

Instructor: Dr. Brian Ballentine
E-mail: brian.ballentine@mail.wvu.edu

Office: Colson 109
Course: T 4:00 – 6:50, Colson

This course examines the theories that inform and validate the practices of academics and professionals working in the broad field of technical and professional communication (TPC). TPC is often used as an umbrella term to cover the expanding work performed by professionals that ranges from usability studies, to proposal writing, documentation and web content development, and even project management. Indeed, one of the objectives of the course will be to explore the boundaries of TPC including a look at the historical relationship between rhetoric and composition and technical writing. We will examine journals in the field, evaluate potential textbooks for technical and business writing courses, and develop syllabi and specific course assignments that apply the pedagogical theories and concerns identified through class discussions and assignments.

While the course is a requirement for PWE students, it is ideal for any student who wishes to expand their understanding of the major genres associated with TPC, TPC practices and careers, as well as those interested in potentially teaching ENGL 304 Business and Professional Writing and ENGL 305 Technical Writing.

By completing the course, students will

- Know the theories that inform and validate the practices of academics and professionals working in the broad field of PTC.
- Evaluate the role of ethics and the law in the professional writing classroom and workplace.
- Analyze critical approaches to the uses of technology in the professional writing classroom and workplace.
- Comprehend the similarities, differences, and disputes regarding definitions for professional, technical, and business writing and/or communication.
- Apply theories of PTC to English 304 Business and Professional Writing and English 305 Technical Writing classroom pedagogies.

Required Texts

[SPTC] Johnson-Eilola, Johndan, & Selber, Stuart, (Eds.). (2013). *Solving problems in technical communication*. Chicago: U of Chicago Press. ISBN-10: 0-226-92407-6.

[TC] Markel, M. & Selber, S. (2017) *Technical Communication*. Bedford/St. Martin's ISBN-13: 978-1-319-05861-6

ENGLISH 609: COLLEGE COMPOSITION PEDAGOGY

Fall 2020—Sections 1 (CRN 81346) & 2 (CRN 81602)--Wednesdays, 4:00-6:50 p.m. in G06 Colson

LAURA BRADY	233 Colson	Ph 304-293-9706	lbrady@mix.wvu.edu
SARAH MORRIS	112 Colson	Ph 304-293-9734	smorri10@mix.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 to composition research, theory, or pedagogy

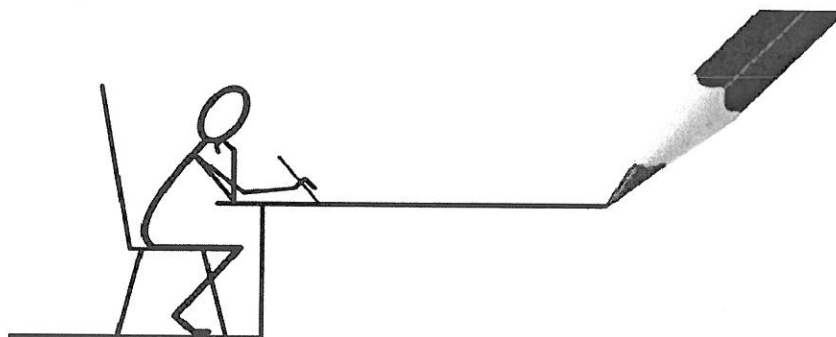
Requirements (subject to some slight changes before August)

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 Google Classroom and/or 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 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—similar to a lit review for an article--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 slight changes before August)

