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
Richard Thorsby

This class will provide an overview of poetry written [mostly] in English by following its historical development from the classical period to the 21st century. Moving in a chronological fashion, we will read poetry written by some of the most famous English-language poets, including William Shakespeare, William Wordsworth, Emily Dickinson, William Butler Yeats, Langston Hughes, Robert Frost, and Al Purdy. Besides introducing students to a broad range of poetic devices, styles, and forms, this course will also cover the fundamentals of writing a successful argumentative paper. An emphasis on grammar, style, analytical skills, and rhetorical strategies will provide students with the tools to compose persuasive essays. Class meetings will consist of a combination of lecture and discussion, with emphasis upon the latter.

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

This writing course offers students a broad introduction to the study of poetry. Most of the assigned readings consist of selections from well-known twentieth-century American poets. We will read poetry by Robert Lowell, Sylvia Plath, Dave Smith, Li-Young Lee, Yusef Komunyakaa, Denise Levertov, Philip Levine, James Wright, Elizabeth Bishop, William Carlos Williams, Theodore Roethke, Anthony Hecht, Richard Wilbur, Rita Dove, and others. Class time itself will mostly be dedicated to discussion in which we together develop interpretations of the assigned texts. In the course of the semester, students will develop a critical vocabulary they will use to develop their original readings of poetry. The final assignment in the course is a critical review of a collection of poetry. For this assignment, students will demonstrate their ability to write a sustained academic argument that offers compelling interpretation and evaluation of literature.

ENG 2120 - (IC) Introduction to Fiction: Literature and Writing
World Fiction
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 short stories, perhaps plays, and view a few related films with World & Global themes. The fiction forms we will look at will be from the book Other Voices/Other Vistas which includes short stories from around the world. The class will consist of some general lectures about world fiction, 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. The assignments consist of one long analytical essay (about 2000 words) due towards the end of the term, and three short essay style exams 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 contemporary world fiction from around the planet (Africa, The Middle East, Asia, and Oceania). 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 short fiction and its connection to our daily lives and our relationship to the world. Regular attendance is a must!

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

**How Do Stories Affect Us?**

**Vincent Haddad**

This section will tackle the question: how do we tell stories today? This simple question will unfold into a myriad of pathways considering the present and how we might attempt to represent it. From genre fiction (Zone One by Colson Whitehead) to graphic narratives (Blankets by Craig Thompson) and experimental fiction (Oblivion by David Foster Wallace; A Visit from the Goon Squad by Jennifer Egan), this class will deal with how it is we use stories to grapple with information overload, race, gender, history and queerness in the present.

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

**Marcus Merritt**

The content of this course is designed to introduce students to a broad range of fiction in order to consider the variety of ways fiction writers have treated social concerns, and the assignments are designed to introduce students to the basic tenets of writing about fiction. Students will read a number of short stories and three fairly short novels, and will be expected to participate in class discussion about the selected readings throughout the course of the semester. Instead of focusing on a single theme, the class will read fiction written in a number of different styles that addresses many different issues and students will have the opportunity to choose from these the topics that most interest them for each of the three major writing assignments. For their writing assignments, students will practice close reading, researching and addressing published scholarly work, and writing about literature using prominent critical frameworks. Along with the three major writing assignments, assessment will be based upon mid-term and final exams and classroom participation. The short fiction will be mostly selected from The Norton Anthology of Short Fiction, and writers may include Herman Melville, Franz Kafka, Richard Wright, Ursula K. Le Guin, Kate Chopin, Alice Walker, Jamaica Kincaid, Gabriel García Márquez, among others. The novels will be The City & The City (2009) by China Miéville, Kindred (1979) by Octavia Butler, and Go Tell It on the Mountain (1953) by James Baldwin.

**ENG 2210 - (IC) Great English Novels: Literature and Writing**

**John Reed**

In this course we shall study important British novels and explore the social and historical contexts in which they appeared. We shall begin with Robinson Crusoe and end with Ford Madox Ford's The Good Soldier. Along the way we shall also sample Austen, Mary Shelley, and Dickens, among others.

**ENG 2310 - (IC) Major American Books: Literature and Writing**

**Dissidents and Outsiders in American Literature**

**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. Authors to include: Mark Twain, James Baldwin, Tillie Olsen, Adrienne Rich, Zitkala-Sa, Philip K. Dick. We will do a lot of writing and revising in this class, from short writing exercises to longer research-based argumentative essays.

