1000 Level Courses

ENG 1010 - Basic Writing
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
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
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 Courses**

**ENG 2100 - (IC) Introduction to Poetry: Literature and Writing**

*John R. Reed*

We shall be using Michael Meyer’s *Poetry: An Introduction* (7th edition), and generally following his chapters. We shall discuss formal poetry and free verse, and discuss various details of poetic construction, such as the use of various forms of imagery. But we shall also discuss content of poems and the relationship of author to audience. The course will require a term paper (roughly 10 pages), a class presentation, and a short essay (3 to 5 pages, perhaps based on the class presentation. There will be a final exam.

**ENG 2120 - (IC) Introduction to Fiction: Literature and Writing**

"Minority" Voices

*rene c. hoogland*

Life is sometimes stranger than fiction. It is hence no surprise that people—always and everywhere—have used the art of fiction to try and make sense of their lives and their worlds. At the same time, strangeness, outsider perspectives, and encounters with the unfamiliar are fundamental to the experience and analysis of fiction. It is often through fiction that “minority” voices minority, not in the sense of being smaller in number, but rather, parts of a population differing from others in some characteristics and often subjected to differential treatment—get heard and lay claims to representation. By studying a range of short stories and novels in which such “outsiders” find a voice, we will explore the question of strangeness and familiarity, belonging and non-belonging, sameness and otherness. We will additionally explore narrative techniques and forms to interrogate the similarities and differences between our interactions with stories and our interactions with different kinds of people. Readings include a textbook, five short novels, a novella, and a selection of short stories.

**ENG 2120 - (IC) Introduction to Fiction: Literature and Writing**

Motown through Novels and Stories

*M. L. Liebler*

This course is an introduction to the genre of fiction and to the process of written critical analysis of literature. We will closely read and study several novels, short stories and view related films with Detroit themes. The class will consist of a few general lectures about Detroit’s history and fiction, some interesting visitors to provide oral histories, but a major emphasis will be placed upon class and group discussion of the assigned literature. You will be required to write a total of 5000 words (about 20 typewritten) during the semester research paper on a Detroit theme due towards the end of the term and one final essay style exam. There will be instruction and practical work in the revision of your writing. This semester we will take a unique look at 20th and 21st century literature from planet Detroit. Students should expect to attend every class for discussions on a regular basis. This is an inclusive class for students who like to share interesting ideas about fiction and its relationship to our own lives, to our great City
and to the world at-large. Regular attendance is a must! Reading books and stories are absolutely required to attend.

**ENG 2210 - (IC) Great English Novels: Literature and Writing**
**Michael Scrivener**
We will read seven or so novels from Defoe’s Moll Flanders in the 18th century to Zadie Smith’s White Teeth in the early 21st century. We’ll spend about two weeks on each novel, with a combination of lecture and discussion. The writing will include response papers, a midterm and final, and two papers. The course will focus on strategies for reading and writing about novels.

**ENG 2310 - (IC) Major American Books: Literature and Writing**
**Literatures of Dissent, from 1890-present**
**John Patrick Leary**
This course is a writing-intensive introduction to the theme of rebellion in American literature of the late 19th and 20th centuries. The United States was created out of a revolution, and the American literary tradition is full of dissidents who challenge the limitations of their society and the boundaries of literary convention and popular taste. This course will examine short stories, novels, and poetry in three important eras of political and social transformation in U.S. history: the 1890s, the 1930s, and the 1960s. We will trace three major themes of dissident writing: the first is redefinition; the second is remembering the past; the third is agitation. These categories all overlap, but we will discuss how each text fits into our rubric as part of our discussions. In addition, we will spend a lot of time working on writing. Reading and writing go hand-in-hand. In order to be a good writer, in other words, one must be a close, careful, and critical reader.

