Course Sampler
Winter 2019

1000 Level

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

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

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

2000 Level

ENG 2200 - (PL) Shakespeare
Richard Raspa

We are always making meanings out of life. We do it as we read a message on our smart phones from a friend, reflect upon what we want to be or do with our lives, or listen to the news about wars in Iraq, Afghanistan, and Syria. Another name for making meaning is interpreting. When we interpret something, we make sense of that thing, and we live life through the meanings we give it.

In this course, we will read and make meanings out of some of Shakespeare’s greatest plays. We will analyze characters in the plays who are like us in making meanings out of the speaking and acting of others and the situations they find themselves in. An important concept, the Hermeneutic Circle, developed by two modern philosophers Martin Heidegger and Hans-Gerog Gadamer will help us understand the interpretive process. When characters want to make sense of something, they are said to be in the Hermeneutic Circle and begin the sense-making process. To get at how the interpretation occurs, two questions need to be asked. First, what are the bases of a character’s interpretation? Second, what does a character bring into the Hermeneutic Circle—assumptions in particular, as well as beliefs and values about the other, the situation, and about reality.

Hamlet, for instance, interprets his mother’s remarriage and his girl friend Ophelia’s return of his love tokens as acts of betrayal. What is the evidence that compels Hamlet’s sense of betrayal? At the same time, characters try to interpret Hamlet’s behavior. Is he just plain mad? Is he depressed, afraid? How different he seems to be from the way he used to be? Such interpretations propel Hamlet toward wrestling with scorching pain and, ultimately, death.

What is evoked in the early modern plays of Shakespeare is present in real life today. When we want to understand another person, especially one who is different by virtue of gender, religion, ethnicity, race, and social and economic status, with different beliefs, values, and cultural practices, we are thrown into the Hermeneutic Circle. We try to make sense of what’s there. We bring our values and beliefs into acts of listening and communicating. And, hopefully, so does the other. Back and forth we go—speaker and listener—turning attention to the other, forming and confirming interpretations of words and acts. Sometimes we succeed in overcoming differences and learning something valuable. We manage to communicate and connect reciprocally with the humanity of another. Those are moments of grace and astonishment. Often however, people fail to communicate across their differences, so evident in this present moment on the world stage as political leaders from every corner of the globe attempt to make sense of the way things are and what to do about them. On Shakespeare’s imaginative stage, his characters dramatize the complexities of interpreting the human predicament. Across the historical gap of 400 years, Shakespeare’s plays speak to us today inventing in this time and place the possibilities for understanding our anguish as well as our joy.
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. Important goals for the course will be to enhance students’ appreciation of historical and biographical contexts, the importance of the language and close reading, and the ways different works resonate with each other. An equally important goal is learning ways to write well about these. We will probably begin with Lawrence Hill’s Someone Knows My Name and close with reference to Charles Johnson’s Middle Passage. Consistent class participation (25 % of the grade) is very important and includes both class discussion and regular short writing exercises. In addition, there will be frequent quizzes (15%), two class presentations (15%), and three outside essays (45%).

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 2530 - Literature and Identity
rene c. hoogland
How do we learn to “act like a man” or to “throw like a girl”? How do we acquire the bodily skills that help us present ourselves in our various roles as men/women, straight/gay/trans, white/black, young/old, etcetera? Since none of us were born with such kinds of complex social knowledge, a primary function of cultural production—literature, film, TV, music, and other (popular & social) media—is to provide the frameworks within which we can identify and give meaning to ourselves. Culture hence plays a significant role in the ways in which we—individually and collectively—come to regard and know ourselves, as well as those whom we learn to see as variously defined “others.” Such distinctions are never "innocent": categories of identity carry values and meanings that serve to structure social reality along the unequal lines of, among others, gender, sexuality, “race,” ethnicity, class, age, and ability. Paying special attention to the function and effects of cultural representation, this course will focus on the ways in which literary and other texts (including novels, plays, documentary and feature film) mediate who, what, and how we can be in contemporary Western society. Critical theoretical readings and narratological “tools” will help us understand the ways in which such texts enable as well as confine our differently defined identities.

ENG 2565 - Young Adult Literature and Culture
Nabilah Khachab
To what extent is the content and structure of contemporary young adult novels symptomatic of many of the political and social crises that we face today in American society? This course
examines representations of identity in texts that deal overtly with themes of race, gender, and class. Students will read multicultural novels to explore the ways in which youth of color experience and negotiate stereotypes in Western culture.

**ENG 2720 - (PL) Basic Concepts in Linguistics (LIN 2720)**

**Ellen Barton**

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), words (morphology), phrases and sentences (syntax), meaning (semantics, pragmatics, and discourse), language learning (language acquisition), the use of language in context (sociolinguistics), and other topics. We will consider common attitudes related to language, and how the field of linguistics can lead to a deeper understanding of these issues. Much of the linguistic data we analyze will come from English; however, we will work with data from other languages as well. This course fulfills the Cultural Inquiry General Education requirement.

