Course Sampler
Winter 2017

1000 Level

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

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

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

2000 Level

ENG 2100 - (IC) Introduction to Poetry: Literature and Writing  
John R. Reed  
This course shall examine various techniques employed in writing poetry (meter, rhyme, etc.) as well as familiar tropes (metaphor, simile, etc.). We shall read a substantial amount of poetry, both contemporary and traditional during the semester. Students will have an option of doing one long (10 pp.) term paper, or two or more shorter (5 pp.) ones. There will be a final exam.

ENG 2200 - (PL) Shakespeare  
Simone Chess  
This introductory course will cover eight plays that span the duration Shakespeare's career (Titus Andronicus, Richard III, A Midsummer Night's Dream, The Merchant of Venice, Twelfth Night, Othello, King Lear and The Tempest), in addition to Shakespeare’s sonnets. Together, these extremely varied texts will help us to develop an idea—or several conflicting ideas!—of Shakespeare’s career as an author, poet and playwright. Lectures and class discussion will contextualize works, bring out major themes and issues (including but not limited to gender, race, nationhood), and draw connections between and across texts.

We will see at least one play in live performance, and may refer to film clips and other forms of visual representation, and our class will test at least one newly designed module for approaches to King Lear.

Students will be expected to read each play or poem closely, and to have high familiarity with the texts and with the historical context of Shakespeare’s career. Assignments will include two papers, weekly written responses, quizzes, and a final exam.

ENG 2210 - (IC) Great English Novels: Literature and Writing  
John R. Reed  
In this course, we shall consider some important novels in the English tradition, beginning with The Vicar of Wakefield and concluding with John Fowles’ The Collector. We shall consider social, political, and cultural conditions during the times that these novels were written. For example, when studying Dickens’ Oliver Twist, we shall look at the Poor Laws of the time. Students will write a research term paper (10 pp.) for the course. There will be a final exam.

ENG 2390 - (IC) Introduction to African-American Literature: Literature and Writing  
(AF S 2390)  
Margaret Jordan  
This course offers a close look at the African American literary tradition and will also help you cultivate skills for critical observation, thinking, reading and writing. We will concentrate on the
acquisition of literacy and knowledge, power relations, “submission” and resistance, strategies and tactics for survival, class and color consciousness and identity within a cultural and historical context. To facilitate our tasks we will explore a wide range of texts including slave narratives, novels, short stories, essays and articles. Authors may include Douglass, Johnson, Morrison, McKay, Dunbar, Washington, DuBois, Bontemps, Larson, Hughes, Fauset, Hurston and Butler. We will employ different strategies to help you engage with the texts we read. A great deal of emphasis will be placed on how to do a close and careful reading of the text. This means that particular attention will be paid to acquiring a working knowledge of the mechanics of composition and revision—literary devices, grammar, and so forth—in an effort to disclose the infrastructure of written language. Ultimately, we are interested in how the various elements and processes of writing work together to create literature and how they convey meaning. Course requirements include three essays, frequent impromptu quizzes, an oral presentation and comprehensive final exam. Participation in class discussion is required. Our exchanges about the material will help you improve your powers of observation and strengthen your expertise in the critical analysis of the work of others and, by extension, your own work. Attendance is mandatory.

ENG 2390 - (IC) Introduction to African-American Literature: Literature and Writing (AFS 2390)
Laval Todd Duncan
As an Introduction, this course will identify and explore some of the works, themes and developmental stages that help define African American Literature. Enhancing students’ appreciation of historical and biographical contexts, the importance of language and the ways different works resonate with each other will be important goals. Learning ways to write about this is another important goal. We will probably begin with Lawrence Hill’s Someone Knows My Name and close with Charles Johnson’s Middle Passage. Consistent class participation is extremely important (25% of the grade). In addition there will be frequent quizzes (15%), two class presentations (15%) and three outside essays (45%).

ENG 2450 - (VP) Introduction to Film (COM 2010)
All sections
This course introduces students to films from a broad-based spectrum of styles, genres, historical periods, and national cultures. The primary method of the course is to break films down into their component features—i.e., narrative, mise-en-scène, cinematography, editing, and sound; to analyze the operations of each of these constituent parts in detail; and then to return each of the parts to the whole. In this course, students will learn, practice, and perform the analytical and critical methods necessary to describe, interpret, and appreciate the film text. There will be weekly screenings and lectures. This course fulfills the Visual and Performing Arts requirement of the General Education Requirement in Humanities.

