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 2390 - (IC) Introduction to African-American Literature: Literature and Writing (AFS 2390)**  
**Laval Todd Duncan**

As an Introduction, this course will identify and explore some of the works, themes and developmental stages that help define African American Literature. Enhancing students’ appreciation of historical and biographical contexts, the importance of language and the ways different works resonate with each other will be important goals. Learning ways to write about this is another important goal. We will probably begin with Lawrence Hill’s Someone Knows My Name and close with Charles Johnson’s Middle Passage. Consistent class participation is extremely important (25% of the grade). In addition there will be frequent quizzes (15%), two class presentations (15%) and three outside essays (45%).

**ENG 2390 - (IC) Introduction to African-American Literature: Literature and Writing (AFS 2390)**  
**Black Lives Matter**  
**Jonathan Flatley**

Black Lives Matter. Engaging with 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 writing, music and other art forms in the fight for black liberation and 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? What spurs people to political action? We will read the word of Frederick Douglass, Langston Hughes, Gwendolyn Brooks, Claudia Rankine, Keeanga-Yamahtta Taylor and others.

**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, coming of age 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 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 2510 - (PL) Popular Literature
Detroit Living Authors
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 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
books of creative non-fiction, short stories, poetry, film, music, and novels by living author. The
class will offer an opportunity for students to work with the process of written critical analysis of
literature. The class will consist of a couple of general lectures, but the majority of class time
will be spent visiting with authors and discussing themes, ideas and the topics depicted in their
books, stories, poems, films or music.
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. f. 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 an 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 2720 - (PL) Basic Concepts in Linguistics (LIN 2720)
Peter Staroverov
Analysis of the structure and use of language, focusing on English, from the standpoint of current linguistic practice. Topics include: phonetics and sound structure, word structure, syntax, semantics, language origin and history, dialects, language learning and animal communication, and language in social interaction. This course fulfills the Philosophy and Letters General Education requirement.

3000 Level

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

ENG 3060 - (OC) Technical Communication II: Writing and Speaking
All Sections
ENG 3060 prepares students for researching and developing technical proposals and presentations as members of collaborative writing teams. Technical proposals are a central genre in the workplace, often developed collaboratively and delivered in presentation form to multiple audiences. Research-based technical presentations incorporate both textual (written information) and visual (graphics, illustrations, etc.) elements of design, often in digital environments (e.g., PowerPoint, Prezi, Wikis, etc.). The main goals of the course are (1) to teach students to consider the audience(s) and purpose(s) in developing proposals and presentations as members of collaborative teams; (2) to teach students presentation delivery skills; (3) to integrate research, design, and writing in the effective development of technical presentations, including text, slides, visuals, format, and mechanics; and (4) to work with current technologies for technical proposal and presentation design designed for multiple audiences with different specializations (e.g., researchers, executives, implementers, communications or media representatives, …).

ENG 3090 - Introduction to Cultural Studies
S. Chandra
This course provides an introduction to the field of cultural studies. The course explores how various writers attempt to make sense of culture. How are cultural practices rooted in social history? Students will develop critical reading/writing by studying historical, theoretical texts along with cultural texts related to concepts that help us understand the relationship between
culture and society. Among other major questions, the course looks at gender, race, class privilege, labor, globalization. This is a discussion-based course. Students are encouraged to develop their critical thinking/writing according to their own intellectual interests.

ENG 3100 - Introduction to Literary Studies  
Robert Aguirre  
Successful completion of this course will give you a strong foundation for literary study at the university level, as well as skills for life. You will improve your sensitivity to language, understanding of close reading, ability to engage in the discussion of ideas, and mastery of crisp, analytical writing. You will read a selection of literary works in different genres from about 1600 to the present, focusing on the theme of mobility and travel. The overall aim of this course design is to hone the interpretive tools that enable a deeper understanding and appreciation of literary study, and to lay a foundation for further work in the discipline and across your university career. There will be a mix of shorter and longer papers, classroom presentations, and reading quizzes and/or short exams. Authors may include Montaigne, Shakespeare, Thoreau, Conrad, Hemingway, Jamaica Kincaid, and Rachel Cusk.

