1000 Level

ENG 1010 - Basic Writing
All sections
English 1010 prepares students for English 1020 by building upon their diverse skills to help them become critical readers and effective writers at the college level. The main goals of the course are (1) to teach students to integrate reading and writing in basic academic genres; (2) to use a writing process that incorporates drafting, revising, and editing for grammar and mechanics; and (3) to write according to the conventions of college writing, including documentation.
To achieve these goals, the course encourages students to read carefully; respond analytically and critically; and write in a variety of academic genres, including summary, response, analysis and argument for an academic audience.

ENG 1020 - (BC) Introductory College Writing
All sections
In ENG 1020 you’ll apply the Wayne State writing curriculum’s core emphases of discourse community, genre, rhetorical situation, and metacognition/reflection to written and multimedia works focused on specific audiences, such as your classmates, academic and professional audiences of various types, or civic communities you might belong to or wish to influence in a particular way. While, as with all of the courses in the Wayne State required writing sequence, mechanical correctness and appropriate academic writing styles are a key concern, in ENG 1020 you’ll also concentrate specifically on rhetoric (or persuasion) and argument as major objectives of many important kinds of writing you may be asked to produce. By focusing on rhetoric and on audience, assignments in ENG 1020 will require you do two major types of work. In one type, you’ll analyze a particular piece of argumentative discourse to determine how it succeeds (or fails) to appropriately impact its audience. In another type, you’ll choose a particular issue and a relevant audience for that issue and then argue for a certain point or for a certain action to be taken by that audience. Work in 1020 often takes place through the following key writing tasks, several of which might serve as long-term projects in your 1020 course: genre and subgenre analyses, genre critiques, researched position arguments, rhetorical analyses, definition analyses and arguments, proposal arguments, and reflective argument and portfolio.

ENG 1050 - (BC) Freshman Honors: Introductory College Writing
All sections
Building upon students’ diverse skills, English 1050 prepares students for reading, research, and writing in college classes. The main goals of the course are (1) to teach students to consider the rhetorical situation for any piece of writing; (2) to have students integrate reading, research, and writing in the academic genres of analysis and argument; and (3) to teach students to develop analyses and arguments using research-based content, effective organization, and appropriate expression and mechanics, all while using a flexible writing process that incorporates drafting, revising, editing, and documenting sources.
To achieve these goals, the course places considerable emphasis upon the relationship between reading and writing, the development and evaluation of information and ideas through research, the genres of analysis and argumentation, and the use of multiple technologies for research and writing.

**2000 Level**

**ENG 2200 - (PL) Shakespeare**
*Jaime Goodrich*

In this Shakespeare Learning Community, students will analyze one of Shakespeare’s greatest masterworks—*King Lear*—from six different scholarly perspectives: adaptation, cultural studies, digital humanities, performance, philosophy, and textual criticism. Each of these lenses will offer new insights into this intricate text, allowing students to gain a multifaceted appreciation of the play and Shakespeare. We will also take several field trips to see *Lear*-related resources at the Detroit Institute of Arts, the Detroit Public Library, and WSU Special Collections. After working in groups to complete a capstone assignment that offers deeper engagement with one module, students will share their insights with local middle schoolers through a service-learning activity in the Troy school system. At the end of the semester, students will have gained a new appreciation for the interpretive complexities of *King Lear* as well as a better understanding of why this play has served as a cultural touchstone for over four centuries. In addition to the service-learning project, students will complete five short papers (3 pp. each), a bibliography, a creative capstone project (5-8 pp.), a group presentation, and a reflective paper (5 pp.).

**ENG 2450 - (VP) Introduction to Film (COM 2010)**

*All sections*

This course introduces students to films from a broad-based spectrum of styles, genres, historical periods, and national cultures. The primary method of the course is to break films down into their component features—i.e., narrative, mise-en-scène, cinematography, editing, and sound; to analyze the operations of each of these constituent parts in detail; and then to return each of the parts to the whole. In this course, students will learn, practice, and perform the analytical and critical methods necessary to describe, interpret, and appreciate the film text. There will be weekly screenings and lectures. This course fulfills the Visual and Performing Arts requirement of the General Education Requirement in Humanities.