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

ENG 2510 - (PL) Popular Literature
Detroit Living Authors (The Motown & Global Learning Community)
M. L. Liebler
This course can be used to fulfill the minimum one class requirement in Philosophy and Letters (PL). The class is designed to give students a unique and rare opportunity to read books by living American and Detroit authors who will then visit our class to discuss, read and answer questions about their books. We will read, discuss, and write short analytical essays based upon these very accessible writings of creative non-fiction, short stories, poetry, film, music by living author. The class will offer an opportunity for students to work with the process of written critical analysis of literature and engaging research. The class will consist of a couple of general lectures, but the majority of class time will be spent visiting with authors and discussing the themes, ideas and the topics depicted in their work: we will look on essays on Marvin Gaye’s classic album What’s Going On, Melba Joyce Boyd on Smokey Robinson, John Sinclair on the MC5, Bill Holdship on Eminem, Carig Maki and Early Detroit Country & Western and other pieces on Detroit music and culture.

The assignments will consist of 1 analytical essays, 1 mini MLA style research paper on themes from the books, 1 Creative Arts Project presented at the end (poem, story, painting, recording, film, etc), and students will write a 1-2 page short response for each book, CD for each living author who visits. There will be instruction and practical work in the revision of your writing. This is an inclusive class for students who like to share interesting ideas about books an their relationship to ourselves and the world in which we live. Regular attendance is a must! Reading is also required to attend.

All undergraduate students at Wayne State are required to complete successfully at least one course in the visual and performing arts, and one course in philosophy and letters as defined above (a minimum of three credits each).

ENG 2560 - (IC) Children’s Literature: Literature and Writing
Service Learning Community
Nicole Wilson
The goal for this course is to take a semester and visit or revisit important children’s books and consider them in both literary and cultural contexts. We will discuss the history of the field of children’s literature and the ways scholars approach the field both historically and culturally, including analyzing the basic workings of the literary market for children. While doing this, we
will be offering a day of enrichment activities for upper elementary students at a Troy, Michigan school. We will also be researching children’s literature and service learning. The writing portion of the course will include composing and revising analytical, interpretive, critical, and reflective well researched essays about children’s literature and the topics discovered within the literature and service learning environment. The service learning is a 1 day required component of the course. All students get a t-shirt to wear that day. There are peer mentors for this course.

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

Tysh, Chris

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

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

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

ENG 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

Springsteen, Karen (Course Coordinator)

As a course that fulfills the Intermediate Composition (IC) general education requirement, English 3020 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, which combines hands-on experience in a community setting with writing tasks related to that setting. Unlike volunteers, students in such a class get as much as they give. Students offer their time and labor to the community partner and, in return, get the chance to develop many types of 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 3020 - (IC) Writing and Community  
Thomas Trimble  
As a course that fulfills the Intermediate Composition (IC) general education requirement, English 3020 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, which combines hands-on experience in a community setting with writing tasks related to that setting. Unlike volunteers, students in such a class get as much as they give. Students offer their time and labor to the community partner and, in return, get the chance to develop many types of 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, how it works and how we might fight against it, and the politics of gender and sexuality.

ENG 3100 - Introduction to Literary Studies  
S. Chandra  
This course provides an introduction to the field of literary studies. It focuses on theoretical and historical readings that will enable us to critically analyze a variety of literary works. Through these works, we will explore the questions of race, class privilege, labor, gender globalization, ecology, colonialism, and imperialism. Students will develop critical reading/writing/research skills by examining concepts that help us understand the relationship between literature, culture, and society. Furthermore, we will learn how to critique literary texts in a theoretically informed and historically grounded manner. This is a discussion-based course. You are encouraged to develop your writing according to your own intellectual interests.

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 3110 - (PL) English Literature to 1700  
Jaime Goodrich  
This course surveys the development of English literature from its beginnings during the Anglo-Saxon era through 1700. In order to provide students with a comprehensive overview of English literature in this period, we will read traditional mainstays of the canon: Beowulf, Sir Gawain and the Green Knight, Chaucer, Shakespeare, Spenser, and Milton. At the same time, we will examine the formation of this canon by discussing lesser-known texts by female authors, including Margery Kempe and Aemilia Lanyer. Besides observing how the English language changed over the centuries to become modern English, we will also consider the development of
English literature in relationship to cultural contexts and historical events such as the feudal system, the Norman Conquest, the English Reformation, and the Civil Wars. Requirements include two short papers, a midterm, a final exam, quizzes, postings to the class blog, diligent preparation for class, and active participation in our discussions.