**ENG 2720 - (PL) Basic Concepts in Linguistics (LIN 2720)**

**Natalia Rakhlin**

This course provides an introduction to the nature and complexity of human language. We will study the structure of language at the level of sounds (phonetics and phonology), words (morphology), and phrases and sentences (syntax). Additional topics include the study of meaning (semantics), language acquisition by children, language and the brain, language and culture, 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 apply universally, we will work with data sets from other languages as well. This course fulfills the Philosophy and Letters General Education requirement.

**ENG 2800 - Techniques of Imaginative Writing**

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

**Liebler, M.L.**

The Motown Creative Writing Learning Community is an introduction to creative writing, creative and critical thinking, and analytical essay writing. We will be using fiction, poetry and some drama/dialogue writing connected to Detroit to give us practice with both creative and academic writing. You will meet and hear talks by famous Detroit visitors. After reading and discussing literary texts, students will use a specific aspect of style, method or theory to write their own creative pieces. With the help of experienced peer mentors, this Learning Community provides a friendly, accepting and warm welcome to university life at WSU, while providing you academic, creative, and other techniques for succeeding in college Gen Ed (CI)
ENG 3010 - (IC) Intermediate Writing
All Sections
Building on students’ diverse skills, ENG 3010 prepares students for reading, research, and writing in the disciplines and professions, particularly for Writing Intensive courses in the majors. To do so, it asks students to consider how research and writing are fundamentally shaped by the disciplinary and professional communities using them. Students analyze the kinds of texts, evidence, and writing conventions used in their own disciplinary or professional communities and consider how these items differ across communities. Thus students achieve key composition objectives: 1.) learn how the goals and expectations of specific communities shape texts and their functions; 2.) learn how writing constructs knowledge in the disciplines and professions; and 3.) develop a sustained research project that analyzes or undertakes writing in a discipline or profession.

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

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

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

ENG 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
The New Presentism
Watten, Barrett
An introduction to the study of literature for English majors. The course is an intensive and extensive introduction to a range of literary texts and interpretive approaches that may be encountered in upper-division classes. It should be taken at or near the beginning of one's undergraduate work in the major, and helps satisfy the 12-credit prerequisite for 5000-level courses. Students are introduced to literary and critical texts from a wide range of genres, periods, and literatures, to enhance their ability to engage unfamiliar and challenging texts and to expand their interpretive skills as readers and their clarity and versatility as writers. Past versions of the course have attempted great leaps between canonical, traditional and noncanonical, experimental texts. There will be frequent short written assignments, a final paper, and lots of class discussion.

The Winter 2019 version will focus on "the new presentism," considering to begin with how the "present" we live in a mediated, globalizing world is complex, layered, discontinuous, troubled. We will compare representations of "the present" in literature and culture after the millennium with key examples of how the present is imagined in other literary periods, from classicism and romanticism to modernism and postmodernism. Along the way, we will sample a range of critical approaches to be interpreted in terms of their implications for the historical present we will be explore in multiple time frames.