**ENG 2800 - Techniques of Imaginative Writing**

*The Motown & Global Learning Community: Writing Detroit (fulfills Cultural Inquiry Gen Ed)*

*Liebler, M. L.*

The Motown Creative Writing Learning Community is an introduction to creative writing, creative and critical thinking, and analytical essay writing. We will be using fiction, poetry and some drama/dialogue writing connected to Detroit to give us practice with both creative and academic writing. You will meet and hear talks by famous Detroit visitors. After reading and discussing literary texts, students will use a specific aspect of style, method or theory to write their own creative pieces. With the help of experienced peer mentors, this Learning Community
provides a friendly, accepting and warm welcome to university life at WSU, while providing you academic, creative, and other techniques for succeeding in college.

3000 Level

ENG 3020 - (IC) Writing and Community
All Sections
ENG 3020 satisfies the Intermediate Composition (IC) requirement. It combines advanced research writing techniques with community-based activities with local community organizations. In addition to coursework, the course requires community-based work outside of normal class time distributed across the semester. Satisfies the Honors College service-learning requirement.

ENG 3050 - (IC) Technical Communication I: Report Writing
All Sections
ENG 3050 prepares students from across disciplines for the reading, researching, writing, and designing Technical and Professional genres. The value that technical communicators provide stems from making technical or professional information more usable and accessible to diverse audiences, most often to advance the goals of a workplace, organization, or company. While some technical writing in 3050 addresses a general audience (e.g., instructions for online communities), technical documents are often written for multiple audiences with different specializations (e.g., technical reports for executives and implementers). Technical documents incorporate both textual (writing) and visual (graphics, illustrations, media etc.) elements of design, and deal with topics that range from technical or specialized (computer applications, medical research, or environmental impacts), to the development or use of technology (help files, social media sites, web-pages) to more general instructions about how to do almost anything (from technical instructions to managerial and ethical workplace procedures).

ENG 3060 - (OC) Technical Communication II: Writing and Speaking
All Sections
ENG 3060 prepares students for researching and developing technical proposals and presentations as members of collaborative writing teams. Technical proposals are a central genre in the workplace, often developed collaboratively and delivered in presentation form to multiple audiences. Research-based technical presentations incorporate both textual (written information) and visual (graphics, illustrations, etc.) elements of design, often in digital environments (e.g., PowerPoint, Prezi, Wikis, etc.). The main goals of the course are (1) to teach students to consider the audience(s) and purpose(s) in developing proposals and presentations as members of collaborative teams; (2) to teach students presentation delivery skills; (3) to integrate research, design, and writing in the effective development of technical presentations, including text, slides, visuals, format, and mechanics; and (4) to work with current technologies for technical proposal and presentation design designed for multiple audiences with different specializations (e.g., researchers, executives, implementers, communications or media representatives, …).
ENG 3090 - Introduction to Cultural Studies  
renaee c. hoogland  
The course offers an introduction to the terms, analytical techniques, and interpretive strategies commonly used in Cultural Studies. Emphasis is on interdisciplinary approaches to exploring the ways in which cultural processes and artefacts are produced, shaped, distributed, consumed, and responded to in diverse ways. Through discussion, research, and writing, we will investigate these varied dimensions of culture, the ways in which (popular) cultural production affects us, informs our sense of ourselves, and co-determines our everyday lives. Course members learn to understand cultural processes and practices in their broader social, aesthetic, ethical, and political contexts, and develop critical skills that both help them to navigate contemporary culture, and that prepare for more advanced work in cultural studies.

ENG 3100 - Introduction to Literary Studies  
renaee c. hoogland  
Organized around themes such as “laughter,” “feelings,” “wounds, “history,” “me,” “ghosts,” “god,” “love,” “desire,” “secrets,” and many more, this course offers an introduction to literary studies in a global age. How do writers refract and transform the world around them, and the world beyond their borders? How do they celebrate or challenge their society's values and rethink their literary heritage? Writers in every culture have mobilized the resources of poetic language and literary form to delight and instruct their readers, while critics and theorists have sought to understand how writers achieve their effects. Through close readings of a range of compelling works, accompanied by major critical and theoretical statements, we will explore the relations of literature to society and theory to literature.

