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 2100 - (IC) Introduction to Poetry: Literature and Writing
Chris Tysh
This course is meant to be an active introduction to the genre of poetry, in all of its diversity, from classic to contemporary, American and foreign, in an effort to expand the literary tradition toward the most engaging and innovative work being done by a new generation of postmodern poets. The aim here is multiple: on one hand, to bring students to the experience and appreciation of a poem by focusing on all the formal elements of a lyric text – such as diction, sound, meter, imagery, and symbolism – and, on the other, to teach them how to think and communicate effectively through writing. Emphasis will be put not only on the ability to interpret a given poem, but on developing a critical language with which to address the cultural and social materials reflected in literature. Students will be guided in the process of writing their critical essays through various in-class activities: impromptu exercises, brainstorming for topics, editing of drafts, and unpacking of theoretical concepts.
The format of the class will be a combination of lecture and discussion.
Requirements: attendance, preparedness, participation, two short papers, a mid-term, a final paper and one oral presentation.
Writing Assignments: There will be two short papers (5-7 pages) and a final paper (8 to 10 pages).
Oral Presentation: Each student will be responsible for one oral presentation based on class materials and for leading discussion subsequently.
Grading: Participation/Preparation: 10%; oral presentation: 10%; short papers: 30%; mid-term: 20%; final paper: 30%
Texts:
   An Introduction to Poetry. X. J. Kennedy and Dana Gioia, eds. 13th edition

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 then read Othello through these same lenses, shedding new light on another one of Shakespeare’s most important tragedies. 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. At the end of the semester, students will have gained a new appreciation for the interpretive complexities of King Lear and Othello as well as a better understanding of why these plays have served as a
cultural touchstone for over four centuries. In addition to the service-learning project, students will complete six homework assignments, five short papers (3 pp. each), a capstone project (5-8 pp.), a group presentation, and a reflective paper (3 pp.).

**ENG 2420 - (IC) Literature and Science**

Trees
Jonathan Flatley
This will be a class about trees: representations of trees, theories of tree existence, the study of forests, and the tree as a metaphor for literature, for community, for otherness, for life as such. Representing trees has been one of the fundamental ways that humans have reflected on our relationship with our environment, a task that has seemed more urgent recently as the climate of that environment has been changing, a development that will be the context for our discussions. We will focus mainly on writing about trees (including novels, poetry, and various forms of nonfiction including essays, nature writing, forestry, anthropology, and philosophy) but we will also consider music, films and the visual arts (sculpture, photography, painting). We will think together about topics like Native American uses of and representations of trees, settler colonialism, the history of logging practices, deforestation, science fiction and fantastic representations of sentient trees, climate change, tree communication, trees and capitalism, and environmental racism. Hopefully we will spend some time in local forests, too, and do some of our own representations of trees. We will read works such as: Ursula K. Leguin, The Word for World is Forest; Richard Powers, The Overstory; Peter Wohlleben’s The Hidden Life of Trees; Edward Kohn’s How Forests Think; Octavia Butler, Parable of the Sower; and writings by William Wordsworth, Walt Whitman, Henry David Thoreau, Louise Erdrich, Emily Dickinson, John Muir, Tolkien (the Ents!), Jason W. Moore and others. Students will be responsible for class participation, short weekly writing and two longer papers.

**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 2570 - (IC) Literature By and About Women: Literature and Writing**

teree c. hoogland
This course focuses on modern and contemporary literature by women, and, just as importantly, on the ways such texts have been and can be approached from diverse feminist literary critical perspectives. Form and content, social-historical contexts, differences other than gender—e.g., in terms of race, class, sexuality, nationality, ethnicity, and age—of both writers and readers play equally critical roles in the production, distribution, reception, and evaluation of both literary and critical texts. By studying and discussing a broad range of literary works, and the varying feminist readings to which they have been subjected, we will not only gain insight into the
sociohistorically shifting interests of different feminist critical approaches, but also explore the unpredictable and sometimes contradictory processes of meaning-production as such. Coursework comprises (thorough) readings of fictional and non-fictional texts, active participation in class discussions, presentations, and weekly written assignments, including a longer research paper.

