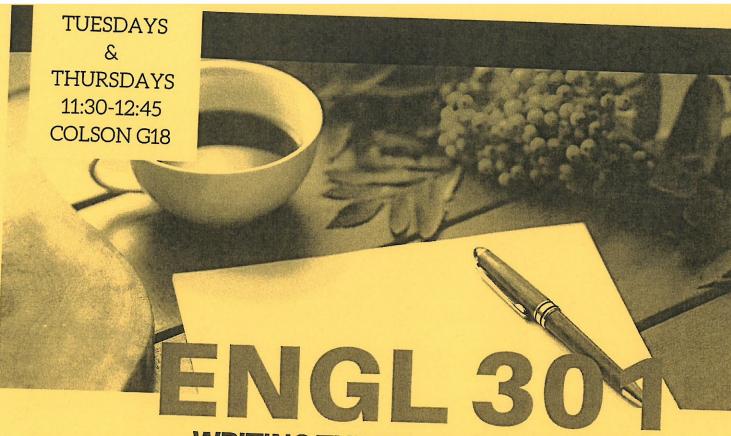


Most people think editing is just about knowing where to place a comma, but effective editing is about much more than that. When reviewing a text for publication, an effective editor must consider audience, purpose, genre, process, project constraints, project management, and more. To help prepare you 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 <u>Catherine.Gouge@mail.wvu.edu</u> or visit with her in Colson Hall, office 343.



WRITING THEORY AND PRACTICE

By the end of this course, we will develop an in-depth understanding of how rhetorical theory has shaped professional writing and editing practices. (Trust me, it's way more interesting than it might sound...we'll talk about the ubiquity of to-do lists, the ways that technological tools (like GoogleSheets) have been coopted to communicate during times of crisis, and even how professional writers might practice trickery on their audiences.)



Rhetorical Theory

We'll talk about ancient rhetorical terms like kairos, metis, techne, ethos, etc., and more importantly, think through how we might use them to better understand how we communicate in our modern world.



Professional Writing

We will also become familiar with important concepts undergirding the current field of PWE, including composing for social change, genre theory, science and technology studies, and workplace communication.



Research Methods

Using our newfound knowledge of the relationship between rhetorical thought and professional, pragmatic communication, we will conduct our own research on issues related to professional and technical writing.

Coming Fall 2020 ENGL 262, SECTIONS 1 AND H01—BRITISH LITERATURE 2 Prof. Adam Komisaruk MWF 1:30-2:20 PM

What do you mean by "British," anyway?

(roughly from 1789 to the present). As the British
Empire extended its reach to the Americas, Africa
and southern Asia, it not only transformed but was
transformed by the peoples it colonized,
complicating the definition of national borders
and cultural identity. Nor were these concerns
unknown within "Britain" itself. "Great
Britain" was a fairly recent invention (Scotland
had only been formally incorporated with
England and Wales in 1707), the "United
Kingdom" more recent still (Ireland was annexed
in 1801) and none of these dates marked either the
beginning or the end of long-standing political conflicts.
Other internal divisions of geography, class, sex, race,
and language persisted. Sometimes it seems that the harder

The question at left will be our guiding question, because it was a guiding question of the literature we will be reading

religion and language persisted. Sometimes it seems that the harder a nation tries to achieve unity, the more insistently it is reminded of how heterogeneous it really is. The prospect can be both exciting and scary.



Under this broad heading, however, we will explore other questions that focus on method:

How do literary texts relate to their historical contexts? Elizabeth Gaskell's Cranford on communities of women • Thomas Carlyle's Past and Present on industrial workers • Ian McEwan's The Cockroach on Brexit

How does literary form relate to literary "content"? Scots dialect in Sir Walter

Scott's fiction • Metrical verse in Lord Tennyson's Idylls of the King • The fairy tale in William Butler Yeats' Red Hanrahan How does literature grapple with the "big questions"? History of Mary Prince, A West Indian Slave on emotion • Kiran Desai's The Inheritance of Loss on nostalgia • Mike Bartlett's King Charles III on leadership How do literary texts talk to other texts? Political philosophy in Edmund Burke's Reflections • Monuments in Anna Barbauld's 1811 • Theology in T.S. Eliot's Four Quartets More!

This version of ENGL 262 may be taken as either a regular or an Honors course. The two sections will meet at the same place and time. All students will complete assignments most likely including analytical essays, a midterm and a final exam. Honors students will have some additional responsibilities.

