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 2440 - (VP) Inrto: Visual Culture
hoogland, renee c.
The pervasive presence of images and a range of visual technologies in our everyday lives entail that ideas, knowledge, and beliefs are increasingly being disseminated through the visual. Mixing “high” cultural forms such as fine art, design, and architecture, with popular or “low” cultural forms such as film, print images, television, and digital multimedia, our experience of reality today is simultaneously marked by cross-mediation: the digitization of culture, both globally and locally, hence requires us to develop sophisticated “decoding” skills to make sense of and to assess the effects—personal, social, political, aesthetic, ethical—of visuality in its many and varied contexts and guises. This course focuses on questions and theories that are critical to Visual Culture, an emergent field at the crossroads of various disciplines (including art history, cultural studies, film & media studies, anthropology, semiotics, communication), which turns the visual, vision, and visuality as such into objects of study.

We will engage both the theory and practice of visual culture by looking at and discussing a great many visual artifacts, as well as study critical methodologies that emphasize the importance of cultural diversity in defining and understanding visual culture.

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 2720 - (PL) Basic Concepts in Linguistics (LIN 2720)
Ljiljana Progovac
This course provides an introduction to the nature and complexity of human language. We will study the structure of language at the level of sounds (phonetics and phonology), the level of words (morphology), and the level of phrases and sentences (syntax). Topics also include the study of meaning, language change, language variation, language learning, language and the brain, and animal communication. We will consider common attitudes that people hold about language, and how the discipline of linguistics can lead to a deeper understanding of these issues. Much of the data we analyze will come from English; however, since the principles we discuss
have universal validity, we will work with data from other languages as well.
This course fulfills the Philosophy and Letters General Education requirement.
Required Text (Available at the University Bookstore)
Language Files, 12th Edition, Ohio State University

**ENG 2720 - (PL) Basic Concepts in Linguistics (LIN 2720)**
Peter Staroverov
This course provides an introduction to the nature and complexity of human language. We will study the structure of language at the level of words (morphology), the level of sounds (phonetics and phonology), and the level of phrases and sentences (syntax). We will also consider the meanings of linguistic expressions (semantics). In addition to its focus on language, the course will review a variety of methods that linguists use to study language. The course will draw on data from English, and other languages of the world. This course fulfills the Philosophy and Letters General Education requirement.

**3000 Level**

**ENG 3020 - (IC) Writing and Community**
Thomas Trimble
English 3020, which fulfills the Intermediate Composition (IC) general education requirement, prepares students for reading, research, and writing in their upper-division courses and majors. Students in English 3020 achieve these outcomes through collaborative community engagement, combining hands-on experience with a community organization completed outside of class with writing activities related to the work of the organization. Students offer their time and labor to the community organization and, in return, develop valuable intellectual skills in real community contexts. The course emphasizes researching local problems, analyzing various kinds of texts, writing for different purposes, listening, negotiating with people of different ages and from different backgrounds, and learning to work collaboratively with a diverse array of people and organizations.

**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
Jonathan Flatley
How do we come to like what we like? Why are we anxious about some things and not others? What kinds of meanings do we get from our favorite songs or TV shows? In this course, we will examine different theories and examples of the meaning-giving and emotion-educating practices sometimes called “culture,” with a primary emphasis on the everyday cultures in which we currently reside. The course aims to give students the tools to think critically about the texts that help us make meaning and have feelings in our everyday lives. We will consider key debates within cultural studies regarding what “culture” is, the history and value of “mass culture,” the meaning of “ideology,” what racism is and how it works, and the politics of gender and sexuality.

ENG 3100 - Introduction to Literary Studies
Literature and Global Modernity
Barrett Watten
An introduction to the study of literature for English majors. The course is an intensive and extensive introduction to a range of literary texts and interpretive approaches that may be encountered in upper-division classes. It should be taken at or near the beginning of one's undergraduate work in the major, and helps satisfy the 12-credit prerequisite for 5000-level courses.

