

“Rhetoric and Science” (English 508)

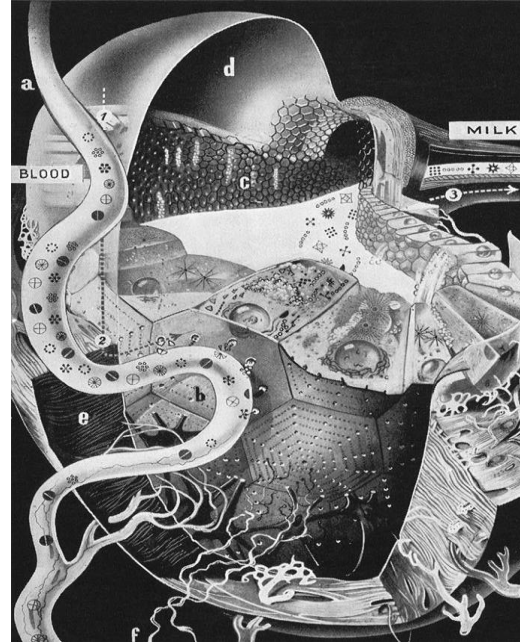
Spring 2018 | Catherine Gouge | cgouge@wvu.edu | Thursday 4-6:50pm

This course is designed for students who are interested in learning more about the relationship between rhetoric and science. All ENGL graduate students are welcome and encouraged to enroll. No expertise in rhetoric or science is required.

Course Description

“Rhetoric and Science” will explore the audiences, purposes, and conventions of scientific arguments as well as the role of specific texts in shaping scientific disciplines and debates.

Throughout the term, we will read and write about arguments made by both scientists and rhetoricians and consider the following questions: How are the ways that we write in and about science meaningful? Who is persuading whom of what in various genres and scientific discourses, and how are they doing it? What does it mean to consider the rhetorical construction of scientific ethos? What are the roles of different texts and rhetorical practices in shaping scientific knowledge?



Course Texts

1. Klemke, E. D., R. H. Hollinger, D. W. Rudge, & A. D. Kline (Eds.). (1998). *Introductory readings in the philosophy of science*. (3rd ed.). Amherst, NY: Prometheus Books.
2. Selected readings from critical texts in rhetoric and science studies about style, arguments, revolutions, epistemologies, public engagements, and more.

Note: This ENGL 508 will have some advanced undergraduate students attending as well. ENGL 408 is one of the core course options for “Medical Humanities and Health Studies” minors, so there may be students from other majors in the course. Because of this, I look forward to the course being a vibrant, mixed class of grad/advanced undergrad students who will complete and discuss overlapping reading and graded work assignments. Graduate ENGL 508 students will also give one presentation and write one 10-12-page conference-length paper.

ENGL 606 – Introduction to the Digital Humanities

Instructor: Dr. Brian Ballentine
URL: <https://2018wvu606.wordpress.com/>
E-mail: brian.ballentine@mail.wvu.edu

Office: 109 Colson
Hours: T 4:00 – 6:50
Class: Colson G06

[Digital Humanities] is simply an attitude toward the relationship between mechanism and meaning that is expansive enough to imagine building as a form of thinking...Its partisans neither worry that criticism is being naively mechanized, nor that algorithms are being pressed beyond their inability. The algorithmic critic images the artifacts of human culture as radically transformed, recorded, disassembled, and reassembled (*Ramsay, 2011, 85*).

Course Objectives

Humanities Computing is a legacy term for what is widely acknowledged as the “first wave” of what we now call the Digital Humanities or DH. Where is DH now? Many would argue that it is in a productive second wave (Hayles) while others (Berry) are already pushing to usher in the third phase of DH. The editors for the University of Michigan’s book series on *Practices in the Digital Humanities* claimed in 2012 that we are officially in the “golden age” of DH (digitalculture.org). Or, is DH really *late* to the game? Have scholars in *Computers & Composition* been doing DH-like work all along? More recently, Franco Moretti (of the Stanford Literary Lab) told the *LA Review of Books* (2016) that “the digital humanities mean nothing.” He offered “computational criticism” in its place. One of the goals for this course will be to provide a historical overview of DH up to and including the debates over the scope of the field. For example, scholars involved with new media studies, electronic literature, software studies, gaming and critical code studies are often put in the category of doing DH work. A quick look at this year’s Digital Humanities Summer Institute (dhsi.org) offerings and you’ll see seminars on content management systems and databases, data visualization, feminist engagement with technology, Geographical Information Systems, sound, games, code, and visual design. While we won’t have time to cover how all of these areas are intersecting under what has been called the “big tent” of DH (Svensson), we will explore what constitutes a DH research question. To do so, we’ll examine existing projects to see what technologies were used and we’ll identify what specific humanistic problems researchers were/are attempting to address. Doing so will give us the opportunity to consider how DH methods differ (or don’t differ) from more traditional methods. To be clear, just because we leverage digital methods does not mean we get push-button results from an algorithm that is meant to replace the researchers’ analytical insights. Rather, our methods and digital tools are meant to augment researchers’ insights and human skills through machine-reading and machine-rendering of text and image collections too vast for human reading. We will explore several of these tools including MALLET, ImagePlot, and Voyant.