English 261: British Literature to 1800

Professor Farina TuTh 11:30-12:45

This course attempts to capture the diversity of British literary traditions in their first 1000 years, when "English" literature was profoundly shaped by a variety of influences: invasion and conquest, religious schism, continental humanism, civil war, and contact with the New World. Throughout this period, British society was dynamic and often caught in conflict; its writers and readers looked to literature for both guidance and consolation, using it as a means of confronting social upheaval. We will look in particular at works that portray imaginary "Otherworlds," or alternate societies that invite comparison with British custom. The imagination of foreign worlds or different realities allowed writers to comment on their own. When they did, they touched on topics such as: the perception of class and gender, the relation of individuals to their communities, and the reconciliation of entertainment and education.

We will read from the following works: Beowulf, Marie de France's Lais, Sir Gawain and the Green Knight, The Canterbury Tales, Utopia, The Tragical History of Doctor Faustus, Shakespeare's Sonnets, Paradise Lost, The Blazing World, and Gulliver's Travels.



ENGL 242: American Literature II

Dr. Michael Germana Fall 2020 9:30-10:20 MWF

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 American Civil War and Reconstruction changed the course of U.S. history and American literature alike. In this class we will examine the social and 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. Readings will also include Luis Valdez's play Zoot Suit and a wide variety of poems and short stories arranged by social movement and analyzed as participants in a national dialogue that is still unfolding.

Course Requirements:

Four in-class essay exams Twelve reading quizzes Class participation

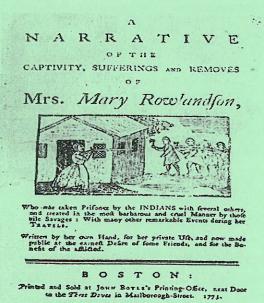


American Literature I: Beginnings to 1865 Fall 2020 English 241.01 T R 1430 - 1545 Dr. Cari Carpenter

"Perhaps American literature can best be described not as the literature that continually tested itself until it found a voice against the literature of England but as the literature that was multivocal from the start. And perhaps its key resides not in any particular interpretation of world events so much as in the necessity of the artist-creator to formulate and thus form experience amidst a multitude of possibilities."

-Introduction to Heath Anthology of American Literature (Volume 1, 2nd edition)

This survey of early American literature considers the relationship between such multi-vocal texts and the nation with which they are associated. We will approach this literature from a number of questions: who, for instance, has historically counted as "American"? Why are certain texts designated as canonical American literature while others are overlooked? By pairing conventional texts with those that are lesser known, we will consider the "multitude of possibilities" that exist within American literature. Throughout the semester, we will engage in lively class discussions that challenge and broaden our perceptions of the early literature of the United States.



Mary Rowlandson, A Narrative of the Captivity, Sufferings and Removes of Mrs. Mary Rowlandson... Boston: John Boyle, 1773.

http://www.library.upenn.edu/exhibits/rbm/kislak/colonial/rowlandson1.html

Global Feminisms

ENGL 226: Non-Western World Literature Dr. Rose Casey | Fall 2020

Women around the world have been telling powerful stories about their experiences for millennia. In the twentieth and twenty-first centuries, women writers have documented their experiences, contributed to the global rise of feminist movements, and helped create largescale improvements in the way they are treated.

This course examines a range of literary texts and feminist theory to explore the differences and commonalities in what women's rights mean across the world.

Texts will include novels, poetry, short stories, and essays by



writers from Zimbabwe, Senegal, Antigua, Mexico, India and Jamaica. We'll also study important essays by feminist theorists who connect gender to race, ethnicity, class, migration, faith, and globalization.

By the end of the course, and by encountering a series of incredible texts, students will have a richer understanding of women's lives around the world, including the ways in which women of the Global South think about their own situations and improve their own lives.

ENGL200: Foundations of Literary Study Geoff Hilsabeck

Fall 2020, TR 11:30-12:45 geoffrey.hilsabeck@mail.wvu.edu

What determines the course of a life? What's ahead of you, and what's behind? Which way will you go? In this section of Foundations, we will talk about journeys, our own and others'.

To better equip us on those journeys, we will study four books: *The Odyssey* (Homer), *A Midsummer Night's Dream* (William Shakespeare), *Geography III* (Elizabeth Bishop), and *Bad Boy* (Walter Dean Myers). Join us!

Unsettling the Human:

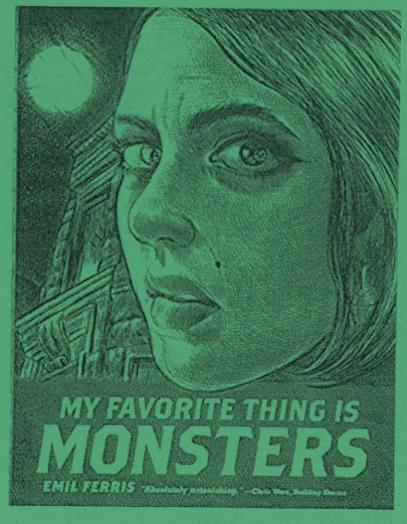
Making Lives Count in Contemporary World Literature

ENGL 200: Foundations of Literary Study Dr. Rose Casey | Fall 2020

What does it mean to be human? How has the idea of humanity been mobilized to achieve equality, equity, and inclusion? How has this concept simultaneously been used to exclude, denigrate, and deny?