ENG 2390 - (IC) Introduction to African-American Literature: Literature and Writing (AFS 2390)  
Margaret Jordan  
This course offers a close look at the African-American literary tradition and will also help you cultivate skills for critical observation, thinking, reading and writing. We will concentrate on the acquisition of literacy and knowledge, power relations, “submission” and resistance, strategies and tactics for survival, class and color consciousness 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 two essays, a reading portfolio, 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 2420 - (IC) Literature and the Professions: Literature and Writing  
Mad Science  
Hilary Fox  
The sciences will tell you how to clone a t-rex; the humanities will tell you why it's a bad idea. As a focus for developing analytical and writing skills, this Literature and Writing class explores representations of "mad science" and the human quest for knowledge, as well as the questions these explorations raise: the line between good and evil, the stability of human identity, and what it means to be "human." Possible works we'll study include: Mary Shelley's 'Frankenstein', Robert Louis Stevenson's 'The Strange Case of Dr. Jekyll and Mr. Hyde', H.G. Wells' 'The Invisible Man', and Christopher Marlowe's 'Dr. Faustus.'

ENG 2430 - (PL) Electronic Literature  
Literature 2.0  
Julie Thompson Klein  
Digital technologies and new media have expanded the literary canon, producing innovative modes of fiction, poetry, and drama. This course is an introduction to electronic literature (E-Lit) and digital narrative. It enhances students’ understanding and enjoyment of primary materials while developing fundamental skills of analysis, interpretation, and evaluation.
The course will also engage critical questions about the changing nature of authorship and readership, as well as language and publication. The scope is wide, encompassing online storytelling, digital-born works, interactive fiction, fan communities, and gaming. The course will begin with first-generation experiments in the 1950s-1980s with hypertext fiction (such as Shelley Jackson’s Patchwork Girl) and move to second-generation works after 1995 including kinetic poetry in Flash and other platforms (Robert Kendall’s “Faith”), multimodal forms integrating text and sound (the compositions of Chang Heavy Industries), and other born-digital genres (from the combinatorial algorithms of Stir-Fry Texts such as “Blue Hyacinth” to the avant-garde movement of flarf poetry that mines the Internet). We also explore novels that take the form of emails or instant messages, computer installations incorporating reading and literary elements, and other hybrid works integrating textual, visual, and audio components. FORMAT: This is an active class emphasizing hands-on exploration and study of web-based materials. Students must possess adequate computer skills and bring personal laptops or comparable devices to class. Requirements include daily attendance and active engagement with intensive groupwork. Students will also write short papers, engage in blogging, and conduct a final research project.

ENG 2440 - (VP) Intro: Visual Culture
Scott Richmond

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

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

ENG 2450 - (VP) Introduction to Film (COM 2010)

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 2450 - (VP) Introduction to Film (COM 2010)
Lesley Brill

This course introduces students to sophisticated film criticism and to movies from a broad spectrum of styles, genres, historical periods, and cultures. The main emphasis of this section will be on interpretation; technical aspects of film analysis will also be covered. There is no text book; I’ll provide definition sheets for important terms and concepts.

The primary method of the course is to break films into their component features --- i.e., narrative, mise-en-scène, cinematography, editing, and sound; then return the parts to the whole. The course trains students in specific techniques and critical methods necessary to describe, analyze, and appreciate the artistic text. Grades will be based on three sets of in-class essays, with the third taking place at the scheduled final exam time (15% for the first, 25% for the second, and 60% for the third). Consistently excellent participation in class discussions may raise your grade. Class should be fun; in any event, on-time attendance is required.

ENG 2560 - (IC) Children’s Literature: Literature and Writing
Nicole Wilson

“There should therefore be a time in adult life devoted to revisiting the most important books of our youth. Even if the books have remained the same: we have most certainly changed, and our encounter with them will be a new thing.” Italo Calvino The Uses of Literature

Calvino’s thought provides a framework for this course. The goal for this course is to take a semester and visit or revisit important books for children and young adults 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. We will be then be composing and revising analytical, interpretive, and critical essays about children’s literature and the topics discovered within the literature.

In this course we will look at children's literature, young adult literature, and children's film as we seek to strengthen our writing.

ENG 2570 - (IC) Literature By and About Women: Literature and Writing
Strategies of the Poem
Tysh, Leopoldia

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 Black Mountain to the Beats and post-Language, to name just a few -- the class will gauge the various ways the lyric plays at transforming the infinite bounty of the real which nourishes writing.

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 imbedded culturally, ideologically? Can it contest prevailing myths of reality? Can it slide into critique? What does it lose, if anything, when that happens? 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 Robert Creeley, Allen Ginsberg,
Frank O'Hara, Jack Spicer, Diane DiPrima, Aaron Shurin, Amiri Baraka, Bhanu Kapil, Anne Waldman, Stephanie Young, and Harryette Mullen, among others.