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



ENGLISH 664: The Copious Renaissance

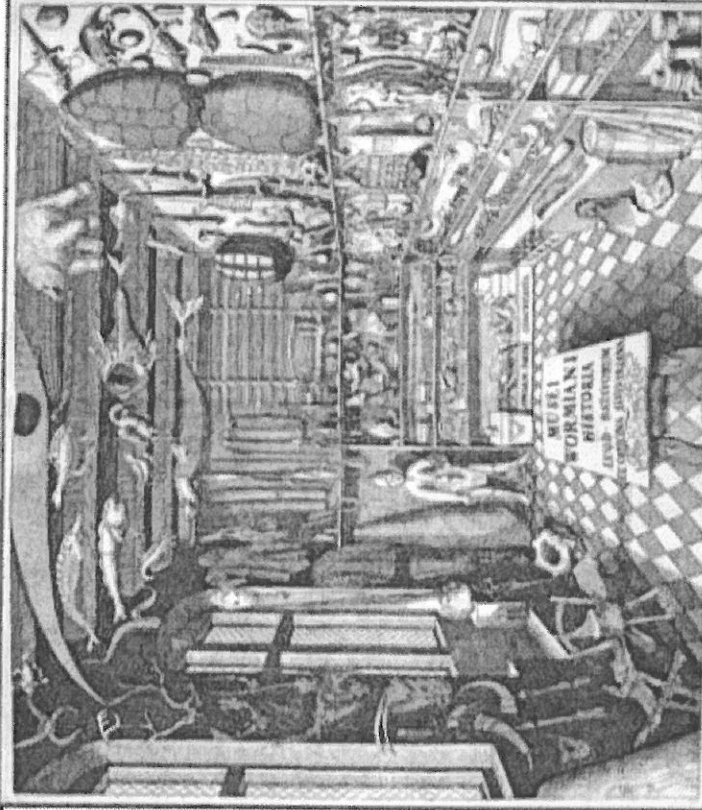
Prof. Hoffmann, cehoffmann@mail.wvu.edu, W 7-10

Desiderius Erasmus, whose influential *On Copia of Words and Ideas* (1511) championed abundance of expression as the surest way to eloquence, taught *copia* as "speech in action," both a practical skill and a dynamic, transformative process, "which celebrates abundance of language as a form of positive intoxication, as a feast of the mind."* *Copia* is indeed a movable feast; this graduate survey will serve up Renaissance literature in the form of catalogues, collections, curiosities and controversies. The writers we'll read subscribe to, but struggle with, *copia*'s philosophy of distension. "A bellyful is a bellyful," the copious writer Francois Rabelais is said to have said, "whether it be meat or drink." In this class we'll take seriously, often literally, the Renaissance writer's ambition to live a full life and to convey that fullness on the page. To what extent did *copia* as pedagogy and philosophy mark the Renaissance as a period of overacting, overdoing, overselling, overstuffing? How and why did early modern artists and authors develop such a copious appetite, and what happened once it all got to be too much?

* from Terence Cave, *The Cornucopian Text*

Course Outcomes

- ☐ survey several genres of Renaissance literature, inc. poetry, drama, romance, prose and encyclopaedic catalogue
- ☐ discover the intersections between *copia* and rhetoric, religion, humanism & science
- ☐ gain familiarity with recent trends in Renaissance scholarship, esp. queer theory, material studies and ecocriticism
- ☐ contribute to this scholarship through class discussion and research projects, at least one of which will be collaborative



Ole Worm's cabinet of curiosities, "Museum Wormianum", 1655.

Texts to Purchase

- ☐ Spenser, *The Faerie Queene* books 3-4
ISBN: 978-0872208551
- ☐ Shakespeare, *I Henry IV*
ISBN: 978-0743485043
- ☐ Wroth, *The Countess of Montgomery's Urania* ISBN: 978-0866984515
- ☐ Decker & Middleton, *The Roaring Girl*
ISBN: 978-0713668131
- ☐ Milton, *Paradise Lost*
ISBN: 978-0393924282
- ☐ Cavendish, *Essential Writings*
ISBN: 978-0190664060



ENGL 693E SPTP: APBP, Inside-Out, & Prison Studies

Professor Katy Ryan
Mondays 4:00 – 6:50 | CRN: 87854
kohearnr@mail.wvu.edu

In this experiential learning course, we will study the history and literature of the modern prison, with a focus on twentieth-century autobiographical writing. Students will also participate in the work of the Appalachian Prison Book Project (APBP).