Students are introduced to literary and critical texts from a wide range of genres, periods, and literatures, to enhance their ability to engage unfamiliar and challenging texts and to expand their interpretive skills as readers and their clarity and versatility as writers. Past versions of the course have attempted great leaps between canonical, traditional and noncanonical, experimental texts. There will be frequent short written assignments (totaling about 30 pp.), a final, and lots of class discussion.

The Winter 2018 edition will likely focus on “global modernity” as represented in literature and visual art. Modernity is associated with progress, the rise of reason, achievements in science and the arts, changes in class and productive relations, and the construction of modern subjectivity,
race, and gender. But do writers and artists from around the globe see modernity in the same way? This course will explore the differences between ways global modernity is depicted in terms of literary form and genre; the politics of race, class, and gender; and the increasing complexity of the global in cultural, linguistic, economic, and ecological terms.

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 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. 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 3800 - Introduction to Creative Writing
Caroline Maun
This course will introduce you to three genres of creative writing: poetry, fiction, and creative nonfiction. We will read examples of each genre, and we’ll consider what it is like to professionalize creatively, sustain creative practices, engage constructively with work in progress, and be supportive members of a creative community. Students produce a portfolio of material that includes polished work for submission to publication venues and/or award competitions. Students will write a reflective statement that can be used as a basis for an artist’s statement or graduate admissions applications at a later time. Weekly writing assignments and productive and supportive participation in small-group workshops are required.

ENG 3800 - Introduction to Creative Writing
Three Genres, One Vision
Jamaal May
This creative writing workshop will explore three genres (poetry, fiction, nonfiction) with a focus on how a personal vision translates across them. Our world moves at such a clip that sustained focus on an idea can be challenging, but that doesn’t mean it is impossible. We will look at writers who use different genres and mediums to express a unified philosophy, aesthetic, or concern while keeping up with the fluidity of culture. Students will generate original work as well as participate in small breakout sessions and group conversations with the intention of expanding the lexicon with which we discuss creative work. My approach is a dynamic classroom that I adjust to student needs so there is a certain expectation of flexibility.

5000 Level

ENG 5030 - Topics in Women’s Studies (WS 5030)
Women Writing War
Margaret Jordan
This course is an investigation of the diverse ways in which women write about war. American wars factor largely in our reading, but we will also look to the works of women writing in literary traditions across the world. Among the issues we will explore are: gendered performance and expectations during a time of war; the causes, justifications and politics of war; strategic atrocity and rape as weapons of war, and the wages of war; survival strategies; the call to arms and pro-war writing; and, the call for peace and anti-war writing, among others. Crucial to our mission will be an examination of the experience of living with war. In this regard, attention will be paid to the literature of witness including that of war correspondents, citizen journalists, soldiers and civilians, and leaders and politicians through memoirs, diaries, autobiographical narratives, letters, novels, journals and essays. We will examine the function of tropes and metaphor along with a variety of other literary devices employed in the elucidation of war in the texts. Texts may include, but are not limited to: Women on War: An International Anthology of Writings from Antiquity to the Present, Daniela Gioseffi, ed.; Dessa Rose, Sherley Anne Williams; The Civil War Diary of Mary Boykin Chesnut, M.B. Chesnut; A Son at the Front, Edith Wharton; The Journal of Hélène Berr, H. Berr; The Man from Saigon, Marti Leimbach; Of Love and Shadows, Isabel Allende; Half of a Yellow Sun, Chimamanda Ngozi Adichie; Naphtalene: A Novel of Baghdad, Alia Mamdouh. Course requirements include essays
(one research), a prospectus and annotated bibliography, frequent in-class writing assignments. Participation in class discussion is required. Attendance is mandatory.