ENG 3110 - (PL) English Literature to 1700
The Strange, Weird, and Monstrous
Hilary Fox
In popular culture, early English literature is usually thought of as the “original” fantasy, the source of the worlds depicted in Lord of the Rings and Game of Thrones. This section of the survey will introduce you to some of these sources in person, as well as to their historical, social,
and material contexts. As a focus for our discussion, we will look at some of the same things that interested J.R.R Tolkien and George R.R. Martin—the strange, the amazing, and the monstrous across texts both major and minor from a range of genres. We will look at riddles and mysteries, epic (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
Scrivener
The course surveys British 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
Donovan Hohn
“O brave new world, / That has such people in’t!” Shakespeare wrote in *The Tempest*, a play that imagines the Americas. We won’t be reading Shakespeare in this course, but we will be attempting to imagine and reimagine the Americas, which are as old and as new as any other place—as “tattered and feathered,” to quote poet and professor Jamaal May, “as anything else, / as shadow pierced by sun / and light parted / by shadow-dance as anything else[.]” And as we will see, the people who live in the Americas are about as brave and as fearful as people elsewhere. Because “the Americas” are so grand and multitudinous, and because the ending of this survey of American Literature is determined by the date 1865, coterminous with the cataclysm of the Civil War, we will mainly be reading and thinking about the literature of North America, and especially the literature of that part of it now known as the United States—the meaning of which, these at times united and at times divided states, will be for us a recurring theme. We will pay especially close attention to the literature that blossomed in the Northeast and to some extent the Midwest during the years leading up to the Civil War—literature sometimes thought of as a second American Revolution, one not only of politics but of theology, art, and ideas. Our reading will encompass many genres and writers: poets like Phillis Wheatley, Emily Dickinson, and Walt Whitman; essayists like Frederick Douglass, Margaret Fuller, Ralph Waldo Emerson, and Henry David Thoreau. We will look at documents that have not always been thought of as literature, among them stories from the tradition of Native American oral history. We may look at some short fiction, but we will be making time for one of the most luminous yet shadowy, hilarious yet profound, philosophical, political, theological, environmental, heart-racing, mind-blowing/mind-expanding, gender-bending, and possibly prophetic novels to come out of the Americas, Herman Melville’s long and wondrously fluid *Moby-Dick*. There will be some quizzes, but mainly we will be writers and readers. And although this is a literature course and not a creative writing course, we will at times be creative writers as well as scholarly ones. And in our writing, in our seeking of influences, we will acquire, I hope, greater fluency in fluencies.
ENG 3140 - (PL) American Literature after 1865
Literature of the "Selfie"
Diana Rosenberger
While ENG 3140 provides an overview of American literature from 1865 to the present, this course especially considers how earlier texts establish a framework for thinking about the self in the current moment. Throughout the survey, we will trace the portrayal of subjectivity through a variety of genres (i.e., poems, novels, digital art projects) and historical contexts (i.e. post-Civil War, mid-century, post-9/11). Additionally, we will explore diverse and distinct aesthetic strategies for representing the individual—from the “narrative of the life” (Douglass) to the pseudo-“autobiography” (Stein) to the “biomythography” (Lorde)—in hopes of answering the following: why turn to literature as a way of examining the “selfie”? Assignments will include using close textual reading to make an argument, taking a stance in relevant literary questions/debates, engaging and evaluating literary scholarship, as well as generating and defending knowledge around critical concepts in the field. Additional readings may include Emily Dickinson, Walt Whitman, Richard Wright, David Foster Wallace, "selfie" artists, and others working in contemporary fiction/media.

ENG 3180 - Rhetoric to 1800
Mark Lane
ENG 3180 is a historical survey course in which we will explore traditions of rhetorical inquiry prior to the year 1800. This course aims to provide students with an overview of the origins of the rhetorical tradition while also tracing movements in rhetorical thought from both western and non-western canons.

ENG 3470 - (PL) Survey of African-American Literature
Lisa Ze Winters
What is the relationship between Black love and joy on one hand, and Black liberation on the other? How do factors like 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 African American 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 a survey requirement for English majors.

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 both drafting/process and on revision. You will be producing approximately five new poems, 2-3 works of short fiction, and 1-2 works of creative nonfiction. In addition, you will be required to provide written feedback for the work of your peers, as well as reflective responses on your own work and the revision process. There will be plenty of in-class and take-home writing exercises to help you reach this goal.
Our focus will be on fiction and nonfiction (prose), and poetry. This is only an introductory class, but I hope that by the end you will get a sense of these 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. Though a bulk of our class time will be spent on fiction and poetry, all the techniques we study in these genres are applicable to creative nonfiction.

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 both drafts and revised written work in each genre. No piece of writing comes out perfect the first time; sometimes, it takes drafts and drafts and drafts to get a piece to reach its full potential. You will be required to be a thoughtful critic of your own work as well as to consider the feedback you might receive on any piece. You will not receive feedback on every piece of work you produce, but you will be provided with ways to assess and revise your own work. The final product is up to you.

**ENG 3800 - Introduction to Creative Writing**

Donovan Hohn

This course will introduce students to the craft of writing in three genres—in this case poetry, fiction, and creative nonfiction with an emphasis on poetry and fiction. (We won’t be studying drama on its own, but the practice you gain writing dialogue, scenes, plots, characters, and voices in this course will be of use to aspiring playwrights.) Instead of taking on these three genres in sequential order, we’ll study them simultaneously, organizing our efforts around the various sources and forms from which poems, stories, and essays can be made. Guided by Faulkner’s remark that “a writer needs three things: experience, observation, and imagination; any two of which, at times any one of which can supply the lack of the others,” we will seek out material wherever we can find it: in libraries and museums, wetlands and waste lands, on the bus and on the street, in memories and dreams. We will read, respond to, and otherwise learn from an aesthetically eclectic selection of stories, essays, and poems, most but not all of them published in the last several decades. Using the workshop method, we will practice responding to one another's efforts with editorial rigor, precision, and sympathy. By the end of the semester each student in the course will have written and revised between 20 and 30 pages of original work.

**4000 Level**

**ENG 4991 - Honors Seminar**

Honors seminar meets with ENG 5992—Senior Seminar; see descriptions below.

**5000 Level**

**ENG 5070 - Topics in Film**

Post-Cinema

Steven Shaviro

This course will consider the ways that movies have changed in the 21st century. Digital technologies for production, distribution, and reception have been revolutionized in the past
twenty years or so. It is still possible to make older-style movies with the new technologies, and many filmmakers continue to do so. But new technological developments have led to new possibilities for audiovisual invention and expression, and many filmmakers have explored these possibilities. We will look at a wide range of movies, music videos, and other audiovisual media, and read attempts by critics to theorize the differences that these experiments have brought to the ways that we experience, understand, and imagine movies.