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, Skyrim, 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 (Beowulf), romance (Marie de France's Bisclavret and Yonec), vision literature and autobiography (The Book of Margery Kempe, The Shewings of Julian of Norwich), dramatic encounters with other worlds both spiritual and geographical (Doctor Faustus and The Tempest), and finally, very early science fiction (The Blazing World).

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 [Pope and Swift] to post-modernism [Salman Rushdie and Zadie Smith]. 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  
Laval 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. What is the relationship between Black love and joy on one hand, and Black liberation on the other? How do social factors including race, class, gender, and sexuality shape Black people's understandings and experiences of love, joy, rage, and freedom? How have African American writers represented and theorized experiences of love and joy in the long struggle for Black liberation in the United States? These questions will guide our examination of literature from the colonial period through the present, including novels, autobiographies, poetry, essays, and speeches. This course fulfills a General Education requirement for all students, and fulfills a survey requirement for English majors. Assignments include several short written responses, one class presentation, regular quizzes, and a final analytical essay.

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 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 courses offered at Wayne State and is therefore designed to prepare students for more advanced work, should they choose to pursue it.
ENG 3800 - Introduction to Creative Writing  
Natalie Bakopoulos  
This course, English 3800, is for people who love to read and write and would like to develop their close reading and creative writing skills. There will be an emphasis on revision. Whether you’re English majors or Engineering students, bound for professional school or graduate school or simply yet have no idea, for this class, I’m asking you to think of yourselves as writers. Our focus will be on fiction, poetry, and creative nonfiction. This is only an introductory class, but I hope that by the end you will get a sense of these three genres. (Though we will not be formally studying drama, the practice you gain writing dialogue, constructing scenes, and building characters and plots will also be useful to aspiring playwrights, and we will explore the ways dialogue and setting, for instance, create dramatic tension.) You will be required to read and discuss assigned work by published authors, participate in in-class exercises and discussions, thoughtfully critique the work of your peers, and produce drafts and revised written work in each genre.

4000 Level  
ENG 4991 - Honors Seminar  
The Russian Connection  
Watten, Barrett  
This course will be a historically organized and theoretically informed survey of Russian literature and art from the modern period to the present, including an account of the Soviet Union from the 1930s to 1991 but focusing on the 1910s and 1920s and the post-1990s period. For the early period, we will look at the relation of modernism and the avant-garde to the Russian Revolution, reading novels such as Andrei Bely’s _St. Petersburg_ or the poetry of the Silver Age (Osip Mandelstam, Marina Tsvetaeva, Anna Akhmatova) and Futurists (Aleksandr Blok, Vladimir Mayakovsky, Velimir Khlebnikov) with political texts such as John Reed’s _Ten Days that Shook the World_ or Nikolai Bukharin’s _The ABC’s of Communism_. For the 20s, we will sample the achievement of a coordinated literary and cultural agenda by Soviet modernists that merged theory, poetry, psychology, visual art, and film, from Viktor Shklovsky, Roman Jakobson, Valentin Voloshinov; filmmakers such as Sergei Eisenstein, Dziga Vertov, and Aleksandr Dovzhenko; artists such as Tatlin, Rodchenko, El Lissitzky, Popova, and Stepanova; psychologists such as L.S. Vygotsky and A.R. Luria; and the move to the Literature of Fact and propaganda photomontage. We will cover the debates over socialist realism and the suppression of modernism and the avant-garde in the 30s onward, but focus on the emergence of an oppositional literature and art in the 1970s and its continuation in Moscow and St. Petersburg. Note that 4991 is the dedicated course number for honors students.