**ENG 2390 - (IC) Introduction to African-American Literature: Literature and Writing**
**(AFS 2390)**
**The Black Radical Imagination**
**Jonathan Flatley**
The primary function of this class is to help students develop critical reading, thinking and writing skills. Our main topic will be the traditions of black radicalism: various attempts by African-American persons to resist, combat, escape from or overthrow white supremacy in the United States. We will be especially attentive to the potentially political effects of literature, art and music. What part can literature play in the fight against racism? How can a poem, song, play, novel or drawing help achieve freedom? In class, we will work on close, careful readings of our texts (which will be visual and musical as well as literary) while considering their historical contexts and political significance. Our reading will include work by Phyllis Wheatley, Frederick Douglass, Ida B. Wells, W.E.B. Du Bois, Langston Hughes, Bessie Smith, James Baldwin, the Combahee River Collective, Martin Luther King, Jr., Audre Lorde, the Black Panthers (Angela Davis, Huey Newton), and the League of Revolutionary Black Workers. Grades will be based on class participation, reading quizzes, contributions to the class discussion board, and a mixture of shorter and longer writing assignments. Attendance and participation are required.
ENG 2450 - (VP) Introduction to Film (COM 2010)

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
A Tale of Two Cities: Detroit & Liverpool (from Motown to Beatles & Beyond)
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 opportunity to read stories, poems and lyrics and to view rare films that explore the vast cultural aspects of Detroit and the City of Liverpool through the eyes of literary artists, musicians, filmmakers and artists. We will read, discuss, and write short analytical essays based upon everything from Marvin Gaye’s What’s Going On to The Beatles Sgt. Pepper, from The Mersey Beat Poets to The Detroit Poets, and from Charles Dickens to Lolita Hernandez. We will explore very accessible creative non-fiction, short stories, poetry along with intriguing films, music, and artwork. The class will offer an opportunity for students to work with the process of written critical analysis of literature and research. The class will consist of a couple of general lectures, but the majority of class time will be spent discussing themes, ideas and the topics depicted in the material.

The assignments will consist of 1 analytical essays, 1 mini MLA style research paper on themes from the books, films and art, and 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 or film. There will be instruction and practical work in the revision of your writing. This is an inclusive class for students who like to explore and share interesting ideas about various art forms and their relationship to ourselves and the world in which we live. Regular attendance is a must! Reading is also required to attend.

PLUS: You have an option to travel to England (Liverpool and London) on our annual credited WSU Study Abroad trip over Spring Break 2016. This is NOT REQUIRED to enroll in this class. Applications will be available in September 2015 online.

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 2570 - (IC) Literature By and About Women: Literature and Writing
"A Damned Mob of Scribbling Women"
Margaret Jordan

Nathaniel Hawthorne wrote the following in 1855: “America is now wholly given over to a damned mob of scribbling women, and I should have no chance of success while the public taste is occupied with their trash—and should be ashamed of myself if I did succeed.” Lydia Maria Child lamented, “I was gravely warned by some of my female acquaintances that no woman could be expected to be regarded as a lady after she had written a book.” Much has changed
since Hawthorne and Child commented on the perceived exigencies of women’s writing in the
teneteenth century. This course is an investigation of literature by and about women,
predominately from the early-twentieth century to the present. Our thematic focus will be the
ways in which women writers engage with the idea of education and reading and writing with
identity formation, self-discovery, freedom and empowerment. As we explore works from a
variety of authors from diverse cultures, we will consider intersectionality, class, race and
ethnicity, patriarchy, work and art, friendship, cross-cultural relations, sexuality, spirituality and
feminism. Historical, cultural and political context are essential to our investigations and
discussions. Course requirements include essays, frequent in-class writing and an oral
presentation. Participation in class discussion is required. Attendance is mandatory.

ENG 2730 - Languages of the World (LIN 2730)
Martha Ratliff

This course will survey the major language families of the world and important
characteristics of a few individual languages that are representative of different structural types
and different geographical areas. We will examine how languages relate to each other, and the
historical implications of these relationships. We will also consider the similarities among
languages, and whether these similarities can be attributed to common origin, geographical
proximity, or the way human beings process information. Writing systems will be studied in
terms of the linguistic units they encode. Finally, the causes for and implications of widespread
language loss will be discussed. The course should broaden your understanding of the diversity
that exists in the way people structure their thoughts and in their culture-specific assumptions
about communication.

Learning outcomes: by the end of the semester, you should be able to (1) locate major
world languages on a map and explain their historical affiliation with other languages; (2)
explain the way that linguists categorize languages by structural type; (3) write insightfully about
the relationship between language and culture; (4) argue for or against the proposition that
widespread language extinction constitutes a crisis; (5) demonstrate an understanding of the
linguistic basis of the major types of writing systems in use in the world. This course is required
for the International Studies Co-Major and fulfills the General Education Foreign Culture
requirement.

