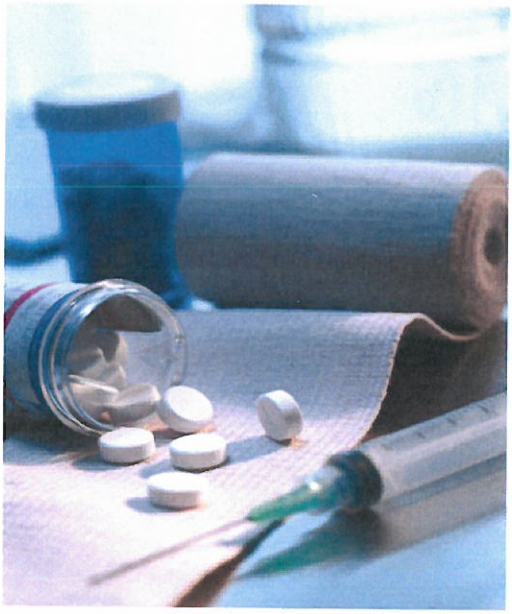
"The Writing of Health and Medicine" (English 507)
Spring 2019 / Catherine Gouge/cgouge@wvu.edu | Weds 4-6:50pm

This course is designed for students who are interested in learning more about genres in health and medicine. All graduate ENGL students are welcome and encouraged to enroll--no expertise in health and medicine is required.



Course Description

"The Writing of Health and Medicine" will engage students in a critical exploration of influential genres in health and medicine for both care professionals and the general public. Discussions about how healthcare professionals communicate with patients and other care professionals are central to this, but reading and writing in a variety of genres are also critical—both to understanding health and illness and to the practice of medicine. For this reason, we will examine genres conventionally thought of as professional (like charts, forms, research articles and reports) as well as creative genres getting a lot of attention in the medical humanities—"parallel charts," non-fictional accounts of the experience of illness, "graphic medicine" texts, fiction, and poetry. Students will be given the opportunity to engage with these genres by reading them, thinking critically about them, and writing in them.

As a class, we will explore the following questions: How are the ways that we write in and about health and medicine meaningful? Who is persuading whom of what in various genres in health and medicine—and how are they doing it? What are the roles of different texts and rhetorical practices in shaping the knowledge and experience of health and medicine?

Course Texts

1. *The Complete Guide to Medical Writing* (2007) edited by Mark C. Stuart.
2. Selections from *Designing Health Messages: Approaches from Communication Theory and Public Health Practice*, eds. Edward W. Maibach and Roxanne Louiselle Parrott; Rita Charon's *Narrative Medicine*; and creative fiction, nonfiction, and poetry by healthcare professionals, patients, and those close to them.

Note: This ENGL 507 will have some advanced undergraduate students attending as well. I expect the course to be a vibrant, mixed class of grad/advanced undergrad students who will complete and discuss overlapping reading and graded work assignments. Graduate ENGL 507 students will also give one presentation and write one 10-12-page conference-length paper.

THEORY AND PRACTICE OF EDITING

English 602 | Catherine Gouge | Tuesday 4-6:50 p.m.

"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

Editing is fundamental to effective texts. No matter how accomplished we are as writers, an effective editor can help us more fully realize our ideas, boost our prose, and think critically about our rhetorical contexts. An editor might engage with everything from content, punctuation, and style to a text's design, illustrations, and progress through the publishing process. Good editing skills can also help you improve your own writing, do freelance work, work more effectively with writing students, and work with your own editors more productively.

With an emphasis on editing technical texts, all students taking this course will

- Learn about the editing process—including manuscript editing, comprehensive editing, electronic/hardcopy editing, project management, collaboration with authors, and the roles of the editor;
- Navigate the *Chicago Manual of Style* from cover to cover;
- Engage with the fundamentals of editing theory in a variety of genres; and
- Become more fluent with the grammatical and rhetorical principles of style and usage.

This course is a requirement for all students working towards an MA in Professional Writing and Editing, but it is also a great course for MFAs and MA/PhD students in lit and cultural studies. The variety of student perspectives and interests makes the course more dynamic, so everyone is welcome!