ENG 5060 - Styles and Genres in Film
Hollywood Musicals: From Busby Berkeley to Damien Chazelle
Steven Shaviro
This class will trace the history of the Hollywood musical. As soon as the movies were able to use synchronized sound, filmmakers became interested in presenting music-making, singing, and dancing on film. Movie musicals originated in the late 1920s, and they have remained popular ever since. Musicals are unusual among popular movie genres, for their high degree of self-reflexivity, and their privileging of spectacle, or "the cinema of attractions," over plot. In a certain sense, musicals represent an idea of "pure cinema": they focus on sensory elements of space, time, camera movement, and physical gestures, at the expense of narrative and thematic concerns. At the same time, they are aggressively populist and proudly middle-brow or low-brow, in sharp contrast to high-brow art films that are equally self-reflexive and equally concerned with cinematic materiality. We will look at these issues as we trace the history of Hollywood musicals from their beginnings in the early sound era, where they took the form of either filmed operettas or large-cast extravaganzas, through the rise of the solo and partnered dances (Astaire & Rogers), to the MGM spectaculars of the 1940s and 1950s, and beyond, to the decreasing frequency but wild diversity of musical experiments in the post-classical era, and onwards to today. The class will be largely restricted to one national tradition, that of the United States and Hollywood; though we may also look at a few European films that present themselves as being explicitly in dialogue with Hollywood forms.

ENG 5450 - Modern American Literature
Humor and Satire in Modern American Literature
John Patrick Leary
The German playwright and critic Bertholt Brecht wrote that “One may say that tragedy deals with the sufferings of mankind in a less serious way than comedy.” In this class, we will explore uses of humor in modern U.S. literature, focusing in particular on its use in moments of social crisis and in texts exploring personal or social trauma. We will read theorists of humor like Lauren Berlant, Sigmund Freud, Glenda Carpio, Ralph Ellison, and Arthur Shopenhauer, and we will read and listen to humorists like Charles Chesnutt, Dorothy Parker, Paul Beatty, Patricia Lockwood, Zora Neale Hurston, Carolyn Rodgers, Joseph Heller, Fran Ross, Richard Pryor, Jerry Lewis, and Charles Shulz.

ENG 5480 - Topics in African-American Literature
Black Women's Writing
Lisa Ze Winters
This course will examine Black women's writing through the lens of Black women's health. Self-described black, lesbian, mother, warrior, poet Audre Lorde famously wrote, “Caring for myself is not self-indulgence, it is self-preservation and that is an act of political warfare.” These words, written just four years before Lorde died of cancer, establish the point of departure for our readings of literature by Black women in the United States. Threats to and the protection of the physical, spiritual, psychological and emotional health in Black girlhood and Black womanhood are central themes in African American women's writing. This seminar will focus on a series of
questions: What makes caring for Black women and girls an act of political warfare? What does self-care look like? Who else is responsible for the care of Black women and girls? How do Black women writers depict and theorize illness, injury, healing and redress in terms of race, class, gender and sexuality? What roles do social and state institutions play in black women's individual experiences of illness, injury, healing and/or recovery? What do healthy Black womanhood and girlhood look like? What systems of medicine, healing, knowledge and power do Black women writers critique, embrace, or imagine as crucial to the care of Black girls and women? Our readings of primary works will be supplemented by secondary scholarship grounded in a Black feminist tradition.

ENG 5710 - Phonology (LIN 5290)
Peter Staroverov
This course provides an introduction to phonological theory and phonological analysis. We will study linguistic sound patterns paying particular attention to two aspects: (i) the nature and structure of sound representations, and (ii) the nature of the mapping between the abstract representation of sounds in the mind and actual human speech. The course will also cover the relationship between phonology and the neighboring disciplines such as morphology and phonetics. Prerequisites: ENG/LIN 5700 (MA students and UG students), or 2720 (UG students only), or consent of the instructor.

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

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

ENG 5830 - Introduction to Technical and Professional Writing Practices
Jared Grogan
English 5830, Introduction to Technical and Professional Writing Practices, is a Hybrid course meeting bi-weekly and working through projects and online modules. The course is designed to introduce you to the rhetorical principles and common professional practices you will need as a professional or technical writer. Although we concentrate primarily on the written word in this course, all of our projects will also model the work patterns of technical communicators who
extend their expertise to forms of communication such as task analysis, document design, multimedia design, visualizations, and other more interactive forms of communication (e.g., usability testing, video production, rudimentary HTML and web design). To gain familiarity with the genres, design principles, digital technologies, and research methodologies of professional and technical writers, we will work individually and collaboratively in a problem-based method. Specifically, our course projects are designed as solving problems activities, where we design technical-communication processes that aim to respond effectively to professional and workplace writing challenges or scenarios. Our problem solving activities include: analyzing the rhetorical situation, writing genre analysis, applying heuristic strategies, contributing to open-author and open-access knowledge bases, social media analysis and reporting, ethical visualization design, revising company webpages, writing memos and collaborating on researched technical reports.