ENG 3140 - (PL) American Literature after 1865  
S. Chandra  
Adopting a transnational framework, this course will challenge the appropriation of the term America by the United States to refer to itself as a nation. Central to our study will be idea of America not simply as a geographical entity but also a term of inquiry with which to investigate questions of power, culture, and politics, race, gender, labor, globalization, immigration. To this end, we will study works of literature by authors writing in the United States in relationship to the work of authors outside especially in Latin America. We will address a variety of questions including: how is U.S. nationalism produced through the construction of its borders with other nations; how has the concept of nation changed through various historical and literary periods since 1865; how do literary works across national boundaries share similar concerns about social and political realities. In addition to literary texts, we will also read historical and theoretical material to contextualize the literary texts. Topics may include Anglo-American takeover of the southwest, immigration patterns, world wars, and rise of the U.S. as a global power. Students will also be required to write a literary essay commensurate with each student's own intellectual interests. Because this course is a discussion-based course, attendance is required.

ENG 3140 - (PL) American Literature after 1865  
Developing Literature, Developing Nation  
Margaret Jordan  
This course is an expedition through American literature from the Civil War period to the present. We will explore the concept of America as a developing nation, even to the present, and
the guiding principles and cultural sensibilities of this mercurial society as expressed in its literature. A close textual analysis, critical and popular reception of the material, the role of the artist and development of literary trends are essential to this task. We will consider issues of race and ethnicity, the immigrant experience, class, gender, religion, science and technology, among others, and their impact upon national and individual identity. Our approach to the literature will be both chronological and thematic in scope with an eye to historical, political and cultural context. Course requirements include essays, comprehensive in-class writing assignments and a final examination. Participation in class discussion is required. Attendance is mandatory.

**ENG 3470 - (PL) Survey of African-American Literature**  
Margaret Jordan  
This course explores the African American literary tradition from onset to the present. Special attention will be paid to establishing an understanding of the ambient factors that give rise to and complicate black experience and the representation of it. Consequently, our approach is both chronological and thematic in scope with an eye to historical, political and cultural context. An examination of the critical literature pertinent to authors, periods and movements will help facilitate our mission in the course. Topical areas include: the diversity of black experience (e.g., gender-specific, rural and urban, the color continuum, class, identity formation, etc.); social protest movements; the literature of argument; strategies and tactics for survival and achievement of the American Dream; and, the burgeoning field of the fantastical and scifi for black writers. Expect to read (among a wide array of texts and genres) autobiographical writing, novels, short stories, poetry, essays and articles. Time-honored texts in the African American literary tradition are up for review, but non-canonical, marginalized and/or new authors will be introduced as well. Course requirements include essays, comprehensive in-class writing assignments and a final examination. Participation in class discussion is required. Attendance is mandatory.

**ENG 3800 - Introduction to Creative Writing**  
Natalie Bakopoulos  
English 3800, is for people who love to read and write and would like to develop their close reading and creative writing skills.

Our focus will be on fiction, poetry, and creative nonfiction. This is only an introductory class, but I hope that by the end you will get a sense of these three genres. Though we will not be formally studying drama, the practice you gain writing dialogue, constructing scenes, and building characters and plots will also be useful to aspiring playwrights, and we will explore the ways dialogue and setting, for instance, create dramatic tension and dramatic and emotional stakes.

You will be required to read and discuss assigned work by published authors, participate in in-class exercises and discussions, thoughtfully critique the work of your peers, reflect on your own drafts and writing process, and produce portfolios of revised written work in each genre.

**ENG 3800 - Introduction to Creative Writing**  
Donovan Hohn  
This course will introduce students to the craft of writing in three genres—in this case poetry, fiction, and creative nonfiction with an emphasis on poetry and fiction. (We won’t be studying
drama on its own, but the practice you gain writing dialogue, scenes, plots, characters will be of use to aspiring playwrights.) Instead of taking on these three genres in sequential order, we’ll study them simultaneously, organizing our efforts around the various sources and forms from which poems, stories, and narrative essays can be made.

