Course Sampler
Fall 2014

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 1010 - Basic Writing
Basic Writing in Digital Environments
Christopher Susak

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.

In addition, this section of English 1010 will work to familiarize students with composing in digital environments. Emphasis will be placed on writing for different (Internet) audiences and learning to use various tools related to online collaboration, social media, and basic research strategies.

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**

*Michael Scrivener*

Reading a lot of poetry, we will learn how to describe its qualities, account (to some extent) for its effects, and take pleasure in its achievements. Wordsworth, a great poet, said it was “murder to dissect,” but the course assumes that the more we know how and why a poem is put together, the richer the meaning, the deeper the pleasure. Literary history, especially of poetic forms and genres, will enrich the reading experience. There will be much reading poetry out loud in class. We will also spend time on writing about poetry and making the best use of the rich body of commentary.

The student’s responsibilities include reading all the assignments, participating in the class discussions, and completing written assignments.

There will be weekly writing on the reading, and the final paper will be accomplished in a series of drafts.

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

*Chris Tysh*

This course is meant to be an active introduction to the genre of poetry, in all of its diversity, from classic to contemporary, American and foreign, in an effort to expand the literary tradition toward the most engaging and innovative work being done by a new generation of postmodern poets. The aim here is multiple: on one hand, to bring students to the experience and appreciation of a poem by focusing on all the formal elements of a lyric text, such as diction, sound, meter, imagery, and symbolism, and, on the other, to teach them how to think and communicate effectively through writing.
Emphasis will be put not only on the ability to interpret a given poem, but on developing a critical language with which to address the cultural and social materials reflected in literature. Students will be guided in the process of writing their critical essays through various in-class activities: impromptu exercises, brainstorming for topics, editing of drafts, and unpacking of theoretical concepts.

The format of the class will be a combination of lecture and discussion.

Requirements: attendance, preparedness, participation, two short papers, a midterm, a final paper and one oral presentation.

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 British and American 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 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 film or two with World & Global themes. The fiction we will look at will be from the inexpensive textbook Other Voices, Other Vistas, edited by Barbara Solomon, which includes short stories and plays. 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, Afghanistan, Oceania, India, and more). 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 relationship to the world. Regular attendance is a must!

ENG 2440 - (VP) Intro: Visual Culture
renee c. hoogland
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 2510 - (PL) Popular Literature**

**Living Authors Live in the Classroom**

**M. L. Liebler**

This course can be used to fulfill the minimum one class requirement in Philosophy and Letters (PL). The class is designed to give students a unique and rare opportunity to read books by living American authors who will then visit our class to discuss, read and answer questions about their books. We will read, discuss, and write short analytical essays based upon these very accessible books of creative non-fiction, short stories, poetry, film, music, and novels by living author. The class will offer an opportunity for students to work with the process of written critical analysis of literature. The class will consist of a couple of general lectures, but the majority of class time will be spent visiting with authors and discussing themes, ideas and the topics depicted in their books such as Lolita Hernandez’ working class stories, Marvin Gaye’s classic album What’s Going On, Caroline Maun’s poems about loss in What Remains. Louder Than Love: The Grande Ballroom Story (documentary) and other interesting books and art.

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

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

ENG 2570 - (IC) Literature By and About Women: Literature and Writing
Chris Tysh
This course will explore gender constructs in contemporary literature drawn from multicultural sources. We will attend to the notions of sexual difference, representation, politics of identity, agency and production of desire, among other issues. By taking an in-depth approach to women’s fiction (both short stories, novels, poetry), we will examine the ways in which texts produce, resist and invent gender identities. The format of the class will be a combination of lecture and discussion.

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

Grading: Participation: 10%; oral presentation: 10%; short papers: 30%; midterm: 20%; final paper: 30%.

ENG 2720 - (PL) Basic Concepts in Linguistics (LIN 2720)
Ljiljana Progovac
Analysis of the structure and use of language, focusing on English, from the standpoint of current linguistics practice. Topics include phonetics and sound structure, word structure, syntax, semantics, language origin and history, language in social interaction, language learning, and animal communication.

ENG 2730 - Languages of the World (LIN 2730)
Robert Henderson
Humans speak. This is a (and perhaps even the) fundamental property of our species. The goal of this course is to acquaint students with both the unity and diversity of human languages in their geographical and historical context.

The first half of the course centers around the following question: Can human languages be arbitrarily different? If not, what constrains language variation? By following this line of inquiry, students will become familiar with major languages families and language areas of the world, as well as some of the tools linguists use to answer questions about the sources and range of language variation.