Class Texts

1. *The Chicago Manual of Style,* 16th Edition (2010). Most recent edition.
2. *Technical Editing*, Carolyn Rude, Longman Press 4th Edition (2006). Older edition.
3. Electronic reserve readings.

ENGL 618: GRADUATE POETRY WORKSHOP
Spring 2019, Wednesdays 4:00-6:50 p.m.
Professor Mary Ann Samyn

All those poets I've been telling you to read—
this semester, let's read some of them together.

So, perhaps:

Hillman * Kelly * Phillips * Wright

*

As always, our focus will be on how poems are made.

*

<u>Assignment for our first class:</u>

What three adjectives
would you like readers to use
to describe your work?

*

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

ENGL 631: STUDIES IN NONFICTION PROSE

Twentieth-Century American Prison Autobiographies

Katy Ryan, Professor of English
kohearnr@mail.wvu.edu
Colson 221

In this course we will study the history and literature of the modern prison in the United States. The historical foundation of our work will be Douglass Blackmon's *Slavery By Another Name* and Sarah Haley's *No Mercy Here.*

As we read twentieth-century and contemporary autobiographies, we will especially focus on women's experiences in a system starkly driven by race and organized by gender. Our works will compel us to consider structure, narrative voice, and audience as well as these recurring subjects: criminalization; prison conditions; separation from families and communities; trauma, violence, and victimization; and barriers to post-release life.

Students will be introduced to the work of the Appalachian Prison Book Project, a nonprofit that sends free books to people incarcerated in six states and offers educational opportunities inside prisons.

Likely Reading Materials

Jack London, "Pinched" and "Pen" (1894)
Anonymous, "Autobiography of an Imprisoned Peon" (1914)
Agnes Smedley, "Cell Mates" (1920)
Kate Richards O'Hare, *Crime and Criminals* (1921)
Willie Francis, "My Trip to the Chair" (1947)
Angela Davis, *An Autobiography* (1974)
Assata Shakur, *Assata* (1975)
John Wideman, *Brothers and Keepers* (1984)
Jimmy Santiago Baca, "Coming into Language" (1991)
Leonard Peltier, *Prison Writings: My Life is My Sun Dance* (1991)
Shaka Senghor, *Writing My Wrongs* (2016)
Dwayne Betts, "Only Once Have I Considered Suicide" (2016)
Susan Burton, *Becoming Ms. Burton* (2017)
Selections from Piri Thomas, Malcolm X, Chester Himes, Piper Kerman, Reina Gossett, Maya Schenwar, Mikol Gilmore

Coursework

Discussion, annotated bibliography, weekly writings, 12-page essay, presentation.

ENGLISH 664: The Copious Renaissance

Prof. Hoffmann

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 an appetite for what could neither satisfy their readers nor sustain themselves?

* 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, posthumanism and ecocriticism
- ❑ contribute to this scholarship through class discussion and writing assignments, at least one of which will be collaborative

engraving from Ferrante Imperato's *Dell'Historia Naturale* (1599)

Likely Course Texts

- ❑ Erasmus, *On Copia of Words and Ideas* & *The Praise of Folly*
- ❑ Spenser, *The Faerie Queene*
- ❑ Shakespeare, *I Henry IV*
- ❑ Wroth, *The Countess of Montgomery's Urania*
- ❑ Burton, *The Anatomy of Melancholy*
- ❑ Cavendish, *The Blazing World*
- ❑ Browne, *Pseudodoxia Epidemica* & *Musaeum Clausum*
- ❑ Handouts of critical readings

ENGL 671: Modern British Literature Survey
Day/Time TBA
Prof. Lisa Weihman
lgweihman@mail.wvu.edu

All Tomorrow's Parties: Modern Literature, Hospitality, and Coterie Culture

"Mrs Dalloway is always giving parties to cover the silence"

Virginia Woolf, *Mrs. Dalloway*

Crucial to any investigation of Modernism is an exploration of the intellectual and social networks connecting authors, artists and philosophers. In this class, we will explore the social settings and coterie culture foundational to modernist thought. Authors will include T.S. Eliot, Ezra Pound, W.B. Yeats, Elizabeth Bowen, Katherine Mansfield, Virginia Woolf and James Joyce, among others.