Are new technologies challenging the category of the human? And what purchase does literary study have on examining this category in ways that other disciplines cannot?

We'll study twenty-first century novels, poetry, a graphic novel and a television series to address these questions. Likely texts include Claudia Rankine's Citizen: An American Lyric



(poetry), Kazuo Ishiguro's Never Let Me Go (novel), and Emil Ferris's My Favorite Thing is Monsters (graphic novel).

ENGL 200: Foundations of Literary Study – Being Human Fall 2020 T/Th 4:00-5:15 Woodburn G21

Professor Lisa Weihman

lgweihman@mail.wvu.edu

Being Human in the Humanities: What are the foundations of literary study? How and why do the humanities matter to society? What does it mean to be a human being? We will be reading a variety of texts in different genres in an attempt to gain some insight into these crucial questions. You will also learn the research and writing skills that are fundamental to the study and practice of literary studies.



"Nature is not a place to visit. It is home."

-Gary Snyder



English 318, Special Topics in Creative Writing: The Natural World

Professor Mark Brazaitis

Wednesdays 4-6:50 p.m.

Colson Hall G18

You will:

- read a Pulitzer-Prize-winning novel, a Pulitzer-Prizewinning nonfiction book, and dozens of poems about nature.
- engage in exciting conversations about nature and the nature of writing.
- write stories, essays, and/or poems about nature.

66

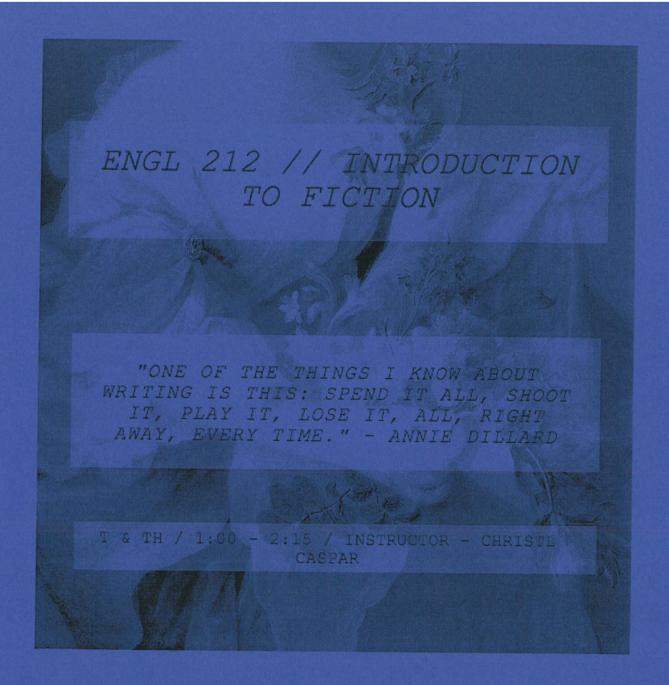
There is no
exquisite beauty
without some
strangeness
in the proportion.

-Edgar Allan Poe

English 312, Creative Writing Workshop: Fiction Professor Mark Brazaitis Tuesday, Thursday 11:30-12:45 Clark Hall 112

You will:

- read two dozen short stories and two novels.
- engage in craft talks, writing exercises, and deep, impassionioned discussions about literature.
- write beautiful and strange fiction.



IN THIS CLASS, WE WILL ENGAGE IN THE READING & WRITING OF FICTION. ALL GENRES ARE WELCOME. WE WILL READ: CARMEN MARIA MACHADO, ANGELA CARTER, JAMAICA KINCAID, KELLY LINK, AIMEE BENDER, AND GEORGE SAUNDERS — AMONG OTHERS.

INSTRUCTOR:

CAMERON GREEN

ENGLISH 212: FICTION

MWF | 11:30AM-12:20PM SECTION 03

Write original fiction, workshop the writing of fellow students, and read contemporary work from modern writers.

Woodburn Hall

Room 110

CRN: 83963

Monstrous Bodies

English 172—Literature of the Human Body Tuesday/Thursday 11:30-12:45 Dr. John Lamb



Monstrous: of, relating to, or characteristic of a monster; having the appearance or nature of a monster; unnatural or extraordinary in form, misshapen; deviating from the natural or conventional order; inhumanly wicked or depraved.

What makes a monster? How is monstrousness written on the body? How do monsters and monstrous bodies blur the distinctions between the human and the non-human? And what social and political issues are embodied in the figure of the monster?