The second half of the course is split between two issues that have received major public interest, both of which grow out of the fact that languages vary. First, we will discuss the relationship between language and thought. If language affects thought, and if languages vary in profound ways, this would mean that there are non-trivial differences in the human mental experience conditioned by language group. If true, this would be a major result. We’ll discuss arguments for and against. Finally, we will examine the issue of language death and endangerment. The discussion will take place around the question of what we lose when we lose a language. The question is not theoretical. It’s projected
that a majority of the world’s languages will no longer be spoken by the end of the century. In addition to addressing the causes and consequences of language death, we will investigate community and government responses.

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 and beyond undergraduate students and recent transfer students to work creatively with other WSU students from many different academic areas of study. No experience required. Students can participate in either the Fall 2014 or Winter 2015 in English 2800 (Introduction to the Techniques of Imaginative Writing).

This class in either Fall or Winter will allow students the opportunity and space to create, study, experiment with different genres of creative writing, and the class offers students a rare opportunity to "think outside the box" and 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 from Duke Fakir of the Four Tops to Eddie Baranek of The Sights.

In addition, this Learning Community offers a unique opportunity to Study Abroad in England (for additional credits) during Spring Break 2015. Either of the 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 3010 - (IC) Intermediate Writing
Writing in the Disciplines
Jule Wallis
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.

To pass this course, students must complete a final portfolio and reflective argument assignment required by the WSU Composition Program. This assignment is designed to prepare students to transfer knowledge and skills from ENG 3010 to subsequent courses and other writing contexts. It is based in research in psychology and writing studies. This research shows that metacognition, or analysis of one’s own thinking processes, is key to helping people transfer knowledge and skills from the context where they were initially learned to future contexts. To help students prepare to draft the Reflective Argument, this course includes reflective assignments designed to promote metacognition.

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
Metropolis and Its Discontents
Watten, Barrett
This course samples from a range of texts in literature, visual arts, and literary
texts from a wide range of genres, periods, media, and theories and cultural theory. 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 texts from a wide range of genres, periods, media, and
literatures, to enhance their ability to engage unfamiliar and challenging material and to
expand their comprehension as readers and their versatility as writers. Past versions of
this course have emphasized frequent leaps between canonical and experimental texts.

The theme of this year’s version will be "Metropolis and Its Discontents": how
writers, artists, and filmmakers have viewed the city as a utopian/dystopian organization
of space and time. Stay tuned for a specific list of works and critics; we will complement
our primary texts and full-length critical works with weekly chapters from Robert Dale
Parker’s _How to Interpret Literature_.

The course, in short, is an intensive and extensive introduction to a range of
literary and visual texts and interpretive approaches that would be encountered in our
upper-division classes. There will be frequent short written assignments (totaling about
30 pp.), a final, and lots of class discussion.

ENG 3110 - (PL) English Literature to 1700
Jaime Goodrich
This course surveys the development of English literature from its beginnings during the Anglo-Saxon period through 1700. Because this course is one that necessarily emphasizes coverage rather than depth, we will deal with English texts and authors that are representative of their period: Beowulf, Sir Gawain and the Green Knight, Chaucer, Shakespeare, Spenser, and Milton. Along the way, we will not only observe how the English language changed over time to become modern English, but we will also consider the development of English literature in relationship to cultural contexts and historical events such as the feudal system, the English Reformation, and the Civil Wars. Finally, we will discuss the formation of the English canon by considering canonical writers like Shakespeare and Milton in conjunction with women writers who have only recently joined the Norton Anthology’s venerable pages, including Margery Kempe and Aemilia Lanyer. Requirements include two short papers (approximately 3-4 pages in length), a midterm, a final exam, quizzes, 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, Aemelia Lanyer, 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 3140 - (PL) American Literature after 1865
S. Chandra

Adopting a transnational framework, this course will challenge the appropriation of the term America by the United States to refer to itself as a nation. Central to our study will be idea of America not simply as a geographical entity but also a term of inquiry with which to investigate questions of power, culture, and politics, race, gender, labor, globalization, immigration. To this end, we will study works of literature by authors writing in the United States in relationship to the work of authors outside especially in Latin America. We will address a variety of questions including: how is U.S. nationalism produced through the construction of its borders with other nations; how has the concept of nation changed through various historical and literary periods since 1865; how do literary works across national boundaries share similar concerns about social and political realities. In addition to literary texts, we will also read historical and theoretical material to contextualize the literary texts. Topics may include Anglo-American takeover of the southwest, immigration patterns, world wars, and rise of the U.S. as a global power. Students will also be required to write a literary essay commensurate with each student’s own intellectual interests. Because this course is a discussion-based course, attendance is required.
ENG 3140 - (PL) American Literature after 1865
“What a Long, Strange Trip It’s Been”
Erin Bell