ENG 5150 – Shakespeare
Jaime Goodrich
In this course, students will analyze some of Shakespeare's most important plays through six different scholarly lenses: adaptation, cultural studies, digital humanities, performance, philosophy, and textual criticism. At the beginning of the semester, we will devote several weeks to a multifaceted analysis of King Lear by reading this masterwork through all six approaches. We will then read five more plays by Shakespeare (Hamlet, 1 Henry IV, King Lear, Othello, Romeo and Juliet, and Taming of the Shrew), pairing each one with a specific methodology in order to gain a deeper appreciation of each critical perspective. After working in groups to complete a capstone assignment that offers deeper engagement with one approach, students will share their insights with local middle schoolers through a service-learning activity. In addition to the service-learning project, students will complete one paper (7 pp.), a capstone project (8-10 pp.), a group presentation, and a reflective paper (4 pp.).

ENG 5450 - Modern American Literature
Modernism and the Question of Value
Watten, Barrett
The French surrealist poet André Breton famously wrote, "I seek the gold of time," through his method of finding meaning in automatic writing and found objects in flea markets; the Caribbean poet Aimé Césaire found value in his "return to the native land," Martinique. The expatriate poet Ezra Pound insisted that "what thou lovest well remains; the rest is dross"; while Gertrude Stein wanted to make a literature of everyday words of equal value but understood in a new way. William Carlos Williams insisted "so much depends/upon//a red wheel/barrow" and that there are "no ideas but in things," while writers on the Left in the 1930s such as Louis Zukofsky and Kenneth Fearing criticized literary values from a Marxist perspective. Finally, European modernism's use of non-Western literatures and objects (from the Chinese written character to African masks) shows how it depended on the cultural politics of colonialism. This course will be a broad introduction to major figures, movements, and styles of modernism with a focus on "value" seen in a transnational context.

The work of the semester will be structured in a "decentered" format. Every week there will be lecture material and discussion transnational modernism and the question of value. Students will be responsible for eight reports (1.5–2 pp.) over the semester; six of these will be reports on book-length works and two will be reports on critical approaches, with extra credit options for an additional report. There will be occasional homework assignments or pop quizzes; two take-home exams and a final paper of about 12 pp., addressing the question of value in modernist literature and culture. Class participation will make up a substantial part of the grade.
ENG 5500 - Topics in English and American Literature
Intersection of Humanities and Medicine
Richard Raspa
Dazzling technological breakthroughs in genetic medicine, drug therapy, laser surgery and other innovations increase the need for bringing a humanistic perspective to the medical event. The old paradigm of medicine as body touch—one doctor who knows the patient and his or her family engaging in hands-on examinations and interventions—has been replaced by the new paradigm--body technology—a team of specialized professionals who may not know the patient or his network of family engaging an ever-expanding spiral of advanced technology and drug interventions monitored by computers.
When physicians care for a patient, they do much more than perform a differential diagnosis, order tests, and prescribe the right therapy. The call of medicine is to relieve a patient's suffering. Injury spans the pain fibers of the body as well as the emotional fibers of the psyche. Suffering occurs in the context of the fullness of human life. While mastery of the science of medicine is an uncompromising mandate for doctors, the firings of immeasurable pain in the mind and heart require another kind of mastery, namely, the art of medicine. Complimenting the way a skilled physician must draw upon analytical categories of science to understand how a biopsy reveals the state of health or disease of an organ, is another kind of understanding, one that springs from intuition and metaphor and is acquired in engagement with humanistic texts. Humanistic medicine is a way of thinking about how illness exposes the core of a person's being expressed in the physical, social, emotional, and psychic domains of existence.
This interdisciplinary course will investigate how contemporary ideas from the humanities, such as narrative theory, and performance and play theory inform the art of medicine and illuminate the ways illness is experienced, interpreted, and treated.

ENG 5595 - World Literature in English
S. Chandra
This course will focus on contemporary global literature of migration. We will study how a variety of writers from around the world have attempted to understand the ongoing conditions of migration in relationship to related ideas including those of the nation, globalization, borders, exile, immigration. We will also examine how a literature of migration explores changing notions of race, gender and ethnicity in relationship to the global patterns of movement. Historical and theoretical texts will ground our understanding of how literature, film, and other media depict migration. Readings may include works by writers such as Nicholas De Genova, Douglas Massey, Rey Chow, Laila Lalami, Chimamanda Adichie, and Edwidge Danticat. Since this a discussion-based course, attendance is required. Students will have the opportunity to develop their writing commensurate with each student’s own intellectual interest.