ENG 2800 - Techniques of Imaginative Writing
The Motown & Global Creative Writing Learning Community: Reading and Writing
Detroit
M. L. Liebler

The Motown & Global Creative Writing Learning Community: Reading and Writing
Detroit is an exciting and engaging way for WSU first year students, new transfer students and
all undergraduate students to work creatively with other WSU students

This class is not limited to just majors. I have created this course for majors from many
different academic areas of study. No experience required.

This class offered in both Fall or Winter semesters, and it will allow students the
opportunity and space to create, study, experiment with different genres of creative writing and
offer all WSU students a rare opportunity to work with nationally and internationally acclaimed
visiting writers. Both classes are taught by Award Winning writer and veteran WSU Poet M. L.
Liebler. Visiting writers may include writers and artists famous in Detroit and around the world.
In addition, this Learning Community offers a unique opportunity to Study Abroad in England (for additional credits) during Spring Break 2016. Either of these Motown Learning Community classes will be open to all WSU students. English 1020 (College Writing) is NOT a prerequisite.

**3000 Level Courses**

**ENG 3010 - (IC) Intermediate Writing**

Building on students’ diverse skills, ENG 3010 prepares students for reading, research, and writing in upper-level college courses. ENG 3010 also prepares students for Writing Intensive courses in the majors by asking students to consider how research and writing take place across the university in the broad disciplinary and interdisciplinary patterns of the sciences, social sciences, humanities, and professions. The main goals of the course are (1) to have students read materials from different disciplines across the university; (2) to introduce students to the ways writing constructs knowledge in the sciences, social sciences, humanities, and professions; and (3) to develop a sustained research project that analyzes or undertakes writing in the sciences, social sciences, humanities, and professions.

To achieve these goals, the course places considerable emphasis on analytical and critical reading and writing; the development of research skills; the genres of research proposal, literature review, research presentation, and researched argument; and the use of multiple technologies for research and writing.

**ENG 3020 - (IC) Writing and Community**

Building on student’ diverse skills, ENG 3020 prepares students for reading, research, and writing in the disciplines and professions, particularly for Writing Intensive courses in the majors by engaging students in community-based service-learning projects. To do so, it asks students to consider how research and writing are fundamentally shaped by the disciplinary, professional, and other communities using them. Students participate in Detroit-based community site for twenty hours over the course of the semester. They read and analyze relevant research and other texts, paying attention to the kinds of texts, evidence, and writing conventions used in each. Thus students achieve key course 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, professions, and community sites; and 3.) develop a sustained project that contributes substantively to the community site.

To achieve these goals, the course places considerable emphasis on analytical and critical reading and writing and the development of research skills. It includes a range of academic and other genres and the use of varied technologies for research and writing.

**ENG 3050 - (IC) Technical Communication I: Report Writing**

ENG 3050 prepares students for reading, researching, writing, and designing technical documents. While some technical writing addresses a general audience (e.g., instructions), 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, etc.) elements of design. The main goals of the course are (1) to teach students to consider the audience(s) and purpose(s) in reading and writing technical documents; (2) to integrate research, writing, and design in the standard genres
of technical writing; (3) to design effective technical documents with attention to text, visuals, format, usability, citation, documentation, and mechanics, using a flexible writing process incorporating drafts and revision; and (4) to work with current technologies for technical document design.

**ENG 3060 - (OC) Technical Communication II: Writing and Speaking**

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.

**ENG 3100 - Introduction to Literary Studies**

**Global Modernity**

Barrett Watten

An introduction to the study of literature for English majors. This course is an intensive and extensive introduction to a range of literary texts and interpretive approaches that will be encountered in upper-division classes. It should be taken at or near the beginning of one's undergraduate course 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. A likely focus for the Fall 2015 edition will focus on the representation of “global modernity” in literature, film, and visual art. How do works of literature and other media negotiate forms of difference encountered on a global scale in their specific historical periods (both the present and earlier ones)? There will be frequent readings and film viewings; a series of short-to-medium-length essays (about 30 pp.), a take-home final, and a mix of lecture and class discussion. Class participation makes up a substantial portion of the grade.

