**Course Sampler**

**Fall 2016**

**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
Terrorism and Politics in Shakespeare
Richard Raspa
We can think about Shakespeare’s plays and appreciate the complex design of his art. We can also use Shakespeare to think with, that is, allow his imaginative vision to inform our understanding of the problems we face in the 21st century. A big problem for all societies today is terrorism. Examples abound in developed and developing countries, on every continent, from the political left to the right, and every political stripe in between-- communists, fascists, anarchists, monarchists, revolutionaries, and so on-- invading the private sanctuaries of citizen psyches, torturing and finally killing millions of non-combatants in pogroms, death camps, re-education facilities, and horror chambers, and even in centers of civility, like public squares as well as in the remote bushes of the wilderness—anywhere and everywhere there is power. The fictions Shakespeare created more than 400 years ago old can stir in us today the primeval fear of the terrorist. The plays we will read provide a rich and complex theater for conceptualizing and understanding the phenomenon of terrorism in the 21st century.

ENG 2390 - (IC) Introduction to African-American Literature: Literature and Writing (AFS 2390)
Margaret Jordan
This course offers a close look at the African American literary tradition and will also help you cultivate skills for critical observation, thinking, reading and writing. We will concentrate on the acquisition of literacy and knowledge, power relations, “submission” and resistance, strategies and tactics for survival, class and color consciousness and identity within a cultural and historical context. To facilitate our tasks we will explore a wide range of texts including slave narratives, novels, short stories, essays and articles. Authors may include Douglass, Johnson, Morrison, McKay, Dunbar, Washington, DuBois, Bontemps, Larson, Hughes, Fauset, Hurston and Butler. We will employ different strategies to help you engage with the texts we read. A great deal of emphasis will be placed on how to do a close and careful reading of the text. This means that particular attention will be paid to acquiring a working knowledge of the mechanics of composition and revision—literary devices, grammar, and so forth—in an effort to disclose the infrastructure of written language. Ultimately, we are interested in how the various elements and processes of writing work together to create literature and how they convey meaning. Course requirements include three essays, frequent impromptu quizzes, an oral presentation and comprehensive final exam. Participation in class discussion is required. Our exchanges about the material will help you improve your powers of observation and strengthen your expertise in the critical analysis of the work of others and, by extension, your own work. Attendance is mandatory.
ENG 2390 - (IC) Introduction to African-American Literature: Literature and Writing
(AF 2390)
Black Lives Matter
Jonathan Flatley
Drawing on and taking inspiration from the urgent work of the #BlackLivesMatter movement, in this class we will examine how the African American literary tradition has engaged in the project of valuing black lives. As we work on developing critical reading, thinking and writing skills, we will also ask: What, specifically, is the role of *literature* in the fight for black liberation, in the struggle against racism? How have literature and art opposed, resisted and critiqued white supremacy? How have different authors understood the relationship between personal experiences and structural inequality? What is the function and role of education in the fight for black freedom? In addition to learning about #BlackLivesMatter, we will read works by Phillis Wheatley, Frederick Douglass, Langston Hughes, Gwendolyn Brooks, Kiese Laymon, and Claudia Rankine, and listen to the music of Bessie Smith, Nina Simone, and Beyoncé Knowles. Grades will be based on class participation, reading quizzes, short weekly responses to the reading, and four papers.

ENG 2440 - (VP) Inrto: Visual Culture
Donnie Sackey
This course draws on interdisciplinary approaches to visual culture by drawing on visual rhetorics, literacy studies, new media studies, and professional writing theory in order to explore the relationship between word and image. Central to our work will be questions such as, what does it mean to be visually literate? what does it mean to compose visually? how do electronic contexts alter visual communication? what role does design play in shaping how we process visual information?
Throughout this course, participants will engage in both analysis AND design of visual images in order to connect theory to practice and negotiate the cultural and ethical implications of our document design work. We will also create documents using different tools (e.g., software applications like Microsoft Word, Adobe Photoshop; using online image databases and materials we gather during the semester). Thus, in this writing-, analysis-, and production-intensive course, we will: (1) explore how design elements work within different types of documents; (2) consider and experiment with the different rhetorical moves that can be made with different formatting and design choices; and (3) describe, analyze, articulate, and justify our design decisions.