Guided by Faulkner’s remark that “a writer needs three things: experience, observation, and imagination; any two of which, at times any one of which can supply the lack of the others,” we will seek out material wherever we can find it: in libraries and museums, wetlands and waste lands, on the bus and on the street, in memories and dreams. We will read, respond to, and otherwise learn from an aesthetically eclectic selection of stories, essays, and poems, most but not all of them published in the last several decades. During the first half of the semester, weekly writing exercises will accompany our weekly readings. In the second half of the semester, students will work on a single extended writing project of their own devising—a short story, a narrative essay, a sequence of poems. Using the workshop method, we will practice responding to one another’s efforts with editorial rigor, precision, and sympathy. By the end of the semester each student in the course will have written between 20 and 30 pages of original work.

Although this is an introductory course, it serves as the prerequisite to all advanced creative courses offered at Wayne State and is designed to prepare students for more advanced work, should they choose to pursue it.

5000 Level

ENG 5010 - Advanced Expository Writing  
Frances Ranney  
Students in this hybrid course (partly classroom, partly online) will focus on writing proposals and grants, especially grant writing for nonprofit organizations ("NPOs"). They will work closely with graduate students in ENG7840 (Technical and Professional Communication) to identify NPOs in need of grant funding as well as granting agencies likely to fund upcoming projects. We will study the history, nature, and economic realities of NPOs as we consult with personnel from local organizations regarding their needs as we produce a database of funding agencies along with draft grant documents for their use. Students will also produce resumes and bios suitable for use in seeking freelance writing assignments for NPOs.

ENG 5060 - Styles and Genres in Film  
Horror and Gender  
Chera Kee  
From your skin tingling to that scream stuck in your throat, horror is intended to evoke a reaction in your body, and horror is very often about bodies gone wrong: monstrous bodies, bodies that change, and bodies that are threatened with physical harm. This preoccupation with making bodies react and presenting bodies in flux makes horror a fantastic means for interrogating gender.

This course presents a survey of the horror genre across film, television, video games, and social media, exploring not only the genre itself, but also how the genre constructs gender and gendered
bodies. In the course, we will use a broad understanding of “horror” to include representations of a wide spectrum of gendered bodies in a variety of media, including the films Peeping Tom (1960), The Final Girls (2015), and Get Out (2017), as well as the video game The Last of Us (2013) and the visual novel Doki Doki Literature Club (2017).

ENG 5070 - Topics in Film
Hollywood Actors
Steven Shaviro
Acting is one of the most important aspects of Hollywood narrative film. But in film studies in general, acting and stardom don't get as much attention as such things as directors, genres, and editing and cinematography. This class will look at Hollywood acting, combining star studies and acting studies with a close look at the careers of a number of Hollywood stars, from the coming of sound to the present. We will try to define the personas and range of particular actors, as well as to answer the question of how movie acting differs from stage acting and from television acting.
We will look in detail at the careers of six Hollywood movie stars, one male and one female actor each from three periods in the history of film:
1930s/40s (classical Hollywood) - Cary Grant; Barbara Stanwyck
1970s/80d (the "New Hollywood) - Robert De Niro; Faye Dunaway
Present day: Ryan Gosling; Scarlett Johansson

ENG 5490 - Topics in American Literature
Native American Studies
Sarika Chandra
This course offers a rigorous engagement with a variety of writers that focus on critical questions relating to American indigenous group formation. We will read theoretical and historical texts along with literary and cultural material investigating concepts of indigeneity, settler colonialism, land, labor, the environment, migration, race, and gender. Reading list may include Andi Smith, Mae Ngai, Vine Deloria, and Roxanne Dunbar-Ortiz. Course assignments include a research essay commensurate with each student’s own intellectual interests. Because this course is a discussion-based course, attendance is required.

ENG 5790 - Writing Theory
The Consequences of Literacy
Clay Walker
In August of 2017, attorneys for the State of Michigan, which has had control over Detroit Public Schools since 1999, urged the Federal Court in Detroit to dismiss a lawsuit filed by seven DPS students that claims that the State has failed to provide these students with an adequate opportunity to read and write. In their motion to dismiss the case, the State’s attorneys argued that the 14th Amendment to the U.S. Constitution makes no mention of literacy and the State of Michigan is under no obligation to ensure that these students are literate. The State of Michigan made a similar argument in 2014 in the Michigan Court of Appeals and won with a ruling that stated the State of Michigan’s constitution does not guarantee literacy for its citizens.