ENG 5860 - Topics in Creative Writing
The Art of Autofiction: The "I" Who Writes and the "I" on the page
Natalie Bakopoulos
In a recent interview in The Paris Review, French writer Emanuelle Carrère, when asked if his own autobiographical novels were autofiction, noted: “I am always a little surprised to see presented as a recent fashion something that strikes me as one of the oldest urges that can push a person to write.”

The genre of “autofiction” is nothing new to international writers and readers but it has recently become increasingly popular among North American writers and critics. The French writer Serge Doubrovsky, in 1977, defined autofiction as “the fiction of facts and events strictly real,” and asserted its style was defined by “adventure of language.” The writer Lily Tuck similarly defines autofiction simply as “autobiography that is imagined.” Further, the writer Jonathon Sturgeon says autofiction points to a new future “wherein the self is considered a living thing composed of fictions.” And finally, Karl Ove Knausgaard, the author of the massive multivolume tome My Struggle, a book which seemed to reignite the cultural conversation about autofiction, says: “‘For me, there has been no difference in remembering something and creating something” (Karl Ove Knausgaard, Guardian interview).

This course, then, will explore the genre of autofiction, first-person writing that blurs the boundaries between autobiography and fiction and also subverts or redefines traditional narrative and story structure. We will examine the particularities of these texts—a genre that tends to merge the author, narrator, and central character; relies heavily on memory as an act of creation; focuses on day-to-day life; and becomes a search for the self—and the way the genre influences the way we approach issues of narration, story, plot, causality, character, and so forth. This course will aim to pose questions such as the following: Are there particular markers of autofiction that make it distinctly different from the memoir, or from novels that closely mirror the author’s autobiography? How does autofiction influence the concept of fiction? How does it expand and/or limit the possibilities of the novel?

In terms of approach, the class will focus on autofiction by both North American and international authors, as well as both critical essays around the form and fiction at large. Students
will be required to both compose critical essays on the assigned texts as well as try their hand at
imitations of the style of those texts, using their own lives as grist for the fictional mill.

ENG 5870 - Poetry Writing Workshop
Verse and Voice
Jamaal May
In this poetry workshop we will use some non-traditional approaches to the workshop format.
This means not all sessions will center on critique. My aim is to offer writers challenges that
interrogate their strengths and strengthen their weaknesses. For this it is important that writers
become excellent readers of their own work, as they will be the final arbiter when there is no
workshop looking over the shoulder of the poem. The course will include discussion on where the
modern field is and a look at three collections of poetry. I will also include a section on readings,
publication and other ways to get work into the world

ENG 5885 - Topics in Creative Non-Fiction Writing
Donovan Hohn
Although this course will provide a broad survey of the different forms creative nonfiction can
take, we will pay special attention to narrative essays, both personal and documentary, that make
use of the investigative methods of scholars and journalists. Even some of the memoirists in this
course do research.

Every week you will be expected to read, write about, imitate, quarrel with, and otherwise learn
from several essays that illustrate some technique (conducting interviews, finding sources) or
some particular form (the essay-as-quest, the profile, the immersion essay, the essay-as-
experiment, the collage, the reconstructed narrative, to name a few). The subjects of readings
will be, I hope, as various as the interests of the members of the class, ranging from the
subculture of African truck drivers to the death of Tolstoy, from the psychology of football
hooligans to the history of oranges. The reading list will include work by venerable essayists (the
likes of Joan Didion, James Baldwin, John McPhee, Virginia Woolf, Joseph Mitchell, James
Agee, Janet Malcolm) as well as by comparative newcomers (such writers as Elif Batuman, John
Jeremiah Sullivan, Rebecca Skloot, David Foster Wallace, Rebecca Solnit, Michael Paterniti,
Tom Bissell, Vanessa Veselka, Jeff Sharlet, Sharifa Rho!
des Pitts, Leslie Jamison, Jeff Sharlet, Kiese Laymon, Roxane Gay).