**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 (Gawain and the Green Knight, Bisclavret and
Yonec), vision literature and autobiography (The Book of Margery Kempe, The Shewings of Julian of Norwich, and Holy Sonnets), 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
Simone Chess
This course is a survey of English literature of the Middle Ages and Renaissance, through a selection of works from such writers as Geoffrey Chaucer, Edmund Spenser, William Shakespeare, Mary Sidney, John Donne, Lady Mary Wroth, Christopher Marlowe, and others. We will also focus our attention toward poetry of this period, including sonnets and ballads, with a special focus on women writers. As we read and discuss these texts, we will trace themes of race, gender, sexuality and national identity. Students should expect, in addition to an introduction to late medieval and early modern literature, to gain an understanding of genre, style, and form. Further, students should plan to focus on developing as critical readers and as persuasive writers. Assignments will include several short writing assignments, quizzes, two papers, and a final exam.

ENG 3120 - (PL) English Literature After 1700
John R. Reed
This course will deal with the literature, with its historical and social context, in a chronological manner, beginning with Jonathan Swift and extending to about Yeats or Auden. I usually use the appropriate volumes of the Norton Anthology as texts, but I do not require those expensive texts if students have access to the assigned texts elsewhere. I am in the process of trying to redesign the course. Students will be expected to write a term paper (roughly 10 pages), make a class presentation, and submit a short essay 3-5 pages, perhaps based on the class presentation). There will be a final exam.

ENG 3140 - (PL) American Literature after 1865
S. Chandra
Adopting a transnational framework, this course challenges the appropriation of the term “America” by the United States to refer to itself as a nation. Central to our study will be idea of America not simply as a geographical entity but also as a term of inquiry with which to investigate questions of imperialism, race, gender, labor, globalization, im/migration culture, politics. To this end, we will study literary works as well as the historical context in which they arise. We will address a variety of questions including: how is U.S. nationalism produced through the construction of its borders with other nations; how has the concept of nation changed through various historical and literary periods since 1865. This is a discussion-based course, and therefore, attendance is required. Students will also be required to write a literary essay commensurate with each student’s own intellectual interests.

4000 Level Courses
ENG 5030 - Topics in Women’s Studies (WS 5030)
Women Writing War
Margaret Jordan

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

ENG 5035 - Topics in Gender and Sexuality Studies
Queering the Renaissance
Simone Chess

Crossdressing, sex acts and practices, homoerotics, 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. 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, Behn, and Cavendish, as well as excerpts from prose romances by Sidney, Wroth and Riche, poetry from Donne and Spenser, and other works from cheap print pamphlets and broadside ballads. 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.
ENG 5075 - Topics in New Media
Feeling Networked/Networked Feeling
Scott Richmond

It has become common to say that, increasingly, and because of our new networked media, we are all connected. It is equally commonplace to lament an increasing alienation caused by these same media: despite our increasing connectedness, we are ever more isolated in this era of social networks and geo-located networking apps. And amidst all this, Facebook’s recent experiments in the “emotional manipulation” of its users is the object of much (rather overwrought) public outcry.

Against this backdrop, this course asks what it feels like to be networked, how the network feels, and how feelings themselves become network phenomena. Nobody yet knows what to make of the network, our presence in it, its presence in our lives. To ask these questions, we will turn to a number of scenes of analysis, both empirical and aesthetic. Empirical scenes will be scenes of encounter, of confusion, of not-yet-knowing, of anxiety: online dating, digital mourning, hookup apps, “sharing” and oversharing. In addition to these empirical scenes, we will study their aesthetic mediation, not only in digital media art, but also in films (Her and eXistenZ), novels (Super Sad True Love Story, Pattern Recognition, The Sluts), and videogames (Journey, Between).

To help us think about networks, we will turn to media theory, both old and new, including Walter Benjamin and Marshall McLuhan, Mark Hansen and Donna Haraway, Wendy Chun and Alexander Galloway, Geert Lovink and Lisa Nakamura. Next to these theorists concerned with technology, we will read authors concerned instead with feelings, affect, feminism, and queer theory, including Lauren Berlant, Samuel Delany, José Muñoz, and others.

Satisfies the Department of English “Communities and Cultures” requirement.