ENG 3120 - (PL) English Literature After 1700
Michael Scrivener
The course surveys English literature from the 18th to the 21st centuries. As an introductory course, it will acquaint students with some important aspects of the literature (poetry, prose, fiction, drama) and literary history (from neoclassicism [Pope and Swift] to post-modernism [Salman Rushdie and Zadie Smith]. The writing assignments include the following: two papers (35%); six quizzes (35%); and a final (20%). Attendance and participation count 10% of your grade.

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

ENG 3140 - (PL) American Literature after 1865
Learning and Getting Schooled: Narratives of Education in Postbellum U.S. Literature
John Patrick Leary
The verbs "to be schooled" and "to learn" have two very different meanings--one is passive and suggests authority, ordered desks, dominance. The other, active verb is more or our ideal of what one does in school. In this class, we will trace these two different meanings of learning and education in the American literature of the Reconstruction era and after. All of our novels will examine education in both a private and institutional context--the struggle for an education, both in and out of (and sometimes against) school.
Authors to include Mark Twain, Junot DÃaz, Toni Morrison, Richard Wright, and Willa Cather.

ENG 3470 - (PL) Survey of African-American Literature
Lisa Ze Winters
This course explores the diverse ways Black writers in the U.S. represent the relationships between love, joy, and liberation. This focus will guide our examination of literature from the colonial period through the present, including novels, autobiographies, poetry, essays, and speeches. Writers will include Phillis Wheatley, Frederick Douglass, Harriet Jacobs, Pauline Hopkins, Zora Neale Hurston, James Baldwin, Toni Morrison, Octavia Butler and Kiese Laymon. Assignments will include two short papers, a midterm and a final exam. This course
fulfills the General Education PL requirement for all students, and fulfills a survey requirement for English majors.

**ENG 3800 - Introduction to Creative Writing**

**Natalie Bakopoulos**

English 3800 is for people who love to read and write and would like to develop their close reading and creative writing skills in multiple genres. Our focus will not simply be on expression, but on effective communication. What makes a good short story? A poem? An essay? How do we distinguish between a series of events that might happen in real life and a series of events that unfold in a story? How does narrative create meaning? How do we bring tension to a poem, and stakes to a story? We will explore these questions, and many more.

Our classes will consist of discussion of original student work and assigned readings. We will emphasize both the processes of drafting (where creative ideas come from) and revising (how we fully realize those ideas). We will examine the various choices and craft elements that both published writers and you, our student writers, use to achieve their/your goals, and the way those choices affect the work as a whole.

We'll be studying the published work to discuss not only what they mean but how they are made. It’s my hope that you'll discover new or perhaps more elegant ways to do things you're already doing while also discovering some techniques or styles that you had never considered. Good writers are excellent readers, and close reading is key. Writing is a pattern of choices, whether conscious or not, but it’s up to you to consider the effect of these choices: in your own work, in the published pieces we will read, and in the work of your peers.

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 revised written work in each genre. To be a good writer, you must be a reader, both of your own work and of the published work we will read as a class. 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.

Our focus will be on fiction, poetry, and creative nonfiction—as well as where those genres blur—and we will touch on elements of playwriting (the practice you gain writing dialogue, constructing scenes, and building characters and plots will also be useful to aspiring playwrights.)

**ENG 3800 - Introduction to Creative Writing**

**M. L. Liebler**

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

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

**4000 Level**

**ENG 4991 - Honors Seminar**  
**Race in the Renaissance**  
**Simone Chess**  

This honors/senior seminar will focus on the field of early modern race studies, with special attention not only to representations of and texts about characters of color, but also to the lasting impact of developing colonial worldviews as they impacted literature and culture. Through our reading and discussion, we will think about new ways to engage with the history of race: 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 race, including constructions of whiteness, inform our modern context.

In addition to theoretical and secondary sources, our primary readings will include familiar plays and masques like Shakespeare’s Othello, Jonson’s The Masque of Blackness, as well as less-canonical works, like Day, Rowley and Wikins’ The Travels of the Three English Brothers, Fletcher’s The Island Princess, Massinger’s The Renegado and Neville’s Isle of Pines.

This will be a discussion-based seminar course, and students will be responsible for weekly written responses, one class presentation, a final paper, and participation in a class mini-conference at the end of the semester.

**5000 Level**

**ENG 5010 - Advanced Expository Writing**  
**Nicole Varty**  

Advanced Expository Writing is designed to build skills in composing creative and multimodal nonfiction. In addition to reading and analyzing written works in both analog and digital formats, students in 5010 will create their own podcasts and blogs. Students will also compose creative nonfiction essays, and work to establish (or tailor) their “online presence” on various social media platforms.