Americans have long been categorized as rebels and innovators; people who are unsatisfied with remaining settled or stagnant. Beginning with our first trip across the Atlantic ocean, the desire to press forward is reflected in a variety of themes and historical events ranging from the 19th century belief in Manifest Destiny to the Great Migration in the early 20th century. As such, geographical journeys have been an integral part of our nation’s heritage, reflecting a collective desire to break free and move forward which. This theme is often reflected in our literature.

Such literary geographical journeys are often mirrored by a character’s psychological journey. Join us this spring semester as we study a variety of journeys beginning in the late 19th century. Texts and films will include The Adventures of Huckleberry Finn by Mark Twain, Their Eyes Were Watching God by Zora Neale Hurston, On the Road by Jack Kerouac, Black Like Me by John Howard Griffin, The Electric Kool-Aid Acid Test and The Road by Cormac McCarthy.

ENG 3140 - (PL) American Literature after 1865
John Patrick Leary

At the end of The Adventures of Huckleberry Finn, Huck says, “But I reckon I got to light out for the Territory ahead of the rest,” giving voice to one of the United States’ most treasured myths that Americans are defined by their desire and capacity for self-reinvention. One source of this myth is the United States’ revolutionary heritage, and another is the incredible violence of the Civil War; another is the ideal of the West, the land where one might start afresh. Think, as well, of the ideal of education as a route to self-improvement. This course will introduce you to some of the major texts of American literature from the end of the Civil War period to the present. In so doing, we will investigate the theme of “renewal” in its various forms, and from the conflicting perspectives that make up America’s literary tradition. Authors to include Walt Whitman, Kate Chopin, Zitkala-Sa, Gwendolyn Brooks, Robert Hayden, James Baldwin, Tim O’Brien, Junot Diaz, Philip K. Dick, and Jack London.

ENG 3800 - Introduction to Creative Writing
Caroline Maun

This course will introduce students to the four main genres of creative writing: poetry, fiction, creative nonfiction, and drama. There will be readings, exercises, workshops, and longer writing assignments that will build toward a portfolio that includes a reflective statement. We’ll consider professionalization in creative writing, sustainable creative writing practices, and we’ll learn to engage productively with work in progress. Regular attendance and regular reading responses are mandatory. Prerequisite: Successful completion of ENG 1020 or the equivalent.

ENG 3820 - Fiction Writing
Donovan Hohn
In this course, students will practice the art of literary storytelling by closely studying exemplary works of short fiction, by writing stories of their own (two or three of them, 20-30 pages of fiction in all), and by critiquing the work of classmates with the sort of editorial precision, rigor, sensitivity, and imaginative sympathy that will help them turn their working manuscripts into finished ones.

We will employ the workshop method, but we will also give a good deal of thought to what goes on during the stages of composition, experimenting with strategies for gathering and shaping the raw material out of which finished drafts are made. Early on in the course, as needed, in class and out, I’ll assign exercises intended to help you hone various technical elements of the storyteller’s craft: dialogue, voice, point of view, imagery, the telling detail, the modulation of tone, the compression or dilation of narrative time, to name a few.

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’ll seek out inspiration and material wherever we can find it, in libraries and kitchens and on the streets of Detroit, in memories and dreams.

4000 Level Courses

ENG 4991 - Honors Seminar
Cities & Selves
renee c. hoogland

Although large cities existed before the industrial revolution, urbanization is a typically modern phenomenon. Today, for the first time in human history, the majority of the world’s population live in cities. Most people move to cities in search of better jobs and living conditions. Yet, cities are much more than settings for our lives: our bodies and selves are intimately bound to the spaces we move through. It is impossible to conceive of a meaningful space without considering it alongside embodiment and the practices that tie our selves to our bodies. “Urban identity” then is not only an expression of a time but also a function of buildings, culture, communities, available resources, and memories. In this course, we will investigate the intricate, productive relations between cities and selves by studying a selection of novels, feature, and documentary films in which “the city” does not serve as mere backdrop to characters’ lives and narrative events, but takes on a life of its own, becomes a main character in its own right. In considering the co-production of space and selves in these texts, we will pay special attention to such aspects of identity as gender, race, ethnicity, sexuality, and age. We will study five novels, five feature films, and several documentaries, two textbooks, as well cultural/historical background materials.