Upon successful completion of the course, students will:

- Understand the major debates and controversies within the field of DH;
- Understand basic computational approaches/methods to research used in DH;
- Understand the differences, similarities, and disjunctions between rhetoric and DH;
- Evaluate a variety of DH research tools and select a tool appropriate for a methods-driven DH project;
- Create and design a DH research project from start to finish.

Required Texts

- [TDH] Gardiner, Eileen & Musto, Ronald, eds. 2015. *The Digital Humanities: A Primer for Students and Scholars*. New York, NY: Cambridge UP.
- [DITDH] Gold, Matthew. ed. 2016. *Debates in the Digital Humanities*. Minneapolis, MN: U. of Minnesota Press. [now available at: dhdebates.gc.cuny.edu]
- [RDH] Hart-Davidson, William & Ridolfo, Jim. eds. 2014. *Rhetoric and the Digital Humanities*. Chicago, IL: U. of Chicago Press.
- [RM] Ramsay, Stephen. 2011. *Reading Machines: Toward and Algorithmic Criticism*. Chicago, IL: U. of Illinois Press.

ENGL 618: Spring 2018
Professor Mary Ann Samyn
W 4-6:50 p.m.

"All I believe, and therefore all I teach... is that the form and tone and pitch of any poem should coherently express the presence of a human creature. Content, matter, subject, these all play little part. Form plays almost every part, which is why I continue to say that who masters form masters time."

"A word and four ways. Prime meaning, resonant meanings, way it *sounds* sans meaning, way it *looks* sans meaning. Solar, lunar, musical, visual. I think the best poems encompass all four... Work that has lasted is alert to all four of these ways of meaning."

"Make the poem bright at the reading, true in the echo, strong to the ear,
right by the eye."

—Glyn Maxwell, *On Poetry*

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This semester we'll work on making poems that last, poems that are bright immediately, true now and later, strong at each hearing, right at a glance.

We'll read Maxwell's *On Poetry* and *Dark Horses: Poets on Overlooked Poems* edited by Joy Katz and Kevin Prufer.

You'll write poems and some interesting prose, including about a dark horse you've discovered.

Questions? maryann.samyn@mail.wvu.edu

ENGL 680, Introduction to Literary Research
Spring 2018 Thursdays 4:00-6:50
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

Prof. Francus
English 666: Eighteenth-Century British Literature Survey
Spring 2018



Eighteenth-century Britain witnessed the rise of modern science, the development of political theory that leads to American democracy, and the origins of modern capitalism – and the literature and culture of the period reflects all of these movements. This survey provides students with a working knowledge of the literature and culture of the Restoration (1660-1700), the Augustan period (1700-1740), midcentury (1740-1770), and the Age of Revolutions (1770-1800) – the essential framework for eighteenth-century studies, and for work in early American literature, Romantic and Victorian literature, and early modern British literature.

Course texts include novels by Eliza Haywood, Daniel Defoe, Samuel Richardson, Laurence Sterne, Frances Burney, and Maria Edgeworth; plays by Aphra Behn, William Congreve, George Lillo, and Richard Brinsley Sheridan; poems by the Earl of Rochester, Katherine Philips, John Dryden, Alexander Pope, Jonathan Swift, Thomas Gray, Christopher Smart, Robert Burns, and Ann Yearsley; and prose selections from Thomas Sprat, John Dryden, John Locke, Joseph Addison and Richard Steele, Samuel Johnson, Adam Smith, Edmund Burke, and Mary Wollstonecraft.