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
ENG 2510 - (PL) Popular Literature
The Motown & Global Learning Community: Detroit Living Writers Visit to Read & Discuss Their Works
M. L. Liebler
This course can be used to fulfill the minimum one class requirement in Philosophy and Letters (PL). The class is designed to give students a unique and rare opportunity to read books by living American and Detroit authors who will then visit our class to discuss, read and answer questions about their books. We will read, discuss, and write short analytical essays based upon these very accessible writings of creative non-fiction, short stories, poetry, film, music by living author. The class will offer an opportunity for students to work with the process of written critical analysis of literature and engaging research. The class will consist of a couple of general lectures, but the majority of class time will be spent visiting with authors and discussing the themes, ideas and the topics depicted in their work: we will look on essays on Marvin Gaye’s classic album What’s Going On, Melba Joyce Boyd on Smokey Robinson, John Sinclair on the MC5, Bill Holdshipon Eminem, Carig Maki and Earlu Detroit Country & Western and other pieces on Detroit music and culture.
The assignments will consist of 1 analytical essays, 1 mini MLA style research paper on themes from the books, 1 Creative Arts Project presented at the end (poem, story, painting, recording, film, etc), and students will write a 1-2 page short response for each book, CD for each living author who visits. There will be instruction and practical work in the revision of your writing. This is an inclusive class for students who like to share interesting ideas about books and their relationship to ourselves and the world in which we live. Regular attendance is a must! Reading is also required to attend.
All undergraduate students at Wayne State are required to complete successfully at least one course in the visual and performing arts, and one course in philosophy and letters as defined above (a minimum of three credits each).

ENG 2510 - (PL) Popular Literature
Young Adult Fiction
Nicole Wilson
Novels such as A Catcher in the Rye, A Separate Peace, and The Outsiders radically changed publishing by introducing adolescent characters making and recovering from adult decisions. These novels, and others like them, introduced the category of Young Adult publishing while also radically altering adolescent reading patterns as young adults sought out “relatable” texts. Now, in the twenty-first century, it is YA texts which are driving the publishing industry. The goal for this course is to take a semester explore novels for young adults (YA) and consider them in both literary and cultural contexts, exploring the ways authors of YA fiction explore themes such as: friendship, war, violence, gender, sexuality, coming of age, responsibility, truth, race, etc. The objective for this course is to help students uncover the cultural perceptions portrayed in novels read by a YA audience and investigate ways these perceptions are developed through
passive and overt ideology. We will be then be composing and revising analytical, interpretive, and critical essays about this radical young adult literature and the topics discovered within the literature as we discuss the ideas of literary merit, relatability, and cultural sustainability.

**ENG 2570 - (IC) Literature By and About Women: Literature and Writing**
**Tysh, Chris**
This course will explore gender constructs in contemporary literature drawn from multicultural sources. We will attend to the notions of sexual difference, representation, politics of identity, agency and production of desire, among other issues. By taking an in-depth approach to women’s fiction (both short stories, novels, poetry), we will examine the ways in which texts produce, resist and invent gender identities. The format of the class will be a combination of lecture and discussion.

Active participation is required. There will be two short papers (5-7 pages) and a final research paper (8-10 pages). In addition, each student will be responsible for one oral presentation based on class materials.

Grading: Participation: 10%; oral presentation: 10%; short papers: 30%; mid-term: 20%; final paper: 30%.