ENG 5710 - Phonology (LIN 5290)
Petr 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 5750 - Theories of Second Language Acquisition (LIN 5750/ LGL 5750)
Abderrahman Zouhir
This course introduces students to various theories that attempt to explain the acquisition of second/foreign languages. Course objectives are to:
• Examine the theoretical frameworks used in second language acquisition;
• Investigate the multiple factors that influence language acquisition;
• Gain an understanding of the main phenomena common to most learners of a second language;
• Examine various theories that have been offered to explain the complex processes involved in learning a second language;
• Discuss the role of instruction in second language acquisition;
• Read and evaluate research on second language acquisition.

ENG 5785 - Academic Writing for Graduate Students
Ruth Boeder
ENG 5785/GS 5785, a new course for the Winter 19 semester, offers graduate students the opportunity to practice and improve their mastery of academic written genres. Heavy attention is paid to genres based on secondary research. Academic writing practices are explored through the consideration of audiences and audience expectations. Students will use storytelling as a frame and method to analyze and produce written work. The major assignments in the class include a review article, a formal proposal, and an oral presentation.

ENG 5830 - Introduction to Technical and Professional Writing Practices
Jared Grogan
English 5830, Introduction to Technical and Professional Writing Practices, is designed around projects that model the progressive work patterns of technical communicators who extend their expertise to numerous professional genres (instructions, memos, reports, etc.) and other interactive forms of communication such as task analysis, document design, multimedia design, visualizations, usability testing, video production, rudimentary HTML and web design. For some, this introduction to Technical Communication will also be an introduction to the guiding principles of Composition, such as the rhetorical nature of writing, or emphasizing the relationships between writing and technologies -- but for the class as a whole, this course will make use of the more advanced communication practices you will need as a professional or technical writer in a very broad set of professional contexts. The class will put these practices to use in a major project involving research and writing with social/ethical entrepreneurs sponsored by Wayne State and TechTown.

ENG 5860 - Topics in Creative Writing
Performance Art & Creative Writing from The Futurist to the 21st Century
M. L. Liebler
This course is a 5000 level creative writing class utilizing and considering fiction, poetry, drama/dialogue, film, music, sound, photographs, fine art, dance, puppetry, mime (really??) and things yet unknown to humankind. We will do some writing & performance exercises, read performance texts, view films, clips, sketches, skits, etc. The emphasis will be to combine
creative writing with art, music, film, etc. This class will expose students from all majors to performance art looking at the long history of the art form from Futurism to Russian Futurism to Dada through Surrealism, Bauhaus, Living Art and into the 21st century. We will view, listen to, observe, take part in as many “performance art” activities, projects and prompts as possible between January and April 2019. This curse and these writings, discussions and prompts are designed to stimulate your creativity, and help give your ideas definition and focus for your small and larger projects. This class will help you get on the bus and out of the box!

ENG 5870 - Poetry Writing Workshop  
Lyric's Range: Contemporary American Practice  
Tysh, Chris

This course will be an intense engagement with experimental lyric poetry and its various strategies. By focusing on major representative modalities in American poetics, from autobiographical to documentary, to analytical and appropriative, to name just a few, the class will gauge the many ways that lyric plays at experiencing language in its materiality and its relationship to the social world.

We will, in particular, attend to some key concepts and strategies that inform much of today’s postmodern poetry: defamiliarization, self-reflexivity, diminished referentiality, and the use of prose as a lyric form. The aim will be not only to familiarize ourselves with today's writing scene, but to stretch our notions about what constitutes poetic language. In other words, what can the lyric do or not do? How is it embedded culturally, ideologically? Can it contest prevailing myths of reality? Can it slide into critique? Another set of questions might center around the language of sites, where texts mirror, perform or disrupt the various structures that compose them: memory, desire, corporeality, and genre. The authors studied will include Brandon Brown, Renee Gladman, Ted Greenwald, Terrance Hayes, Lyn Hejinian, Ed Roberson, and Tracy K. Smith.

A few theoretical essays will extend our discussion.

Requirements: attendance, preparedness, participation, ten weekly assignments (1 page each approx.) a final manuscript of original works (25 pages minimum), one oral presentation and seven journals (one per author). Students who do not complete a final manuscript will not pass the class.

ENG 5992 - Senior Seminar  
The Modern Medieval  
Hilary Fox

This course explores contemporary appropriations or reworkings of medieval literature and history. As part of the course's larger project, "The Modern Medieval" 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 5992 - Senior Seminar
Individual Capstone Project
Lisa Maruca
This section of senior seminar will be a true culmination of the English major—a chance for students to reflect on what they’ve learned so far, dig deep into a research project of their choice, and launch themselves into the future with a sense of readiness. In this highly individualized class, students will undertake independent projects, either traditional or innovative, that build on past course work and areas of intellectual interest. Class sessions will focus on choosing and developing a topic, practicing advanced research skills, and sharing work in progress. We will also mull over the bigger ideas engendered by the English major and the study of the humanities—why is careful reading and precise writing so important? What do we mean when we talk about “critical thinking”? Can we be an ethical humans and creative agents and still pay our rent? At the same time, students will engage with the practical elements of career readiness, including building a portfolio to showcase their work. The class will end with a conference at which students present their projects using media that best fits their purposes.
Requirements: research journal, research project of approximately 2500-3000 words, an oral/multimedia presentation, a portfolio of your best work from the past few years, and a reflective essay.