These are just some of the questions we will seek to answer next semester in English 172—Literature of the Human Body.

Possible Texts:

Beowulf

Shakespeare, The Tempest Mary Shelley, Frankenstein

R. L. Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde

Octavia Butler, Dawn

Emil Ferris, My Favorite Thing is Monsters

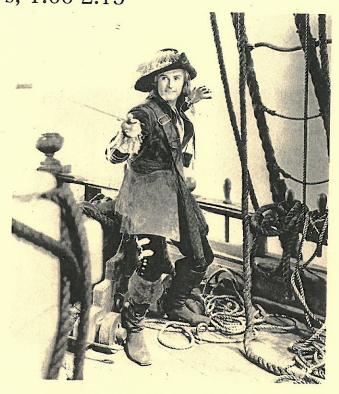
David Lynch (dir.) The Elephant Man, dir. by David Lynch

D. Cronenberg (dir.) The Fly

English 170HN

Rogues & Reprobates: Crime and Criminals in the 18th Century

Professor Francus Fall 2020 Tuesdays and Thursdays, 1:00-2:15



Featuring:

Edward Teach (a.k.a. the pirate Blackbeard)
Jack Sheppard, highwayman and escape artist
Jenny Diver, pickpocket extraordinaire
Jonathan Wild, mob boss
Moll Flanders, thief and con artist
Anne Bonny, pirate
and a cast of thousands.

English 170HN fulfills the University's GEF 6 Arts & Creativity requirement, and elective requirements for the English major and minor. We will discuss criminal biographies, court transcripts, British law and the origins of American law, crime reporting, and novels, so English 170HN will be of interest to pre-law, forensics, sociology, journalism, and English majors.

E132: The Short Story and the Novel: Weird Fiction, Then and Now.

Instructor: Michael Green



Do you ever have that nagging feeling that forces

from some vast unknown cosmos beyond time and space are closing in, ready to take you over, body, mind and soul? Or have you ever been suspicious of the strange incantations and wriggling tentacles slithering under the door from the dorm room down the hall? Me neither. But you could be forgiven for entertaining such ideas, given how pervasive an influence weird fiction has had on our culture in recent years. From the "Call of Cthulu" to True Detective, this semester we will seek to better understand the ubiquitous presence of the "weird" in contemporary literature, from its humble pulp beginnings in the 1920s and 30s to its current push for world domination in the twenty-first century and beyond.

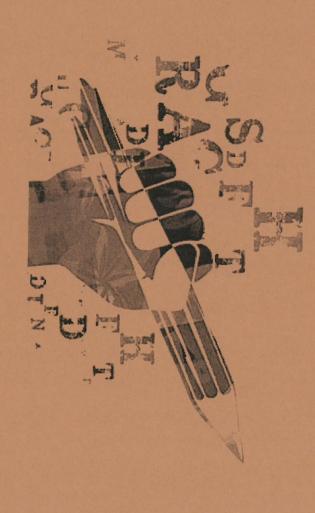
We will examine its rise to mainstream acceptance through a number of short stories, novels, comics, and even a few TV and film adaptations, starting with the likes of H.P. Lovecraft, Algernon Blackwood, Shirley Jackson and Rod Serling onwards to the exemplars of the "new weird," such as Caitlin Kiernan, Stephen King, Clive Barker, Victor Lavalle, John Carpenter, Stanley Kubrick, Robert Eggers, Ari Aster William Gibson, Ted Chiang, Octavia Butler, Jeff Vandermeer, Alan Moore, Grant Morrison, Ridley Scott, and Alex Garland



Waves by Todd Krasovetz

English 131 Poetry and Drama: Unsettling America

American literature has always had the unique ability to reflect the current social climate of its culture. English 131 will study the multi-ethnic poetry and drama of contemporary America, the poetry and drama that reflects and represents voices that are often overlooked, works that unsettle and displace. Possible authors are Frank X. Walker, Crystal Wilkinson, Joy Harjo, Layli Long Soldier, Natasha Tretheway, Carmen Boullosa, and Aleshea Harris. Join us for a unique analysis of contemporary literature that questions authority and challenges the stereotype.