**ENG 2730 - Languages of the World (LIN 2730)**
**Martha Ratliff**
This course will survey the major language families of the world and important characteristics of a few individual languages that are representative of different structural types and different geographical areas. We will examine how languages relate to each other, and the historical implications of these relationships. We will also consider the similarities among languages, and whether these similarities can be attributed to common origin, geographical proximity, or the way human beings process information. Writing systems will be studied in terms of the linguistic units they encode. Finally, the causes for and implications of widespread language loss will be discussed. The course should broaden your understanding of the diversity that exists in the way people structure their thoughts and in their culture-specific assumptions about communication. This course is required for the International Studies Co-Major and fulfills the General Education Foreign Culture requirement.

**3000 Level**

**ENG 3085 - Introduction to Rhetoric and Writing**
**Frances Ranney**
Students in this class will select a Detroit (or other home-town) artifact for a semester-long study that will result in both a text and a performance from the rhetorical standpoint of their choice. Reading will include both classical and contemporary accounts of rhetoric, whether seen as the “art of persuasion” or that of production, along with brief local histories. Texts and performances will be multi-media, drawing upon technologies appropriate to the writer’s argument. Drawing from her own home-town lore, the instructor will model rhetorical analysis and performance based on Cincinnati’s controversial “flying pig” motif, as well as its
“Touchdown Jesus,” a 60-foot Styrofoam statue that, struck by lightning in 2010, exploded and burned to the ground. Some work will be collaborative; all work will be supportive and aimed toward developing a deeper understanding of the rhetorical element of local institutions and artifacts, including the institution of English studies.

**ENG 3100 - Introduction to Literary Studies**  
rennee c. hoogland

Critical theory is the examination and critique of society, literature, and culture, drawing from knowledge across the social sciences and humanities. In this course, we study critical literary theory as an interdisciplinary project that has developed in relation to shifting political, social, and intellectual developments in 20th-century Europe and North America. Approaching literary theory and criticism from a thematic angle—topics ranging from “readers and reading,” “monuments,” “figures and tropes,” and “the uncanny,” to “voice,” “me,” “animals,” “sexual difference,” “desire,” and “ideology,” we will additionally study diverse methodological approaches, e.g., narratology, semiotics, psychoanalysis. We will read a selection of novels, short stories, poetry, plays, creative non-fiction, and watch films. By centrally including so-called minority discourses, including both fictional writings and feminist and gender theory, critical race theory, postcolonial, transnational, and queer studies, we will try better to understand the interrelations between literature, power, and society, and to utilize the “thinking tools” offered by critical theory to get a firmer grip on our everyday realities.

**ENG 3110 - (PL) English Literature to 1700**  
Jaime Goodrich

This course surveys the development of English literature from its beginnings during the Anglo-Saxon period through 1700. Because this breadth necessarily emphasizes coverage rather than depth, we will deal with English texts and authors that are representative of their period: Beowulf, Sir Gawain and the Green Knight, Chaucer, Shakespeare, Spenser, and Milton. Along the way, we will not only observe how the English language changed over time to become modern English, but we will also consider the development of English literature in relationship to cultural contexts and historical events such as the feudal system, the Norman Conquest, the English Reformation, and the Civil Wars. Finally, we will discuss the formation of the English canon by considering writers like Shakespeare and Milton in conjunction with more recently discovered female authors, including Margery Kempe and Aemilia Lanyer. Requirements include two short papers, one midterm, a final exam, quizzes, postings to the class blog, diligent preparation for class, and active participation in our discussions.

**ENG 3110 - (PL) English Literature to 1700**  
Simone Chess

Historical survey of British literature from the medieval period to 1700.

**ENG 3120 - (PL) English Literature After 1700**  
Michael Scrivener

The course surveys English literature from the 18th to the 21st centuries. As an introductory course, it will acquaint students with some important aspects of the literature (poetry, prose,
fiction, drama) and literary history (from neoclassicism to post-modernism). The writing assignments include the following: two papers (35%); six quizzes (35%); and a final (20%). Attendance and participation count 10% of your grade.

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 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 3470 - (PL) Survey of African-American Literature

Lisa Ze Winters

Historical survey of African-American literature from the early American period to the present.