Students will be responsible for:
1) Preparing the assigned readings and presenting them to the class 2) Writing and critiquing poems on a weekly basis 3) Producing précis of essays (hand-outs), when applicable 4) Working independently toward their final manuscript (25 pages minimum) 5) Producing six journals (in dialogue with the assigned texts)

Grading: oral presentation: 10%; participation: 10%; weekly assignments: 20%; mid-term exam: 20%; précis: 10%; final (manuscript or paper): 30%.

ENG 2570 - (IC) Literature By and About Women: Literature and Writing
Caroline Maun
In this course, we will focus on literary and critical writing that explores women’s circumstances in the 20th and 21st century, always asking the guiding question: what creates the conditions of visibility or invisibility for texts and discourse by women? We will read remarkable critical and literary texts by women whose work is at the margins of 20th century canonicity, and our specific focus will be women writing about violence.

Textbooks will include the anthology No More Masks, the autobiography Escapade by Evelyn Scott, and the recent collection Men Explain Things to Me by Rebecca Solnit, among others. We will pay explicit attention to how literary arguments are successfully written with careful and comprehensive attention to textual evidence. There will be shorter response papers each week of 300-500 words, a five page paper at midterm, and a longer 10-15 page researched paper. Regular attendance and constructive participation is required.

ENG 2720 - (PL) Basic Concepts in Linguistics (LIN 2720)
Martha Ratliff
This course is designed to give you an understanding of the nature and complexity of human language. We will study the structure of language on three levels: the level of sounds (phonetics and phonology), the level of words (morphology), and the level of phrases and sentences (syntax). We will also consider common attitudes that people hold about language, and discuss the contributions that the discipline of linguistics has made to our deeper understanding of these issues. Many of our examples will come from English, since that is the language we all share. The principles explained have universal validity, however, so we will also do many exercises involving other languages. Grading is based primarily on tests. This course fulfills the General Education Philosophy and Letters (PL) requirement.

ENG 2800 - Techniques of Imaginative Writing
The Motown & Global Learning Community: Reading & 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 and other undergraduate students and recent transfer students to work creatively with other WSU students from many different academic areas of study. No experience required.

All Students can participate in the Winter 2015 in English 2800 (Introduction to the Techniques of Imaginative Writing) course. This class does run either Fall or Winter each year,
and it will allow students the opportunity and space to create, study, experiment with different genres of creative writing and offer you a rare opportunity to work with nationally acclaimed visiting writers. Both classes are taught by Award Winning writer and veteran WSU Poet M. L. Liebler.

Past Class Artists & Visitors have been Bret Lott, Thomas Lux, Jim Gallert, John Sinclair, Duke Fakir of The Four Tops, Rodriguez, Funk Brothers Dennis Coffey & the late Joe Hunter plus we visit many local Detroit historical spots during the semester.

In addition, this Learning Community offers a unique opportunity to Study Abroad in England (for additional credits) during Spring Break 2015. Apply here http://studyabroad.wayne.edu/program/program.php?id=20

Again, the Motown Learning Community class is open to all WSU students. English 1020 (College Writing) is NOT a prerequisite. Grab a seat quickly.

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

ENG 3100 - Introduction to Literary Studies
Jaime Goodrich
This course offers an introductory survey of the key theoretical methodologies used in literary criticism. Over the semester, students will be introduced to the historical development and the primary schools of critical theory, including—but not limited to—New Criticism, structuralism, deconstruction, feminism, queer theory, New Historicism, postcolonialism, and ecocriticism. Besides reading short excerpts from major theorists such as Barthes, Derrida, and Foucault, students will gain practice in using critical theory to read, analyze, and interpret representative literary texts: Alison Bechdel’s *Fun Home*, James Joyce’s *Portrait of the Artist*
as a Young Man*, ntozake shange’s *for colored girls who have considered suicide/when the rainbow is enuf*, William Shakespeare’s *Tempest*, and the poetry of Mark Doty and Mary Wroth. By the end of the semester, students will be prepared to take advanced courses in the English major. Requirements include one short paper (5 pp.), one midterm, one research paper (12 pp.), a final exam, quizzes (as necessary), postings to the class blog, diligent preparation for class, and active participation in our discussions

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 John Milton. 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 3110 - (PL) English Literature to 1700  
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, Sir Gowther), 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 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 to post-modernism). The writing assignments include the following: two papers (30%); six quizzes (30%); and a midterm and final (30%). Attendance and participation count 10% of your grade.