In this course, we will take up the issue of literacy and education in Detroit’s schools by asking questions about what literacy is, how do individuals become literate, and what does it mean to be
literate in the 21st century. In short, the course will examine what are the consequences of school-based literacy. Course readings will include foundational texts in literacy studies as well as recent theoretical work that ties literacy studies to concerns related to cognition, materiality, and our digital world. Course projects will include shorter explications of literacy theory texts, student-led discussions of assigned readings, and a longer student-centered project that focuses on addressing theoretical issues related to reading and writing. Students must complete the IC requirement prior to enrollment in the course.

ENG 5860 - Topics in Creative Writing
Creative Foundations: Contemporary Aesthetics and Literary Forms
Watten, Barrett
This class seeks to develop a foundations course for creative writers that would work between disciplines and create a basis for creative-writing based close/critical reading as a structural component of the undergraduate Creative Writing degree (and potential minor). The course would help students establish a critical vocabulary for talking about contemporary texts from the point-of-view of a creative writer; use formal aspects of texts as a means of close reading difficult work; examine and articulate various ideas about what it means to be contemporary by formulating and explaining our ideas through both critical and creative writing; bring students to a broad understanding of contemporary literary forms, genres, styles, structures, and concepts by way of reading and writing within the discipline; and finally work toward a sophisticated appreciation of the range of contemporary literary aesthetics, seen in the context of creative projects relevant to students. The class will combine reading, discussion, and creative writing in roughly equal proportions.

ENG 5880 - Fiction Writing Workshop
The Art and Craft of Fiction
Natalie Bakopoulos
English 5880 is an intermediate- to advanced-level short fiction writing, discussion, and workshop course, where we will closely examine the art and craft of writing short fiction. What makes a good short story? How do we distinguish between a series of events that might happen in real life and a series of events that unfold in a story? What does it mean to say a good story has to have high emotional and/or dramatic stakes? How do we build compelling, interesting, strong characters? How do we use traditional story structure to our advantage, and how might we subvert it? What is the difference between genre writing and literary fiction? We will examine these questions, and many others, as they arise from both published and student work.

Our classes will consist of discussion of original student work and assigned readings. The primary focus of the class will be on short stories, both on writing them and analyzing them, and we will emphasize both the processes of drafting (where story ideas come from) and revising (how we fully realize those ideas). We will examine the various choices and craft elements (plot, character, dialogue, point of view, etc.) that both published writers and you, our student writers, use to achieve their/your goals, and the way those choices affect the work as a whole.
ENG 5992 - Senior Seminar
Kenneth Jackson

*The Bible,* particularly Genesis and the Letters of Paul, as a narrative source for much of western literature (and film) up to the present day. The biblical stories, tropes, rhetorical maneuvers have shaped -- and still shaped -- our words and thoughts. Most have at least a vague familiarity with these narratives, but nothing like the storehouse of knowledge necessary to fully trace and think through their influence. This senior seminar seeks, in part, to correct for that. The course will involve, then, some basic bible history and review of histories of interpretation and matters of translation in the Abrahamic faiths, from early Judaism to the "higher criticism." But, for the most part, we will be reading extensively in The Bible itself and the extraordinary range of secondary materials now widely available -- if under studied -- in our "secularized" age. This is, not, however a good forum for those inclined to "religious" debates of the sorts found on social media. You have no shortage of opportunities to read and rant there as you like. Rather, this is an intensive scholarly study of what is often referred to as "The Bible as Literature." If you have an axe to grind you will be disappointed. Try to come to the course without preconceptions. You will have less trouble that way with, for example, the wild sexual extravaganza that can be seen in Genesis or the fact that the problems first encountered by Paul's push for "universalism" still complicate our understanding of multi-culturalism and globalization. Think you're "spiritual" but not "religious"? We shall see. Whatever your interests in English studies are you will be able to graft onto our course of study. For that reason we will -- aside from a few quizzes -- be relying on the formulation of large final projects -- in an area of your choosing with my approval -- for "assessment." You need to read, think, and be there in class. To borrow from another religious book: take up this course - and read.