Since 2004, APBP has been mailing free books to people incarcerated in six Appalachian states. Our office is in the Aull Center in downtown Morgantown. APBP also creates book clubs and writing workshops and provides financial support for credit-bearing college classes in prison.

My hope is to match each student's experiential learning project with their research, teaching, career, or personal goals. Among possible options:

- Become a volunteer trainer at APBP
- Assist with the publication of a book that will feature APBP letters and artwork
- Assist with the creation of an interactive map of prison book projects in the US
- Participate in or provide support to an Inside-Out Think Tank at SCI-Fayette, a men's maximum-security prison in southwestern PA. Think Tanks are composed of incarcerated members, prison staff, and volunteers who work on educational programming. We meet once a month.
- Participate in a prison book club. These reading and writing groups consist of 12-15 incarcerated members and 3-4 WVU members. We meet every other week for two hours. Location TBA.
- Participate in a new creative writing workshop at SCI-Greene, a men's maximum-security prison in southwestern PA.
- Help with the creation of a degree program for incarcerated students

While the class will involve both on-campus and off-site learning, the overall time will be equivalent to regular grad courses. Please note: It is not possible for me to know with certainty what opportunities will be available inside a prison in advance of any given semester. I can guarantee that learning options will be available through APBP in the Aull Center.

Select Reading Materials: Douglas Blackmon, *Slavery By Another Name*; Sarah Haley, *No Mercy Here*; Caleb Smith, *Prison and the American Imagination*; Bruce Franklin, *Prison Writing in 20th-C. America*; James Kilgore, *Understanding Mass Incarceration*; Michelle Alexander, *The New Jim Crow*; Bryan Stevenson, *Just Mercy*; Eds. Erik Stanley and Nat Smith, *Captive Genders*; Ed. Rebecca Ginsberg, *Critical Perspectives on Teaching in Prison*; Danielle Sered, *Until We Reckon*.

Requirements: Reflections on experiential learning; Class Presentation; Research essay

English 693F
Monday 7-9:50
Dr. John Lamb

A Storied World: Reading and Writing Place

With what has become known as the “spatial turn”—a broad based, interdisciplinary intellectual movement that began in the late seventies—“place” as opposed to (but often conflated with) “space” has become an important concept and object of study in the humanities and social sciences, most notably in geography, anthropology, and cultural studies.

Based loosely on Doreen Massey’s notion of space/place as a dynamic constellation of diverse trajectories (a sphere of “contemporaneous multiplicity” and the “simultaneity of stories-so-far”), this course ideally will be designed to allow students to “map” different pathways through the literature and language of place while sharing certain points of convergence or loci clustered around some of these possible topics:

- Place sense: topophilia and topophobia
- Toponyms and the language of place
- Maps, grids, lines, and meshes
- Borders and boundaries
- Deep maps and spatial narratives
- Waste places
- Dwelling
- Dwelling-in-motion: walking and wayfaring
- Landscape and Taskscape
- Spectral geographies

Each of the above topics will include a range of texts. For example, dwelling-in-motion might combine the work of Michel de Certeau, anthropologist Tim Ingold, geographer John Wylie, landscape artist Richard Long, poet Thomas A. Clark (*Distance & Proximity*), W. G. Sebald (*The Rings of Saturn*), Rebecca Solnit (*Wanderlust*), Virginia Woolf (*Mrs. Dalloway*), Thoreau (“Walking”) and bell hooks (“Homeplace”).