ENG 3140 - (PL) American Literature after 1865  
Margaret Jordan

This course surveys American literature from the Civil War period to the present. We will explore the concept of America as a developing nation, even to the present, and will seek to
discovery the guiding principles and cultural sensibilities of this mercurial society as expressed in
its literature. A critique of the texts, the examination of critical and popular reception of the
work, the role of the artist and the development of literary trends are essential to this task. We
will consider issues of race and ethnicity, the immigrant experience, class, gender, religion,
science and technology, among others, and their impact upon national and individual identity.
Our approach to the literature will be both chronological and thematic in scope with an eye to
historical, political and cultural context. Course requirements include two essays, frequent
impromptu quizzes, comprehensive in-class writing assignments and a final examination.
Participation in class discussion is required. Attendance is mandatory.

ENG 3140 - (PL) American Literature after 1865
Progress and Negativity: American Literature and Culture After 1865
Barrett Watten
This survey of American literature and culture after the Civil War will be both broad and
comprehensive, providing a series of readings and interpretative frameworks for modern
America over the past century and a half in four broad historical periods: the Progressive Era;
modernism and modernity; post-1945 society and postmodernism; and the emerging global and
millennial order. There will be two lectures a week, each focused on specific themes in
American literature seen in relation to a series of literary, cultural, and historical perspectives on
modern America. Readings will alternate between major works, samplings from "clusters" of
related texts, and theoretical and historical over-views. There will be occasional quizzes, two
midterm take-homes, and a final exam.

ENG 3700 - Structure of English
Karen Milligan
By time you were three years old, you had already mastered the grammar of your
language. In this class, we’ll examine what it was that you learned so quickly and effortlessly.
We'll study the sound of the language (phonetics), word structure (morphology), and the way we
build sentences (syntax). We'll talk about why many of the 'rules' you learned in school are to be
taken with a grain of salt, and we'll discover rules that you didn't even know existed (but that
you never break!) We’ll learn mostly by doing; we'll even play a game or two. There are 6
quizzes/tests @ 16% each. This course is designed to allow students to master concepts and
analytic skills at their own pace; motivated students can continue to improve by re-testing at any
time during the semester.

ENG 3800 - Introduction to Creative Writing
Donovan Hohn
This course will introduce students to the craft of writing in three genres; in this case
poetry, fiction, and creative nonfiction with an emphasis on poetry and fiction. (We won’t be
studying drama on its own, but the practice you gain writing dialogue, scenes, plots, characters,
and voices in this course will be of use to aspiring playwrights.) Instead of taking on these three
genres in sequential order, we’ll study them simultaneously, organizing our efforts around the
various sources and forms from which poems, stories, and essays can be made. We might look,
for instance, at examples of the dramatic monologue in fiction, poetry, and nonfiction, and then
attempt dramatic monologues of our own in any one of the three genres.
Guided by Faulkner’s remark that “a writer needs three things: experience, observation, and imagination (any two of which, at times any one of which) can supply the lack of the others”, we will seek out material wherever we can find it: in libraries and museums, wetlands and waste lands, on the bus and on the street, in memories and dreams. We will read, respond to, and otherwise learn from an aesthetically eclectic selection of stories, essays, and poems, most but not all of them published in the last several decades. Using the workshop method, we will practice responding to one another's efforts with editorial rigor, precision, and sympathy. By the end of the semester each student in the course will have written and revised between 20 and 30 pages of original work.

4000 Level Courses

5000 Level Courses

ENG 5020 - Topics in Media and Modern Culture
Experimental Media
Scott Richmond

What can you do with a medium? How far can you push it? If you push it too far, what happens? Are the consequences only aesthetic? Or might they be ethical or political? This course approaches the question of medium and mediation by studying experimental and radical practices across a variety of media. Our primary concern will be with technical media: film, video, and digital media. However, the impetus for experimentation with technical media flows not only from the properties of a medium, but also from experimental practices across all areas of cultural production. Because of this, we will, of necessity, turn our attention to other experimental aesthetic practices in the visual, literary, and performing arts. Approximately the first two thirds of the course will be organized historically around these experimental media practices. The final third of the course will be organized around student research projects—scholarly, creative, or both.

ENG 5070 - Topics in Film
The Films of Stephen Frears
Lesley Brill

The greatest director whose name people have trouble remembering, Frears has directed close to 40 feature films for theatrical release and for television. Among his best known films are The Queen, Philomena, High Fidelity, Mary Reilly, and Dangerous Liaisons. He is well known for films such as My Beautiful Laundrette, Dirty Pretty Things, and Sammy and Rosie Get Laid that focus on the lives of immigrants, gays, and other minority groups. We will watch those films and a number of others. There will be a few reading assignments, but the principal activity of the class will be watching, discussing, and writing essays on the films. All films will be available on reserve in the Undergraduate Library and virtually all are commercially available. Please join this class. I am working on a book on Frears and I need other sets of eyes and ears to help me!

Class will be fun; the films are very varied and extremely interesting. Note, on-time attendance is required.