6000 Level

ENG 6800 - Advanced Creative Writing
Donovan Hohn

This is an advanced, multi-genre creative writing course open to graduate students and to qualified undergraduates who have taken at least one 5000-level creative writing course and earned a grade of B or better.

Writers of fiction and creative nonfiction will be required to write and revise between twenty-five and fifty pages of prose. Poets will write and revise a sequence or chapbook comprising at least ten poems. Students may, with the instructor’s permission, write in more than one genre. Playwrights are also welcome, despite the absence of plays on our reading list, which may include work by the writers in WSU’s Open Field reading series as well as selections of poetry, fiction, and creative nonfiction to be chosen by students from one of our three anthologies. Most of our time will be devoted to workshop. Every week we will read a few student manuscripts and respond to them with detailed critiques.
ENG 7001 - Issues in Critical Theory
Caroline Maun
We will read instrumental works in critical theory (texts with broad application in several disciplinary areas of English Studies), emphasizing them as genealogies of the recent work of faculty members (and potential academic advisors) in our department. This course also functions as a broad consideration of the current state of the profession and an orientation in the requirements of our program. Assignments will mirror benchmarks you will achieve at the Qualifying Examination and Prospectus levels of your studies. We will practice writing conference abstracts, a book review, designing and taking a QE-like examination, and writing a dissertation prospectus. Students are encouraged to shape these assignments toward their individual methodologies and intellectual investments. Class meets on Monday evenings, and there will be weekly, short reading response assignments due at least 48 hours before, in addition to the suite of larger assignments. This course is required of all incoming Ph.D. students; M.A. students who are interested should query me directly for permission to join.

ENG 7004 - Theoretical Issues in Cultural Studies
Questions of Unreason in Modern Cultures
Watten, Barrett
This seminar will bring together three areas of inquiry: 1) critical theories that address the genesis and form of “unreason” in modern culture, including psychoanalytic theory from Freud to Lacan and Žižek; Critical Theory after _Dialectic of Enlightenment_ and _The Authoritarian Personality_; theories of language and the public sphere from Voloshinov to Habermas to ideology criticism, along with the work of Hannah Arendt, Judith Butler, and Lauren Berlant; and theories of populism, racism, xenophobia, fascism, and gender and class antagonism; 2) popular movements that are relevant to these theoretical approaches, from hypernationalism to fascism, Stalinism, populism, and contemporary authoritarianism; and 3) literary and cultural works of modernism and the avant-garde that reflect on, diagnose, or exemplify questions of public unreason, from dada and surrealism to the present. The course will address the needs to students who need basic literary and cultural theory; are pursuing literature and culture after 1870; and who are working on advanced topics.

ENG 7015 - Studies in Shakespeare
Jaime Goodrich
This experimental course will offer an introduction to different methodologies for teaching Shakespeare, with a special focus on undergraduate pedagogy. Students will be exposed to cutting-edge instructional design featuring digital humanities, interdisciplinary approaches, learning communities, and service learning. We will also cover a wide range of common pedagogical concerns, such as how to grade papers and how to create dynamic in-class activities. Both theoretically-informed and praxis-based, this course will equip students with a pedagogical toolkit that can be used in literature courses of all kinds.

We will begin the semester by discussing pedagogical strategies for five plays that are commonly taught (Hamlet, Othello, 1 Henry IV, Romeo and Juliet, Taming of the Shrew). The course will then pivot to "Dividing the Kingdoms: Interdisciplinary Methods for Teaching King Lear to
Undergraduates," a digital suite of teaching resources developed by Wayne State faculty, staff, and students (http://guides.lib.wayne.edu/folgerkinglear). After exploring five approaches to Lear (adaptation, cultural studies, performance, philosophy, and textual criticism), students will mentor groups of undergraduates in the Shakespeare Learning Community (ENG 2200) as they complete capstone assignments and service-learning projects from "Dividing the Kingdoms." Instead of writing a traditional seminar paper, students will collaborate to create new modules for "Dividing the Kingdoms" based on the five plays from the start of the semester. These projects will dovetail with final assignments in ENG 2200, offering opportunities for pedagogical experimentation and reflection as graduate and undergraduate students apply the same scholarly methodology to different Shakespearean texts.