5000 Level Courses

ENG 5060 - Styles and Genres in Film
Music Videos
Steven Shaviro
Music videos are a relatively recent media form. Despite film shorts portraying musical performances starting in the 1930s, and video clips advertising or featuring popular music starting in the 1950s, music videos as we know them today date only to the establishment of MTV in 1981. Since then, music videos have proliferated, first on cable television, and more recently on YouTube and other websites. In this class, we will look at the history and formal variety of music videos from a number of perspectives. We will consider -- among other things -- the complex transmedia relations between musical and visual presentation, the formal experiments often made in music videos, the development of musical performers as celebrities, and the ways that music videos often foreground questions of race and ethnicity, and of sex and gender.

ENG 5075: Topics in New Media
Communications and Identity in New Media
Julie Klein
[Description unavailable]

ENG 5150 – Shakespeare
Shakespeare's Plays and Poems
Simone Chess
This upper level seminar in Shakespeare will be organized around ten plays (both popular and less-often considered) that span the duration of Shakespeare’s career; we will also turn our attention to Shakespeare’s longer poetry. The plays will likely include The Two Gentlemen of Verona, Titus Andronicus, Richard III, Love’s Labor’s Lost, The Merry Wives of Windsor, Twelfth Night, Othello, Coriolanus, and Henry VIII. Poetry will include “Venus and Adonis,” “The Rape of Lucrece,” and “A Lover’s Complaint.” In approaching these texts, we will also consider Shakespeare’s material texts, Shakespeare’s development as an author, and will experiment with locating Shakespeare within a range of critical and theoretical discourses, including historical, feminist, queer, religious, environmental, antiracist, postcolonial, and disability approaches. Course requirements will include weekly written responses, one longer “research response,” a short presentation, participation in a class mini-conference at the end of the semester, and a final paper.

ENG 5450 - Modern American Literature
S. Chandra
This course offers an investigation into the idea of the modern and modernity as it relates to the United States in a global context. We will attempt to understand the objective conditions that made possible the emergence of the concept of the modern. We will proceed from the theoretical assumption that an understanding of the historical conditions that gave rise to the notion of the modern, will lead us to intellectual inquiry into the forces that shape our social structures. In turn, these social structures both engender and reproduce the formation of inequity, labor, class, and categories such as those of race/gender/sex. We will trace the development of the concept of modern and its continued persistence within the broader twentieth century and beyond. For this purpose we will study historical and theoretical texts by authors such as Ronald Takaki, Barbara Fields, Louis Althusser, Raymond Williams and Arturo Escobar. Such work will both
contextualize and help us to examine how fictional writers such as Upton Sinclair, John Dos Passos, Jean Toomer, Nam Le, and Julie Ostuka interrogate questions of the modern. The course material will also include film and other media. Students will have an opportunity to develop their writing in accordance with each student’s own intellectual interests. Since this is a discussion-based course, attendance is required.

ENG 5500 - Topics in English and American Literature
Transatlantic Jewish Literature: American/British/Canadien
Michael Scrivener

London, New York, and (for one book) Montreal are the locations for most of the literature we’ll be reading, as we see how these Jewish writers shape their respective literary traditions to express their reflections on particular experiences of minority status, displacement, immigration, acculturation, the Shoah, cultural hybridity, and Zionism. Countering the stereotypical Jewish representations of writers like Shakespeare and Dickens, these Jewish writers work with and against the Anglophone literary traditions at the level of language “making English reflect aspects of Yiddish” and at the level of shaping content that derives from Jewish textuality, secular (Memorbuch, Yiddish stories, plays, and jokes) and religious (Scripture, Midrash, commentary). We’ll read three 19th c. authors (Emma Lazarus, Israel Zangwill, Abraham Cahan), and five 20th/21st-c. authors (Philip Roth, A. M. Klein, Michael Chabon, Dara Horn, Howard Jacobson).

Requirements: regular attendance and class participation, weekly written responses to the reading, a class presentation, and a final paper.

