

ENGL 605 Professional Writing Theory

FALL 2022 // MONDAYS @ 4:00 – 6:50 PM

INSTRUCTOR: Dr. Jennifer Sano-Franchini (saw-no-fran-KEY-knee)
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COURSE DESCRIPTION: ENGL 605 Professional Writing Theory will introduce you to the broad field of technical and professional communication, including its theoretical, historiographical, ethical, and pedagogical concerns. This course is designed for students who are interested in the theory, research, and teaching of writing that takes place in professional and public spaces.

ASSIGNMENTS: Responses to readings, field map, journal readaround report, disciplinary snapshot, teaching professional writing philosophy statement, short conference-length paper

EXAMPLE READINGS: Haas, A. M., & Eble, M. F. (Eds.). (2018). *Key theoretical frameworks: Teaching technical communication in the twenty-first century*. University Press of Colorado.

NCTE Black Technical and Professional Communication Position Statement and Resource Guide

Walton, R., Moore, K. R., & Jones, N. N. (2019). *Technical communication after the social justice turn: Building coalitions for action*. Routledge.

ENGLISH 609: COLLEGE COMPOSITION PEDAGOGY

Fall 2022—Sections 1 (CRN 81033) & 2 (CRN 81214)—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.

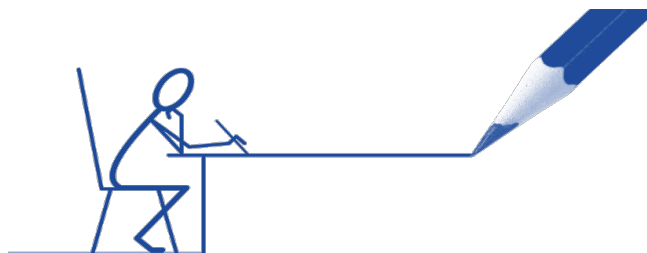
Requirements

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 text on composition pedagogy (to be determined)
- ❖ PDFs of 40-50 scholarly articles posted on eCampus (WVU's course management system).



ENGL 618B: CREATIVE NONFICTION WORKSHOP

Fall 2022, Tuesdays 4-6:50 p.m.

Professor Mary Ann Samyn



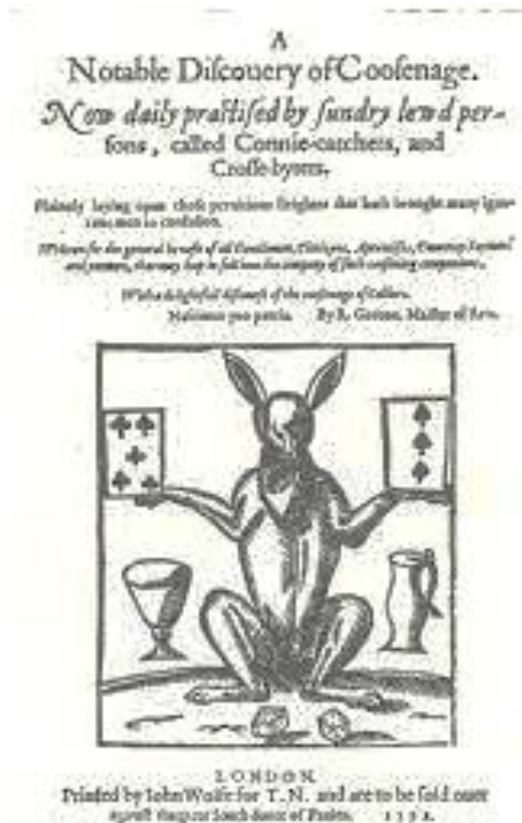
The Monongahela by Blanche Lazzell

“Over the years the word essay has collected its own passal of adjectives: *personal, formal, informal, humorous, descriptive, expository, reflective, nature, critical, lyric, narrative, review, periodical, romantic, and genteel*. And it keeps collecting them.” —Ned Stuckey-French

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Whatever kind of nonfiction you want to write, you can do that here. Whatever other kind you’ve been curious about, you can do that too. Our goal will be to widen options, make discoveries, think about and appreciate the genre, our writing, and ourselves in new and surprising ways.