ENG 2720 - (PL) Basic Concepts in Linguistics (LIN 2720)
Natalia Rakhlin
This course provides an introduction to the nature and complexity of human language. We will study the structure of language at the level of sounds (phonetics and phonology), at the level of words (morphology), and at the level of phrases and sentences (syntax). Topics will also include the study of language variation, the relationship between language and identity, and language acquisition. We will consider common attitudes that people hold about language, and how the discipline of linguistics can lead to a deeper understanding of these issues. We will analyze linguistic data from English, as well as from other languages. This course fulfills the Philosophy and Letters General Education requirement.

ENG 2800 - Techniques of Imaginative Writing
The Motown & Global Learning Community: Writing Detroit
M. L. Liebler
The Motown Creative Writing Learning Community (WSU's longest running LC) 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 and film 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. No creative writing experience needed or required.

3000 Level

ENG 3010 - (IC) Intermediate Writing
All Sections
Building on students’ diverse skills, ENG 3010 prepares students for reading, research, and writing in the disciplines and professions, particularly for Writing Intensive courses in the majors. To do so, it asks students to consider how research and writing are fundamentally shaped by the disciplinary and professional communities using them. Students analyze the kinds of texts, evidence, and writing conventions used in their own disciplinary or professional communities and consider how these items differ across communities. Thus students achieve key composition objectives: 1.) learn how the goals and expectations of specific communities shape texts and their functions; 2.) learn how writing constructs knowledge in the disciplines and professions; and 3.) develop a sustained research project that analyzes or undertakes writing in a discipline or profession.
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 3100 - Introduction to Literary Studies
Post-Millennial Horizons
Watten, Barrett
An introduction to the study of literature for English majors. The course is an intensive and extensive introduction to a range of literary texts and interpretive approaches that may be encountered in upper-division classes. It should be taken at or near the beginning of one's undergraduate work in the major, and helps satisfy the 12-credit prerequisite for 5000-level courses. Students are introduced to literary and critical texts from a wide range of genres,
periods, and literatures, to enhance their ability to engage unfamiliar and challenging texts and to expand their interpretive skills as readers and their clarity and versatility as writers. Past versions of the course have attempted great leaps between canonical, traditional and noncanonical, experimental texts. There will be series of written assignments (totaling about 30 pp.), regular responses and occasional homework, and lots of class discussion.

The Fall 2019 version will focus on "post-millennial horizons," considering how the generations coming of age after the millennium live in a mediated, globalizing world that is complex, layered, discontinuous, troubled. We will compare visions of the unfolding present, either pessimistic or optimistic, in literature and culture after the millennium with examples of how it has been imagined in other literary periods, from the early modern and romanticism to realism, modernism, and postmodernism. Along the way, we will sample a range of critical approaches in terms of their implications for post-millennial generations.

ENG 3110 - (PL) English Literature to 1700
The Strange, Weird, and Monstrous
Hilary Fox
In popular culture, early English literature is usually thought of as the “original” fantasy, the source of the worlds depicted in Lord of the Rings and Game of Thrones. This section of the survey will introduce you to some of these sources in person, as well as to their historical, social, and material contexts. As a focus for our discussion, we will look at some of the same things that interested J.R.R Tolkien and George R.R.Martin—the strange, the amazing, and the monstrous—across texts both major and minor from a range of genres. We will look at riddles and mysteries, epic, romance, vision literature and autobiography, dramatic encounters with other worlds both spiritual and geographical, and finally, very early science fiction.

ENG 3130 - (PL) American Literature to 1865
Todd Duncan
English 3130 is a survey of how American Literature developed up to and through the Civil War. The first phase of our survey begins before the European settlements of North America and continues that development with the formation of the Nation and early 19th century writers, like Irving and Cooper, who experimented with the idea of an American Literature. The second phase takes up the Transcendentalists and anti-slavery writers, as well as Poe, Hawthorne, Melville—and others who powerfully define the idea of a National Literature from the mid-19th century through the Civil War: notably Whitman and Dickinson. At various times, as we proceed, we will pay some attention to various recent treatments of this early American Literature. There will be almost weekly quizzes, a midterm and a final---and both a short research presentation and a leadership role in discussing one of our assigned readings.