Most weeks you will complete a writing exercise designed to give you practice in a different
skill. Twice, you will be asked to turn one of these exercises into a proper essay. In the last
weeks of the semester, we will undertake final projects that may well grow out of or otherwise
make use of the writing you’ve already done in exercises, notebooks, and essays. We’ll then take
these completed drafts through the stages of the editorial process as it’s practiced at such
publications as The New Yorker and Harper’s, acting as one another’s line editors, copy editors,
fact-checkers, and proofreaders.
ENG 5992 - Senior Seminar
Adaptation and Transmedia Storytelling
Chera Kee
Have you ever told someone “The book was so much better than the movie!” Or have you ever followed a story across media: reading the tie-in novel based on a film based on a comic book?

These sorts of questions are at the basis of this class: what happens when we adapt stories or stretch them out across media? What happens when we refashion them for new cultures or contexts? And what happens to authorship when fans fill in the gaps of a narrative?

Using original source material such as Jane Austen’s Pride and Prejudice and Bram Stoker’s Dracula, as well as some of their adaptations as films, television shows, video games, and comic books, we will explore the complex exchanges that happen when a story is translated across media to study the various ways a narrative can be repackaged, recycled, and re-told. Along the way, we’ll tackle questions of authorship, authenticity, and faithfulness to find out what impact adaptation and medium have on the stories we tell.

ENG 5992 - Senior Seminar
Literature and the City
Michael Scrivener
The city and the country are imaginative, interdependent constructions as well as actual historical things, according to Raymond Williams and many other critics. Our readings and discussion will explore some of the dimensions of this cultural dynamic. We will be reading one early modern play—Shakespeare’s Merchant of Venice—but most of our attention will be on the 19th to 21st century period: Zadie Smith’s White Teeth (London), Edward P. Jones’s Lost in the City (Washington, D. C.), James Baldwin’s Go Tell It on the Mountain (Harlem), Dickens’s Oliver Twist (London), Abraham Cahan’s Yekl (Lower East Side), Elmore Leonard’s City Primeval (Detroit), as well as poetry about the city by various poets. You are expected to attend the weekly classes, read the assignments, hand in on time the assigned papers, and be prepared to discuss the readings in class. Students will lead the class discussion for about fifteen minutes, compose an annotated bibliographical report, create short response papers, and complete a research paper of 10-12 pages.

6000 Level

ENG 6800 - Advanced Creative Writing
Natalie Bakopoulos
Welcome to English 6800, an advanced creative writing craft and workshop course in which we’ll closely examine the art and craft of creative writing in various genres, as well as where the boundaries of those genres blur. Whether you’re writing poetry or prose, by now you should all be familiar with the various choices in perspective and point of view. A basic understanding of craft elements and an astute attention to language is required. This is primarily a writing workshop. The focus of this class will be on the assigned readings and student work, and we will emphasize strategies for producing successful, fully realized revisions—work that seeks to truly re-vision a project in new, rigorous, and artful ways. Students will be required to
thoughtfully offer constructive, written and oral feedback on the work of their peers, as well as to provide concise analyses of the assigned texts. Pre-req: Students should have received at least a B+ or better in a 5000-level creative writing course.

7000 Level

**ENG 7003 - Contemporary Literary Theory**  
Aesthetics and Politics  
Jonathan Flatley  
At the very end of "The Work of Art in the Age of Its Technological Reproducibility" Walter Benjamin writes that communism responds to the fascist aestheticizing of politics by politicizing aesthetics. In this seminar we will examine a series of attempts to understand how aesthetics can or should be "politicized" alongside a set of ideas about the "politics of aesthetics." What role do aesthetic practices and experiences have in creating revolutionary or other political collectives? How have different theorists understood the relationship between aesthetic experiences and their historical situations and political consequences? Throughout, our attention will be focused on the concepts or arguments that can help us (as theorists and critics) think about the politics of the aesthetic practices we study. Readings will include some classic works by Plato, Lenin, Adorno, Benjamin, Marcuse, Du Bois and others, and more recent works by Eve Sedgwick, Esther Newton, Frederic Jameson, Fred Moten, Sianne Ngai, and Lauren Berlant. There will be short weekly writing assignments and either one longer or two shorter papers.