5000 Level  
ENG 5040 - Film Criticism and Theory  
Chera Kee  
What is film? What do people get out of watching movies? Are films art? For over a century now, scholars have grappled with these questions as they have attempted to theorize just exactly what film is, what it does to us—psychologically, physically, or
politically—and how we might consider its place within our larger society. This course provides an introductory survey of some of the major theories of film and media studies of the last century. We will study these theories within their historical contexts, analyzing, among other things, the theoretical debates and historical events from which these theories emerged. We will discuss the film-as-art theorists, who were trying to justify their study of film by proclaiming it an art, as well as psychoanalytic and feminist film theorists, who examine the ways in which film and other media can reinforce hegemonic ideologies; we’ll talk about theories of genre and theories of the auteur, and we’ll explore cultural studies, fandom, as well as theories of reception.

This course is designed to place an emphasis on developing each student’s ability to discuss a wide range of theoretical arguments about film and media and put those arguments into conversation with each other as well as with film and media texts. By the end of the semester, students should be able to exhibit a basic comprehension of the history of classical and contemporary film and media theory through in-class discussions, engagement with course screenings, and a series of short written assignments.

**ENG 5090 - Topics in Literary and Culture Theory**

**Environmental Justice**

**S. Chandra**

This course will focus on a variety of theoretical, historical, and fictional texts that are centered on the idea of the environment and ecology. We will examine how various writers have sought to understand environmental change and imagine our future. How do different texts explore the relationship between oil/energy, food/water, urban spaces, conservation and extinction? And, how are theories of the environment related to the topics of globalization, capitalism, migration, labor, class, gender, and race? We will also consider the ways in which texts imagine and theorize resistance to environmental crisis. Readings may include works by Ruth Ozeki, Margaret Atwood, Rachel Carson, Rob Nixon, and Timothy Mitchell. Students will have the opportunity to develop their writing commensurate with each student’s own intellectual interest.

**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 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, and the Industrial Revolution. Course requirements: a research paper (10-12 pages), short response papers, poetry readings, oral reports, regular attendance.
ENG 5300 - Twentieth Century British Literature
renee c. hoogland
This course surveys the aesthetic experiments of the twentieth century as they intersect with shifting notions of "British" identity and culture in the writings of among (many) others, E.M. Forster, Virginia Woolf, Elizabeth Bowen, Malcolm Lowry, Jeanette Winterson, Hanif Kureishi, and Monica Ali. Issues to examine include: British identity in relation to (post)imperial conflicts; World War I poetry and the experiments of modernism; the onset and aftermath of World War II; changing attitudes toward gender and sexuality in the contexts and in the wake of these wars; postmodern and postcolonial efforts to redefine the boundaries of self, nation, and language. In the process, we will give attention to the methodologies of literary criticism: particularly, on ways of bridging the study of historical context with close readings of language and form. Materials include seven novels, a selection of shorter fiction, poetry, and non-fictional writings, and a short textbook.

ENG 5595 - Anglophone Literature
World Literature and Global Capital
Jonathan Flatley
Reading literatures from several different national contexts (including Nigeria, Zimbabwe, Kenya, India, St. Lucia, Antigua, Trinidad, and Ireland) this class will examine how anticolonial and postcolonial literary and cultural texts have responded to, critiqued, and helped conceptualize globalization as a set of distinct historical processes entwined with the legacies of colonialism -- with far from homogenizing results. We will read critical and historical work on the history of colonization and the opposition to it, the post-colonial condition, global capital and the global city, understandings of what makes a “world,” and considerations of global English, including works by George Padmore, C.L.R. James, Edwad Said, Gayatri Spivak and others. Likely authors / texts: Chinua Achebe (Things Fall Apart), Ngũgĩ wa Thiong'o (Devil on the Cross), Dambudzo Marechera (Black Sunlight), Tsitsi Dangarembga (Nervous Conditions), Jamaica Kincaid (Lucy), selected poems of Derek Walcott, Salmon Rushdie (Midnight’s Children), Arundhati Roy (The God of Small Things), Paul Murray (The Mark and The Void), and Shailja Patel (Migritude). Time permitting, we will also consider films such as Neill Blomkamp's District 9 (South Africa/US, 2009) and the music of Bob Marley and Fela Kuti.