English 693—US Film in Black and White

Gwen Bergner

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Spring 2018

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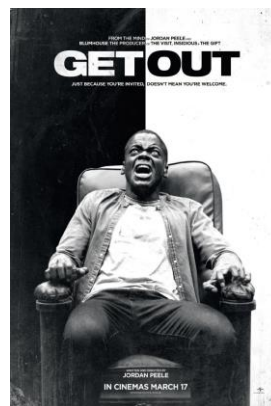
M 4:00-6:50

Considering Hollywood's glittering whiteness, who would guess that the origins of the film industry are inseparable from the history of race in America? In fact four movies about race form the backbone of US film history: *Uncle Tom's Cabin* (1903), *The Birth of a Nation* (1915), *The Jazz Singer* (1927), and *Gone With the Wind* (1939). These films stand out for their formal innovation, box office success, and ideological significance. They took images of blackface minstrel performance from stage to screen and helped consolidate US nationalism as white against images of stereotyped blackness. Hollywood thus shapes notions of race and American citizenship, while ideas about "race" also shape Hollywood as an artistic medium and economic industry.

This course examines the representation of race, limited to whiteness and blackness, in US film. Beginning with the technically innovative and ideologically notorious *Birth of a Nation* and ending with the recent #OscarsSoWhite controversy and resurgence of African American filmmaking in the last few years, we will examine the politics of race in film representation, performance, production, and consumption. In addition to considering the mutually informing relationship between film history and American history, we will examine a range of film genres, including problem pictures, buddy pictures, melodrama, and blaxploitation. Secondary texts of film criticism and theory will introduce students to the basics of film theory, analysis, and history, as well as to the history of minstrelsy and theories of race and gender performativity.

Films

<i>The Birth of a Nation</i> (1915)	dir. D.W. Griffith
<i>Within Our Gates</i> (1919)	dir. Oscar Micheaux
<i>Borderline</i> (1930)	dir. Kenneth MacPherson
<i>The Emperor Jones</i> (1933)	dir. Dudley Murphy
<i>Home of the Brave</i> (1949)	dir. Mark Robson
<i>Imitation of Life</i> (1959)	dir. Douglas Sirk
<i>Guess Who's Coming to Dinner</i> (1967)	dir. Stanley Kramer
<i>Shaft</i> (1971)	dir. Gordon Parks
<i>Lethal Weapon</i> (1987)	dir. Richard Donner
<i>Do the Right Thing</i> (1989)	dir. Spike Lee
<i>Boyz n the Hood</i> (1991)	dir. John Singleton
<i>Menace II Society</i> (1993)	dir. Albert and Allen Hughes
<i>Daughters of the Dust</i> (1992)	dir. Julie Dash
<i>Lemonade</i> (2016)	dir. Beyoncé Knowles and Kahlil Joseph
<i>Moonlight</i> (2016)	dir. Barry Jenkins
<i>Get Out</i> (2017)	dir. Jordan Peele



Assignments: Weekly discussion questions, 4-5 pp. paper + class discussion guide, final conference-length paper.

ENGL 701: Life Writing and Rhetoric

Laura Brady, Mondays, 4-6:50, Spring 2018



DESCRIPTION. "What could be simpler to understand than the act of people representing what they know best, their own lives?" That is the question posed by autobiography scholars Sidonie Smith and Julia Watson and the question that this course undertakes. We will examine the relationship between individuals and the contexts and conditions that construct possible positions for writers, texts, and readers. Course readings will include four very different autobiographies to orient our discussions as we survey recent work in rhetorical and autobiographical theory.

REQUIRED TEXTS:

Autobiographies (varied genres) to read in common

- Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself* (1845 edition)
- Victor Villanueva, *Bootstraps: From an American Academic of Color* (1993)
- Lucy Grealy, *Autobiography of a Face* (1994)
- Alison Bechdel, *Fun Home: A Family Tragicomic* (2006)

Theory and criticism to ground our discussions

- Anderson, Linda. *Autobiography* (The New Critical Idiom series). 2nd Ed. Routledge, 2011.
- Eakin, Paul John. *Living Autobiographically: How We Create Identity in Narrative*. Cornell UP, 2008.