Professor Amy M. Alvarez | amy.alvarez@mail.wvu.edu | Office: Colson 231 Tues/Thurs @ 3:30-4:45 in Percival 315 (Evansdale Campus) **English 111: Intro to Creative Writing**

"I believe that the best learning process of any kind of craft is just to look at the work of others." -Poet Wole Soyinka on reading

improvise. The worst enemy to creativity is self-doubt." "And by the way, everything in life is writable about if you have the outgoing guts to do it, and the imagination to

-Poet and Novelist Sylvia Plath

aren't afraid of pushing yourself as an artist and thinker, this is the perfect course for you. Join us! own in each genre, and to engage in workshop in order to get feedback and improve. If you love to read and write and non-fiction. You will have the chance to learn from the craft of these exceptional writers, to produce creative work of your In this class, you will read work by contemporary writers who are redefining the genres of fiction, poetry, and creative

We may read short stories by: N.K. Jemison, Carmen Maria Machado, and Haruki Murakami. We may read essays by: Greg Bottoms, Roxanne Gay, and John D'Agata. We may read poetry by: Terrance Hayes, Ocean Vuong, Ada Limon, and Nikkey Finney.

ENGL 285: Images of Women in Irish Literature

Tuesdays/Thursdays 11:30 – 12:45
Fall 2020
Prof. Lisa Weihman
lgweihman@mail.wvu.edu

This class will explore images of women in Irish literature. We will read across the long history of Irish literature and culture, with a focus on gender and nationalism in the twentieth century. Authors will include Somerville and Ross, Lady Augusta Gregory, Kate O'Brien, Elizabeth Bowen, James Joyce, W. B. Yeats, Sean O'Casey, Julia O'Faolain, Eilean Ni Chuilleanain, Eavan Boland, Anna Burns and others.



English 258: Popular American Culture: West Virginia

Instructor: Michael Vozniak

Section: 001

Time: MWF 12:30-1:20 pm

Location: Clark Hall, Room 320

West Virginia has featured heavily in America's popular culture in the twentieth and twenty-first centuries, for better and for worse. In this class, we will look at some depictions of West Virginia, its culture, and its history in American films, television shows, songs, video games, literary works, and other versions of popular media. Some of these texts were created by native West Virginians; others were created by outsiders portraying their own interpretations of the state. We will examine each of these texts in order to determine how these depictions of West Virginia have influenced both natives' and outsiders' perceptions of the state.





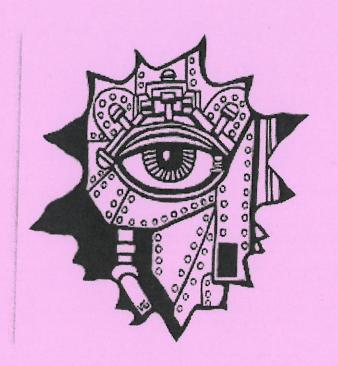






Welcome to the Desert of the Real: An Exploration of Cyberpunk Literature and Culture

Science
Fiction
and
Fantasy



Fall 2020 MWF 2:30 -3:20 PM Armstrong Hall 407

Course Description:

Cyberpunk is a postmodern science fiction genre noted for its focus on high tech and low life. It features advanced science, such as information technology and cybernetics, coupled with a degree of breakdown or radical change in the social order. Traditional science-fiction dealt with things that were possible but not probable. Cyberpunk dealt not just with the possible and probable but also with things that man already has. In this course, we will dive into the matrix of cyberpunk genre and experience some amazing texts, of print and other medium, that deal with concepts and issues such as cyberspace, cyborg, technocracy, dystopia, gender identity etc. This journey will also be accompanied by our attempt to understand the historical development of cyberpunk as a genre and the themes and motifs it usually deals with.

Qazi Arka Rahman Colson 344 qr0003@mix.wvu.edu

Eng. 255 H01* – Multiethnic American Literature Coming of Age in the U.S.A.

Fall 2020

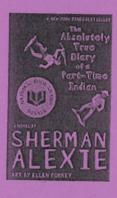
Prof. Gwen Bergner

T/Th 2:30-3:45

The coming-of-age novel or *Bildungsroman* tells the story of the main character's moral and psychological education. The narrative follows their progress toward a sense of self and place in society. Family, school, friends, and dreams shape who we become. What other factors come into play? Are there scripts and roles waiting for us? Which ones can we choose? How can we make them our own?



Furthermore, what happens when the individual comes from a minority group and doesn't quite fit the mold? How does that shape their journey to selfhood and a place in society? Do they leave family roots behind and assimilate to the dominant culture or retain a sense of difference? What if it's not even a choice because there's a disconnect between the individual's sense of self and the ways others see them?



Reading recent coming-of-age novels by American writers from a range of ethnic backgrounds, we'll explore how race and ethnicity impact the process of growing up in the US. We'll consider the relationship between ethnicity and national identity, as well as how gender and class intersect with race as crucial parts of the self. In other words, the course will address the relationship between the self and society in terms of family, community, and national identities.