ENG 3470 - (PL) Survey of African-American Literature
Lisa Ze Winters
This course is a survey of African American literature from the Early American period through the present. Considering the breadth and diversity of literature created by Black writers over this time period against the practical constraints of a 15-week semester, we will engage in a strategic rather than exhaustive approach to the subject. We will begin by considering one of the most persistent challenges in African American literature and culture, the representation of black love.
Course requirements include participation in class discussions, weekly journal entries, one short and one long essay, and a final exam.

**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 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 writing courses offered at Wayne State and is designed to prepare students for more advanced work, should they choose to pursue it.

**4000 Level**

**5000 Level**

**ENG 5030 - Topics in Women’s Studies (WS 5030)**  
**Jaime Goodrich**  
Over the past forty years, feminist scholars have revitalized and extended the canon of early modern literature by recovering, editing, and analyzing the neglected writings of women. Focusing on 17th-century women’s poetry, this course will explore the editorial and theoretical principles that undergird this ongoing recovery process. In addition to encountering the little-known poetry of two English nuns (Catherine Magdalen Evelyn, Gertrude More), students will read representative works by major American and British poets such as Anne Bradstreet, Margaret Cavendish, Lucy Hutchinson, Aemilia Lanyer, Katherine Philips, Hester Pultter, and Mary Wroth. Over the course of the semester, students will gain an appreciation of the authorial practices, cultural contexts, formal choices, and literary importance of these poets. At the same time, we will use the lens of textual criticism to analyze the critical implications of the ways that scholars have chosen to represent these texts--whether through
traditional print editions or digital-born editions. At the end of the semester, students will join in this feminist tradition of editing women writers by producing a digital edition of Gertrude More’s poetry. Requirements for this class include weekly online responses, a short paper (5 pp.), a research paper (8-10 pp.), a collaborative group edition, and diligent preparation for and participation in class.

ENG 5050 - Historical Topics in Film and Media
**Hollywood from 1927 to 1950**
**Steven Shaviro**
This class provides a close look at the history of American film from the introduction of sound in 1927, up until 1950. This is the period of classic Hollywood film, when the Studio System was in full effect. We will look at important and representative films of this period in social and historical context, with attention to important directors and stars, to prominent genres, and to the major and minor studios. The overall aim of the course is to immerse ourselves in the movie culture of the period: a culture, and a manner of filmmaking, that are very different from the ones we are familiar with today.

ENG 5080 - Cross-Disciplinary and Cultural Studies
**Global Differences: Literature and Culture Across Regions**
**Barrett Watten**
This course will explore global and transnational literature and culture from the perspective of “difference”: how works of literature and art negotiate cultural difference across regions of an always-emerging global order, but also how each specific approach differs from the others in terms of form, genre, medium, and content. The course will thus try to build a “global archive” of as many differing moments of global comprehension in literature and art as possible. While focusing on literary genres such as the novel and poetry, the course will expand its archive of the emergent global order with work in other media, both film and visual art. We will look at works of literature and art that experience, comprehend, or theorize globality by crossing boundaries between regions. We will select from major global authors following this tradition since the 90s: Salman Rushdie, Haruki Murakami, W.G. Sebald, Roberto Bolaño, J.M. Coetzee, Zakes Mda, and Elfriede Jelinek. We will also sample transnational poetry and visual art, especially from global exhibitions such as Documenta, as “archives” of the emerging global present. Selected global films (examples would be Roma, Cold War, and Never Look Away) will also be featured as sites of global comprehension. Along the way, a basic set of theorists of processes of globalization, and how literature and art respond to them, from Fredric Jameson, Gayatri Spivak, David Harvey, Susan Stanford Friedman, to Sarah Ahmed, will frame our readings. There will be several short papers and a final term paper; graduate students wanting to read in global and transnational literature and culture will be welcome.