6000 Level
ENG 6010 - Tutoring Practicum
Jule Thomas
COURSE DESCRIPTION
This course will investigate the theories of tutoring and secondary educational pedagogy. This class has a service learning component that connects both theory and practice by requiring every student to tutor at 826Michigan (https://www.826michigan.org/our-programs/) or in the Wayne State WRT Zone (http://clas.wayne.edu/writing/) for 20 hours by the end of the semester. Failure to complete the full 20 service hours will result in failure to pass the course. Students will research best practices for tutoring and teaching. Students will also investigate genre theory as an approach towards teaching writing. We will discuss and respond to this scholarship in class and use it to complete assigned projects.
COURSE GOALS
This course will introduce students to the idea of a Writing Center and to a tutoring pedagogy which embraces collaborative methods as a means for developing best practices for teaching. The course will lead students through both observations of and engagement of tutorial sessions. This course will also explore genre theory as a mode for writing instruction. Genre theory examines how genres are socially and actively constructed, used, and altered. Students will utilize tutor and genre theory for construction of projects leading towards their development of best practices for teaching reading and writing.
COURSE OBJECTIVES
Students will
● Embrace collaborative methods as a means of developing stronger writers, and not merely of strengthening or helping to “fix” individual writing assignments.
● Engage in best practices of the writing process, error analysis, and tutoring students.
● Be exposed to a range of pivotal readings in the field.
● Use writing, research, and reflection to develop pedagogical best practices for teaching.
● Develop instructional strategies that incorporate theories and practices from the fields of writing center studies and genre theory.
● Engage in assigned projects to refine their personal pedagogy.

ENG 6720 - Topics in Language (LIN 6720)
Language and Mind
Natalia Rakhlin
Language and Mind is a graduate level course focusing on the position of language within the human mind and its relationship with other cognitive domains. We will discuss a number of topics concerning the relationship between language and human thought, both during language acquisition by children and language processing by adults. The questions we will address will include some of the following: Does knowing a specific language constrain and/or enrich the way in which we perceive the world? What role is played by social cognition in the process of language acquisition in children? To what extent is language independent from other cognitive domains under the condition of language impairment, such as aphasia in adults or Specific Language Impairment in children? What is the contribution of working memory to our capacity to process language? This course will be conducted as a seminar, with a heavy emphasis on discussion and student participation. The readings will include articles from scientific journals and book chapters provided by the instructor.

7000 Level

ENG 7006 - Media Theory
Post-Cinema
Steven Shaviro
This course will consider the ways that movies have changed in the 21st century. Digital technologies for production, distribution, and reception have been revolutionized in the past twenty years or so. It is still possible to make older-style movies with the new technologies, and many filmmakers continue to do so. But new technological developments have led to new possibilities for audiovisual invention and expression, and many filmmakers have explored these possibilities. We will look at a wide range of movies, music videos, and other audiovisual media, and read attempts by critics to theorize the differences that these experiments have brought to the ways that we experience, understand, and imagine movies.

ENG 7014 - Seventeenth-Century Literature and Culture
Queering the Renaissance
Simone Chess
Crossdressing, trans studies, sex acts and practices, homo and hetero queer desires, and much, much, more! This course offers an examination of the theory, methods, and applications of Queer Studies in early modern English literature. Grounding our examination in contemporary gender and sexuality theory, but also in the ever-evolving turn to “queering the Renaissance” in early modern studies, our primary texts will include some of the most sexy, scandalous, and contested texts of the sixteenth and seventeenth centuries. Our approach will be one of “pervasive
presentism,” a methodological experiment in which we test the boundaries of historicism. Through our reading and discussion, we will think about new ways to engage with the history of sexuality: not only will we attempt to apply modern ideas to early modern texts, but we will also work to articulate the ways that early modern ideas about gender and sexuality inform our modern context.

In addition to theoretical and secondary sources, our primary readings will include plays by Shakespeare, Jonson, Middleton and Dekker, Marlowe, and Cavendish, as well as excerpts from prose romances by Sidney, Wroth and Riche, poetry from Marlowe, Shakespeare, Barnfield, Donne and Spenser, and other works from cheap print pamphlets and broadside ballads.