This is designed to be a Master's level survey course, and as such, we will focus primarily on canonical authors who are frequently anthologized and taught in the undergraduate surveys (courses you may one day be teaching); while the enrollment for this course is often a mix of new MA candidates, experienced MA candidates and often quite a few Ph.D. candidates, this is by design an entry-level graduate course.

Learning Goals:

- Students will gain a solid overview of major authors, historical happenings and cultural changes in 20th C British and Irish fiction
- Students will investigate the cultural, historical, and philosophical theories associated with literary modernism
- Students will plan, organize and construct research projects that engage with critical debates about 20th C British and Irish literature and culture
- Students will compose critical questions and lead class discussion
- Students will prepare, design and present an oral presentation of their work in progress
- Students will analyze the critical writing of scholars and peers

Left to right: Lady Ottoline Morrell, Maria Nys, Lytton Strachey, Duncan Grant, and Vanessa Bell – a Bloomsbury picnic.

ENGL 680, Introduction to Literary Research
Spring 2019 Thursdays 4:00-6:50 Colson G18
Tim Sweet
tsweet@wvu.edu

Overview

English 680, Introduction to Literary Research, is designed to help graduate students develop academic research and writing skills. While these skills are addressed in other courses, this course provides an explicit foundation for understanding the expectations for and forms of research in literary studies. The Graduate Program Committee has specified that the course cover three areas:

> **Research methods**: locating, evaluating, and incorporating information from a variety of primary and secondary sources
>
> **Textual studies**: understanding the technologies of the transmission of texts
>
> **Genres of academic writing**: understanding the expectations conventions of academic genres

For the first two thirds of the class, we will use Thomas Jefferson's *Notes on the State of Virginia* as a common text from which to work on these areas; regarding the first two areas particularly, the *Notes* has a complex textual history and is amenable to multi-disciplinary research. In the final third of the class, you'll use the skills you've developed in research methods and textual studies to work on a final project on a text of your choice.

Assignments

Several library/online research assignments on *Notes on Va.* culminating in an assessment of current scholarly directions
Quiz on textual studies
Case study on textual variations in a text of your choice
Final project ("meta" book review, abstract, annotated bibliography, conference-length paper, oral presentation) on a text of your choice

Texts

Thomas Jefferson, *Notes on the State of Virginia*. Ed. William Peden. 1955. U of North Carolina P, 1996. ISBN: 9780807845882
Thomas Jefferson, *Notes on the State of Virginia*. Ed. Frank Shuffelton. Penguin, 1999. ISBN: 0140436677
William Proctor Williams and Craig S. Abbott. *An Introduction to Bibliographical and Textual Studies*. 4th edition. MLA, 2009. ISBN: 9781603290401
Several journal articles available through Wise library

ENGL 798/003 Dissertation, designated section: "Publishing an Academic Essay"
Spring 2019 Tuesdays 4:00-5:50 Colson 223
Tim Sweet tsweet@wvu.edu

Overview

This course is designed to guide advanced doctoral students in preparing an essay for submission to an academic journal. It assumes as a prerequisite that you already have a fully drafted, article-length (or longer) academic essay. Ideally this will be a dissertation chapter that has been approved by your committee, but a seminar paper that your instructor has marked as promising will also work. You will learn how to identify an appropriate peer-reviewed academic journal. You will then on revising the essay so that it can contribute to the ongoing conversation sponsored by that journal.

Enrollment

Enrollment is by instructor permit only. Ideally, students will be at the dissertation stage—but at a the minimum, you will have finished all course work. Please email me and let me know at what stage you are in the program and what project you intend to work on (i.e., dissertation chapter or seminar paper).

Grading

This is a two-credit course, to be taken in conjunction with one hour of another section of ENGL 798 Dissertation. Grading is pass/fail. To earn a passing grade, you must submit your essay to a peer-reviewed academic journal.

Optional textbook (I have not ordered this, but some may find it helpful.)

Wendy Laura Belcher, *Writing Your Journal Article in 12 Weeks: A Guide to Academic Publishing Success* (Los Angeles: Sage, 2009).