ENG 5090 - Topics in Global and Transnational Studies
**Critical Theories in the Present: Post-Millennial Literature and Culture**
**Barrett Watten**
An upper-division class in critically reading literary and cultural texts that continues from our Introduction to Literature/Cultural Studies courses at a more presentist and hands-on level. The course will be devoted to surveying and updating the range of critical theories that form the basic framework for literary and cultural studies, bringing them into dialogue with new critical
developments since the Millennium. To advance critical theories to such a post-millennial context, will employ a selection of novels published after 2010 (by authors such as Jonathan Franzen, Ben Lerner, Paul Beatty, Jennifer Egan, Colson Whitehead, Tao Lin, and Eugene Lim) along with contemporary poetry published after 2010; there will also be a consideration of recent films such as La-La Land, Blade Runner 2049, Loveless, and Us; as well as selective media and visual art of the present. Adopting the new Bloomsbury Handbook of Literary and Cultural Theory, we will chart a path through past contributions in critical theory, cultural studies, Marxism, and psychoanalysis, continuing their work in the global, digital, material present. From there, we will look at new ways of critically thinking how contemporary subjects live the precarious world of 24/7 not only cognitively but psychically, affectively, materially, at the intersection of race, class, and gender. Our goal, then, will be to develop a presentist array of approaches that open to a critical account of the post-millennial pre-sent. There will be several short papers and a final term paper; graduate students wanting a course in intermediate critical theory and post-millennial literature and culture will be welcome.

ENG 5120 - Topics in Medieval Literature
Premodern Love
Hilary Fox
What's love got to do with it? In the Middle Ages, rather a lot; it was medieval literature that gave us the romantic comedy, the romance novel, Valentine's Day as we know it, and more. This course explores literatures and philosophies of romantic love in the Middle Ages and their connections to ways medieval people thought about gender, sex, class, and social order. We will also look to contemporary cultural productions in order to trace the development of romantic love in the modern day.

ENG 5480 - Topics in African-American Literature
Detroit Poetry: Can't Forget the Motor City
Todd Duncan
Detroit has a rich legacy of poets and poetry. Most of these writers, though not all, are from Detroit, several nurtured by Wayne State. All of these poets have been shaped by the city. In ways direct and indirect they write about it. Our course focuses principally on the legacy of African American poets but attempts to understand that legacy within a broad context that includes other poets and cultural intersections afforded by Detroit—and generic urban life. We will study Robert Hayden and the work and Broadside legacy of Dudley Randall, and we’ll look at the significance of writers as diverse as Naomi Long Madgett (Detroit Poet Laureate), Murray Jackson and Alvin Aubert. Additionally, we will acknowledge the importance of Philip Levine, the latest U.S. Poet Laureate to have been shaped by Detroit. Finally, we will pay some attention to an array of younger Detroit poets, including the late David Blair. Among the several books we will use are Robert Hayden’s Collected Poems, the Broadside anthology A Different Image, and the anthology Abandon Automobile. While there will be some lecture, the course will develop through discussion.
**ENG 5695 - Topics in Writing and Publishing**  
**Publishing as Practice and Profession**  
Lisa Maruca  
This course will be an introduction to the publishing industry, past, present and future. The first third of the course will cover the history of publishing from the hand press era until the early twenty-first century. In the middle third we will learn about the profession as it operates today through guest lectures from people working in the field. The last few weeks of class will be devoted to small group projects, with students using new technology to publish their own digital editions, collections, or reference works. This class is ideal for those considering careers in publishing but also anyone curious about what goes into acquiring, creating, editing, and disseminating books and other material texts. Note: this is *not* a class on how to get your own work published.  
Assignments: weekly blogging, short report, final project

**ENG 5700 - Introduction to Linguistic Theory (LIN 5700)**  
Ljiljana Progovac  
This course is an in-depth theoretical introduction to the scientific study of human language, with the goal to account for our unconscious knowledge of the principles and rules of language. It is concerned with three primary levels of structure: the level of sound (phonetics and phonology), the level of words (morphology), and the level of phrases and sentences (syntax), as well as with how these levels of structure contribute to meaning (semantics). Students will learn how to: (i) analyze and explain the structure of sounds, words, and sentences in language data drawn from a wide representative sample of the world's languages; (ii) explain the properties of linear order, categorization, and hierarchical structure, in each of the components of grammar; and (iii) articulate the defining properties of human language, which include innateness, creativity, recursion, and displacement. Although it can be taken as your only course in Linguistics, this course is required of all Linguistics MA students, and is also one of two courses which satisfies the Introduction course requirement for Linguistics majors and minors. Classes will consist of lecture, discussion, and problem-solving sessions. The requirements include a midterm exam, a final exam, homework assignments, quizzes, and regular attendance and participation.