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



English 631: Studies in Nonfiction Prose PAMPHLET CULTURES

Professor Christine Hoffmann

M 4:00-6:50

English 631 undertakes advanced study in the genre of nonfiction. We will focus our investigation of the genre on the cheap print of early modern pamphlet culture, concentrating on the figures of the rogue, the vagabond, the monster and the witch. The prose devoted to these figures promised “strange *and* true” reports of their secret languages, obscure rituals and providential confidences.

That “*and*”, we’ll come to see, is important. To encounter the conventions of this peculiar genre is to encounter the convolutions of Renaissance social politics. Pamphlets, on the surface, offer portraits of outcasts, deviants, criminals and demon others, but they are formally a space where the compatibilities between the elite and the underclass are exposed. “*He that cannot dissemble cannot live,*” writes the 16th-century pamphleteer Robert Greene in one of his popular cony-catching pamphlets. These pamphlets serve a dual function, introducing cony-catchers (who specialized in cheating victims, or conies, at cards) as figures of both

danger and romance. Moreover, the identities of victim and criminal are always overlapping in Greene’s descriptions of London’s criminal underbelly. In mystifying the notion of what it is to live uprightly, Greene suggests that the process by which an honest citizen (or an honest reader) lives honestly may require certain strategies of dishonesty.

MAJOR ASSIGNMENTS

- ☐ A group-designed website featuring digital transcriptions of early modern pamphlets plus researched introductions to pamphlet content and contexts
- ☐ A conference-length paper and presentation

LEARNING GOALS

- ☐ Knowledge of 16th- & 17th-century British nonfiction
- ☐ Understanding of major conventions of pamphlets & pamphleteering
- ☐ Proficiency in research methods
- ☐ Competence in situating texts historically

COURSE TEXTS

A course packet of early modern pamphlets featuring the following cast of characters:

- ☐ Rogues and Sturdy Beggars
- ☐ Cutpurses and Cony-Catchers
- ☐ Puritan Scolds
- ☐ Shrewish Wives
- ☐ Witches and Witch-Hunters
- ☐ Monstrous Births & Fashion Monsters

Excerpts from

- ☐ Steve Mentz, *Rogues and Early Modern English Culture*
- ☐ Joad Raymond, *Pamphlets and Pamphleteering in Early Modern Britain*
- ☐ Tessa Watt, *Cheap Print and Popular Piety, 1550-1640*
- ☐ Sandra Clark, *Women and Crime in the Street Literature of Early Modern England*
- ☐ Julie Crawford, *Marvelous Protestantism: Monstrous Births in Post-Reformation England*
- ☐ Lorraine Daston & Katharine Park, *Wonders and the Order of Nature, 1150-1750*
- ☐ Peter Lake & Steven Pincus, *The Politics of the Public Sphere in Early Modern England*
- ☐ David Cressy, *Travesties and Transgressions in Tudor and Stuart England: Tales of Discord and Dissension*

682: Recent Critical Theory
Professor Stephanie Foote

In this class, we will focus on two things: in the first section of the class, we're going to read a handful of texts that the critical theorists in the rest of the class engage, dispute, and argue with. We'll practice how to read those texts slowly and carefully, collaboratively and historically. In the second section of the class, we'll read selectively in an overlapping set of critical conversations evolving right now across humanities disciplines. We'll be looking at the body under pressure where the body might be a collective like the state, the proprietary individual body of a subject, or a marked category like "culture" or "nature." But we will also be looking at the strange intimacies provoked by bodies in crisis, so we will be thinking about distance and proximity, race and gender, and virtuality and embodiment among other things. We'll address this problem through the interdisciplinary concentrations of Environmental Humanities, Critical Race Studies, and Public Humanities.

ENGL 741, Seminar in American Studies: Remembering Revolutions
Fall 2022, Tuesdays 4:00 – 6:50
Tim Sweet
tsweet@wvu.edu

Overview

In her classic work *On Revolution*, political philosopher Hannah Arendt differentiates “revolutions” from other “insurrections,” “civil wars,” “rebellions,” and “uprisings.” Our present moment—the January 6th 2021 insurrection and its aftermath and the impending 250th anniversary of the revolution of 1776—invites a critical reconsideration of classic theories of revolution by Arendt, C. L. R. James, and Frantz Fanon, and reflection on historical instances. These will include not only 1776 but the Haitian revolution, other smaller scale attempts by enslaved peoples to claim their freedom by means of violence, and the appropriation of revolutionary rhetoric in the run-up to the Civil War. Selected critical texts will model a range of approaches to the final paper.