ENG 3800 - Introduction to Creative Writing

Creative Writing for Everyone

M. L. Liebler

English 3800 is an introductory course that is an exciting and engaging way for WSU students, new transfer students and all undergraduate students to work creatively with other WSU students. This class is not limited to just English majors. I have created this course for majors from many
different academic areas of study. No experience required. This class will allow students the opportunity and space to create, study, experiment with different genres of creative writing (Fiction, Poetry, Creative Non Fiction), and it will offer all WSU students a rare opportunity to work with nationally and locally acclaimed visiting writers. This class will be taught by widely published writer, editor and veteran WSU Poet M. L. Liebler. Visiting writers may include writers and artists famous in Detroit and around the world. www.mlliebler.com

This class is open to all WSU students. English 1020 (College Writing) is a prerequisite.

**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, and voices in this course 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. 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 and revised between 20 and 30 pages of original work.

**ENG 3810 - Poetry Writing**
**Tysh, Chris**
This course will be a serious engagement with American poetry of the 20th and 21st centuries, with emphasis on specific writing practices and formal issues. The class will delve into various modalities of writing a modern lyric, experiencing language in its materiality and relationship to the social world. Texts by poets representative of various schools and aesthetics will acquaint students with a basic repertoire of interpretive operations and language moves necessary to the reading and writing of modern texts.

Our sustained attention to the scene of contemporary writing will allow us to see the lyric as a constantly renewed realm wherein poets both compose and decompose what moves them to write. Students will be expected to undertake a triple task: 1) read and study in-depth the various assigned texts; 2) write their own texts on a weekly basis; 3) participate in and/or lead class critiques.

**4000 Level**
ENG 5070 - Topics in Film Gaming
Scott Richmond
This course provides an analytical, historical, and theoretical overview of the phenomena we call “gaming”: play, rules, structure, and process. The ultimate target of the course is contemporary digital gaming. While we will play and study AAA studio games (e.g. Call of Duty), the most important games for our purposes will be indie, art, and experimental games by “alternative” developers such as Jason Rohrer (Passage), Anna Anthropy (Queers in Love at the End of the World, Dys4ia), Robert Yang (Hurt Me Plenty), Zoe Quinn (Depression Quest), and others whose game production lies outside of the mainstream in various ways: politically, aesthetically, culturally. To help us engage with digital games, the course will begin with a consideration of other forms of games: games of chance, board games, card games, unstructured and quasi-structured play, avant-garde aesthetics, and so on. We will read the foundational theoretical texts of games studies, including Johann Huizinga’s Homo Ludens, Roger Caillois’s Man, Play, and Games, and Sigmund Freud’s Beyond the Pleasure Principle, as well as contemporary game theorists and scholars such as Anthropy, Ian Bogost, Patrick Jagoda, and others. In addition to the more traditionally “humanistic,” seminar-based part of the course, we will have weekly games labs. Half of these will be group play of various games. The other half will be dedicated to “critical making” projects in which students will extend, modify, design, hack, and implement a number of gaming systems. Making projects will follow from student interest, and may employ ready-made material like dice and decks of playing cards, and may also include rudimentary circuit-bending (Makey Makey) and basic computer programming (Scratch, Twine, or Processing). Fills the Department of English’s “communities and cultures” requirement.