ENG 5695 - Topics in Writing and Publishing
The Making of a Magazine
Donovan Hohn

This course will be a practicum: We will learn about editing and publishing by studying a selection of periodicals-national magazines like Harper's, The New Yorker, and The Atlantic; artfully edited and designed regional or niche magazines like The Oxford American, Texas Monthly, This Land, and The Believer; literary journals that aspire to reach a general audience like The Virginia Quarterly Review, Lapham's Quarterly, Granta, and Tin House; and some of the more successful yet artful online magazines that have been launched in recent years, including two edited and published by students, 40 Towns (Dartmouth) and Vanishing Point (Duke). Our studies complete, we will collaboratively undertake to launch a publication of our own, working together as writers, editors, copyeditors, fact-checkers, designers, and, finally, as publishers.

Traditionally, magazines are made up of three parts, known in the magazine business as the front of the book, the feature well, and the back of the book. In The New Yorker, for instance, those three parts correspond to The Talk of the Town (front of the book), long-form fiction and nonfiction punctuated by cartoons and poetry (the well), and reviews and criticism (back of the book). Each student in the class will compose at least one piece for all three.

Because this is a practicum, the course will require an unusual degree of independence and initiative. Aspiring writers and students considering careers in publishing are especially encouraged to enroll.
ENG 5730 - English Grammar (LIN 5730)  
Martha Ratliff  
This course provides an in-depth examination of the grammatical constructions of Standard English, focusing on the structure of phrases, subordinate clauses, and sentences. The course is designed to enable students to analyze Standard English as it is actually used by native speakers, rather than to promote rules about how anyone should speak or write. By the end of the term, students should be able to dissect any English sentence and explain its structure in technical terms. 80% of the final grade will be based on three exams; the remaining 20% will be based on assignments and class participation.

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 terms possible. This class is required of all Linguistics majors, minors, and MA students. Eng/Lin 5700 is a prerequisite for this class. The requirements include one midterm exam, a final exam, quizzes, homework assignments, and participation.

ENG 5830: Introduction to Technical and Professional Writing Practices  
Instructor TBA  
[Description unavailable]

ENG 5992 - Senior Seminar  
Cities & Selves  
renée c. hoogland  
Although large cities existed before the industrial revolution, urbanization is a typically modern phenomenon. Today, for the first time in human history, the majority of the world’s population live in cities. Most people move to cities in search of better jobs and living conditions. Yet, cities are much more than settings for our lives: our bodies and selves are intimately bound to the spaces we move through. It is impossible to conceive of a meaningful space without considering it alongside embodiment and the practices that tie our selves to our bodies. “Urban identity” then is not only an expression of a time but also a function of buildings, culture, communities, available resources, and memories. In this course, we will investigate the intricate, productive relations between cities and selves by studying a selection of novels, feature, and documentary films in which “the city” does not serve as mere backdrop to characters’ lives and narrative events, but takes on a life of its own, becomes a main character in its own right. In considering the co-production of space and selves in these texts, we will pay special attention to such aspects of identity as gender, race, ethnicity, sexuality, and age. We will study five novels, five feature films, and several documentaries, two textbooks, as well cultural/historical background materials.

ENG 5992 - Senior Seminar  
The Book of Monsters
Hilary Fox

Cyclopes, blemmyae, giants, women with the tails of lions, fairies, Chthulu-like beings from the chaotic abyss: these creatures and many more have occupied the margins of human geography for centuries.

In medieval thought, monsters were not merely fantastical creations, but existed as important ways of talking about humans and their society; despite their distance; living as they did India, Africa, the depths of the sea or the burial mound, sometimes even on the moon-monsters and marvelous beings have been intimately involved with Western understandings of what it means to be a human being. While we usually think of questions about human identity as belonging to fields such as philosophy or biology, some of the most intriguing and relevant explorations of monstrosity and its blurring of the concept of the "human" can be found in literature ancient, medieval, and modern.

The word monster derives from the Latin verb monstrare, "to show" or "to point to." Medieval monsters "pointed" to the limits of the human body and mind, the boundaries of civilization, and the line between purity and iniquity. In order to bring together texts that span over 1,500 years, the course will use three themes to guide discussion: the “superhuman,” the changeable human body and morality, and monsters and exploration. We will look at a range of genres, from epic to saga, lyric poetry to romance, philosophy to natural history to church history; we will also look at artifacts from the Middle Ages, including manuscripts and illustrations, textiles, and sculpture, to understand how medieval authors and creators conceptualized the limits of the human being, the taxonomy of the human, and all the related questions that swirl around them: ethics, social responsibility, social roles, and so on.