**ENG 7011 - Studies in Medieval Literature**  
Medieval Modernity  
Hilary Fox  
This course explores contemporary appropriations or reworkings of medieval literature and history. As part of the course's larger project, "Medieval Modernity" students will read medieval texts alongside modern cultural productions, from novels to poetry, film, and multimedia websites, exploring ways in which contemporary authors and artists seek to complicate "traditional" or canonical visions of the medieval past that are largely deployed in the service of white European identity and nationalist or imperial projects. Possible texts include: Chaucer's 'Canterbury Tales' alongside Patience Agbabi's 'Telling Tales' and the Refugee Tales website; Giovanni Boccaccio's 'Decameron' and 'The Little Hours' (2017, dir. Jeff Baena); Seamus Heaney's postcolonial translation of 'Beowulf' and Kashiro Ishiguro's 'Buried Giant'; and the Renaissance faire and questions of diversity and nostalgia, in light of recent work on the global Middle Ages.

**ENG 7046 - Comparative American Literatures and Cultures**  
S. Chandra  
This course will provide a theoretical and historical understanding of America in a global/comparative context. Adopting an interdisciplinary transnational framework of critique and analysis, we will take up the following questions: How do we understand the concept of a global world system? How do broad questions of migration, race, gender, sexuality, war and ecology intersect with the global division of labor and the nation-state? The readings will also
assist students in developing a critical approach to literature/culture/media. Authors may include Greg Grandin, Timothy Morton, Stephanie Smallwood, Clyde Woods, Rosaura Sanchez, and Denise da Silva. Students will have the opportunity to develop their writing in a manner commensurate with each student’s own intellectual interests.

**ENG 7053 - Film and Media Genres**  
**Hollywood Musicals: From Busby Berkeley to Damien Chazelle**  
Steven Shaviro

This class will trace the history of the Hollywood musical. As soon as the movies were able to use synchronized sound, filmmakers became interested in presenting music-making, singing, and dancing on film. Movie musicals originated in the late 1920s, and they have remained popular ever since. Musicals are unusual among popular movie genres, for their high degree of self-reflexivity, and their privileging of spectacle, or "the cinema of attractions," over plot. In a certain sense, musicals represent an idea of "pure cinema": they focus on sensory elements of space, time, camera movement, and physical gestures, at the expense of narrative and thematic concerns. At the same time, they are aggressively populist and proudly middle-brow or low-brow, in sharp contrast to high-brow art films that are equally self-reflexive and equally concerned with cinematic materiality. We will look at these issues as we trace the history of Hollywood musicals from their beginnings in the early sound era, where they took the form of either filmed operettas or large-cast extravaganzas, through the rise of the solo and partnered dances (Astaire & Rogers), to the MGM spectaculars of the 1940s and 1950s, and beyond, to the decreasing frequency but wild diversity of musical experiments in the post-classical era, and onwards to today. The class will be largely restricted to one national tradition, that of the United States and Hollywood; though we may also look at a few European films that present themselves as being explicitly in dialogue with Hollywood forms.