**ENG 5060 - Styles and Genres in Film**  
**Melodrama**  
**Steven Shaviro**  

Melodrama is one of the most despised of all narrative forms, but also one of the most popular. It is commonly reproached for sentimentality, hyperemotionalism, sensationalism, and stereotyping. It seeks to reduce its audience to tears, rather than to make that audience laugh, or ponder issues, or feel invigorated by heroic fantasies. Yet melodrama has consistently appealed to audiences for something like two hundred years. Melodrama has historically appealed to
female audiences, and explicitly addressed women's concerns. It has generally focused its attention on the domestic sphere, which tends to be ignored by more male-oriented genres. It often raises questions -- in disturbing or embarrassing ways -- about gender and sexuality, race and ethnicity, and social class. And it commonly has to be read against itself, with underlying moods and emotions that contradict its obvious themes. For all these reasons, critics and theorists have recently taken melodrama seriously for the first time, and positively re-evaluated it. In this class, we will look mostly at twentieth-century Hollywood movie melodramas, together with a few from other countries and traditions. We will also read some of the important critical discussions of melodrama that have been published in the last thirty years or so.

**ENG 5070 - Topics in Film**  
**Race, Class, Gender and Sexuality in American Media**  
**Chera Kee**  
Last summer, men’s groups threatened to boycott the female-centric reboot of Ghostbusters (2016); many fans are upset at Scarlett Johansson’s casting in the upcoming film adaptation of Ghost in the Shell (2017), and recently many decried the casting of cis man Matt Bomer as a transgender woman in the upcoming film Anything. These aren’t just isolated incidents, though—in our socially mediated age, more and more people are becoming vocal about representation in the media. Yet, this isn’t just about calling out whitewashing or advocating for equal representation. As many scholars suggest, images in the media can influence how groups are perceived in the real world.

This course thus begins with the questions: how are our identities formed and/or reinforced in American media and what are the real-world ramifications of this?

Designed as an introduction to issues surrounding race, class, gender, sexuality, and disability in American media, this course will attempt to answer these questions by exploring how identity is constructed in contemporary media, examining how Hollywood both perpetuates and works to tear down stereotypes. Focusing both on the history of representations as well as the intersections among different kinds of identities, this course will address how issues of identity and representation affect the production, distribution, exhibition, and reception of films and TV while observing how media representations influence real-world perceptions of identity.

**ENG 5120 - Topics in Medieval Literature**  
**(Pre)Modern Love**  
**Hilary Fox**  
What's love got to do with it? When it comes to medieval literature, quite a lot. This course explores literatures and philosophies of romantic love in the Middle Ages and their connections to ways medieval people thought about gender, sex, class, and social order. Texts might include Ibn Sina's 'On Love,' one of the foundational philosophical works on love, short lyric poetry from the German and French traditions, poems celebrating same-sex love and beauty from Arabic, Hebrew, and Latin, The Romance of the Lion by Chretien de Troyes, the anonymous Roman de Silence (on a female knight), romantic reworkings of classical myths (the English Sir Orfeo). We will also look to visual culture, particularly manuscript illuminations and tapestries, to think about the ways 'romance' and 'love' were socially and economically coded. The course's final project includes both a creative and traditional research paper option.
ENG 5450 - Modern American Literature
Feeling Modern
This course will be an intensive examination of various attempts to understand, narrate, represent, map out or otherwise mediate the new affective terrains of “modernity” in the United States. In so doing, we will consider modernity as a particular experience of time, as a set of ideals (better living through the use of reason, scientific method, democracy, self-determination, human progress) and as a group of historical processes (industrialization, urbanization, the advent of the modern commodity, consumption and the rise of mass culture, the invention and contestation of racial and sexual identities, modern warfare, new technologies). To what extent and in what ways, we will ask, have the formal innovations of modernism been motivated by the attempt to represent and understand new, modern ways of feeling? We will consider works by W.E.B. Du Bois, Gertrude Stein, Langston Hughes, T.S. Eliot, Djuna Barnes, Nella Larsen, Diego Rivera, Frank O’Hara, Andy Warhol and Ursula K. Leguin.

ENG 5500 - Topics in English and American Literature
Transatlantic Jewish Literature: American/British/Canadian
Michael Scrivener
The Jewish writing from the UK, Canada, and the US that we will be reading thematizes Jewish experience through different kinds of literariness—genres (historical novel, elegy, midrash, Memorbuch), authors (Scott, Shakespeare, Dante, Heine, Maimonides), and biblical and rabbinic texts. The course will use historical and psychoanalytic approaches to how our texts represent antisemitism, the Shoah and pogroms, as well as Jewish minority status, immigration, assimilation (and hiding Jewish identity, as in Spain and Portugal), and Zionism. We’ll read two 19th-c. authors (Grace Aguilar, Emma Lazarus), four 20th/21st-c. novelists (Philip Roth, A. M. Klein [also a poet], Howard Jacobson, Dara Horn), and two books of poetry, Hilda Schiff’s anthology on the Holocaust, and Edward Hirsch’s recent book-length elegy. Requirements: regular attendance and class participation, weekly blogging, a class presentation, and a final paper.

