

Fall 2024

English 309/509: Approaches to Teaching Composition

Dr. Sarah Morris (smorri10@mail.wvu.edu)

Tuesday and Thursday, 11:30-2:45

“I won’t be ruled by tests I don’t believe in. I won’t be told how to teach writing by people who never write. My students and I are the most powerful forces in the classroom, not the tests.”

—Penny Kittle, *Write Beside Them*

English 309/509: Approaches to Teaching Composition is a combined level methods course designed for certifying future teachers of writing, in which graduate students take a leadership role. In it, we will explore underlying theories and foundational principles that inform what we know about writing instruction; we will research attitudes and techniques for pedagogy; we will experiment with methods of teaching writing; we will develop our own processes and identities as writers and teachers of writing.

Because writing helps us to know what we think, to articulate what we know, and to make meaning in a community, will write daily, individually and collaboratively. Because accountability standards pervade teaching realities today, we will prepare for working toward those standards and still preparing students as writers in the world.

Course themes:

Being a writer; teaching writing
Process and practice
Pedagogies of place
Assignment and unit design
Responding to and assessing writing
Writing workshop and peer response
Digital literacy and argument writing

Course work:

Exploratory writing
Writer’s notebook
Practice teaching
Reflective responses
Process model/mentor texts
Research and theory book group
Unit plan OR ethnographic research

“Engaged writing and reading, practical minilessons, close reading of poems, a diversity of genre studies, letter-essay critiques of books, editing protocols, and individual editorial conferences more than satisfy, for example, the Common Core State Standards.”

—Nancie Atwell, *In the Middle*

“Because writing can support a high level of learning in all subjects, it matters in any classroom where inquiry, knowledge, and expression are valued and recognized by students and teachers.”

--National Writing Project, *Because Writing Matters*

Global Modernities: World Literature Since 1945

ENGL 493/593 with Dr. Rose Casey



from Hew Locke, *The Procession*

How does colonialism still shape life today? What forces connect people between Asia and the Americas, Africa and Europe? How can literary study take account of our globalized world?

This course holds that urgent issues like climate crisis, labor rights, and the rise of ethno-nationalisms must be understood in a global context.

We'll expand our cultural and intellectual horizons by reading diverse texts by writers like Aimé Césaire (Martinique), Arundhati Roy (India), Mohamedou Ould Slahi (Mauritania), and Zoë Wicomb (South Africa). In all cases, we'll connect literary form to emerging and enduring social, political, and economic ideas.

Questions? Books or topics that you're keen to cover? Scheduling issues?

Please email me: rose.casey@mail.wvu.edu



TBD

Tu/Thur 2:30 - 3:45pm, Fall 2024

TOPICS IN RHETORIC AND COMPOSITION

Cultural Rhetorics

Background art by Solomon Enos

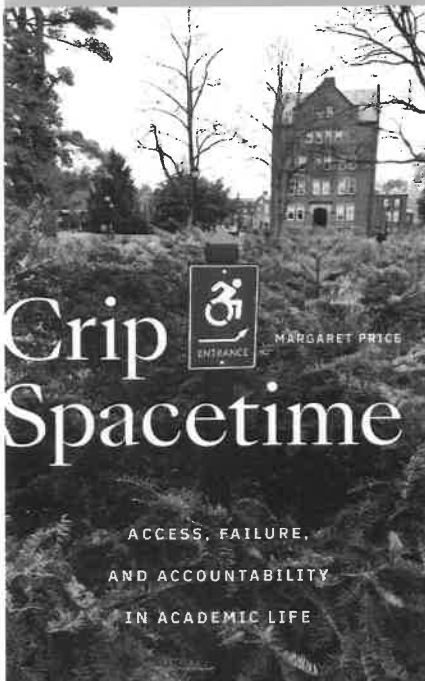
ENGL 607 // FALL 2024 // MONDAYS 4:00-6:50 PM

ERIC DARNELL PRITCHARD



Fashioning Lives

Black Queers and the
Politics of Literacy



Crip Spacetime

ACCESS, FAILURE,
AND ACCOUNTABILITY
IN ACADEMIC LIFE

This section of ENGL 607 Topics in Rhetoric and Composition takes a theoretical approach to examine communication and the construction of meaning more generally as it takes place between and across cultures. In other words, we will consider how rhetoric and culture are interconnected through a focus on the processes by which language, texts, and other discursive practices like performance, embodiment, and materiality create meaning. Drawing from interdisciplinary perspectives, we will engage scholarship in rhetoric and writing studies, anthropology, cultural studies, postcolonial theory, philosophy, historiography, gender studies, queer studies, ethnic studies, and professional and technical communication to consider questions like:

- How does culture order discourse?
- What can we learn from studying culture in relation to its knowledge-making function?
- What happens when we understand rhetoric as a cultural construct?
- What does it mean to locate rhetorical situations as existing within cultural frameworks?