**ENG 5740 - Syntax (LIN 5300)**  
Ljiljana Progovac  
The course examines the structure of phrases and sentences using the theoretical framework of one of the most recent approaches to syntax, the Minimalist Program. The goal of the theory is not only to discover various subconscious principles and rules that make up grammars of all human languages, but also to express these rules in the most economical terms possible. After completing this class, students should be able to recognize syntactic patterns in English and other languages and to utilize the theoretical concepts of syntactic theory in order to describe and analyze such patterns. They should be able to analyze the structure of reasonably complex sentences and to represent them precisely by drawing syntactic diagrams. The students should also be able to test the predictions of the syntactic theory by gathering relevant data and determining whether they conform to the theory or not. This class is required of all Linguistics majors, minors, and MA students, and should also appeal to anyone with an interest in the structure of human language. Eng/Lin 5700 is a prerequisite for this class for graduate students, and either Eng/Lin 5700 or Eng/Lin 2720 are prerequisites for undergraduate students. The
requirements include a midterm exam, a final exam, homework assignments, quizzes, and regular attendance and participation.

ENG 5795 - Topics in Rhetoric and Writing
Locations of Writing: Writing Ourselves in/into the City
Nicole Guinot Varty
How do locations of writing shape our perceptions of the world and our ideologies and beliefs within it? In this class, we will explore the relationship of location to composing, within and beyond the university. By examining urban rhetorics of space, identity and beliefs, as well as writing studies theories of “located-ness,” we will frame our inquiry of our own writing practices in familiar and novel locations. We will consider writing inside, outside and for the classroom, the workplace and informal situations. We will consider online and embodied writing, and what Yancey calls the “hidden sites of writing,” which may be internal, even spiritual. As we develop research interests and questions, we will explore readings, field research and activities leading to composing a multi-modal research project.

ENG 5992 - Senior Seminar
Critical Creative Writing: Ethics and Practice
Natalie Bakopoulos
This seminar-style class will explore some of the thornier, complicated issues that arise in the study and practice of creative writing: (1) the links between imagination, research, and invention; (2) writing about people we know; (3) identity and representation; (4) cultural appropriation; (5) imitation, homage, "borrowing," and plagiarism; (6) the ethics of and approaches to evaluation and the creative writing workshop; and more. Weekly reading responses will be required. The final project will include both a creative and an analytical, research-based work, with an emphasis on the latter, as well as an artist's statement.

ENG 5992 - Senior Seminar
Trees
Jonathan Flatley
This will be a class about trees: representations of trees, theories of tree existence, the study of forests, and the tree as a metaphor for literature, for community, for otherness, for life as such. Representing trees has been one of the fundamental ways that humans have reflected on our relationship with our environment, a task that has seemed more urgent recently as the climate of that environment has been changing, a development that will be the context for our discussions. We will focus mainly on writing about trees (including novels, poetry, and various forms of nonfiction including essays, nature writing, forestry, anthropology, and philosophy) but we will also consider music, films and the visual arts (sculpture, photography, painting). We will think together about topics like Native American uses of and representations of trees, settler colonialism, the history of logging practices, deforestation, science fiction and fantastic representations of sentient trees, climate change, tree communication, trees and capitalism, and environmental racism. Hopefully we will spend some time in local forests, too, and do some of our own representations of trees. We will read works such as: Ursula K. Leguin, The Word for World is Forest; Richard Powers, The Overstory; Peter Wohlleben’s The Hidden Life of Trees; Edward Kohn’s How Forests Think; Octavia Butler, Parable of the Sower; and writings by William Wordsworth, Walt Whitman, Henry David Thoreau, Louise Erdrich, Emily Dickinson,
John Muir, Tolkien (the Ents!), Jason W. Moore and others. Students will be responsible for class participation, short weekly writing and two longer papers