All texts, with the exception of those in Middle English, will be given in translation. Possible primary texts materials for inclusion are: Beowulf, the Middle English romances, the lais of Marie de France and other short French romances, ChrÃ©tien de Troyes’ Yvain: Knight of the Lion, the Old Norse Saga of the Volsungs, Dante’s Inferno, soul and body debates, the Wonders of the East in the Beowulf and Tiberius manuscripts, the monsters in the Beatus Apocalypse manuscript, Gawain and the Green Knight and the Pearl Manuscript, grotesques and demons in Gothic church sculpture, Canterbury Tales, the Secreta mulierum (The Secrets of Women). These materials will be accompanied by critical secondary readings. The major project of the class will be a research project on some aspect of the course theme.

6000 Level Courses

ENG 6001 - Teaching Practicum
Gwen Gorzelsky

ENG 6001 is a required course for new Graduate Teaching Assistants (GTAs) during their first semester as GTAs at WSU. It is designed to support the teaching of Introductory College Writing (ENG 1020, WSU’s freshman writing course). It introduces GTAs to the theoretical framework underlying ENG 1020 and its implications for all aspects of teaching practice. In practicum meetings, GTAs will discuss both the texts assigned in ENG 1020 and the materials they will use to teach the skills and key concepts introduced in the course. Examples include in-class writing prompts, mini-lectures, and activities; peer workshopping guidelines; grading rubrics; and the like. Practicum
conversations will provide background needed to help GTAs make effective use of the writing studies texts taught in ENG 1020 and will explore pedagogical approaches, such as strategies for commenting on students’ texts effectively and efficiently.

ENG 6720 - Topics in Language (LIN 6720)
Language and Geography
Martha Ratliff

Linguistic geography is concerned with the spatial differentiation of linguistic forms. These differences are a reflection of language change as mediated by the landscape. What are the effects of islands, mountains, hidden valleys, and open plains on language change? What is the role of distance and population density on dialect and language differentiation? How can inherited language features be distinguished from linguistic features that have been diffused across space? We will study linguistic areas (Sprachbunde), linguistic refugia, human migrations as reflected by language distribution, and the identification of protolanguage homelands from reconstructed vocabularies. Finally, linguistic geography involves the collection and display of “big data” in a way that is only now becoming possible; we will also see how this is done. Students will demonstrate their understanding of the concerns of linguistic geography in a series of assignments, two exams, and a 15-page term paper which includes a map.

ENG 6800 - Advanced Creative Writing
Poetry and Poetics
Watten, Barrett

This course will develop an approach to teaching poetics-writing on the "making" of the work-based on my recently published anthologies, _A Guide to Poetics Journal_ and _Poetics Journal Digital Archive_ (an e-book accessible, through the library system, as an online archive of all the work published in _Poetics Journal_). These resources would be supplemented by other collections, for instance _The Poetics of the New American Poetry_; _Diasporic Avant-Gardes_; _Poetry and Culture Studies_; _Poetry After Cultural Studies_; _Among Friends: Engendering the Social Site of Poetry_; and _The Cambridge Companion to Modern American Poetry_. Students will read electively in traditions of poetics that interest them; will read primary texts that exemplify different approaches to poetics; and will produce a portfolio of their own work in poetry along with writing in poetics that extends and reflects on it. The course will focus on the needs of undergraduate and MA creative writing students, but advanced literature students may also take part.

7000 Level Courses

ENG 7001 - Issues in Critical Theory
Jeff Pruchnic

As the only course that all doctoral candidates are obliged to take early in their studies, ENG 7001 serves three primary purposes: (1) mapping the field of English Studies, particularly the three concentrations of our department’s PhD program (Literary & Cultural Studies, Film & Media Studies, and Rhetoric & Composition Studies), (2) engaging central issues in contemporary critical theory, an enterprise shared across these
concentrations, and (3) providing early professionalization in such activities as writing response papers, proposing and delivering conference presentations, and navigating key moments (forming committees, taking qualifying exams, etc.) in the completion of the doctoral degree.

In this course we will read and discuss canonical and contemporary works of critical theory as well as relevant texts about being a graduate student in the humanities, from the start of coursework all the way to entrance into the academic job market. Deliverables include response papers, a “mapping the field” essay, other short writings, essay exams based on the program’s qualifying examinations, and a conference-style presentation of research you are conducting as part of another seminar you are taking this semester.