Grades will be based on two short essays (20% and 30%) and a longer final paper.
Consistently good participation in class discussions may raise a student’s grade.

ENG 5080 - Cross-Disciplinary and Cultural Studies  
Global Social Movements  
S. Chandra

Recently we have witnessed the emergence of social movements such as Occupy Wall Street along with a variety of political struggles throughout the world. This course seeks to explain the conditions that have given rise to diverse historical movements. During the semester, we will study what various thinkers have written about how people have historically organized and opposed injustices around the world. How do political and cultural conflicts take shape and the various forms they assume such as protests, rebellions, revolt, environmental movements, etc.? We will read social, historical, theoretical texts along with films. Course requirements include quizzes, short summaries and a critical essay. This is a discussion-based course. Students will be encouraged to develop their critical thinking/writing according to their own intellectual interests.

ENG 5270 - Literature of the Victorian Period  
John Reed

In this course we shall study important works of the Victorian period in Great Britain and consider the social, historical, political, and cultural climate of the time. We shall examine a variety of genres, including Tennyson's long poem "In Memoriam"; novels, such as Oliver Twist and The Egoist, drama with The Importance of Being Ernest; and Intellectual prose with Carlyle's Past and Present.

ENG 5510 - Major Authors  
Richard Wright and James Baldwin  
John Patrick Leary

This course will cover some of the major works of two of the major figures of the American literary Left and of 20th-century African American literature. In studying their overlapping careers and rivalry, we will be tracing a history of modern U.S. literature from the 1930s through the 1960s, covering movements like naturalism, Marxism, liberalism, feminism, and gay liberation. This class will cover the major works of each author, like Native Son, Black Boy, and 12 Million Black Voices, Giovanni's Room, and Go Tell it On the Mountain. Other readings will include essays and criticism by related authors like Ralph Ellison and Zora Neale Hurston.

ENG 5565 – Postmodernism  
Zero Hour and After: Post-1945 Literature and Culture  
Barrett Watten

This course will be a comparative, transnational account of literature and art in the immediate post-45 period as setting the terms for the development of the “postmodern” by the 1970s/80s. It participates in the recent trend to further historicize literature and culture after 1945 not merely a generic “postmodernism”; we will take as our point of departure Fredric Jameson’s notion of the “postmodern” as the cultural logic of capitalism -with specifically American features- but rely more on other theorists of the late modern and postmodern: Theodor Adorno, Jean-Paul Sartre, Martin Heidegger, Jean-Francois Lyotard, Jean Baudrillard, Gilles Deleuze and
Felix Guattari. Our discussion will be framed by an account of the specific historical character of the epistemic rupture and global transformation of World War II—a period that is coming into increasing theoretical as well as historical focus. Adorno’s Minima Moralia fuses history and theory from the position of exile World War II; we will compare it to the anonymous proto-feminist memoir A Woman in Berlin and Lee Miller’s “ruin photography,” art, and film from the immediate post-45 period. Post-45 French novels, film, and theory that respond to war, genocide, and resistance, from Alain Robbe-Grillet and Marguerite Duras to Maurice Blanchot and Jacques Derrida, will also define this historical nexus, as will the reception of Heidegger; we will also consider liberation in the postcolonial world from and Frantz Fanon to The Battle of Algiers. The rise of the post-45 avant-garde in most industrial democracies will provide additional support for the historical construction of postmodern theory. Major icons of the post-45 may include: Charles Olson, William S. Burroughs, and Thomas Pynchon; Samuel Beckett and Paul Celan; Simone de Beauvoir and Jean Genet; the New Novel; the films of Roberto Rossellini, Andrej Wajda, and Yasujiro Ozu; the rise of abstraction and conceptualism in painting; lettrism and situationism; Arte Povera; documenta and Joseph Beuys; culminating in the events of May 1968, etc.

**ENG 5700 - Introduction to Linguistic Theory (LIN 5700)**

Ljiljana Progovac

This course is an introduction to the scientific study of human language, and to the way linguists work. Linguistic theory is an attempt to account for our unconscious knowledge of language through the development of insightful models. It is concerned both with units (representations) and how the units interact (rules) at three primary levels of structure: the level of sounds (phonetics and phonology), the level of words (morphology), the level of phrases and sentences (syntax). We will consider how sounds, words, and sentences vary cross-linguistically, and how these units are acquired by children. Classes will consist of lecture, discussion, and problem-solving sessions. Although it can be taken as your only course in linguistics, this course is considered the foundation of an undergraduate major or a Master's degree in linguistics. Grades are based primarily upon exams.