ENG 5690 - History and Future of the Book
Lisa Maruca
We take books for granted, even as we worry that they are being replaced by screens. But books have a history, as does the publishing industry that puts them into our hands. This course will explore significant moments in the history of reading and writing technologies, from papyrus scrolls to the printing press to e-books and beyond. In a series of interdisciplinary case studies we will examine the interaction of these technologies with the various cultures from which they emerge. We will analyze the role of gender, race, economics, and other ideologies in creating the material forms and tools that allow us to learn, communicate, and entertain. We will also read fiction that comments on the materiality of literacy. Field trips are planned to a working letterpress and to an archive where we will handle early books. Assignments include blog posts, an annotated bibliography, and a digital project.
ENG 5700 - Introduction to Linguistic Theory (LIN 5700)
Ljiljana Progovac
This course is an in-depth introduction to the scientific study of human language, with the goal to account for our unconscious knowledge of the principles and rules of language. It is concerned with three primary levels of structure: the level of sound (phonetics and phonology), the level of words (morphology), and the level of phrases and sentences (syntax), as well as with how these levels of structure contribute to meaning (semantics). Students will learn how to: (i) analyze and explain the structure of sounds, words, and sentences in language data drawn from a wide representative sample of the world's languages; (ii) explain the properties of linear order, categorization, and hierarchical structure, in each of the components of grammar; and (iii) articulate the defining properties of human language, which include innateness, creativity, recursion, and displacement. Classes will consist of lecture, discussion, and problem-solving sessions. Grades are based primarily upon exams. Although it can be taken as your only course in Linguistics, this course is required of all Linguistics MA students, and is also one of two classes which satisfies the Introduction course requirement for Linguistics majors and minors.

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. Prerequisite: ENG/LIN 5700 (Graduate level), or 2720 (UG level), or consent of the instructor.

ENG 5730 - English Grammar (LIN 5730)
Ellen Barton
This course provides an in-depth examination of the grammar of Standard Written English, using the descriptive approaches and terminology of both traditional grammar and linguistics. We will study the ways words and phrases are combined into clauses and sentences in English using a structure-function system of analysis. For textbooks, we will first use Basic Grammar in Many Voices along with its Workbook, and then explore more advanced sections from Grammar in Many Voices by Marilyn Silva. Coursework consists of readings; lectures; class discussion; many, many in-class and homework exercises; and exams.

ENG 5745 - Semantics (LIN 5745)
Ljiljana Progovac
Semantics is a core area of Linguistics, focusing on capturing meaning in natural language within a linguistic model. It explores the interconnections between Semantics (and Linguistics in general) and other fields, such as Logic and Philosophy. The course investigates the theories of truth and predication, as well as meaning properties and relations, including entailments, implicatures, and presuppositions. We will examine two foundational assumptions of natural language semantics: (i) that the meaning of a declarative sentence is its truth conditions and (ii) that the truth conditions of an expression are determined compositionally (that is, they are determined as a function of its parts and how they are put together). Classes will consist of
lecture, discussion, and problem-solving sessions. Grades are based primarily upon exams, with a term paper required only of graduate students.

ENG 5840 - Theoretical Approaches to Technical and Professional Writing
Jared Grogan
English 5840, Theoretical Approaches to Technical And Professional Communication, is a Hybrid course meeting Tuesdays from 5:30-6:45 in 115 State Hall. The course will include some online modules (instead of meeting again on Thursday). English 5840 is a course focused on the theoretical dimensions of technical and professional communication. While we will inevitably discuss and apply pragmatic questions and practices of composing in technical and professional genres, our driving concerns are the "larger questions" of the discipline, such as:

(1) Changes to the 'professions' and 'work', especially those driven by changes in "increasingly capable" communications systems and machines
(2) The rhetorical and argumentative nature of technical and professional discourse, media and interfaces
(3) Contemporary discourse communities and attention economies
(4) The major cultural and ethical trajectories in the field and ethical frames applied

We will discover Technical Communication's interesting (and uneasy) relationship with Theory as we study, test, and apply theories as critical tools in our work. Our projects will include (1) short weekly responses exploring the relationships between large questions and applied theory, (2) a short mid-term exam applying theoretical frames to select scenarios/cases, (3) a study of ethical profiles for a TechTown client (CarePRN), (4) constructing social-media forums supporting participants of Wayne State's Citizenship Conference, and (5) a short term paper (12-15 pages) pursuing your interests in theory. Many of these projects can be composed collaboratively by groups of 2 or 3. By the completion of the course, participants should be well-versed in contemporary scholarship on TC theory and be able to strategically apply this knowledge to their own technical and professional communication.