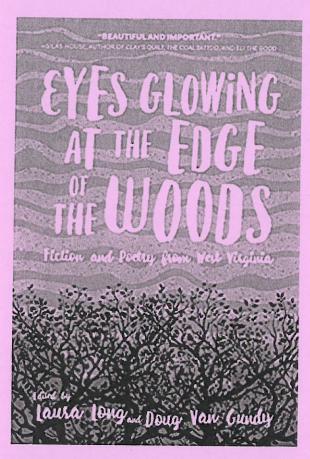
Novels

Sherman Alexie, The Absolutely True Diary of a Part-Time Indian Jumpha Lahiri, The Namesake
Gene Luen Yang, American Born Chinese
Celeste Ng, Everything I Never Told You
Gabby Rivera, Juliet Takes a Breath
Justin Torres, We the Animals



^{*} If you are not an Honors student, you can register for this course with permission from the instructor.

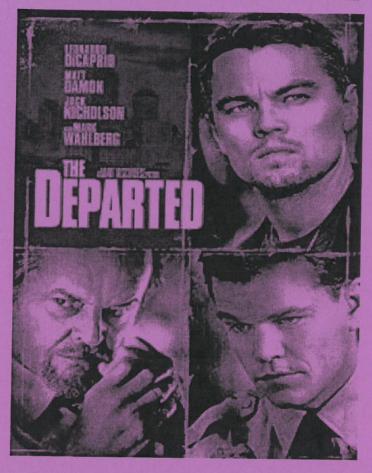
Appalachian Fiction
English 252, Section 001, CRN 83144
Fall 2020
1:00-2:15 p.m., TTh
Brooks Hall 151
Dr. Anna Elfenbein (aself@wvu.edu)



Who is "Appalachian"? What has it meant to be Appalachian? What does the future hold for Appalachia and for Appalachians? English 252 explores these questions (and others) through the lens of literature, movies, and music from West Virginia. We will view Matewan and Hidden Figures and read short fiction, poetry, and novels such as The Ballad of Trenchmouth Taggart by Glenn Taylor, The Unquiet Earth by Denise Giardina, and Strange As This Weather Has Been by Ann Pancake.

There are no Prerequisites. Course Requirements include:

Purchase of copies of the course texts Class attendance and participation Reading checks and in-class writing assignments Take-home midterm and final exams Film Studies
English 230, Section 001, CRN 81814
Fall 2020
4:00-5:15 p.m., TTh
Armstrong Hall 422
Dr. Anna Elfenbein (aself@wvu.edu)



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).

There are no Prerequisites. Course Requirements include:

Purchase of eBook of *Looking at Movies*Class attendance and participation
Reading checks and in-class writing assignments
Take-home midterm and final exams

English 221: The English Language

Instructor: Kirk Hazen, Kirk.Hazen@mail.wvu.edu

CRN:81518, Clark 317, Tuesday/Thursday, <u>8:30-9:45 AM</u>



Purpose: To enjoy studying English! Additionally, the purpose of this course is also to direct you in rigorously studying language in general and the English language in particular.

Course Objectives:

- To learn how to analyze language
- To explore the modern concepts of the mental grammar
- To confront the assumptions of traditional prescriptivism
- To develop a non-patronizing respect for language variation
- To understand the role of social forces on language variation

Text: An Introduction to Language by Kirk Hazen, Wiley-Blackwell, 2015

Grades:

Graded Work	Percent of final grade
Quizzes	25%
Homework	25%
Midterm Funsicle	25%
Final Fantasy	25%

You're invited to THE DEVIL'S PARTY!

Hosted by: John Milton. ENGL 365 & Prof. Christine Hoffmann T/TH 1:00 - 2:15

Can you attend?

 I'll be there! Better to reign in HELL than serve in heaven!
 Tempting, but ... sure, what's the worst that could happen?

BYOTextbook: The Complete and Essential Prose of John Milton (978-0679642534)

Who Will be There?
Philip Fullman, Gustave Dore, the demons of Diablo III, Doctor Who, C.S. Lewis, Thomas Jefferson, Alanis Morissette, victims and perpetrators of the Satanic Panic, and Kevin Bacon, Obviously

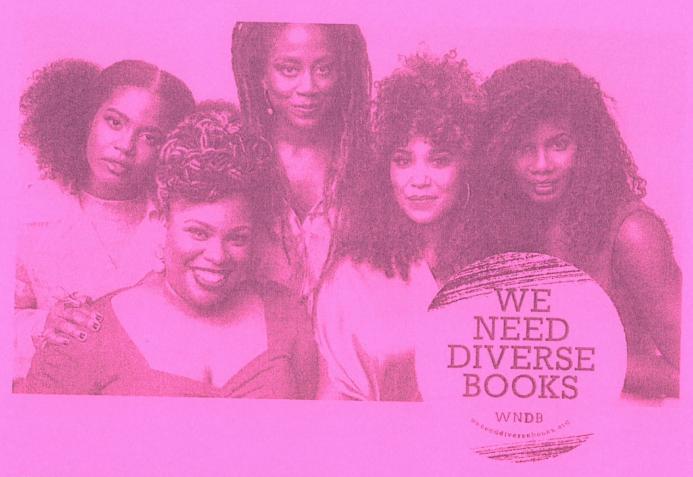
polemicist John Milton (1608-1674). English 365 introduces students to the works of late Renaissance poet and