6000 Level

ENG 6800 - Advanced Creative Writing
Donovan Hohn
This is an advanced, multi-genre creative writing course open to graduate students, and, with permission of the instructor, to qualified undergraduates. 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 will comprise 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 6800 - Advanced Creative Writing
Natalie Bakopoulos
Welcome to English 6800, an advanced creative writing craft and workshop course in which we’ll closely examine the art and craft of creative writing in various genres, as well as where the boundaries of those genres blur. Whether you’re writing poetry or prose, by now you should all be familiar with the various choices in perspective and persona and point of view. To do well in this class, a strong grasp of craft elements and an astute attention to language is required. The focus of this class will be on the assigned readings and student work, and we will emphasize strategies for producing successful, fully realized revisions—work that seeks to truly re-vision a project in new, rigorous, and artful ways. Students will be required to thoughtfully offer constructive, written and oral feedback on the work of their peers, as well as to provide concise analyses of the assigned texts. The commentary you produce on your peers’ work will be as important, if not more important, than both the commentary you yourself receive and the work you yourself produce. Please take it seriously.

Far too often, students who do not like to read show up in writing classes. If you do not like to read, and if you do not see literary works of fiction, poetry, and essay to be instrumental to your own work as writers, this may not be the course for you. Language, imagery, character development, and the experience of the story on the page will be key. Fiction writers: This is not the class to try out commercial genre work (epic fantasy, zombies, vampires, etc.) that relies too heavily on already-established tropes, situations, and events rather than on the lives and struggles of the characters. Though commercial genre work certainly has a market and for many of you will be worth pursuing, it’s generally outside the bounds of what we discuss and wrestle with in a writing class. This is not to say that you must write realistic fiction---some of the most wonderful works of literature are not set in the ‘real’ world—but your stories must have high emotional and dramatic stakes, in-depth character development, as well as create an experience with language that could not be matched, say, with television or film. That is, your story must amount to more than an entertaining sequence of events. No fan fiction, please; it relies on a world already established and built by another writer, and if your readers are not familiar with that world, your
workshop experience will not go well; there’s a vibrant, welcoming community of fan fiction writers and readers online for this purpose.

7000 Level

ENG 7033 - Postmodernism and Postmodernity  
reneen c. hoogland  
Even if one of the major theorists of the phenomenon, Linda Hutcheon, suggests that postmodernism is “a thing of the past,” (debates on) postmodernism appear(s) to be alive and kicking. Indeed, judging by the still growing flow of anthologies, primers, readers, dictionaries, and histories, rolling off both academic and commercial presses, interest in the postmodern moment, and the literatures and arts associated with it, has by no means diminished since its purported demise (which, incidentally, has been repeatedly announced almost from the emergence of postmodernism on the literary critical scene).
In this course, we will explore the postmodern phenomenon as a notoriously diffuse cultural movement spreading across a variety of theoretical and artistic domains. We will try to understand what postmodernism is (not), when and how it has evolved, and to what effect, esp. with regard to current theory, literature, and culture. We will look at key concepts and theorists (Lyotard, Baudrillard, Eagleton, Habermas, Hutcheon, Jameson), authors (Kathy Acker, Carol Maso, Tim O'Brien, Thomas Pynchon, Salman Rushdie, Kurt Vonnegut), several films (Tarantino, Ford Coppola), and additionally address postmodernism in the visual arts, architecture, and popular culture. This is an intensive reading and writing course, which will require you to work both independently and collaboratively, inside and outside the classroom.

ENG 7044 - African-American Literatures and Cultures  
Lisa Ze Winters  
This course serves as a graduate-level introduction to African American literary studies. Rather than a broad survey of a literary tradition that is as prolific as it is complex, we will center our attention on a set of interlocking themes: protest, prayer, and prophecy. And rather than read the primary works as mere representation, or our secondary sources as mere application tools, we will attend to how these multiple genres and diverse writings might work together to theorize the peril of Black life and to imagine possibilities for Black futurity.