ENG 5120 - Topics in Medieval Literature
How to Be a Viking
Hilary Fox

As postmodern critical theory holds, literature is never produced and read in a vacuum, but is deeply informed by its social and material contexts. In this class, we'll use the Old English poem 'Beowulf' as a starting point to examine the literary and material culture of Anglo-Saxon England and the early medieval North Atlantic, and how it may have influenced the production of and understanding of "old" literature. Throughout the course, we'll look at the practical and social aspects of such things as: the production of beer, mead, and wine; the building of drinking halls; shipbuilding; metalwork; music and poetic composition and recitation; law and order; food and cooking; the role of women and men in social order; and manuscript production in the literate age that produced the poem and is reflecting on it nostalgically. Our texts will be in part primary, but we'll also look at secondary work in archaeology, anthropology, and literature. In addition to daily readings and discussion, students will produce a final research-based project, either a traditional research paper or a creative/material project that's informed by research.

ENG 5300 - Twentieth Century British Literature
renée c. hoogland

This course will survey the aesthetic experiments of the twentieth century as they intersect with shifting notions of "British" identity, from T.S. Eliot, Virginia Woolf, Elizabeth
Bowen, and Joseph Conrad to Seamus Heaney, Jeanette Winterson, Salman Rushdie, and Zadie Smith. This will involve readings in figures who are not British per se, but who reflect usefully on that category: as immigrants, or colonial subjects, or as fellow travelers in the transnational movements of modernism and postmodernism. Issues to examine will include: British identity in relation to imperial conflicts with Africa, Asia, and Ireland; World War I poetry and the experiments of modernism; the onset and aftermath of World War II; changing attitudes toward gender and sexuality in the contexts of these wars and in the wake of the newly invented psychoanalysis; and postcolonial/postmodern efforts to redefine the boundaries of nation and language. In the process, we will give some attention to the methodologies of literary criticism: particularly, on ways of bridging the study of historical context with close readings of language and form. Readings include a short textbook, an anthology, and one or two novels.

ENG 5420 - American Literature: 1865-1914
Literature and Reconstruction
John Patrick Leary
This course will introduce students to the American literature of the Reconstruction era. We will interpret “Reconstruction” broadly to include texts produced during and, in some cases, after the formal period of federal occupation of the southern states after the Civil War. If, as many scholars have suggested, Reconstruction was ultimately a contest over meaning -the meaning of the Civil War, of race, and of freedom- then it did not end in 1877. Therefore, in addition to introducing students to the culture of the Reconstruction period, this course will also broadly consider the place of war, national citizenship, historical memory, and race in postbellum American literature. Authors to include Mark Twain, Frances Ellen Watkins Harper, Charles Chesnutt, Kate Chopin, W.E.B. DuBois.

ENG 5595 - Anglophone Literature
S. Chandra
Anglophone literature is traditionally defined as literature written in English by writers from the former British colonies. This course is more expansive and deals with the study of global English literature emerging from the (ex)colonies of the United States and Britain that also addresses contemporary imperialism. Furthermore, the course focuses on the historical and political context that gives rise to this literary production. More specifically, the readings will help us to theorize the concepts of colonialism and contemporary imperialism, as well as related concepts such as those of race, labor, gender, and im/migration. We will consider how writers from different parts of the world such as Michelle Cliff, Chinua Achebe, and Ngugi wa Thiongo respond to and depict the experience of colonialism/imperialism. Historical and theoretical readings may include works by Frantz Fanon, James Mill, and Walter Rodney. This is a discussion-based course, and therefore, attendance is required. Students will be required to write a critical essay commensurate with each student’s own intellectual interests.

ENG 5700 - Introduction to Linguistic Theory (LIN 5700)
Ljiljana Progovac
This course is an in-depth introduction to the scientific study of human language, the purpose of which is 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). The course will also include a brief introduction to the linguistic study of meaning (semantics). Students successfully completing this class will be able 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. Requirements for the class include regular attendance, homework assignments, quizzes, one midterm exam, and one final exam. This class 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 5740 - Syntax (LIN 5300)
Ljiljana Progovac

The course examines the structure of phrases and sentences using the framework of one of the most recent approaches to syntax, the Minimalist Program. The goal of the theory is not only to discover various subconscious principles and rules that make up grammars of all human languages, but also to express these rules in the most economical (minimal) terms possible. After completing this class, students should be able to recognize syntactic patterns in English and other languages for which glosses are provided and to utilize the theoretical concepts of syntactic theory in order to describe and analyze such patterns. They should be able to analyze the structure of reasonably complex sentences and to represent them precisely by drawing syntactic diagrams. The students should also be able to test the predictions of the syntactic theory by gathering relevant data and determining whether they conform to the theory or not.