ENG 5860 - Topics in Creative Writing
“Social Experiments: Writing after the Millennium”
Barrett Watten
Since 2000, there has been an explosion of new forms of writing that address social issues, economic crisis, gender identity, racial justice, globalization, and the 24/7 lifeworld we live. This course will identify new forms of “social experiment” in writing, centering on poetry but including poetics, experimental fiction, hybrid and multi-languaged writing, and poets theater. The course will provide a focus, through readings, discussion, and presentation, for creative writers who want to experiment in both form and content, and will also address literature students who want to read in contemporary poetry, poetics, and experimental forms. There will be weekly creative assignments and/or reading responses; in a typical week, one class session will focus on readings and one on student writing, while both will be informed by our ongoing conversation about new forms of writing. The poetry we read will be drawn from schools that have come to prominence after the millennium, particularly since 2008 and the rise of new activist poetries: Flarf, conceptual writing, Gurlesque, queer poetries, ecopoetics, Occupy poetry, post-crisis poetics, #blacklivesmatter, multi-languaged
poetic fields, and disability poetries will be considered. We will also read new forms of experimental fiction. There will be a series of graded portfolios, consisting of creative work and/or interpretive responses, and a final project of a collection of writing that will range from poetry to fiction to poetics to performance writing to essays, all informed by the experimental, comparative, and critical stances we will explore. We will also engage the work of the poets invited to the @noon reading series, particularly Eleni Sikelianos and Sandra Simonds.

ENG 5870 - Poetry Writing Workshop
Poetic Fields: Contemporary Lyrical Practices
Tysh, Chris
I call a poem that very thing that teaches the heart—Jacques Derrida

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 investigative to analytic, to jazz-driven, to name just a few, the class will gauge the many ways the 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, catachresis, diminished referentiality, and the use-value of logopoeia. The aim will be not only to familiarize ourselves with the writing practices of the avant-garde, but to stretch our notions about 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, or logos. Some of the authors studied will include John Wieners, Bernadette Mayer, Pedro Pietri, Fred Moten, Laura Moriarty, Vievee Francis, among others.

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 six journals (one per author). Students who do not complete a final manuscript will not pass the class.

Grading: Participation/Preparation: 10%; oral presentation: 10%; weekly assignments: 30%; final manuscript: 30%; journals: 20%

ENG 5992 - Senior Seminar
Riot and Rebellion in American Literature
John Patrick Leary
In observance of the 50th anniversary of July 1967—an event still alternately called a “riot” or a “rebellion,” with very different meanings implied by each word—this class will explore urban uprisings in American literature. We’ll begin with the 1849 Astor Place riot in New York City, instigated in part by a dispute between two Shakespearean actors. We will then move into the draft riots of the Civil War era—like the 1863 Detroit riot—before concluding with some of the
literary and cultural responses to Ferguson and Baltimore in recent years. The bulk of the term, however, will be taken up by Detroit’s 1967 uprising and its legacies—in music, literature, and film. This class will offer interested students the opportunity to do original research in the Burton and Reuther archives. Other authors to include Herman Melville, Gwendolyn Brooks, James Baldwin, Toni Morrison, Dudley Randall, Joan Didion, and Donald Goines.

**ENG 5992 - Senior Seminar**  
**Race in the Renaissance**  
**Simone Chess**  
This honors/senior seminar will focus on the field of early modern race studies, with special attention not only to representations of and texts about characters of color, but also to the lasting impact of developing colonial worldviews as they impacted literature and culture. Through our reading and discussion, we will think about new ways to engage with the history of race: 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 race, including constructions of whiteness, inform our modern context.

In addition to theoretical and secondary sources, our primary readings will include familiar plays and masques like Shakespeare’s Othello, Jonson’s The Masque of Blackness, as well as less-canonical works, like Day, Rowley and Wikins’ The Travels of the Three English Brothers, Fletcher’s The Island Princess, Massinger’s The Renegado and Neville’s Isle of Pines.