ENG 7023: Studies in Victorian Literature and Culture
John Reed

ENG 7043 - Twentieth-Century American Literature and Culture
John Patrick Leary

This is a graduate-level introduction to 20th-century fiction and literary criticism. We will concentrate on the representation of labor and community in the U.S. novel and draw on various major texts of recent literary criticism from the feminist, post-structuralist, Marxist, etc. traditions. This course will introduce students to some of the major texts and some contemporary questions in the field of U.S. cultural history. Texts may include: Wright, Baldwin, London, Barnes, Larsen, Faulkner, Dick, Morrison; theoretical texts to include Marx, Foucault, Jameson, Sedgwick.

ENG 7053 - Film and Media Genres
Horror and Gender
Chera Kee

Horror is what we might call a “body” genre; from your skin tingling to that scream stuck in your throat, horror is intended, first and foremost, to evoke a physical reaction. As a genre intended to elicit a bodily response, horror is very often about bodies gone wrong: monstrous bodies, bodies that change, bodies that cross borders, or bodies that are threatened with physical harm. This preoccupation with making bodies react and presenting bodies in flux makes horror a fantastic means for interrogating representations of gender.

There is a wealth of scholarship on gender in horror; in fact, one of the most popular avenues for approaching the genre is through discussions of gender. Therefore, this course presents a survey of the horror genre through the lens of gender so that we may understand not only how the genre constructs gendered bodies but also how this may influence real-world representations of gender as well. During our exploration of gender in horror, the horrors of gender, and horrific genders, we will read some of the leading scholars on gender and the horror film, including Carol J. Clover, Linda Williams, Robin Wood, and Barbara Creed, among others. Yet, this is not only a course about how gender is presented in horror films. Rather, we will use a wider understanding of “horror” to include representations of male, female, transgender, and ambiguous bodies in a wide
variety of media, including film, television, and social media, as well as examining how gender can be rendered horrible outside of the domain of the traditional horror text, as we explore the interplay between gender and the horrific in the real world.

During the semester, we will screen films, television shows, and other media, including: Dracula’s Daughter (1936), The Brood (1979), Near Dark (1987), American Horror Story-Coven (2013-14), Sleepaway Camp (1983) and the Welcome to Nightvale podcast (2012-present), among other things. For the course, students will write and present seminar papers on the wider topic of horror and gender, based on their current research interests.

**ENG 7062 - Designing Research in Composition and Rhetoric**  
*Frances Ranney*  
This course focuses first on understanding the range of methods scholars in the field of composition and rhetoric may employ, including historical, textual, empirical, linguistic, and rhetorical approaches. Based on readings in those methods and discussions with guest scholars, students will begin to design their own research studies employing at least two alternative methods toward at least two projects. Each student's work will be geared toward the most immediately applicable program requirement, whether that may be designing a seminar research project, a Qualifying Examination Reading List, or a dissertation prospectus.

**ENG 7063 - Historical Studies in Composition and Rhetoric**  
*Rhetoric, History, & Method*  
*Donnie Sackey*  
This course will survey the primary texts that make up the Western (i.e. European) rhetorical tradition, and place those texts in conversation with other traditions (i.e. the Americas, Africa, and Asia). On deck will be the works of rhetoricians from antiquity to the early Twenty-First century such as Aristotle, Hugh Blair, Cicero, Malea Powell, and Victor Villanueva. While students will investigate and consider the influence of the various traditions on practices of writing and inscription, they will also wrangle with the practices of "doing" history -- of writing it, revising it, teaching it, and acquiring it. Therefore, we will also study theoretical perspectives on historiography and cultural history through the work of Michel de Certeau, Walter Mignolo, Thomas Richards, Diana Taylor and Hayden White. The ultimate goal is to map relationships and think about how our practices as scholars accumulate into ideology. There is no seminar paper for this course. Instead, coursework will include response papers, discussion facilitations, and a final project that draws on alphabetic and non-alphabetic “writing” conventions to place a selection of rhetorical histories into conversation with each other.