ENG 5080 - Topics in Global and Transnational Radical Culture
S. Chandra
This course examines radical thinking that has emerged from different parts of the world including the United States. How have a variety of writers sought to understand radical thought? How does literary, film, and other cultural production imagines and connects to a broader history of global radical culture? In addition to literary texts, we will read historical and theoretical works that helps us to contextualize and understand the conditions that give the rise to radical thinking and movements. The course focuses on questions of labor, race, gender, globalization, imperialism, and capitalism. Readings may include works by Ngugi wa Thiong'o, Upton Sinclair, Angela Davis, David Harvey, Barbara Kingsolver, Theodore Adorno, Frantz Fanon, Aimé Césaire, and Roberto Bolaño. Students will have the opportunity to develop their writing commensurate with each student’s own intellectual interest.
ENG 5180 – Milton
Jaime Goodrich
Depending on the viewer’s perspective, John Milton is either a hero or a villain, a sublime poet or a stereotypical "dead while male" author. This course will examine the basis of these mythologies by exploring Milton’s writings within the context of 17th-century English literature and culture. We will read works spanning the entirety of Milton’s career: early poetry and drama (Lycidas, Comus), prose tracts on controversial subjects (e.g., divorce and centership), and late masterworks (Paradise Lost, Samson Agonistes). In addition to investigating Milton’s own self-representation as an anonymous pamphleteer and prophetic poet, we will also consider how Milton’s writings address topics of perennial relevance to the human condition: ethics, evil, gender, liberty, religion, sexuality, and war. Requirements include in-class presentations, a short paper, a midterm, a longer research paper, weekly postings to the class blog, diligent preparation for class, and active participation in class.

ENG 5260 - Literature of the Romantic Period
Michael Scrivener
The course will function as both a survey, as we cover some of the major Romantic poems and works of fiction, and a thematic course with an emphasis on the psychoanalytic unconscious and radical politics. The writing between the American Revolution and the French Revolution was unusually rich in great poetry and fiction. The Romantics, according to Freud, were one of the first to “discover” the unconscious, and were also pioneers in the novel (domestic, historical, Gothic), political critique (radical, conservative, feminist, abolitionist), the visionary epic, autobiographical lyric, and writing about childhood. We will read Blake, Shelley, Mary Shelley and her parents (Wollstonecraft and Godwin), Austen, Edgeworth, Wordsworth, Clare, Coleridge, and (time permitting) perhaps others. Attention will be given to important historical developments both within Britain and Ireland, as well as Europe and the Americas: French Revolution, Saint Domingue slave rebellion, Irish rebellion of 1798, Romantic music and painting, and the Industrial Revolution. Course requirements: a research paper (10-12 pages), short response papers, poetry readings, oral reports, regular attendance.

ENG 5420 - American Literature: 1865-1914
Literature and Reconstruction
John Patrick Leary
This course will introduce students to the American literature of the Reconstruction era. We will interpret “Reconstruction” broadly to include texts produced during and, in some cases, after the formal period of federal intervention in the southern states after the Civil War. If, as many scholars have suggested, Reconstruction was ultimately a contest over meaning—the meaning of the Civil War, of freedom, of race, and of the nation—then it did not end in 1877. Indeed, as Eric Foner has suggested, Reconstruction still has not ended. Therefore, in addition to introducing students to the culture of the Reconstruction period, this course will also broadly consider the place of war, national citizenship, historical memory, and race in post-bellum American literature. Texts to include Charles Chestnutt, Pauline Hopkins, Mark Twain, Frances Harper.
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 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 aspects of Detroit—and generic urban life. We will study Robert Hayden, and the work and legacy of Dudley Randall, and we’ll look at the significance of writers as diverse as Naomi Long Madgett, 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 new Broadside anthology A Different Image, and the anthology Abandon Automobile. Each student will keep a reading journal and will undertake a research project. There will be a midterm and probably a final exam. While there will be some lecture, the course will develop through discussion. From time to time we hope to be joined by guests who will help our exploration and thinking.

ENG 5490 - Topics in American Literature
Native American Literature
Margaret Jordan
“Native American Literature” suggests a cohesive body of work by writers that share, presumably, ethnicity, history, culture or color. This course explores shared or collective experiences and histories, the linkages between the enormously diverse cultural groups that compose this descriptor, but with an eye to the uniquely defining characteristics of particular Native peoples/cultures that are manifest in the literature. In doing so, we will consider ideas of the sacred; the significance of legend and mythologies; the relationship to the land and the natural world; the impact of colonialism, and responses to it; the consequences of technology and urbanization; and, the ways in which these and other concerns influence identity and artistic expression. Central to our objectives are examples of the oral tradition, personal narratives, novels, short fiction, poetry, essays, political treatises, biography and literary criticism. Writers may include: Paula Gunn Allen, James Welch, Simon Ortiz, Leslie Marmon Silko, Mary Crow Dog, Luther Standing Bear, Michael Dorris, N. Scott Momaday, Black Hawk, Vine Deloria, Zitkala Sa, Louise Erdrich, Sherman Alexie and Winona LaDuke. There will be two essays, a prospectus and annotated bibliography and comprehensive in-class writing. Participation in class discussion is considered in the final grade. Attendance is mandatory.