This will be a discussion-based seminar course, and students will be responsible for weekly written responses, one class presentation, a final paper, and participation in a class mini-conference at the end of the semester

**6000 Level**

**ENG 6800 - Advanced Creative Writing**  
**Natalie Bakopoulos**  
English 6800 is an advanced creative writing discussion and workshop course wherein we will closely examine the art and craft of creative writing in three genres (poetry, fiction, and essay—playwrights also welcome), as well as where the boundaries of those genres blur. We will study the art and craft of writing well, with the goal of honing our skills as fellow practitioners of our chosen genres. A basic understanding of craft elements will be assumed. The primary focus of this class will be on 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, and this written feedback will be a major component of the course. To be a good writer you must also learn to read like a writer, and we will focus on the work of contemporary writers: both their creative work and their writings on craft. Fiction and nonfiction writers will be required to write and revise between 30 and 50 pages of prose; poets will produce a sequence or series of linked poems comprising at least ten poems. If you’re working in a hybrid genre of poetry/prose page requirements will be determined based on the project.
ENG 7012 - Sixteenth-Century Literature
Jaime Goodrich
This course will provide a survey of non-dramatic English literature from the sixteenth century in order to trace how the canon emerged in response to shifts in culture, education, politics, and religion. Between 1500 and 1600, English society changed profoundly thanks to the court culture of the Tudor monarchs, the influence of Continental modes like humanism and Petrarchism, the effect of the English Reformation, and the introduction of the printing press. Besides reading "high" literature by canonical figures (e.g., Shakespeare’s sonnets, Sidney’s Arcadia, and Spenser’s Faerie Queene), we will read "low" and "drab" literature, such as ballads, martyrologies, satire, and travel accounts. We will also cover a wide variety of current theoretical approaches to these works, ranging from historicism to ecocriticism. Requirements for this course include participation in class discussions, weekly responses, an in-class presentation, a short paper, and a longer research paper.

ENG 7033 - Postmodernism and Postmodernity
“The Poetics of Value: Modernity, Crisis, and the Work of Art”
Barrett Watten
We are constantly reminded in public discourse that our “values” have deteriorated and that we are living in a state of “valuelessness” that requires drastic measures. This seminar will take up the relation of values as represented in works of art to underlying forms of value and valuation they depend on—from aesthetic to moral to political to economic. Putting the question of value to works of art and cultural production, we will read a wide range of genres and text—literary, visual, and cinematic—with major theorists of value from Kant to contemporary Marxism. The seminar will begin with questions of aesthetic and moral values and valuation but will look forward to the turn to political economy and critique of modernity that emerged after the financial crisis of 2008, broadening it to include the “making” of value in an economic sense as a question of poetics and the valuation of the work of art. It thus returns to a discontinued (devalued?) discourse on value, in which aesthetic value and social legitimation intersect, and locate, beyond that, literary examples that are explicitly concerned with value as a question of poetics. Value theorists will include Kant and Marx but also Nietzsche, Bataille, Adorno, Derrida, and Bourdieu (in appropriate doses). Our candidates for “major” works will include Louis Zukofsky’s long poem “A,” Mark Danielewski’s House of Leaves, Tao Lin and Mira Gonzalez’s Selected Tweets, and Jennifer Egan’s A Visit from the Goon Squad. Individual poets may include John Ashbery, Rae Armantrout, Sandra Simonds, Jasper Bernes, and Fred Moten; for films we may look at Douglas Sirk’s Tarnished Angels and Hayao Miyazaki’s Spirited Away; more recent value theorists might include Barbara Herrnstein Smith, Charles Altieri, Joshua Clover, and Sarah Brouillette; visual artists from post-1989 Russia and China will be used to assess the globalization of value and values. The fundamental questions to be asked, across the literature, film, and art we will consider, are how is the making of the work of art a discourse of value in all senses?, and how do the specific conditions of value at a specific historical moment enable or obstruct it? (Students may want to start reading the longer key texts before class: Kant, Zukofsky, Danielewski.)
ENG 7053 - Film and Media Genres
Melodrama
Steven Shaviro
Melodrama is one of the most despised of all narrative forms, but also one of the most popular. It is commonly reproached for sentimentality, hyperemotionalism, sensationalism, and stereotyping. It seeks to reduce its audience to tears, rather than to make that audience laugh, or ponder issues, or feel invigorated by heroic fantasies. Yet melodrama has consistently appealed to audiences for something like two hundred years. Melodrama has historically appealed to female audiences, and explicitly addressed women's concerns. It has generally focused its attention on the domestic sphere, which tends to be ignored by more male-oriented genres. It often raises questions -- in disturbing or embarrassing ways -- about gender and sexuality, race and ethnicity, and social class. And it commonly has to be read against itself, with underlying moods and emotions that contradict its obvious themes. For all these reasons, critics and theorists have recently taken melodrama seriously for the first time, and positively re-evaluated it. In this class, we will look mostly at twentieth-century Hollywood movie melodramas, together with a few from other countries and traditions. We will also read some of the important critical discussions of melodrama that have been published in the last thirty years or so.