**ENG 7064 - The Teaching of Writing**  
**Community-based Pedagogies**  
Donnie Johnson Sackey

This seminar explores the theories and practices undergirding the teaching of rhetoric and writing via community-based pedagogies as they have emerged in technical & professional communication studies, cultural rhetorics, service-learning, community literacy, community engagement, public rhetorics, and cultural studies. Particular attention will be provided to theories of teaching that emerge in relation to social justice movements. Our focus will be to not only consider how we have developed approaches to teaching writing based on our notions of community and community-based institutions, but also to grapple with how community-based institutions continue to challenge our approaches to the teaching of rhetoric and writing. Readings will include works by Gayatri Chakravorty Spivak, Nedra Reynolds, Terese Guinsatao Monberg, Paula Mathieu, Sara Ahmed, and bell hooks

**ENG 7710 - Advanced Studies in Linguistic Structure (LIN 7710)**  
**Cross-linguistic Variation in Syntax**  
Ljiljana Progovac

This course provides an overview and a characterization of syntactic variation across languages, including variation in the expression of transitivity, tense and aspect, case, null subjects, determiner phrase, and word order. The course will integrate both the typological and theoretical
approaches to syntactic variation, relying on two basic texts: 'Typology and Universals' by Bill Croft (CUP, 2003), and Mark Baker’s 'Case: Its Principles and its Parameters' (CUP, 2015).

The requirements include regular attendance, reading, one midterm exam, and one term paper. It is designed to prepare students for researching a linguistic topic in depth. As such the class provides a platform from which one can identify and pursue an MA essay topic. Graduate standing is a prerequisite for this class, but in some cases asking the instructor for consent can waive this requirement.

ENG 7800 - Seminar in Creative Writing
The Essay Collection as Theme-and-Variation
Donovan Hohn

Part graduate writing workshop in creative nonfiction, part literary seminar, this course will consider The Essay Collection as a literary form comparable to a collection of poems or short stories. Although the essays they collect are self-contained enough to be published separately, and although those essays may differ greatly from one another, the books we will be reading are not miscellanies but artful arrangements in which the essays play variations on some unifying preoccupation, field of study, subject, or theme—empathy, say, or entropy, or entomology, to name three examples from books that may appear on our reading list.

The books on that list tend to include documentary essays and personal essays both. A few include critical essays. Many hybridize these strains of creative nonfiction, combining the personal and the documentary and the critical. Some are highly narrative; some more lyrical, meditative, or polemical. All are written for a general rather than specialized audience, as will be all of the writing we do in the course. Candidates for the reading list also have this in common: most of the essays they collect could have been written by a graduate student of limited means, practically and financially speaking; in fact, a number of them were written by graduate students.


Although we will write short critical responses to such books, mainly we will be seeking in them
models and inspirations for our own creative nonfiction. At the beginning of the semester, students will identify subjects or ideas or fields of knowledge that fascinate them, haunt them, or preoccupy them, or that they have an itch to explore. These preoccupations may or may not be drawn from their respective fields of graduate study. Over the course of the semester they will map out a table of contents for a collection of essays that play variations on their chosen theme, and they will write and workshop a few of those variations before the semester ends.

8000 Level

ENG 8004 - Seminar in Literary and Cultural Studies After 1870
2049: The Present in Literature and Culture ‘After the End of History'
Barrett Watten

The release of *Blade Runner 2049* offers a chilling register of the global present and its dark futurity. This seminar will take the questions explored by this film as a guide, in relation to its postmodern progenitor *Blade Runner* (1982), and explore the historical present through the following dystopian registers: global capitalism, corporatism, and authoritarianism; ecocide in the anthropocene; ever advancing forms of digital technology; the man/machine interface; new class formations; gender and sexuality; revolution, war, and the underclass; and new forms literary and artistic representation and response, both mimetic and anti-mimetic. The seminar originally was imagined to take up the question of historicism after 1989, where an “end of antagonisms” was posited after the Cold War; the current framework will include this theme but push it farther into future past the millennium. The seminar will thus explore other representations of the tension between presentism and historicism through works that attempt to comprehend the uncanny dimensions of global futurity. Examples may include novelists like Haruki Murakami, W. G. Sebald, and Robert Bolaño; poets like Leslie Scalapino, Mark Nowak, and Rob Fitterman; visual artists such as Andreas Gursky, Edward Burtynsky, and Neo Rauch; or writers who explore gender/sexuality in new forms—to read the tensions between historicism and presentism toward their uncertain destiny. If “every historicism is a presentism, and vice versa,” this seminar will try to map the historical present, the present as historical, the future as unclear.