enemies, alienated his wives, went broke and blind ... and then he wrote one of the most exquisite poems in literary history. consequences of a political revolution. He mourned his friends, savaged his In the last decades of his life, Milton thrived in, fought for, and suffered the

wrote in fetters when he wrote of Angels & God, and at liberty when of a poem that presumes to "justify the ways of God to men," and that remains Poet and of the Devil's party without knowing it." Devils & Hell," the poet William Blake surmised, "is because he was a true thousand times more interesting than the hero (God). "The reason Milton We'll begin ENGL 365 with Milton's most epic achievement, Paradise Lost, famous for giving us a villain (Satan) who is approximately one hundred

with confidence, but we'll also talk a lot about failure, about the limits of course, but because scholars have published literally hundreds of takes on ambition, about the tedium of happiness and the attraction of the lost cause. ecology, animal studies, disability, gender, sensory studies, and reader Milton, we'll add to our discussions of ego and authorship subjects such as response. We'll learn how to read and interpret Milton's poetry and prose The curious ethics of poetic presumption will be a running theme in this

snake, and literally everything else in existence. Satan, Sin, Chaos, the first man, the first woman, the smooth-talkingest creative imitation of Milton's promethean presumption to speak for God, Expect research and writing in this 300-level course. Expect too some



ENGL 405: Young Adult Literature

Fall 2020

MWF 10:30—11:20 a.m.

Instructor: Hathaway

Young adult literature has grown well beyond John Green and the usual teen angst novel. In recent years, writers of color have been telling stories about adolescents who don't fit the white, middle-class suburban stereotype that has dominated the genre for long. Come explore the diverse world of contemporary YA lit in this class!

For more information about the authors in the above pic...



English 386: British Women Writers Professor Francus

Tuesdays and Thursdays, 10:00-11:15
Fall 2020







A brewer. A queen. A radical. An educator. A spy.

British Women Writers.

Primary Course Texts:

Jane Austen, Lady Susan Aphra Behn, The Rover

Charlotte Bronte, Jane Eyre

Caryl Churchill, Top Girls

Maria Edgeworth, Castle Rackrent

Elizabeth I, Selected speeches

Margery Kempe, Selections from The Booke of Margery Kempe

Charlotte Lennox, The Female Quixote

Jean Rhys, The Wide Sargasso Sea

Mary Wollstonecraft, Selections from *Vindication of the Rights of Woman* Virginia Woolf, *A Room of One's Own*

This course fulfills requirements for the English major and minor, and the Women's Studies major and minor.

COMING FALL 2020 ENGLISH 382

cone'temepoe'raery 'liteee'raery 'theeoe'ry

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

MATHISM DECONSTRUCTION Critical Race Theory Feminism New Materialism Psychoanalysis UNEER THEORY Dev Historicism

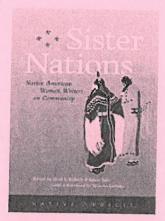
An introduction to the major theoretical schools from roughly 1950 to the present, with applications to literary classics and to popular culture. Satisfies the Methods requirement for the English major. Highly recommended for students interested in graduate work in English or Comparative Literature ... 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).

Topics in Native American Literature: Native American Women Writers

English 356 Fall 2020 TR 11:30-12:45 Professor Cari M. Carpenter

I am the one whose death was intended and didn't die -Connie Fife, "Dear Webster"

In this course we will read Native American women's literature from the nineteenth century to today; examine art work, music, and film; and speak to at least one Native American woman writer in hopes of approaching this literature with the dynamic spirit it deserves. In considering the various stories that Native American women tell, we will address a number of questions: how, for example, do these authors challenge and revise stereotypes of Indigenous women? How should Native American literature be taught, given its diversity and its roots in the oral tradition? In what ways do these stories compliment and complicate feminist and critical race studies? Students will be expected to keep abreast of current events via newspapers and the Internet and to become more acquainted with issues affecting indigenous women 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.



Erdrich, Heid E. and Laura Tohe, Sister Nations: Native American Women Writers on Community (Native Voices), St. Paul: Minnesota Historical Society, 2002.

English 337 - Study of a Major Author: Toni Morrison



Fall 2020 T/Th 2:30-3:45 Prof. Gwen Bergner

Toni Morrison changed history. Placing black people and communities at the center of her works, she changed the trajectory of American literature, the narratives of American history, and the stories of American lives.