**ENG 5700 - Introduction to Linguistic Theory (LIN 5700)**

Robert Henderson

This course is an introduction to the scientific study of human language, and to the way linguists work. Linguistic theory is an attempt to account for our unconscious knowledge of language through the development of insightful models. It is concerned both with units (representations) and how the units interact (rules) at three primary levels of structure: the level of sounds (phonetics and phonology), the level of words (morphology), the level of phrases and sentences (syntax). We will get acquainted with theoretical linguistics by actually building theories of real linguistic data in class and through assignments. This course will be entirely based on solving linguistic puzzles. Students will have (more or less) weekly assignments to do at home, as well as a take-home midterm and final exam.

**ENG 5710 - Phonology (LIN 5290)**

Martha Ratliff

This course is an introduction to phonological analysis. By the end of the term, students should be able to find patterns in data sets and write rules that capture the changes sounds
undergo under the influence of neighboring sounds. They should have developed a sense of what is natural in speech sound inventories and sound change processes. Although our primary focus will be on “doing phonology”, this will be a theory course as well: it is not possible to analyze linguistic data without developing notions about (1) phonological entities, (2) phonological rules that mediate between the abstract representation of sounds in the mind and human speech, and (3) the nature of the phonological component of a grammar and its interactions with other components. Therefore, by the end of the term, students should also be able to explain the differences between contemporary theories about how phonology is represented in the mind.

This course is one of the three core courses in the M.A. in Linguistics program, the undergraduate Linguistics Major, and the undergraduate Linguistics Minor. All students in phonology should have first taken an introductory course in linguistics (ENG/LIN 2720 or ENG/LIN 5700). It is not appropriate to take this course as an English elective unless you have the necessary background.

**ENG 5730 - English Grammar (LIN 5730)**
Stephen Pobutsky

This course is an in-depth overview of the syntactic structure of the English language, in a word, its grammar. Grammar is the system of rules that determines the structure of all the possible sentences of a language, and we will be studying that system quite extensively. We will examine the traditional lexical categories of noun, verb, subject, object, conjunction, etc., the structure of basic sentences and of complex clauses. “Issues” in the study of grammar will also be raised, particularly in the light of insights from contemporary linguistic theory. Classwork consists of lecture, discussion, readings (textbook), homework, in-class tests, and a cumulative final exam.

**ENG 5795 - Topics in Rhetoric and Writing**
Rhetorical Virtue
Richard Marback

For Quintilian, the Roman teacher of rhetoric, a fully developed capacity for rhetoric necessitates cultivation of appropriate ethical attitudes. For the Greek philosopher Plato, developing rhetorical ability leads us away from ethical attitudes we ought cultivate. At the heart of these differences are questions about the relationship between rhetorical virtues and ethical virtues. In this course we will examine these issues as they have presented themselves in ancient, modern, and contemporary contexts and cultures.

**ENG 5860 - Topics in Creative Writing**
Performance Art for All
M. L. Liebler

This course 5860 topics in creative writing class will utilize and consider fiction, poetry, drama/dialogue, film, music, sound, photographs, fine art, dance, puppetry, mime (really??) and things yet unknown to humankind. We will do some writing & performance exercises, read performance texts, view films, clips, sketches, skits, etc. The emphasis will be to combine creative writing with art, music, film, etc.

The way I teach such an abstract, unique and subjective subject as performance art as creative writing is by exposing you to the history and many different examples of performance art from Futurism to Russian Futurism to Dada through Surrealism, Bauhaus, Living Art and into
the 21st century. We will view, listen to, observe, and take part in as many “performance art” activities, projects and prompts. All of our writings, discussions and prompts are designed to stimulate your creativity, and help give your ideas definition and focus for your small and larger projects. This is a "Think Outside of the Box" type of class. I will put course readings and clips on our Blackboard Site.

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 recent historical novel 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 and family; Emily Bronte’s Wuthering Heights, an early Victorian novel with multiple narrators representing the past. Weekly response papers, leading the class discussion for part of the class, an oral presentation, and a final research paper (as well as regular attendance and active participation in the class discussions) are the course requirements.

ENG 5992 - Senior Seminar
Early Modern Women Writers
Jaime Goodrich
This course offers an in-depth survey of the poetry, prose, and drama written by Englishwomen in the period spanning the accession of Elizabeth I (1558) and the Glorious Revolution (1688). Over the course of the semester, students will read a rich variety of texts by canonical authors (Aphra Behn, Aemilia Lanyer, Mary Sidney Herbert, Mary Wroth) while also encountering important works by lesser-known figures such as Catholic nuns, Puritan mothers, and Quaker women. In doing so, we will pay special attention to the ways that female authorial roles were shaped by historical and political events (the Reformation, the Civil Wars, the Restoration), cultural circumstances (domesticity, gender stereotypes, class status), and social identities (maid, wife, mother, widow, nun). We will also consider the process of canon formation, viewing the canon of early modern women writers as both a historical phenomenon and as a dynamic body of texts that continues to evolve even today. Requirements include one short paper, a presentation, a final research paper, postings to the class blog, diligent preparation for class, and active participation in our discussions.
**6000 Level Courses**

