

ENGLISH DEPARTMENT ENROLLMENT POLICY

Enrolled students in any English class must attend at least one of the first two class sessions in order to maintain a place in the class. If a student does not show up he/she may be required to drop the class in order that students waiting to register may be enrolled. The student is responsible for processing the drop form.

STUDENTS MUST TAKE THE ENGLISH

QUALIFYING EXAM BEFORE

REGISTERING FOR ENG 1010 & 1020

COURSE SAMPLES

1010 BASIC WRITING 4 credits

English 1010 is designed to strengthen the writing skills of students who are not yet prepared for English 1020. It puts considerable emphasis upon the relationship between reading and writing. The course requires writing in which students exhibit critical thinking and make use of reading through summarizing, citing, and drawing inferences from written material. Students should write approximately 5,000 words during this course. In addition to other work, all students will complete a departmental diagnostic essay and an in-class final exam during the group exam period. Grades: S and U

1020 (BC) INTRODUCTORY COLLEGE WRITING 4 credits

English 1020 prepares students for academic writing as required in college classes. It puts considerable emphasis upon the relationship between reading and writing, specifically upon readers' expectations about the structure of written texts; the writer's reliance upon previous written texts to produce new writing; and the process of collecting, interpreting, and disseminating information through written texts. Students should write approximately 8,000 words during the course. In addition to other work, all students will complete a departmental diagnostic essay, at least one appropriately documented paper based upon outside sources, and an in-class final exam during the group exam period.

A separate conference hour, in addition to the three class meetings, will allow for individualized instruction when necessary. Grades: A through E

2000-LEVEL COURSES

2050 (IC) FRESHMAN HONORS ENGLISH II 4 credits

Lecture Section

9:35am-10:30 M

150 General Lectures

Discussion Sections

501 CRN 22402
9:35am-11:25 T 1133 OM

502 CRN 25259
9:35am-11:25 W 201 State

503 CRN 25269
9:35am-11:25 TH 331 State

504 CRN 25273
10:40am-12:30 T 324 State

505 CRN 25274
10:40am-12:30 W 027 State

506 CRN 25276
10:40am-12:30 TH 201 State

507 CRN 25277
11:45am-1:35 T 201 State

508 CRN 25278
11:45am-1:35 W 333 State

509 CRN 25279
11:45am-1:35 TH 331 State

2050 (IC) FRESHMAN HONORS ENGLISH II 4 credits

Lecture Section

9:35am-10:30 T

150 General Lectures

Discussion Sections

521 CRN 25280
9:35am-11:25 W 128 Mano

522 CRN 25282
9:35am-11:25 TH 120 Mano

523 CRN 25283

	9:35am-11:25	F	150	Mano
524	CRN 25284			
	10:40am-12:30	W	058	Mano
525	CRN 25286			
	10:40am-12:30	TH	058	Mano
526	CRN 25289			
	10:40am-12:30	F	205	Mano
527	CRN 25291			
	11:45am-1:35	W	028	Mano
528	CRN 25292			
	11:45am-1:35	TH	215	Mano
529	CRN 25293			
	11:45am-1:35	F	150	Mano

stories, perhaps plays, and view a film or two with World & Global themes. The fiction forms we will look at will be from the textbook *One World of Literature* 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, Oceania, Eastern Europe and Canada). Students should expect to attend classes for discussion 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!

2100 (IC) POETRY: LITERATURE & WRITING

3 credits 001
 24713 9:35am-12:20 T
 027 State Hall
 FLATLEY

This course is intended as an introduction to poetry and to the language experienced readers use to describe the musical, visual, and intellectual movements of poems. Students should leave the course feeling knowledgeable about how poems are constructed and interpreted, and empowered to direct their own continued engagement with poetry, whether academic or creative, public or personal, official or casual. The course will be divided into two sections. Before spring break, we'll work to develop an understanding of the way poems make meaning through voice, tone, situation, figurative language, meter, rhyme, and lineation. We'll range widely among poets, historical periods, traditional forms, and poetic genres. After the break, we'll apply the skills we've developed in the first half of the course to a sequence of specific poetic problems: a traditional form (the sonnet), a genre (elegy), a sequence of famous lyrics and a collection of poems by a contemporary poet.

2120 (IC) FICTION: LITERATURE & WRITING

4 credits 001
 22326 9:35am-11:25 MW
 113 State Hall
 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

2120 (IC) FICTION: LITERATURE & WRITING

Love & Death in Literature
 4 credits 003
 25600 8:30am-10:20 TTh
 1172 Old Main
 SCHMIDT

Love and death: two experiences that often put us at a loss for words. Not only can't we ever seem to find the words, the ones we do find always seem inadequate to describe our experiences. Our course will examine the ways various forms of fiction (novels, plays, and/or films) attempt to account for or 'express' these inexpressible aspects of our lives. As such, each work produces a reading of love or death that illuminates how we come to know such experiences and alters our sense of what we can know about them. Possible works for the course include: Manuel Puig's *Kiss of the Spider Woman*; Carlos Fuentes's *The Death of Artemio Cruz*; Jean Rhys's *Good Morning, Midnight*; William Faulkner's *As I Lay Dying*; Albert Camus's *A Happy Death*; W. G. Sebald's *The Rings of Saturn*; Oscar Wilde's *The Importance of Being Earnest*; Woody Allen's *Annie Hall*; and/or Baz Luhrmann's *Romeo and Juliet*. Students will write journal responses to each work, two short analyses, and a longer research paper. Students will also tutor in the WSU Writing Center.