This class is required of all Linguistics majors, minors, and MA students, and should also appeal to anyone with an interest in the structure of human language. Eng/Lin 5700 or Eng/Lin 2720 serves as a prerequisite for this class. The requirements include a midterm exam, a final exam, quizzes, homework assignments, and regular attendance and participation.

ENG 5795 - Topics in Rhetoric and Writing
Environmental Rhetoric
Donnie Johnson Sackey

What is the relationship between rhetoric, environment, and justice? This is the question that will frame our investigation of environmental rhetoric. This course examines environment through the exploration of writing moments that center on social, environmental, and ecological justice. We’ll read foundational texts like Carson’s _Silent Spring_ and Killingsworth and Palmer’s _Ecospeak_. We’ll also shift our attention toward more contemporary local and global justice concerns via Shiva’s _Water Wars_, Pezzullo's _Toxic Tourism_ and Biehler’s _Pests in the City_.

We’ll not only engage in classroom-based learning, but will enhance our experience by speaking with Michigan and Detroit-based environmental justice activists, such as Detroiter Working for Environmental Justice and the Michigan Environmental Justice Coalition.

Through our reading, writing, field trips, and discussions, this course aims to position you as a more critical reader and writer of environments by developing and enhancing your rhetorical understanding of the social, cultural, scientific, and governmental of environmental problems.
ENG 5992 - Senior Seminar
Adaptation, Remediation, and Transmedia Storytelling
Chera Kee

Adaptation: to modify a story by translating it into another genre or medium
Remediation: (as used by Jay David Bolter and Richard Grusin) to refashion or pay homage to earlier media forms
Transmedia Storytelling: to tell a story across multiple media platforms

“The book was so much better than the movie.” Have you ever said that? Or have you ever wondered what it would be like if your favorite comic book was made into a television show? These sorts of questions are at the basis of this class: what happens when we take a story and adapt it? What happens when we refashion it for a new culture or context or if we tell a story across a wide variety of media? And what happens to authorship when a story is retold in a new way? Exploring the complex exchanges that happen when a story is translated across media, this course examines the various ways a narrative can be repackaged, recycled, rebooted, and re-told to tackle questions of authorship, translation, authenticity, and faithfulness and to find out what impact any particular medium has on the stories we tell.

To do this, students will trace stories through multiple media iterations, including literature, film, television, video games, and comic books. Using test cases, which may include but are not limited to the Sherlock Holmes stories by Sir Arthur Conan Doyle and Jane Austen’s Pride and Prejudice, students in the course will begin by considering classic and contemporary theories of film and literary adaptation. We will ask: what do multiple versions of the same story tell us about how different mediums tell their stories? What are the aesthetic demands of particular medium, and what do these tell us about how we tell stories via film, literature, television, and video games? We will then examine theories of transmedia storytelling, multimodal storytelling, and spreadable media to investigate what happens when a single narrative is stretched across multiple media at the same time. What does it mean, for instance, that I can enter the same narrative universe by watching The Avengers in a movie theater, by screening Marvel’s Agent Carter on my TV, or by picking up a copy of Thor: God of Thunder at my local comic book store? And what role do audiences and fans play in helping to craft this narrative universe?