**ENG 6002: Teaching Literature and Cultural Studies**  
Lisa Maruca  
This course builds on theories and techniques learned in the composition pedagogy curriculum of 6001 while addressing what is unique about teaching literature and cultural studies.  
Topics to be covered include but are not limited to:  
--Finding and observing a Department teaching mentor  
--Crafting a literature/cultural studies syllabus  
--Modeling and practicing close reading  
--Teaching students to write about literature, especially in the context of WSU’s Literature and Writing courses  
--Keeping students engaged  
--Developing innovative assignments  
--Negotiating gender, sexuality, race, and socioeconomic issues in the classroom  
--Using theory effectively with undergrads  
--Evaluating student work fairly, consistently and usefully  
--Writing course outcomes  
--Dipping into the Digital Humanities and online learning  
The class is *strongly recommended* for GTAs who hope to teach the Department of English’s Literature and Writing courses, but it will also be useful for anyone who hopes to teach at the university or community college level someday.

**ENG 6720 - Topics in Language (LIN 6720)**  
History of Linguistics  
Geoffrey Nathan  
This is a course in the history of the field of linguistics, concentrating on the period from the beginning of modern historical linguistics (traditionally dated to a talk by Sir William Jones in 1786) to contemporary linguistic theory (including Optimality Theory, Minimalism and Cognitive Grammar). We will examine both the philosophical and theoretical issues surrounding how theories develop but also something about the lives and personalities of the major figures in the field, such as Jakob and Wilhelm Grimm (yes, those Grimm Brothers), Leonard Bloomfield and Noam Chomsky and George Lakoff.

**7000 Level Courses**

**ENG 7005 - Film Theory**  
Chera Kee  
This course provides an introductory survey of some of the major concepts and movements in the theory of film and media studies from the early 20th century to the present moment. The theories under consideration will be studied comparatively as well as within their historical contexts and the theoretical debates from which they emerged. Topics covered include: film-as-art theories, psychoanalysis, feminist film theories, cultural studies, genre and auteur theory, historiography, theories of popular culture, and the post-cinematic. The course is
designed to place an emphasis on developing each student’s ability to analyze and discuss a wide range of theoretical arguments. By the end of the semester, students should be able to exhibit a basic comprehension of the history of classical and contemporary film and media theory through in-class discussions, engagement with course screenings, and a series of short written assignments. Screenings may include They Live (1988), Man with a Movie Camera (1929), Lone Star (1996), Trekkies (1997) and The Gold Rush (1923), among others.

ENG 7016 - English Drama from the Medieval Cycle Plays to 1642
Simone Chess

This course will offer a survey of representative English dramas from the medieval period to mid-seventeenth century. We will consider developments in theatrical genres, dramatic conventions, and the technologies of both print and stage, all in the historical, political, and context of the late-fifteenth, sixteenth, and early-seventeenth centuries. Further, we will consider audience response and reception (both in the early modern period and in contemporary scholarship), patronage, the market economy, and popular culture. When possible, we will consider dramatic texts against other cultural and literary sources (including ballads and broadsides, poetry, and fiction and non-fiction prose). Course requirements include weekly responses, three short research responses, a class presentation, a final paper, and participation in a class mini-conference.

ENG 7044 - African-American Literatures and Cultures
Lisa Ze Winters

The 2011 publication of Kenneth Warren’s What Was African American Literature? ignited a lively academic debate about the legibility and authenticity of African American literature in a post-Jim Crow and purportedly post-racial US landscape. The force of Warren’s polemic is two-fold: on one hand, it enters a rich tradition in a literary field that has been critically and theoretically self-conscious almost since its inception; at the same time, the question speaks urgently to the contemporary tension between the rigorous and vibrant field of African American studies (as evidenced by the growing number of Ph.D. programs in the field and the abundance of faculty specializing in African American literature) and persistent efforts to delegitimize African American studies (as well as broader Ethnic Studies) at all levels of education in the United States.