ENG 5700 - Introduction to Linguistic Theory (LIN 5700)
Walter Edwards
Introduction to the scientific study of language and methodologies of linguistic analysis: phonetics and phonology, morphology, syntax and semantics.
ENG 5715 - Morphology (LIN 5715)
Prereq: undergrad: LIN/ENG 2720 or LIN/ENG 5700; grad: LIN/ENG 5700. An investigation of the internal structure of words in Indo-European and non-Indo-European languages; analysis of morphological patterns

ENG 5730 - English Grammar (LIN 5730)
Ellen Barton
This course provides an in-depth examination of the grammatical constructions of Standard English, using the terminology and descriptive approach of traditional grammar. We will focus on the ways words and phrases are combined into clauses and sentences in English. We will make our way systematically through An Introduction to the Grammar of English, Revised Edition by Elly van Gelderen. Coursework consists of readings, short lectures, class discussion, in-class analysis, homework, and three exams.

ENG 5740 - Syntax (LIN 5300)
Ljiljana Progovac
The course examines the structure of phrases and sentences using the 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 for which glosses are provided 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. The requirements include a midterm exam, a final exam, homework assignments, quizzes, and regular attendance and participation.

ENG 5795 - Topics in Rhetoric and Writing
Information Design
Donnie Sackey
This course covers fundamental principles of document and information design. Over the course of the semester students will learn practical and theoretical skills related to desktop publishing, visual communication, and publication production. Using industry-standard software applications, you will learn to create, from scratch, visually attractive and functional documents that are used in corporate and non-profit environments. By the end of the course, you can expect to understand the following:
- How culturally-specific design principles affect readability, functionality, interpretation, and communication of information
- How software applications from the Adobe Creative Suite, including Photoshop, InDesign, and
Illustrator work together
- How to create professional-quality, user-centered designs, including logos, brochures, pamphlets, and infographics
- How to use design and technology terminology to communicate effectively with design professionals
- How to print professional documents using professional printing processes

ENG 5860 - Topics in Creative Writing
Performance Art for All
M. L. Liebler
This course 5860 topics in creative writing class will utilize and consider fiction, poetry, drama/dialogue, film, music, sound, photographs, fine art, dance, puppetry, mime (really??) and things yet unknown to humankind. We will do some writing & performance exercises, read performance texts, view films, clips, sketches, skits, etc. The emphasis will be to combine creative writing with art, music, film, etc.
The way I teach such an abstract, unique and subjective subject as performance art as creative writing is by exposing you to the history and many different examples of performance art from Futurism to Russian Futurism to Dada through Surrealism, Bauhaus, Living Art and into the 21st century. We will view, listen to, observe, and take part in as many "performance art" activities, projects and prompts. All of our writings, discussions and prompts are designed to stimulate your creativity, and help give your ideas definition and focus for your small and larger projects. This is a "Think Outside of the Box" type of class. I will put course readings and clips on our Blackboard Site.

ENG 5992 - Senior Seminar
Literature of the African Diaspora
Lisa Ze Winters
In-depth study and discussion of topic. Attention to the use of primary and secondary sources in research and writing. Each student produces a substantial research project.

ENG 5992 - Senior Seminar
Rhetorics of Justice
Richard Marback
In-depth study and discussion of topic. Attention to the use of primary and secondary sources in research and writing. Each student produces a substantial research project.