ENG 5695 - Topics in Writing and Publishing
The Poetics of Print: Alternative Publishing in the Print/Digital Age
Watten, Barrett
This course will serve the needs of creative (and expository/technical) writers by focusing on the materiality of print and the virtuality of digital media as a part of the writing process. We will seek a productive interface between creative writing and the realization of the text in print and digital media. Topics to be covered may include: the history of the artist’s book and avant-garde design; the rise of little magazines in modernism and after 1945; questions of typography, layout, and the use of images; the current state of independent publishing; and new directions in digital publishing for creative works. Students will produce a portfolio of creative work interpreted through typography, layout, and design, either in print or digital media.
ENG 5700 - Introduction to Linguistic Theory (LIN 5700)
Ljiljana Progovac
This course is an in-depth 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 classes 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 5730 - English Grammar (LIN 5730)
Ellen Barton
This course provides an in-depth examination of the grammar of Standard Written English, using the descriptive approaches and terminology of both traditional grammar and linguistics. We will study the ways words and phrases are combined into clauses and sentences in English, using an internal structure-external function system of analysis. Coursework consists of readings; lectures; class discussion; many, many in-class and homework exercises; and exams.

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. The requirements include a midterm exam, a final exam, homework assignments, quizzes, and regular attendance and participation.

ENG 5880 - Fiction Writing Workshop
Natalie Bakopoulos
English 5800 is an intermediate- to advanced-level short fiction writing, discussion, and workshop course, where we will closely examine the art and craft of writing short fiction. What
makes a good short story? How do we distinguish between a series of events that might happen in real life and a series of events that unfold in a story? What does it mean to say a good story has to have high emotional and/or dramatic stakes? How do we build compelling, interesting, strong characters? How do we use traditional story structure to our advantage, and how might we subvert it? We will examine these questions, and many others, as they arise from both published and student work.

Our classes will consist of discussion of original student work and assigned readings. Because the course is designed around producing original, imaginative work, fan fiction, though it has its merits, will not be permitted. The primary focus of the class will be on short stories, both on writing them and analyzing them, and we will emphasize both the processes of drafting (where story ideas come from) and revising (how we fully realize those ideas). We will examine the various choices and craft elements (plot, character, dialogue, point of view, etc.) that both published writers and you, our student writers, use to achieve their/your goals, and the way those choices affect the work as a whole.

**ENG 5992 - Senior Seminar**

**Digital Detroit**

**Donnie Sackey**

This course is inspired by Jeff Rice’s Digital Detroit: Rhetoric and Space in the Age of the Network, which uses digital rhetoric as a metaphor for exploring the complexity of layered connections that provide Detroit with multiple ways to mean. In a similar manner, our task will be to explore Detroit through spatial stories composed about the city. Specifically, we will read Detroit through authors such as Joe T. Dardin, Michel de Certeau, John Patrick Leary, Charlie LeDuff, Doreen Massey, Jeff Rice, and Dorceta Taylor. We use these authors to examine the relationship between identity, space, place, and composition, in order to tell our own spatial stories of Detroit.

As composers, we will spend a lot of time thinking about how we might use our work to engage and transform people’s relationships with place. The central question that guides our composing will be: How might we leverage storytelling techniques in order to make connections and help people navigate routes between people, places, and ideas? And how do shift in genre enhance or inhibit our abilities to tell stories of place?

Therefore, we will compose traditional written texts in addition podcasts, digital essays, and even short documentaries. By the end of this course, participants will be able to demonstrate a sophisticated understanding of the rhetorical possibilities of communicating through multimodal texts; and composing multimodal texts (including texts with audio software) for a variety of rhetorical purposes."