ENG 7022 - Studies in Romantic Literature and Culture
Scrivener
The course will concentrate on British fiction of the Romantic and early Victorian periods, with an emphasis on Gothic. As a popular genre with many aesthetically ambitious works, Gothic explored individual and social fantasy, expressing desires and anxieties in new ways. As transgression that was contained, Gothic could go where other genres could not. Using Freud’s concept of the uncanny, feminist approaches to the female Gothic, and Bakhtin’s dialogism, we will read Gothic fiction by Ann Radcliffe, Mary Wollstonecraft, Jane Austen, Charlotte “Dacre” [King], Mary Wollstonecraft Shelley (Frankenstein’s 200th year anniversary is 2018), James Hogg, Charles Dickens, Elizabeth Gaskell, and Emily Bronte. The grade will be determined by short response papers, class participation, a take-home final exam, and a research paper.

ENG 7032 - Modernism and Modernity
Queer Modernities
Jonathan Flatley
In this seminar we will consider the effects of the late 19th C advent of a new discourse of sexuality, one which pathologized the newly invented “homosexual” and normalized the (even newer) “heterosexual.” How did this new discourse affect the emotional lives of modern subjects? How did it intersect with the discourses of “race,” gender, class and nation? What forms of affinity did it promote, prevent or pervert? We will examine the new relations of knowledge and secrecy created by the homo/hetero divide and trace the history of efforts to oppose or subvert the stigma associated with non-normal sexuality up through the Gay Liberation movement. We will examine the ways that particular feelings such as shame, loneliness, melancholia, liking, friendship, love and solidarity were represented in literary and other aesthetic practices. A major theme will be the ways that the aesthetic functioned as a space that deflects, transforms and/or perverts the epistemological pressures to reveal or disclose a sexual identity while at the same time preserving or promoting non-normal, homoerotic, or queer desires, sensations, affects and other feelings. Depending on our collective interest, we will consider works such as: Michel Foucault (History of Sexuality) Eve Kosofsky Sedgwick, (Epistemology of the Closet and “Queer and Now”), José Muñoz (Cruising Utopia), Henry James (The Turn of the Screw), Virginia Woolf (Mrs Dalloway), Claude McKay (Romance in Marseille), Nella Larsen (Passing), Djuna Barnes (Nightwood), Sergei Eisenstein (Que Viva Mexico!) Gertrude Stein (Tender Buttons), Radclyffe Hall (The Well of Loneliness), Christopher Isherwood (The Berlin Stories), Sylvia Townsend Warner (Summer Will Show), Frank O’Hara (Selected Poems), Audre Lorde (Zami A New Spelling of My Name), Andy Warhol (the Ladies and Gentleman paintings, selected interviews, Screen Test Number 2, other films with Mario
Montez), Jack Smith (Flaming Creatures), Shirley Clarke (Portrait of Jason), The Gay Liberation Front (Manifesto, selections from the GLF newspaper Coming Together), The Street Transvestite Action Revolutionaries (STAR) (Speeches and interviews with Marsha P Johnson and Sylvia Rivera), Monique Wittig (The Lesbian Body), Rainer Werner Fassbinder (Bitter Tears of Petra Von Kant or Fox and His Friends), Monique Truong (The Book of Salt), Tendai Huchu (The Hairdresser of Harare), Sheila Heti (How Should a Person Be?), Maggie Nelson (Argonauts). Whenever time permits, we will read recent queer criticism on the works in question. Please read Foucault History of Sexuality for the first class meeting. Requirements: weekly participation, a class presentation and either two short papers or one longer paper.

ENG 7800 - Seminar in Creative Writing
The "I" Who Writes and the "I" on the Page
Natalie Bakopoulos

In a recent interview in The Paris Review, French writer Emmanuel 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” (Guardian interview). And finally, Rachel Cusk notes that fiction was "fake and embarrassing. Once you have suffered sufficiently, the idea of making up John and Jane and having them do things together seems utterly ridiculous” (Guardian)

This course will revolve, loosely, around the idea of autofiction. But then, what really is autofiction? Is it simply an autobiographical novel? Must it have metafictional elements? Is it always concerned with the act of writing the book we have in our hands? The act of writing itself? There are narrow definitions and broad ones. This course, then, will explore the first-person narrative, particularly works that might fit into the genre of autofiction, first-person writing (usually) that blurs the boundaries between autobiography and fiction, subverts or redefines traditional narrative and story structure, and is often engaged with and aware of the act of writing or storytelling itself. We will look at the way defining genre comes from its cues, not its content.

Not all the works read in this graduate-level craft course, however, will be strictly autofiction (Rabih Alameddine’s An Unnecessary Woman, for instance, is simply a novel in first person: the author does not, in any way, make any claims to resemble the narrator). Some may be traditional first-person novels; some might be memoir.

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 compose both creative and critical responses to the assigned texts, producing both analytical close reads and autofiction of their own, taking cues from the techniques and styles of the authors while also allowing their own to emerge.

Permission to register required.