6000 Level

ENG 6002 - Teaching Literature and Cultural Studies
Lisa Maruca
This course builds on theories and techniques learned in the composition pedagogy curriculum of 6001 and 6004 while discussing what is unique about teaching literature and cultural studies. Topics to be covered include but are not limited to:
• Analyzing recent research in the Scholarship of Teaching And Learning (SOTL)
• Constructing an online identity as a public teacher-scholar
• Creating a teachable unit on close reading
• Crafting a literature/cultural studies syllabus
• Keeping students engaged
• Developing innovative assignments
• Evaluating student work fairly, consistently and usefully
• Negotiating gender, sexuality, race, ability, and socioeconomic issues in the classroom
• Using theory effectively with undergrads
• Teaching in the Digital Humanities

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 C 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 will include work by the writers in WSU’s @Noon reading series as well as selections of poetry, fiction, and creative nonfiction to be chosen by students from one of three anthologies: Poems, Poets, Poetry; The Art of the Short Story; and The Next American Essay. Most of our time will be devoted to workshop. Every week we will read three or four student manuscripts and respond to them with detailed critiques.

7000 Level

ENG 7001 - Issues in Critical Theory
Caroline Maun
We will read pivotal, instrumental works in critical theory (texts with broad application in several 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 QE 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 prospectus or grant proposal. Students are encouraged to shape all of 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. Required texts and the syllabus will be posted in Blackboard (blackboard.wayne.edu) by June 1, 2016, or you may email me at caroline.maun@wayne.edu near that date for a copy. 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 7023 - Studies in Victorian Literature and Culture  
Robert Aguirre  
This course examines British literature from the First Reform Bill to the death of Victoria in 1901, a period in which Victorian writers produced powerful works of prose fiction, lyric and dramatic poetry, and intellectual prose, and in the process, fundamentally shaped the world we now inhabit. This course will take a selective sampling of this material, and will pursue broad historical and cultural themes (empire and cosmopolitanism, transatlanticism, individualism, development, progress, class struggle, rebellion) as well as close readings attentive to formal innovation. We will explore recent trends in Victorian studies and some of the essential tools for doing research in this field. This is a fitting course for students with commitments in the nineteenth-century but also for those in earlier and later periods who want to know more about what made the Victorians tick. Authors may include Carlyle, C. Brontë, Dickens, Darwin, Trollope, Tennyson, Arnold, and Haggard. Meetings will center on discussion and student reports. Writing will involve a long paper, a book review, and a conference paper proposal.

ENG 7043 - Twentieth-Century American Literature and Culture  
American Collectivities  
Jonathan Flatley  
In this seminar we will examine various attempts to imagine, represent or address collective structures of feeling and modes of experience in 20th Century American literature and culture. How have different kinds of commonality, community and collectivity been both lived and imagined? We will be especially attentive to modes of group existence that exceed or exist in tension with the nation-state, such as those constituted by mass cultural texts and media (magazines, movies, radios, popular music) and by political movements, such as those against white supremacy, racial capitalism and patriarchy. How did (new, changing, modern) sexual, gender and racial identities affect different forms of group existence across the 20th Century? How did communism and the Cold War affect how we think about class and the possibility of international or diasporic affinities? We will also consider the creation of subcultures, counter-publics and other smaller-than-national forms of collectivity, such as those formed by gay and lesbian persons in Paris and New York, and more recent activist collectives, such as Occupy and Black Lives Matter. We will mix relevant critical, historical and theoretical readings with primary texts by authors such as W.E.B. Du Bois, Gertrude Stein, Langston Hughes, Djuna Barnes, Richard Wright, Gwendolyn Brooks, Frank O’Hara, Meridel le Seur, Valerie Solanas, Andy Warhol, The League of Revolutionary Black Workers, The Black Panthers, Ursula K. Leguin, Juliana Spahr and Maggie Nelson. Students will be expected to complete short, weekly writing assignments and a longer final paper.