Theoretical/Historical Texts

Hannah Arendt, *On Revolution* (1963)
C. L. R. James, *The Black Jacobins* (1938), excerpts
Frantz Fanon, *Wretched of the Earth* (1961), excerpts

Critical texts

Chapters from

Russ Castronovo, *Propaganda 1776* (2014)
Paul Downes, *Hobbes, Sovereignty, and Early American Literature* (2015)
James Greene, *The Soldier's Two Bodies* (2020, revision of WVU dissertation)
Trish Loughran, *The Republic in Print* (2007)

Possible Primary Texts

Revolutionary and early Federal era political writings (Paine, Jefferson, Hamilton, Madison) and poetry (Wheatley Peters, Freneau, Barlow, Warren, etc.)
William Earle, *Obi, or, the History of Threefingered Jack* (1800)
Lenora Sansay, *Secret History* (1808)
Catherine Maria Sedgwick, *The Linwoods* (1835)
Short stories by Irving, Hawthorne, Child, Melville (1820s-1850s)
William Cooper Nell, *Colored Patriots of the American Revolution* (1855)
Martin Delany, *Blake, or, the Colored Huts of America* (1859-62)
Civil War era writings on Nat Turner and John Brown
Jacob Lawrence, *The American Struggle* (1954-55) <https://www.pem.org/jacob-lawrence-the-american-struggle-panels>
Lin-Manuel Miranda, *Hamilton* (video of Broadway production)

Graded work

- Weekly responses
- Presentation on a week's readings
- article-length scholarly paper

Coming Fall 2022
ENGL 768: British Romanticism in and out of Print
Adam Komisaruk
W 7:00-9:50 PM

Ironically, even as it has fully availed itself of the possibilities of the digital, recent work on British Romanticism (c. 1789-1832) has seen a surge of interest in print-culture. Book history has been embraced as a site not of esoteric drudgery but of political, imaginative, affective, even spiritual engagement for an age of revolution and for its students. The burgeoning of nineteenth-century periodicals like *Blackwood's* and the *London Magazine* facilitated an information explosion, recapitulated in the online archive, that could prove both disorienting and exhilarating. Lord Byron, one of the first literary celebrities, found himself at the center of a publishing industry with manifestations reputable (editions, anthologies, gift books) and disreputable (piracies, parodies, plagiarisms). Wordsworth and Coleridge obsessively revised their work in response not only to their own intellectual evolution but the changing pressures of the marketplace. Readers of all stripes left physical remnants in the books they owned and loved—from annotations to pressed flowers—which survive in libraries and the occasional Google artifact. In this course we will examine selected Romantic texts whose material lives and afterlives have been especially colorful (Blake's illuminated books, Byron's *Childe Harold's Pilgrimage*, Hemans' *Records of Woman*, Landon's *Golden Violet*, Scott's *Lay of the Last Minstrel*, Shelley's *Frankenstein*, Wordsworth and Coleridge's *Lyrical Ballads*, etc.). Secondary criticism may include Michael Gamer, *Romanticism, Self-Canonization, and the Business of Poetry* (2017); Tom Mole, *What the Victorians Made of Romanticism* (2018); Dahlia Porter, *Science, Form, and the Problem of Induction* (2018); the Multigraph Collective, *Interacting with Print* (2019); Andrew Franta, *Systems Failure* (2019); Yohei Igarashi, *The Connected Condition* (2019); Michelle Levy, *Literary Manuscript Culture in Romantic Britain* (2021); Andrew Stauffer, *Book Traces* (2021); etc. The holdings of the WVU Rare Book Room will be consulted where appropriate; we will also explore recent digital tools for encoding, editing and annotating Romantic texts, such as the COVE Studio (<https://editions.covecollective.org/>). Creative or hybrid final projects will be encouraged.