**ENG 5992 - Senior Seminar**

**The Russian Connection**

**Watten, Barrett**

This course will be a historically organized and theoretically informed survey of Russian literature and art from the modern period to the present, including an account of the Soviet Union from the 1930s to 1991 but focusing on the 1910s and 1920s and the post-1990s period. For the early period, we will look at the relation of modernism and the avant-garde to the Russian Revolution, reading novels such as Andrei Bely’s _St. Petersburg_ or the poetry of the Silver Age (Osip Mandelstam, Marina Tsvetaeva, Anna Akhmatova) and Futurists (Aleksandr Blok, Vladimir Mayakovsky, Velimir Khlebnikov) with political texts such as John Reed’s _Ten Days
that Shook the World or Nikolai Bukharin’s The ABC’s of Communism. For the 20s, we will sample the achievement of a coordinated literary and cultural agenda by Soviet modernists that merged theory, poetry, psychology, visual art, and film, from Viktor Shklovsky, Roman Jakobson, Valentin Voloshinov; filmmakers such as Sergei Eisenstein, Dziga Vertov, and Aleksandr Dovzhenko; artists such as Tatlin, Rodchenko, El Lissitzky, Popova, and Stepanova; psychologists such as L.S. Vygotsky and A.R. Luria; and the move to the Literature of Fact and propaganda photomontage. We will cover the debates over socialist realism and the suppression of modernism and the avant-garde in the 30s onward, but focus on the emergence of an oppositional literature and art in the 1970s and its continuation in Moscow and St. Petersburg. Note that 4991 is the dedicated course number for honors students.

**6000 Level**

**ENG 6800 - Advanced Creative Writing**  
*Donovan Hohn*

This is an advanced, multi-genre creative writing course open to graduate students and to qualified undergraduates who have taken at least one 5000-level creative writing course and earned a grade of B or better. Writers of fiction and creative nonfiction will be required to write and revise between twenty and forty 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 Open Field reading series as well as selections of poetry, fiction, and creative nonfiction to be chosen by students from one of three anthologies. Most of our time will be devoted to workshop. Although generative writing exercises will be provided upon request, the course presumes that all students taking it will be able to produce first drafts independently. Our work in the classroom will focus on how to turn first drafts into finished ones. Every week we will read a few student manuscripts and respond to them with detailed critiques.

**7000 Level**

**ENG 7001 - Issues in Critical Theory**  
*Caroline Maun*

We will read 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 class, in addition to the suite of larger assignments. Required texts and the syllabus will be posted in Blackboard (blackboard.wayne.edu) by August 1, 2017, 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 strongly motivated for further graduate study should query me directly.

ENG 7005 - Film Theory
Chera Kee
What is film?  What do people get out of watching movies?  Are films art?  For over a century now, scholars have grappled with these questions as they have attempted to theorize just exactly what film is, what it does to us—psychologically, physically, or politically—and how we might consider its place within our larger society. This course provides an introductory survey of some of the major theories of film and media studies of the last century.  We will study these theories within their historical contexts, analyzing, among other things, the theoretical debates and historical events from which these theories emerged. We will discuss the film-as-art theorists, who were trying to justify their study of film by proclaiming it an art, as well as psychoanalytic and feminist film theorists, who examine the ways in which film and other media can reinforce hegemonic ideologies; we’ll talk about theories of genre and theories of the auteur, and we’ll explore cultural studies, fandom, as well as theories of reception.

This course is designed to place an emphasis on developing each student’s ability to discuss a wide range of theoretical arguments about film and media and put those arguments into conversation with each other as well as with film and media texts. By the end of the semester, students should be able to exhibit a basic comprehension of the history of classical and contemporary film and media theory through in-class discussions, engagement with course screenings, and a series of short written assignments.

ENG 7024 - The Rise of the Novel
Lisa Maruca
This course studies the eighteenth-century “crisis in reading” engendered by related changes in the English print marketplace: the growth in cross-class literacy, the emergence of the professional woman writer, and the development of new media genres, many of which blurred fact and fiction. (Indeed, it would not be inaccurate to say that the novel derives from and challenges the popular genre of “fake news.”) Students in this course will read a number of fictional works from the period, most wildly popular in their own time, even if considered by some to be indecent and dangerous. As we read these, we will dip into the debates about the "rise" (including questioning that term) of what was later, perhaps anachronistically, consolidated into "the novel," examining primary sources from the period itself as well as critical works by today's leading scholars. We will explore the ways novels themselves metafictionally reflect on their contested role in culture, questioning their own form, purpose, and audiences. We will also discuss such issues as the role of gendered desire in constructing the subjectivity of both fictional characters and the novels’ readers; the importance of the material, economic sphere of writing in creating products for a Transatlantic market; and the various, often contradictory ideologies of gender, race and social status deployed by the novels themselves. Authors include Aphra Behn, Eliza Haywood, Daniel Defoe, Samuel Richardson, Henry Fielding, Charlotte Lennox, Ann Radcliffe, and Jane Austen.