ENG 7710 - Advanced Studies in Linguistic Structure (LIN 7710)  
Historical Linguistics  
Martha Ratliff  
This seminar provides an introduction to the field of historical and comparative linguistics. Historical linguistics is concerned with language in its dynamic state, and the object of study is language change at every structural level: its causes, paths, and outcomes. We will pay special attention to the role of language variation and language contact in language change. Comparative
linguistics involves the reconstruction of earlier language states through close analysis of two or more languages which are judged to be related. We will also study the controversies concerning how language relationships are determined and how family trees are constructed. Grades will be based on assignments, two exams, and a term paper. Required: an introductory course in linguistics or consent of the instructor. Recommended: ENG 5710/LIN 5290 Phonology.

ENG7840 - Survey of Contemporary Research in Technical and Professional Communication
Frances Ranney
Technical and Professional Communication, initially known simplistically as “technical writing” and taught primarily by literary scholars in the 1960s, became thereby the first field in English Studies to take critical theories of technology seriously. It continues on the cutting edge of digital humanities, focusing specifically on how interactions among technology users shape all three participants in that equation—the users, the technologies, and their interactions. It does so in contexts broadly defined as “workplaces,” ranging from the traditional office setting to the mobile sites that mix work with social activism, with nonprofit motives, and even for-profit “fun.” This seminar (officially described as a survey of contemporary research) will move quickly from early arguments regarding the nature of “technical writing” as a humanities-based place for theorizing technologies to recent work in the area of workplace ecologies. We will focus on the concept of collective risk, starting with the role of technical communication in the Challenger disaster, through Three Mile Island, the BP oil “spill,” and controversies over the possible entry into the United States of Ebola aid workers, Syrian refugees, and the Zika virus. Our overarching question: how do technologies and users shape our understanding of what constitutes acceptable risk—or unacceptable disaster?

8000 Level

ENG 8006 - Seminar in Film and Media Studies
Mediated Bodies and (Bio)political Life
Chera Kee
How are bodies constructed as political beings? In a Foucauldian understanding of biopower, the ideal citizen’s body is produced through administrative practices and discourses that valorize young, healthy, reproductive bodies. Meanwhile, the idea of a state of exception, as popularized by Giorgio Agamben, proposes that certain bodies are deemed expendable in order for normative society to function, while Achille Mbembe theorizes about the creation of death worlds where populations are made over as the living dead. Hardt and Negri, building off of Foucault, see the potential for political insurrection as residing, in part, in the body. In each of these examples, some bodies are understood to be politically viable while others are reproduced as politically insignificant.
To examine how bodies may be constructed as “living” or as socially dead, we will engage with media images and practices that work to construct some fictional bodies as worthy of life and others as justifiably killable to investigate how this comments upon and shapes the fates of real-world bodies. Surveying a host of work broadly grouped under the topic of biopolitics, we will
read theorists such as Foucault, Agamben, and Mbembe, among others, while discussing
criteria including biopower, the state of exception, and social death. Among the topics we will
consider through the lens of biopolitics will be #blacklivesmatter, death and dying in video
games, and the queering of canon through fan fiction.

ENG 8007 - Seminar in Composition Studies
Writing program Administration and Assessment
Ellen Barton
Composition Studies has become a historical, theoretical, pedagogical, and, more
controversially, an administrative field. In this seminar, we will first survey the literature on
writing program administration. Readings will include Donna Stickland’s The Managerial
Unconscious in the History of Composition Studies; selections from Marc Bousquet’s Tenured
Bosses and Disposable Teachers: Writing Instruction in the Managed University; Susan
McLeod’s Writing Program Administration; and selections from Rita Malenczyk’s A Rhetoric
for Writing Program Administrators. We will then go on to consider the hotly contested issues
of writing assessment, reading White et al.’s Very Like a Whale and Dayton’s Assessing the
Teaching of Writing: Twenty-First Century Trends and Technologies. After we build our
common research background, we will collaboratively design research proposals in assessment
and/or writing program administration.