ENG 7061 - Rhetorical Theory
Richard Marback
In this course we will engage current debates in rhetorical theory in terms of their geographic and historical situatedness in order to develop a better understanding of rhetorical thinking as bound to the circumstances of being and becoming in the world. To this end we will read and discuss texts grouped together from different cultures, eras, and/or theoretical approaches. For example, we will read Plato’s Gorgias—a dialogue which explores the affective force of shame—together with contemporary research on affect and emotions. We will also read current research on rhetorical embodiment together with philosophical literature on cognition and consciousness. Students will be expected to produce annotated responses to each grouping of texts. For their final projects, students are expected to propose a research topic that mobilizes a grouping of cross-cultural, historical, and theoretical texts in response to a current issue in rhetorical theory.

ENG 7770 - Discourse Analysis (LIN 7770)
Ellen Barton
This seminar offers a working introduction to Discourse Analysis as the area of linguistics investigating the structural and functional organization of language above the level of the sentence in a wide variety of contexts. Topics will include a variety of areas in and approaches to Discourse Analysis, including discourse and pragmatics, discourse and genre, discourse and conversation, and discourse and society. We will also cover the basic research methods in Discourse Analysis, including Corpus Analysis and Critical Discourse Analysis. The seminar will be organized around a collaborative discourse analysis project on doctor-patient interaction, using data from a large corpus of questions asked in cancer treatment discussions. The main texts will be Brian Paltridge’s Discourse Analysis, An Introduction (2nd ed.) and Nancy Ainsworth-Vaughn’s Claiming Power in Doctor-Patient Talk.
ENG 7800 - Seminar in Creative Writing
Creative Writing and the Body
Caroline Maun
This course will combine readings, discussion, and small group workshops focused on the production and editing of new creative, critical, or hybrid work. We will read in multiple genres, from disability poetics, poetry, fiction, playwriting, and nonfiction. The readings will illuminate intersecting categories of trauma, disability, gender, sexuality, and race. We’ll examine writers who place pressure on the concepts of norms from a variety of angles and employing a wealth of strategies. Students will write new work (approximately 20 poems or fifty pages of prose) and are welcome to work on materials that may contribute to a thesis or dissertation. We will read poems and essays from Beauty is a Verb: The New Poetry of Disability, Valeria Luiselli’s The Story of My Teeth, Ali Smith’s Hotel World, Horacio Castellanos Moya’s Senselessness, Virginia Woolf’s On Being Ill, and Thomas Lynch’s The Undertaking: Life Studies from the Dismal Trade, among others. Each week a short, analytic writing assignment to focus discussion is due and students workshop either two poems or 5 -10 pages of prose in small groups and receive feedback from me by the end of the period or shortly thereafter via email. Due dates for polished work happen in the 4th, 8th, and 12th week, with a final portfolio of revised work due at the end of the term. Attendance and excellent, engaged, constructive participation in workshop is essential. Classes meet on Monday evenings from 6:00- 8:30 p.m. in 303 State Hall.

8000 Level

ENG 8008 - Seminar in Theory
Imperialism/Anti-Imperialism
S. Chandra
While terms such as imperialism and anti-imperialism are widely used in critical and theoretical literature, their understanding often remains obscured. This course will provide a theoretical and historical understanding of the mechanisms through the processes of imperialism have assumed historical shape within capitalist modernity. The course readings will engage with questions of formal/informal empire and the new imperialism, allowing us to contextualize the period after the turn of the twentieth century, a period that saw the rise of national liberation movements as well as the rise of the U.S. led global system and current resistance movements. We will critically examine the ways in the ideological discourse about the modern world system mystifies the social-historical relations produced by it. In addition to a broad theoretical and historical view, this course offers a rigorous engagement with topics such as social division of labor, race, gender, ethnicity, (trans) nationalism, social movements, war, modernization, underdevelopment, formal/informal work, migration, ecology, and media. Within this framework we will study some literary and film texts along with literary/film/media theory. Readings may include works by Rosa Luxemburg, Karl Kautsky, Chalmers Johnson, Greg Grandin, John Smith, F. Sionil Josâ©, and Eduardo Galeano. Students will have the opportunity to develop their seminar project in a manner commensurate with their own intellectual interests.