**ENG 7710 - Advanced Studies in Linguistic Structure**  
*(LIN 7710)*  
*What do verbs mean?*  
*Robert Henderson*  
This course will focus on the semantics of verbs. We start by introducing the idea that verbs take an event argument. We'll then consider two aspects of verbal semantics, namely distributivity and aktionsart (lexical aspect), and investigate how they can be analyzed in an event-based framework.
8000 Level Courses

ENG 8001 - Seminar in Literary and Cultural Studies
Early Modern Women and Religious Literature
Jaime Goodrich

This course will offer a state-of-the-field overview of current scholarship on early modern Englishwomen’s religious writings, with the goal of identifying future directions in this area. Much critical hay has already been made of the so-called "turn to religion" in early modern studies, particularly in terms of the influence of Continental philosophy. This seminar examines how a similar "turn to religion" has reoriented scholarship on early modern women writers over the past fifteen years. We will begin with an exploration of how influential critics from Virginia Woolf to Margaret Ezell have conceptualized the figure of the early modern woman writer. The course will then be divided into three major parts. First, we will consider how Catholic and Protestant women of the early and mid-sixteenth century composed texts that responded to and participated in the English Reformation (Margaret More Roper, Katherine Parr). We will then turn to Protestant women writers from the "golden age" of Elizabethan and Jacobean literature, examining the relationship between spiritual and textual authority in a range of genres: autobiography (Margaret Hoby), biblical paraphrase (Mary Sidney Herbert), mothers’ treatises (Elizabeth Jocelin), poetry (Aemilia Lanyer), and prose polemic (Rachel Speght). Finally, we will discuss non-conformist writings by mid to late seventeenth-century women in order to investigate how their affiliations with specific spiritual communities--both Independent congregations (Baptists, Fifth Monarchists, Quakers) and Catholic religious orders (Augustinians, Benedictines, Poor Clares)--influenced the production of texts such as life writing, poetry, polemic, and prophecy. Course requirements will include the following: weekly responses involving original research on a work’s bibliographical, textual, or critical history; a short paper on the scholarly reception of a key text; and a longer paper showcasing substantive original research. At the end of the semester, students will have an understanding of the main texts and scholarly discourses in this field, the principles of canon formation, and the research methodologies for handling print and manuscript primary sources from the period.

ENG 8005 - Seminar in American Literatures and Cultures
Editing American Literature
Caroline Maun

This course will provide grounding in broad practices and topics in twentieth and twenty-first century textual theory as applied to American literature. We will read essays by Fredson Bowers, G. Thomas Tanselle, Hershel Parker, Jerome McGann, George Bornstein, Richard Finneran, and Jack Stillinger. We will examine the textual genealogies of several American authors, in particular to examine how various editions tell different stories about the author, the editor (s), the cultures and the readers they engage. We will discuss aspects of the textual histories of Harriet Jacobs, Walt Whitman, Emily Dickinson, Mina Loy, and Charlotte Wilder, with particular attention to how, where applicable, authors’ work has been translated into digital formats. Students are
encouraged to research potential editorial projects from nearby archival collections and out-of-copyright editions. Short, weekly response papers, an annotated bibliography, a shorter paper, and a final paper or project are required.

ENG 8008 - Seminar in Theory
On Existence: Phenomenology and the History of Critical Theory
Scott Richmond

With the recent rise of object oriented ontology, speculative realism, and the "nonhuman turn," among other currents in contemporary thought, existence has recently (once again) become a problem for contemporary philosophy and theory. Of course, existence has long been a problem for philosophy. The nature and the force of the problem are, however, new, turning on a vociferous defense of existence against the anthropomorphism and skepticism (perceived or otherwise) of 20th century continental thought; or even, in a more expansive mood, Western philosophy since Descartes (or Kant).

This course concerns itself with existence and its history over the last century, concentrated through the history of phenomenology. Phenomenology has been a particularly important site for the affirmation of existence: not because it holds we will eventually be able to clarify existence, but because it holds that the real challenge is to encounter existence itself, with all its irremediable opacity or withdrawal.

This research seminar uses the closely-related problems of existence and existentialism in phenomenology and, to a lesser extent, psychoanalysis as a way to reopen the history of critical theory in the 20th century. For a very long time indeed, philosophy concerned itself with the essence of things, their ultimate nature, as opposed to their mere appearance or brute existence. The major objective of the course will be to learn how to tune our attention to the fact of the existence of the world, its modes, its contours, and its aporiae.

The course will be structured in two large units: a rigorous preparation in phenomenological thinking and the phenomenological tradition (Husserl, Heidegger, Merleau-Ponty, Levinas, Derrida); and a unit driven entirely by student interest, in which students teach classes and develop research projects related to broad topics or problems in phenomenology, psychoanalysis, and contemporary critical theory and Continental philosophy. The course will make reference to aesthetic objects of various kinds (literature, film, and art) throughout as both a lab for testing out philosophical ideas and as inspiration for philosophical, theoretical, and critical practice.