Articles

- Adams, Timothy Dow. "Introduction." *Telling Lies in Modern American Autobiography*. U of NC P, 1990.
- Brandt, Deborah. "Deep Writing." *The Rise of Writing: Redefining Mass Literacy*. Cambridge UP, 2014. 159-68.
- Bruner, Jerome. "Self-making and World-making." *Narrative and Identity: Studies in Autobiography, Self and Culture*. Eds. Jens Brockmeier and Donal Carbaugh. John Benjamins Publishing Company, 2001. pp. 25-38.
- Comer, Kathryn. "Illustrating Praxis: Comic Composition, Narrative Rhetoric, and Critical Multiliteracies." *Composition Studies*, vol. 43.1, pp. 75-104. Spring 2015.
- Coles, Robert. "Stories and Theories." *The Call of Stories*. New York: Houghton Mifflin, 1989. 1-30.
- Danielwicz, Jane. "Personal Genres, Public Voices." *College Composition and Communication* 59.3 (2008): 420-451.
- Eakin, Paul John. "Registers of Self." *How Our Lives Become Stories*. Ithaca, NY: Cornell UP, 1999.
- Hesford, Wendy. "Writing Identities." *Framing Identities: Autobiographies & the Politics of Pedagogy*. U of MN P, 1999.
- Hesse, Doug, Nancy Sommers, and Kathleen Blake Yancey. "Evocative Objects: Reflections on Teaching, Learning, and Living in Between." *College English* 74.4 (2012). 325-350.
- Journet, Debra, Steve Cohen, Rachel Gramer, Megan Faver Hartline, Keri Mathis, Tony O'Keeffe, Kendra Sheehan, Jessica Winck. "ClarissaBlogs: Narrative, Writing, and the Self." *Kairos* 19.2
- Mack, Nancy. "Critical Memoir and Identity Formation: Being, Belonging, Becoming." In Roeder & Gatto.
- Roeder, T. & R. Gatto, eds. *Critical Expressivism: Theory & Practice in the Composition Classroom*. Parlor P, 2015.
- Yancey, Kathleen Blake, ed. *Selections from A Rhetoric of Reflection*. Utah State UP, 2016.
- Young, Morris. "Writing the Life of Henry Obookiah: The Accumulation and Sponsorship of Literacy and Identity." In *Literacy, Economy, and Power*. Eds. John Duffy et al. Southern Illinois UP. 2013. 61-78.

COURSE WORK. You will assemble a portfolio consisting of

- Weekly reading responses/reflections (about 250-300 words each)
- Annotated bibliography related to the rhetoric of autobiography (8-10 sources)
- Final project informed by research; alternative genres possible but subject to approval (~20 pages)

ENGL 782, Sensory Studies and Literature: Beyond the Textual Turn?

Prof. Farina, Wednesday 4-6:50

Where are literature's senses? We might consider Shakespeare's oranges as an example of sensory presence. The orange supplies *Much Ado About Nothing* with both a metaphor invoking feel and smell ("Give not this rotten orange to your friend/ She's but the sign and semblance of her honor") and a curious visual simile ("civil as an orange, and something of that jealous complexion"). Yet there were other oranges at the first performances of the play too. These were in the hands or pockets of audience members, who carried them not to eat (they were bitter Seville oranges) but to sniff while they endured the powerful, less welcome, odors of the theater. As this fact suggests, both authors and readers, performers and audiences, bring historically particular sensory practices to their interaction with literary texts. These practices ground not just the semantic meaning of a text's language but also the physical conditions of its reception. The senses invoked by Shakespeare's textual oranges are imbricated with the senses attending the drama's medium.

A history of the senses attendant upon textual culture might seem to be a logical extension of current scholarly interest in the "text" of the body. But some proponents of sensory studies argue against such semiotic readings of the sensing body. For writers such as philosopher Michel Serres or anthropologist David Howes, the "textual turn" in scholarship has resulted in a worrisome "de-fleshing" of critical analysis. They call for a "sensual revolution" in scholarship, one that would require that scholars be feelers as well as readers. Such methods would complicate the "where" of literature's senses further, and require a re-evaluation of the place of aesthetics, lyricism, connoisseurship, and the like in scholarly research.

This class will explore the different potential locations of the senses vis-à-vis literature, with a focus on the challenge that sensory studies poses for scholars working with written material. We will consider contributions from ethnography, phenomenology, aesthetics, affect theory, New Historicism, queer theory, and disability studies. Students will be encouraged to develop projects that put sensory studies into dialogue with their own period, author, or genre-based interests.

Possible Readings:

Daniel Heller-Rozen, *The Inner Touch*

Maurice Merleau-Ponty, *Phenomenology of Perception*

Jaques Ranciere, *Dissensus: On Politics and Aesthetics*

Michel Serres, *The Five Senses*

Tobin Siebers, *Disability Aesthetics*

Mark Smith, *Sensing the Past*

Vivian Sobchak, *Carnal Thoughts: Embodiment and Moving Image Culture*

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