Possible topics include:

- Cultural Rhetorics Theory and Methodology
- Rhetorics of Race, Nationalism, Empire, and Place
- African American, Asian/Asian American, Latinx, Indigenous, and/or Appalachian Rhetoric
- Queer Rhetorics / Rhetorics of Gender & Sexuality
- Disability Rhetorics
- Working Class Rhetorics
- Rhetoric, Culture, and Technology

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



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

—Isadora Duncan

Bring your wild, wonderful writing to...

English 618A: Graduate Writing Workshop, Fiction

Wednesdays, 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.

“It’s none of their business that you have to learn to write. Let them think you were born that way.” — Ernest Hemingway

ENG 618B 001 (80989)

GRAD WRITING WORKSHOP

R 4PM-6:50PM

This course, specifically for graduate students, is a space wherein students will discuss writing techniques. The class will also make use of writing prompts and exercises. Students will submit their work for peer review and feedback, discussion and critique.

During the latter half of the semester, the class will receive visits from a literary agent and a professional editor for the purpose of learning more about the practical considerations of writing in the world.

ENGL 682: Recent Literary Criticism



M 4:00-6:50
Fall 2024
Prof. Gwen Bergner
gbergner@wvu.edu



English 682 surveys the theories of major schools of criticism, including post-structuralism, psychoanalysis, postcolonial theory, Marxism and cultural studies, American studies, critical race theory, queer theory, film theory, ecocriticism, human rights theory, and feminist theory. We will read both foundational work and recent developments in these fields. (This is a lot, so we'll try to cover all these areas, but we won't be able to get deep into all of them.)

Weekly assignments will consist of reading selections of theory and writing short responses/discussion questions.

For midway and final projects, participants will have the opportunity theories to a their choice, professional

Why theory? of the world figuring out



to apply some of these literary or cultural text of one that fits their and academic interests.

Theory helps us makes sense around us and how we fit into it. It is useful for and articulating how texts work.

**NO
FUTURE**
—What's There and Be There Once—



ENGL 741, Seminar in American Studies: Remembering Revolutions

Fall 2024, 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 Arendt’s theory and a reflection on historical instances. These will include not only 1776 and its aftermath in Indian Country, 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. We’ll conclude by sampling prominent 20th and 21st century memorials. Selected critical texts will model a range of approaches to the final paper.



Theoretical Texts

Hannah Arendt, *On Revolution*

Frantz Fanon, *The Wretched of the Earth*

C. L. R. James, *The Black Jacobins*

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.)

Indigenous texts (Hendrick Aupaumut, Joseph Brandt, Mary Jemison)

Lenora Sansay, *Secret History* (1808)

Catherine Maria Sedgwick, *The Linwoods* (1835)

Short stories by Irving, Hawthorne, Melville (1820s-1850s)

Veterans’ narratives (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 John Brown

Esther Forbes, *Johnny Tremain* (1943)

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 essay

Methods Seminar: Sensory Studies & Literature

ENGL 782

Prof. Lara Farina

W 4:00-7:00

Like other embodied practices, sensing has a history. Of course, *what* people sensed in particular times and places is variable and subject to change. We can say the same about *how* people sense, i.e. what gets noticed, what sensations are prioritized or valued, and which give rise to the making of meaning. We may take the “five senses” as biologically determined, or think of vision as the most important sense, but, as anthropologists, historians, and even scientists have argued, these assumptions are far from universal. On the contrary, they seem natural because they are so deeply cultural, buttressing our preferred ideas about gender, race, sexuality, affect, ability, health, ecology, and humanity.

What better place to study the variability of sensing than literature? With its thick description, emphasis on perspective, and interest in the language of feeling, literature would seem the ideal archive. Yet, in the recent critical expansion of sensory studies as a multi-disciplinary field, language and literature studies have often taken a back seat to work in the social sciences and arts. This class will introduce studies to key works of sensory study from a variety of academic fields to ask: What does textual analysis have to offer understanding of the senses? What other disciplinary methods can be applied to the study of writing? What challenges does literary study face when trying to reconstruct sensory cultures?

The final project for this course will require an application of sensory studies methodology to analysis of a literary text of your choice. Readings will come from the fields of anthropology, history, philosophy, media studies, environmental humanities, education, and literary theory.

David Howes & Constance Classen, eds. *Ways of Sensing*

Aristotle, *On the Soul*

Mark Smith, *Sensing the Past*

Daniel Heller Roazen, *The Inner Touch*

Maurice Merleau-Ponty, *The Phenomenology of Perception*

Laura Marks, *The Skin of the Film*

Tobin Siebers, *Disability Aesthetics*

Gloria Anzaldua, *Borderlands*

Sachi Sekimoto and Christopher Brown, *Race and the Senses*

Sharon Todd, *The Touch of the Present*

Susan Stewart, *Poetry and the Fate of the Senses*