This course will require active participation in class discussions, collaborative group work, mentorship of undergraduates, and attendance at a service-learning activity in Troy. Graded deliverables will include weekly written responses, an in-class presentation and paper, a collaborative teaching exercise, and a final collaborative project. Students must also be able to attend a few sessions of ENG 2200, which meets on Mondays and Wednesdays from 10 to 11:15.

ENG 7045 - Ethnic American Literatures and Cultures
S. Chandra
This course offers a substantive engagement with key questions that have emerged through scholarly writing in ethnic studies. Such a scholarship is essential to understanding the major historical/political processes central to the formation of the United States and its relationship to the broader world. Through a variety of historical, theoretical, cultural, literary, and film texts, we will attend to questions such as forced/free labor, im/migration, and globalization. We will examine how these forces are connected to notions of race, gender, sexuality, the environment. Furthermore, the class will explore the philosophical/theoretical underpinnings of the concepts of ethnicity/race. The readings will also assist students in developing a critical approach to literature/culture/media. Authors may include Jean Comaroff, Ronald Takaki, Frantz Fanon, Michael Omi, and Howard Winant. The assignments for this course are designed to familiarize students with some of the major forms of intellectual engagement in the profession--proposal, presentation, and critical essay. Students will have the opportunity to develop their projects in a manner commensurate with each student’s own intellectual interests.

ENG 7056 - Comparative Media
Horror and Gender
Chera Kee
From your skin tingling to that scream stuck in your throat, horror is intended to evoke a reaction in your body, and horror is very often about bodies gone wrong: monstrous bodies, bodies that change, and bodies that are threatened with physical harm. This preoccupation with making bodies react and presenting bodies in flux makes horror a fantastic means for interrogating gender.

This course presents a survey of the horror genre across film, television, video games, and social media, exploring not only the genre itself, but also how the genre constructs gender and gendered bodies. In the course, we will use a broad understanding of “horror” to include representations of
a wide spectrum of gendered bodies in a variety of media, including the films Peeping Tom (1960), The Final Girls (2015), and Get Out (2017), as well as the video game The Last of Us (2013) and the visual novel Doki Doki Literature Club (2017).

ENG 7840 - Technical and Professional Communication  
Frances Ranney
ENG7840: Technical and Professional Communication will read historical and contemporary scholarship on teaching practices and theories. They will work closely as advisers with undergraduate students in ENG5010: Advanced Expository Writing, which itself will focus on the proposal genre, more particularly on grant proposal writing for nonprofit agencies. Both of these classes are hybrid courses, combining in-class instruction and discussion with periods of online discussion and work. As advisers to ENG5010, graduate students will help identify a nonprofit organization ("NPO") for which student project groups will find likely granting agencies; they will then work jointly with the NPO and undergraduates to write proposals for funding community projects. Concurrently, in consultation with the instructor, students in ENG7840 will write one or more conference presentation proposals for panels, papers, or posters at the Association for Teachers of Technical Writing 2019 based on their advising experience with ENG5010.

8000 Level

ENG 8002 - Seminar in Literary and Cultural Studies Before 1700  
Treat Thyself: Histories of Self-Care  
Hilary Fox
This seminar takes a transhistorical approach to the concept of "self care" or what Michel Foucault terms the "technologies of the self": those practices that "permit individuals to effect by their own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct and way of being, so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality." Looking at materials ranging from Marcus Aurelius to Audre Lorde to Alfred of Wessex to nineteenth-century diarists to Tom Haverford, we will explore how theories or technologies of the self posit the individual as part of or in opposition to larger political and cultural structures. How, for example, is self-care a transgressive or radical act? How is it used to produce ideal citizens? How does self-care in 21st-century late capitalism differ from that of classical Rome, early medieval Europe, the Renaissance, or even the Civil Rights era? Seminar participants will be invited to consider these questions and more in relation to their own field of study, using a common core of theoretical approaches as a starting point for analysis.