ENG 5992 - Senior Seminar
Writing and Memory
Michael Scrivener

The seminar theme is how writing structures memory. From psychoanalysis and the social sciences, we know that memory is shaped by repression, defenses, and ideological investments, but memory, both personal and social, is also necessary and unavoidable. Amnesia is pathological, so we are forced to use language and literary forms to remember what is important. Some of the texts we’ll be reading: James McBride’s The Good Lord Bird, a neo-slave narrative about the John Brown uprising; Art Spiegelman’s Maus, a graphic novel about his father and mother, Holocaust survivors; Virginia Woolf’s To the Lighthouse, a modernist novel that fictionalizes Woolf’s own experiences; Dara Horn’s A Guide for the Perplexed, a recent novel about the technology and politics of memory. Response papers, leading the class discussion for part of the class, an oral presentation, a visit to a local museum, and a final research paper- as well as regular attendance and active participation in the class discussions- are the course requirements.
6000 Level Courses

ENG 6720 - Topics in Language (LIN 6720)
Field Methods
Martha Ratliff
This class involves working intensively with a speaker of a language unknown to both the instructor and the students as a means of learning techniques to elicit the phonological, morphological, and syntactic structure of a language in the field. In addition to group work during class sessions, students will work in teams of two or three with the language consultant outside of class in order to complete weekly assignments and investigate some aspect of the language for a final term paper. The class will also involve discussion of data management/preservation and fieldwork ethics. Learning outcomes: by the end of the semester, students will have acquired advanced skills in language transcription and analysis, and will have come to appreciate the challenges and rewards of front-line linguistic study. Prerequisites: ENG/LIN 5700 or the equivalent required; ENG/LIN 5290 recommended.

ENG 6800 - Advanced Creative Writing
Caroline Maun
This course is intended for advanced creative writers to refine their writing and workshop skills and to consider further professionalization. Writers of any genre, or hybrid genres, are encouraged to enroll. There will be opportunities for revision and a required final portfolio. In addition to the reading of workshop pieces, we will also read articles and book chapters that will address particular issues that arise from our writing groups. The class time (Monday evenings, 6-8:45 p.m., 324 State Hall) will be divided between discussing the work of established writers and individual pieces by students. In addition to writing freshly conceived pieces for this class (do not recycle work from previous courses), students are required to write responses to assigned reading, prepare written remarks on peers’ work, participate fully and constructively in workshop discussions, and write workshop summaries. It is possible to do work toward a larger project in this course. Graduate students and advanced undergraduate students are invited to register. Prerequisite: grade of C or better in one of the following: ENG 5695, ENG 5860, ENG 5870, ENG 5880, ENG 5885, or ENG 5890.

7000 Level Courses

ENG 7004 - Theoretical Issues in Cultural Studies
Affect and Theory
Jonathan Flately
In recent years, scholars in multiple disciplines, including literature, social theory, philosophy, psychology and neurobiology have turned to the question of affect with great energy in a series of attempts to account for the delicacy and power, the evanescence and durability, the bodily rootedness and the cultural variability of human emotion. This seminar will examine this recent “affective turn” in the context of a long history of attempts to understand affect, emotion, feeling and mood. The semester will be divided into three sections: the first will concern affect
and mimesis (with readings from Plato, Aristotle, Freud, Walter Benjamin and others); the second will center on a consideration of Martin Heidegger’s Being and Time and his understanding of Stimmung, or mood (in relation to other understandings of mood); in the third, we will consider some key texts and concepts from the recent “turn” to affect, including works by Gilles Deleuze, Brian Massumi, Silvan Tomkins, Eve Kosofsky Sedgwick, Sianne Ngai, and Deborah Gould.

8000 Level Courses

ENG 8001 - Seminar in Literary and Cultural Studies
The Transnational Imagination: Literature and Art Across Regions
Barrett Watten

This seminar will take up the “transnational turn” that has complicated the division of literature and culture by national boundaries, in the historical period after 1945. The seminar will be structured around four distinct historical topics, each emphasizing a specific genre and a specific kind of transnationality: 1) the Frankfurt School, seen as a transnational hybrid of German exiles and American culture, about 1945, and its relationship to the construction of a postwar canon of international modernism (literature); 2) international art exhibitions from the 1950s to the present and their construction of global spectatorship (visual culture); 3) the New Wave, seen as reflecting transnational constructions of postwar trauma and culminating in May 68 (film); and 4) the rise of non-European avant-gardes (global conceptualism; China; Japan; Middle East; Africa) and new forms of multi-languaged writing (poetics). The use of these aesthetic strategies to comprehend a nontotalizable and differential global horizon will be stressed; the course derives from research in German/American transnationalism; exhibition history; diasporic avant-gardes; and selected films, and will seek an intersection with student disciplines and projects. One of the seminar’s goals will be to direct students to an area of research interest, connected to our topic, that may result in a public presentation.