Requirements: weekly blog postings; report on critical/theoretical text; final project (digital project or seminar paper)
ENG 7044 - African-American Literatures and Cultures  
Lisa Ze Winters  
Why study African American literature as a distinct canon? What is at stake in defining it as a field, and what are the consequences of canonization? How is reading Frederick Douglass, for example, within the tradition of an African American literary canon different from reading him within the tradition of a nineteenth-century American literary canon? Besides the racial identity of its authors and the racialized landscape in which they write, what connects African American literary works across time and place? How, where, and why do Black writers imagine or articulate themselves as part of an African American literary tradition? What thematic, social, and theoretical concerns repeat themselves across period and genre? Where and what are the important diversions from and disruptions of these concerns? What theoretical modes of inquiry have African American writers provoked, enabled, frustrated, or foiled? To engage these questions, we will read a wide variety of primary works, including slave narrative, autobiography, fiction, poetry, and essay alongside secondary literature, including African American literary theory and historical scholarship. Assignments include weekly written responses, at least one class presentation, and a final seminar paper.

ENG 7062 - Designing Research in Composition and Rhetoric  
Ellen Barton  
This course provides an introduction to mixed methods research design in the field of Writing Studies. Textbooks include Cressell’s *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*; Kirsch and Sullivan’s *Methods and Methodology in Composition Research*; Nickoson and Sheridan’s *Writing Studies Research in Practice*; and Hyland’s *Teaching and Researching Writing*. Coursework consists of weekly reading responses, class discussion, and the development of a research proposal for a mixed methods study in Composition / Rhetoric.

ENG 7710 - Advanced Studies in Linguistic Structure (LIN 7710)  
The Cognitive and Biological Basis of Sound Patterns  
Petr Staroverov  
The cross-linguistically common sounds and sound combinations often turn out to be those which are easier to produce or perceive, and vice versa: the rare sounds are relatively hard. Exceptions to this tendency are rare, but they exist, and they present a particularly interesting object of study. Based on a series of case studies, this course considers three non-grammatical factors that influence linguistic sound patterns: articulation, perception, and learning. We will investigate the influence of these factors on linguistic sounds, and we will also address the question of how these factors interact and whether they should be part of the way language grammar is represented in our brain. The class will revolve around a series of readings, and will gradually guide the students towards a final term paper.
Whether celebrated or lamented, there appears to be general consensus about the demise of High Theory some time in the 1990s. “Critical Theory 2.0” does not seek to resurrect nor to propose a superior or more advanced version of its project. Rather than assuming a radical break with the moment of critical energy associated with such figureheads as Derrida, Foucault, Barthes, Lacan, and Lyotard, this seminar will, first, explore where and how Theory (with capital T) appeared to be failing the rapidly changing geo- and socio-political context of the 1990s and the questions it imposed on critical thought. The seminar will subsequently focus on the varied and, at times, ostensibly incommensurate responses to Theory in its waning days, and on a variety of intellectual and political positions called forth by the changing circumstances in which some of its foundational stances were called into question. We will study the work of a new set of putatively defining figures—e.g., Deleuze (still), Whitehead, Agamben, Badiou, and Rancière—but primarily more generally explore several of the disparate directions in which the most invigorating challenges to Theory “as we knew it” have emerged, i.e., affect studies and neo-aesthetics, speculative realism and, more specifically, the branchings out of especially postcolonial, feminist, and queer modes of new materialism and object-orientation, and contemporary ethics. Expect a reading-intensive seminar with an exciting list of set materials, in which participants can nonetheless also set the agenda in line with their research and intellectual interests.