Morrison was not the first or only African American writer to foreground black lives while insisting on our common humanity. We do not read her because she was first or greatest or truest. Rather, as she said in her Nobel acceptance speech, we must approach writing with "deference" and the "recognition that language can never live up to life once and for all. Nor should it. Language can never 'pin down' slavery, genocide, war. Nor should it yearn for the arrogance to be able to do so. Its force, its felicity is in its reach toward the ineffable." We will approach with her what can't be known or named or described—recognizing that the "vitality of language lies in its ability to limn the actual, imagined and possible lives of its speakers, readers, writers. It arcs toward the place where meaning may lie."

In the wake of her death in 2019, we will explore Morrison's lively literature through six novels and two essay collections. We will consider their literary context, popular and critical reception, and historical and political contexts. Listening to her voice, puzzling out the form and structure of her writing, and grappling with the subject matter, we will explore how she reveals "the ghost in the machine," the black presence excluded from canonical American literature and pushed to the margins of dominant culture.

Powerful and intense, ravishing and gorgeous. Listening to her voice intently, we will hear the laughter, feel the weather, and stub our toes. It will be worth it.

Novels

The Bluest Eye (1970) Sula (1973) Song of Solomon (1977) Tar Baby (1981) Beloved (1987) Jazz (1992)

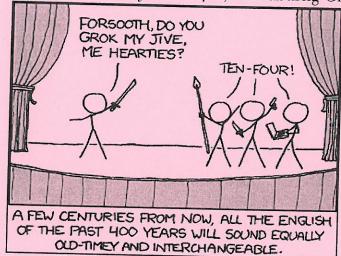
Non-fiction
Playing in the Dark (2007)
The Source of Self-Regard (2019)



English 321: History of the English Language

Instructor: Kirk Hazen Kirk.Hazen@mail.wvu.edu CRN: 87674

Tuesday, Thursday 13:00-14:15, Woodburng G15



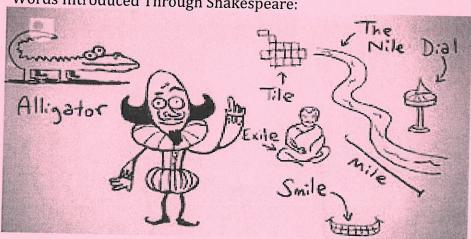
Purpose: To study how English has changed and learn about language variation. Starting with English around the globe today, we work our way back through 1,500 years of variation and change in English. We end the semester with Middle and Old English, where we can battle monsters and unlock our wordhoards. The extra-special added bonus of this class is that you get to satisfy your inner geekdom for etymology (Unfortunately, we will not have time for entomology).

Course Objectives: To identify the major changes in the English language; to describe how language variation plays a role in language change; to better understand how language works.

Percent of final grade
20%
40%
20%
20%

Pre-Req: Some kind of linguistics course.

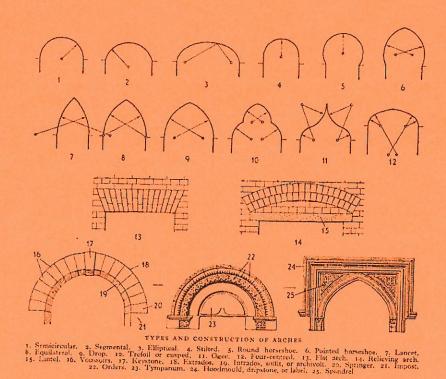
Words Introduced Through Shakespeare:



Senior Thesis: Capstone

English 496 Professor Johanna Winant Tuesday/Thursday, 10-11:15am

Your senior thesis is the capstone of your undergraduate education in literary studies. Coming last, your thesis rests upon everything else you've learned. But it's a more complex and demanding project than any you've undertaken so far, and this course will support you. Our class is, in some ways, like an independent study, as you follow your hunches, questions, and interests, and decide on your own assigned texts. But it's also a workshop, and we'll work together as a class on how to develop a claim, research, write, revise, and present original scholarship.



ENGL 418: Creative Writing Capstone Professor Mary Ann Samyn Fall 2020, Tuesdays 4:00-6:50 p.m.

Art is a necessity, beauty we must have in the world.

Painting and sculpture and music and literature

are all of the same piece as civilization,

which is the art of making it possible for beings to live together.

When I speak of art I mean... anything that makes a thought,

an idea, or a thing

grow where nothing grew before...

—Charles W. Hawthorne, *Hawthorne on Painting*, 1938. (lineation mine)

So, ENGL 418! You'll write something you're proud of, pretty sure; we'll read interesting things; you'll work with an MFA mentor; we'll have a good time.

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