ENG 7061 - Rhetorical Theory  
Jeff Pruchnic  
Participants in this seminar will engage contemporary rhetorical theory as it its own distinct are of inquiry as well as in relation to such topics as contemporary political discourse, posthumanist thought, metaphysics, psychoanalysis, gender, disability, and racial violence. Our class will be fully online and asynchronous (graded deliverables will be due at three separate points in the semester). While we will attend to the history or rhetorical theory and how it has changes over time, our major texts will be book-length studies in rhetorical theory published in the last five year:
Ira Allen’s *The Ethical Fantasy of Rhetorical Theory* (U of Pittsburgh P, 2018); Casey Boyle’s *Rhetoric as a Posthuman Practice* (Ohio State UP, 2018); Kenneth Burke’s *War of Words* (U of California P, 2018); M. Lane Bruner’s *Rhetorical Unconsciousness and Political

ENG 7062 - Designing Research in Composition and Rhetoric
Ellen Barton
This seminar is intended to introduce Rhetoric/Composition PhD students to the research methods in the field.

ENG 7720 - Advanced Studies in Language Use (LIN 7720)
Language acquisition
Natalia Rakhlin
Language acquisition is one of the most important domains of cognitive science. It holds a key to understanding what makes human cognition unique and allows for an exploration of broader issues regarding the nature of language. The course is an advanced introduction to the theory and empirical research in the field of child language acquisition. It will consist of lectures and discussions on the fundamentals of first language acquisition over a variety of topics, especially in relation to linguistic theory. The topics covered will include the acquisition of word meaning, syntactic structure, morphological rules, semantics and pragmatics. The course and the reading list will critically survey the field and prepare the students to design experiments in language acquisition, as well as to critically evaluate research articles presenting experimental findings in this field.

8000 Level

ENG 8002 - Seminar in Literary and Cultural Studies Before 1700
Gender, Ballads, and Warrior Women
Simone Chess
This early modern Digital Humanities course will be a collaboration between our class and the University of California, Santa Barbara Early English Broadside Ballad Archive (EBBA, [http://ebba.english.ucsb.edu](http://ebba.english.ucsb.edu)) . Over the course of the semester, we will learn about the histories and technologies of “cheap print” in the early modern period, with a special emphasis on broadside ballads of the 16th, 17th, and 18th centuries. The class will be hand-on and experimental, and will include archival visits, and workshops with both old and new technologies: woodcutting, using a printing press, learning OCR and TEI digitization and indexing, and, of course, reading and discussing ballads across many thematic genres (especially race, class, ability, gender).
In place of traditional final essays, this course will work together with EBBA to begin to create
the first open-access archive of “Warrior Women” ballads. These ballads, which feature crossdressing and swashbuckling “women” soldiers, were first discussed at length in Dianne Dugaw’s Warrior Women and Popular Balladry, 1650-1850 (U Chicago Press, 1996). For the first time ever, Professor Dugaw (U Oregon) will be sharing her index of extant warrior women ballads, and we will be digitizing and updating that index, encoding it using TEI. Our work will include both traditional academic research and writing and technical work for EBBA, bringing together site design and interface, while supplementing this digitized index with our own research, theorizing, and writing about the ballads, in the form of short essays to be digitally published on our site.

No prior technical experience is required for this course!

ENG 8006 - Seminar in Film and Media Studies

Textual Transcendence

Chera Kee

Description: Borrowing the term “textual transcendence” from French Literary theorist Gérard Genette, this course explores the ways that texts talk to and about each other, analyzing how texts become connected to one another and the roles that readers and audiences play in piecing texts together. Starting the semester by focusing on theories of narrative and then considering the role that medium plays in structuring storytelling, we will next examine concepts such as intertextuality, paratextuality, and seriality, as well as popular storytelling modes, including adaptation, transmedia storytelling, and fanfiction. Our goal is to think about the myriad contexts that shape the reading and interpreting of texts and how these contexts might shape our own academic work. During the semester we will screen/read/play films, television shows, comic books, and video games, including Spider-Man: Into the Spider-Verse (2018), The Simpsons (1989-present), Goat Simulator (2014), and Icon (issues #1 & 2, 1993). For their final projects in the class, students will have the option to produce either a traditional research paper or a creative project based on our discussions during the semester.