Students in the department’s three graduate programs will have the opportunity to pursue a variety of final projects. Possible projects could range from the traditional literary and cultural studies paper, to a creative non-fiction “place” essay, to a multi-media deep-map or a ROAM walk¹, as well as other projects that could combine the traditional academic work of graduate studies with more experiential encounters with place.²

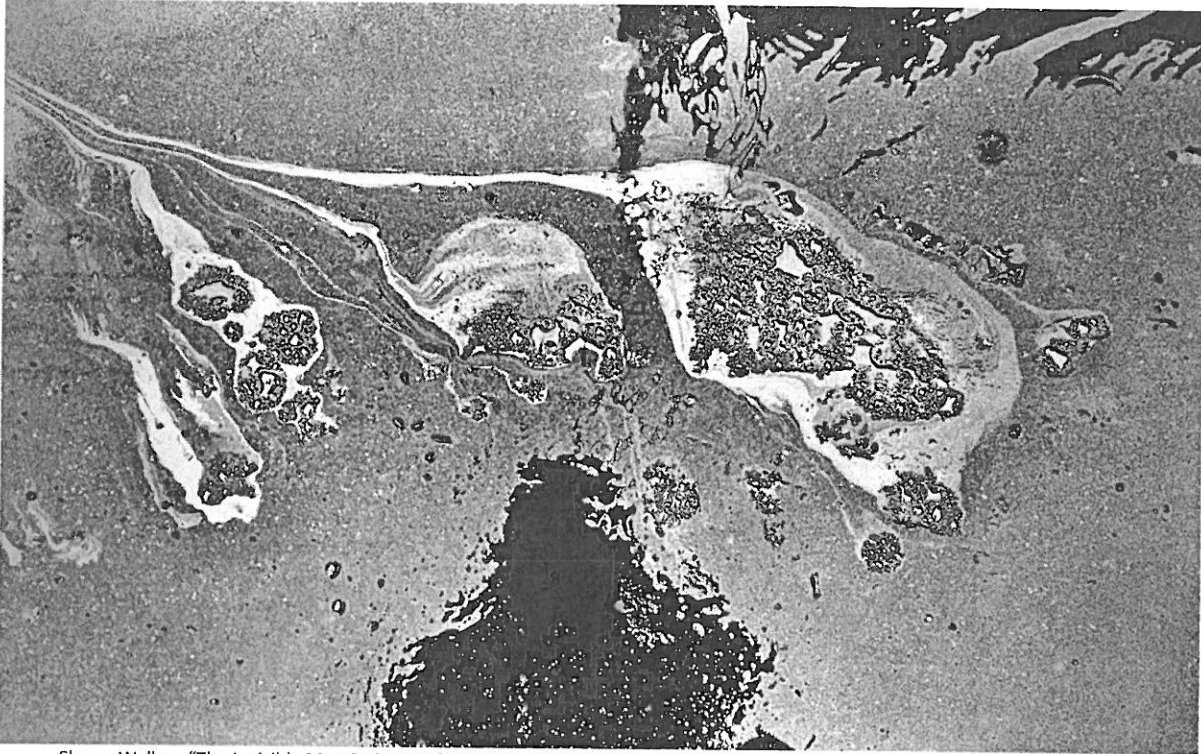
¹ Roam: A Weekend of Walking involved six projects designed to explore the city of Loughborough in new ways. These projects were part of the RADAR program at Loughborough University. For more information, see <https://radar.lboro.ac.uk/projects/roam-a-weekend-of-walking/>.

² I am thinking of something like the work of John Wylie who combines a narrative of a single day’s walk in Devon with a meditation on the “affinities and distanciations of self and landscape” informed by the notions of “precept” and “affect” (“A single day’s walking: narrating self and landscape on the South West Coast Path” [2005]).

ENGL 741: Seminar in American Studies
Ralph Ellison and His Influence(s)

Dr. Michael Germana

4:00-6:50 M



Shawn Walker, "The Invisible Man Series: Dedicated to Ralph Ellison" 1990s. Library of Congress, Prints and Photographs Division