Keeping in mind this tension, this course will attend to the question of the contours and dimensions of an African American literature tradition. Indeed, the centuries-long labor of theorists and critics of African American literature have meant that many works that were once obscure, not considered real literature, or otherwise marginal now occupy canonical status in the allegedly more universal category of American literature. Why, then, continue to study African American literature as a distinct canon? How does foregrounding this particular aspect of our writers’ social identities facilitate or limit explorations of other aspects; class, gender, sexuality, geography, nationality, etc. How is reading Frederick Douglass, for example, within the tradition of an African American literary canon different from reading him within the tradition of a nineteenth-century American literature canon? Besides the racial identity of its authors and the racialized landscape in which they write, what connects Harriet Jacobs to Nella Larsen to Octavia Butler to Jesmyn Ward? How has the canon of African American literature been defined over time, and by whom? What is at stake in defining it as a field, and what are the consequences of canonization? What theoretical modes of inquiry has African Americana literary
work provoked, enabled, frustrated, or foiled? To begin to address these questions, we will examine the primary works that define the content of the field alongside the critical and theoretical works that shape our understanding of the field.

ENG 7720 - Advanced Studies in Language Use (LIN 7720)
Language Variation and Change
Walter F. Edwards

The course will review various cases of stable variation and variation leading to change in English dialects and other languages, and consider the theoretical sociolinguistic issues involved. We will examine examples of language variation in which the independent variables are respectively, age, social class, sex, race, ethnicity social networks, and reference groups. A major project in the course will be a discussion of the Northern Cities Chain Shift and the Southern Shift and the presence of these vowel rotations in the speech of Detroit residents. We will study both internally and externally motivated language change. We will also focus considerable attention on variation in African American English and on Caribbean English creoles and discuss how these varieties are evolving and interacting with official and standard varieties in their societies. The discussions and evaluations in the course will continuously address the following questions: what general linguistic principles are discerned in linguistic variation and change; what social and demographic factors interact with language behavior in linguistic variation and change.

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

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

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

Possible titles include Elif Batuman’s The Possessed: Adventures with Russian Books and the People Who Read Them, Leslie Jamison’s The Empathy Exams, Richard Rodriguez’s Brown: The Last Discovery of America, Jeff Sharlet’s Sweet Heaven When I Die: Faith, Faithlessness, and the Country In Between, Rebecca Solnit’s A Field Guide to Getting Lost, Joseph Mitchell’s The Bottom of the Harbor, Morgan Meis’s Ruins, Zadie Smith’s Changing My Mind, James Baldwin’s Notes of a Native Son, Elena Passarello’s Let Me Clear My Throat, Hugh Raffles’s Insectopedia, Ander Monson’s Neck Deep and Other Predicaments, Benjamin Busch’s Dust to Dust, Bernard Cooper’s Maps to Anywhere, Michael Pollan’s Second Nature: A

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

8000 Level Courses

ENG 8001 - Seminar in Literary and Cultural Studies
The End of "Theory" and Beyond
rene c. hoogland

Since the end of the 1980s, “theory (or Theory) has been repeatedly and consistently pronounced dead, deceased, and/or over. Usually, such pronouncements concern the so-called death of deconstruction—the at the time prevalent mode of theorizing. Following in one way or another in the footsteps of Friedrich Nietzsche, the German philosopher who demolished the stifling rationalism of the great 18th- and 19th-century thinkers like Kant, Mill, and Hegel, and who insisted on “philosophizing with a hammer,” deconstructionist theorists such as Jacques Derrida, Michel Foucault, Roland Barthes, Jacques Lacan, and Louis Althusser, however diverse, share a number of tenets: all really is constructed; there is no such thing as Truth; the reader-critic’s task is to read “against the grain,” theory’s domain is not restricted to literature; the author is dead.

Today, these tenets appear not so much to be dead or superseded, but rather to form the foundations of a multifarious critical-theoretical apparatus that at once is based in and complements or complicates the Theory of the late 20th century.

The aims of this course are two-fold: first, we will explore and assess the various schools of “high theory” of the late 20th century and the how’s and why’s of its/their presumed obsolescence. We will do this by studying the interventions of feminist, queer, and critical race theorists at the center of and in the wake high theory’s heydays. Second, we will examine the major shifts in theory that, far from being dead, has tried to come to terms with the most urgent cultural and political questions of the 21st century. To this purpose we will study the turn-to-affect, neo-aesthetics, object-orientation, and speculative realism.

Most texts will be provided, but the major aim is for students to find their own way from their individual research interests into and through the genealogy of contemporary critical theorizing writ large.
The capacities for apology and forgiveness have been characterized as central features of the human condition. As such, acts of apologizing and forgiving, when viewed as rhetorical acts, provide opportunities for investigating and understanding the role of rhetoric in shaping the human condition. In this seminar we will investigate the rhetorical dimensions of apology, forgiveness, and reconciliation through attention to the emergence of truth commissions and reconciliatory practices. Our attention to these recent practices will lead us to explore the relationships among forgiveness and forgetting, reconciliation and resentment, dignity and grief. By the end of the seminar, participants will begin to incorporate into their understanding of rhetoric the emotional and material vulnerabilities of human interdependence.