ENG 7840 - Technical and Professional Communication
Jeff Pruchnic
A growing field of scholarship and practice since early in the mid-twentieth century, contemporary work in Technical and Professional Communication encompasses not only the effective production of practical documents, but such topics as the design of digital information systems and user experiences, the challenges of preparing communications for multiple media and global audiences, and the cognitive and communicative processes of readers and users of technical documents and systems. This course surveys contemporary research in Technical & Professional Communication with a focus on such topics as research methods, information design, new media composing, and the study of usability, as well as the ethical, political, and pedagogical dimensions of work in technical and professional writing.

This course is taught with the assumption that students may be unfamiliar with Technical & Professional Communication as a field of scholarship and a set of practices and skills. Thus we will begin by defining the field and its history and also spend a significant amount of time discussing the intersections between this work and the broader realms of Rhetoric & Composition and English Studies. Successful completion of the course will prepare interested students to begin pursuing Technical & Professional Communication as a primary or secondary research field as well as aid them in becoming better instructors of courses in technical and professional writing and communication.

Major deliverables for the course include regular written response to course readings as well as a research project delivered in multiple parts (i.e., proposal, annotated bibliography, conference-style presentation, and a written or multimedia scholarly essay).

8000 Level

ENG 8001 - Seminar in Literary and Cultural Studies
Aesthetics Redux
renee c. hoogland
Condemned, or even banned from critical theoretical debates by various movements at various moments throughout the 20th century (Realism, Modernism/Avant-Gardism, Poststructuralism/Postmodernism), the question of aesthetics has continued to be a central concern for contemporary artists and critics since its re-emergence in the early 1990s. Rather than engaging with philosophical aesthetics per se, this seminar revolves around three overall themes that link the project of contemporary aesthetics inevitably to it contentious counterpart—anti-aesthetics—and to actual practices of art and literature: beauty, theory, and the philosophy
of art. After several exploratory discussions of the “problem” of aesthetics as such—we will use a solid handbook on the philosophy of art to get going—we will study both longer and shorter texts that variously address the functions of art and literature, the aesthetic regime of art, and questions of taste and beauty. My long list of readings currently includes classic works by Theodor Adorno, Ludwig Wittgenstein, Hans-Georg Gadamer, Friedrich Nietzsche, Ernst Bloch, David Hume, Herbert Marcuse, and Alfred North Whitehead, as well as more recent writings by Michel Foucault, Jacques Derrida, Jean-Luc Nancy, Jean-François Lyotard, Jacques Rancière, Alain Badiou, Jean-Luc Nancy, Gilles Deleuze, and John Dewey, Susanne K. Langer, Elizabeth Grosz, Christine Battersby, Griselda Pollock, Arthur Danto. Seminar participants’ specific interest will guide us in determining the exact course and focus of the seminar.

ENG 8007 - Seminar in Composition Studies
Nonhuman Rhetorics
Jeff Pruchnic
Our seminar takes up the recent interested across the humanities in “the nonhuman” (“new” humanisms, the posthuman, transhuman, etc.) and its relation to rhetoric in two ways: (1) the long-standing association of rhetoric, since its archaic inception in multiple cultures and geographic sites with the “nonhuman” (with the false, the artificial, animals, etc.) and (2) the key arguments and complex persuasive strategies of movements in humanities work on the nonhuman (e.g., attempts to convince humans to think like nonhumans and/or to think beyond the anthropocentric, below). While we will read a small number of book-length monographs on the topic, our reading list will be largely composed of short works across humanities disciplines organized by theme (e.g., “plants,” “machines,” “water”). When possible, we will have some authors of these pieces join us via videoconference to field questions about their work from seminar participants. Course deliverables include weekly responses and a semester-long research project relevant to our course of study.

ENG 8998 - Prospectus and Dissertation Workshop
Caroline Maun
The Prospectus and Dissertation Chapter Workshop Course is designed to provide relevant readings, a supportive student cohort, and structured guidance in the production of key degree benchmark documents such as the dissertation prospectus and dissertation chapters. This workshop will assist students making the transition from Qualifying Examinations to the prospectus approval meeting and from prospectus approval to producing the first dissertation chapter (or a subsequent dissertation chapter). The workshop provides a collaborative critical community in which to draft successive versions and to learn in depth how peers are constructing theirs. Short weekly writing assignments will structure points of entry into these projects. We will also review a range of prospectuses and dissertations from our department to examine the genres and to gain a better understanding of their functions; we will also discuss the disciplinary pressures on the dissertation and strategies that are being developed to create more innovative dissertations. We will discuss the dissertation in relation to the job market, conference papers, scholarly journals, the sub-disciplines of English, and monographs. Meetings are Monday evenings from 6:00-8:30 p.m. Permission required: send a brief email to me at caroline.maun@wayne.edu detailing your goals for the Winter 2019 semester for your prospectus and/or dissertation and outline the work completed so far.