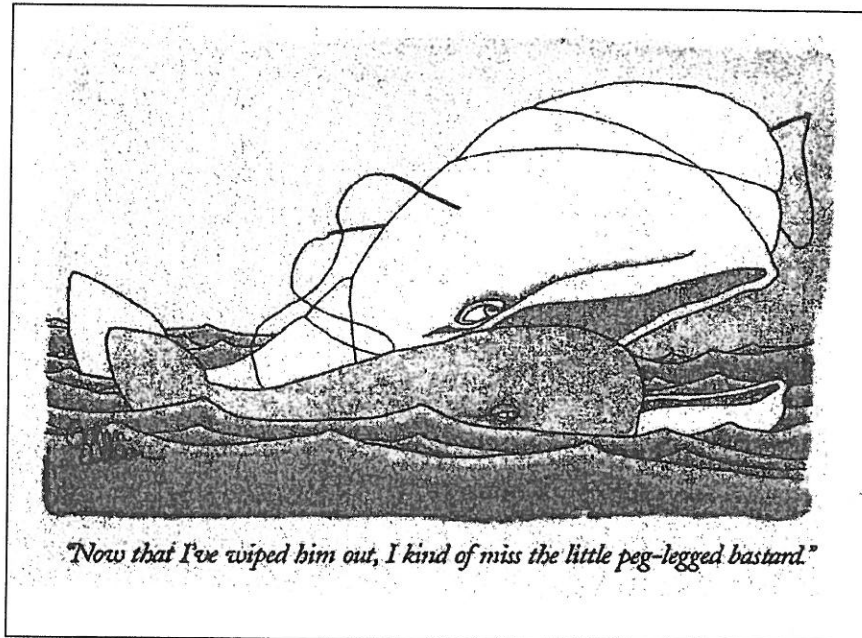
This course traces Ralph Ellison's literary career from its early beginnings in leftist periodicals like *New Masses* to its end in 1994 when Ellison died, leaving behind a sprawling unfinished novel that took until 2010 to cobble together and publish. Along the way we will read:

- Ellison's masterpiece *Invisible Man*, which won the National Book Award for fiction in 1953
- A collection of short stories spanning the author's career
- Two volumes of critical essays Ellison published from the early 60s to the mid 80s
- A selection of Ellison's incisive music reviews and personal correspondence
- Ellison's posthumously published unfinished second novel *Three Days Before the Shooting...*, which he began writing in the early 50s but never completed, and
- A cross-section of current scholarship in Ellison Studies

Providing counterpoint will be additional selections written by Ellison's influences and interlocutors, from Richard Wright, who gave Ellison his first writing gig, to Percival Everett, one of an ever-growing number of contemporary novelists who have brought Ellison's literary themes into the twenty-first century.

Every student enrolled in this course will complete weekly "précis and response" papers of approximately 1500 words in response to self-selected essays by Ellison scholars, lead one class discussion, and research and write an original 20-25-page seminar paper on a topic germane to Ellison Studies.

**ENGL 782, Current Directions in Literary Study:
Canon-Formation, Pedagogy, and the Reading Public**
Fall 2020 Thursdays 4:00-6:50 Colson 223
Tim Sweet tsweet@wvu.edu



Even if you haven't read *Moby-Dick*, you get this *New Yorker* cartoon's reference because of the ephemeral effects of the literary canon. This course will investigate canon formation, focusing primarily but not exclusively on American literature. We will begin with the academic canon's consolidation in professional literary study, move to the canon's reproduction and dissemination in college courses, and then examine its relation to the public canon of publishers and readers.

Possible Readings

Russell Reising, *The Unusable Past: Theory and the Study of American Literature*

John Guillory, *Cultural Capital: The Problem of Literary Canon Formation*

Joseph Csicsila, *Canons by Consensus: Critical Trends and American Literature Anthologies*

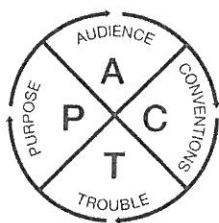
Gwynn Dujardin et al., eds., *Teaching the Literature Survey Course: New Strategies*

Special issue of *American Literature* on Pedagogy (June 2017)

Anne Rioux, *The Story of Little Women and Why It Still Matters* (Skype session with author)

Several essays from academic journals

Recent essays on literary classics from *The Nation*, *The New Yorker*, *New Republic*



Graded Work

- Weekly response papers
- Two presentations
- A short, public-facing essay
- An article-length final project, including prospectus, rough draft, and oral presentation.