2120 (IC) FICTION: LITERATURE & WRITING

4 credits 005

20132 12:50pm-2:40 MW

025 State Hall

SCHNURR

Great works of literature engage us; they challenge us to grow spiritually and intellectually; they expand our imagination, and encourage us to develop a deep awareness of all that goes on around us. In this course, students will gain experience reading, analyzing and interpreting imaginative literature written by writers from diverse backgrounds. Students will develop their ability to read and write about literary works by working through their own first reactions to more sophisticated re-readings. By writing about literature, students will learn to understand how meaning is made in literary texts and develop an appreciation for its aesthetic power. Creative responses to literature will be encouraged along with more traditional forms of writing.

2120 (IC) FICTION: LITERATURE & WRITING

4 credits 007

21189 6:00pm-10:00 MW

031 Manoogian

2200 (PL) SHAKESPEARE

3 credits 004

21957 3:00pm-4:20 TTh

127 State Hall

LEVINE

Emphasis in the course will be on the relationship between the Elizabethan and the present-day "world picture," as this perspective lends to an appreciation of the range and development of character, situation, and dramaturgical practice in Shakespeare's plays. Throughout the course reference will be made 1) to Latin and Greek word-roots for the English words Shakespeare uses and 2) to the Old and the New Testament, which Shakespeare alludes to more than any other single text. Both of the above (1 and 2) students of Shakespeare are asked to reacquaint themselves with in the course of the semester. Live readings, video tapes and lecture/discussion will serve as approaches to the text. The text used: The Bevington Edition of Shakespeare's Plays. Plays assigned are from among the following: *A Midsummer Night's Dream*; *As You Like It*, *Henry IV, pt. 1*, *King Lear*, *Measure for Measure*; *A Winter's Tale*, *The Tempest*. Requirements: Three 3-7 page contrast/comparison papers. (counts from 60-70% of the course grade), a final exam take-home essay (20-30%), and one page close readings of four backquotes

based on a key quote from act five of each play read (20-30%).

2200 (PL) SHAKESPEARE

3 credits 006

22269 6:00pm-9:00 Th

208 State Hall

MACLEAN

We will read several plays by Shakespeare, paying special attention to possibilities of staging and how dramatic meaning is produced by language, performance, and historical context. We will focus on the family, love, romance, sexuality, gender, national and racial identity. Plays include: *Romeo and Juliet*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Measure for Measure*, *Othello*, *The Tempest*, *Henry V*, *MacBeth*. Lecture and discussion: active participation and attendance (20%); reading journals (30%), two essays (20%, 30%).

2310 (IC) MAJOR AMERICAN BOOKS: LITERATURE & WRITING:

The Culture of the Book

3 credits 001

23507 9:35am-12:20pm W

1305 Old Main

SEITLER

As the name of this course suggests, our purpose in studying "American books" will be twofold. First, since the books we'll be reading not only span a great part of the history of the American novel but also represent a wide variety of perspectives and genres, our study will be, in some sense, a study of "America" as a whole. That is, we will examine the historical forces and literary movements that helped to shape some of these works—slavery in the case of *Pudin'head Wilson*, for example, and modernism in the case of *Nightwood*. Second, this course will focus on a particular form: the novel. Thus, we will seek to understand the history, structure, and purpose of the novel and discuss strategies for and practices of reading it. Goals include attaining familiarity with a host of significant issues in American literatures and cultures, including racial consciousness, consumer culture, public culture, violence, sex and repression, and resistance. Students should expect extensive reading, with a stress on writing and class discussion. Students will be required to attend class diligently and to actively participate in learning. Writing assignments will include short response papers and a final paper. Authors may include Brockden Brown, Hawthorne, Twain, Chopin, James, Hurston, Himes, Cather, Hemingway, Barnes, Baldwin, Hagedorn, and Okada.

2390 (IC) INTRODUCTION TO AFRICAN-AMERICAN LITERATURE: Literature & Writing (X-AFS 2390)

4 credits 003

23112 10:40am-12:30 TTh

0171 Old Main

2390 (IC) INTRODUCTION TO AFRICAN-AMERICAN LITERATURE: Literature & Writing (X-AFS 2390)

4 credits 004

20187 12:50pm-2:40 TTh

213 State Hall

JORDAN

This course is designed to give you a close look at the African American literary tradition, and to help you improve your capacity for critical observation, reading, thinking and writing. We will concentrate on issues of power relations, "submission" and resistance, literacy and the acquisition of knowledge, survival strategies and identity formation within a cultural and historical context. We are going to explore a wide range of texts to facilitate our mission: slave narratives, short stories, essays, etc., from a wide range of authors which may include Douglass, Johnson, Morrison, McKay, Dunbar, Washington, DuBois, Larson, Hughes, Fauset, Hurston and Butler. Course requirements include two essays, a journal, frequent quizzes, an oral presentation and comprehensive in-class writing assignments. Participation in class discussion is considered in the final grade. Attendance is mandatory.

2390 (IC) INTRODUCTION TO AFRICAN-AMERICAN LITERATURE: Literature & Writing (X-AFS 2390)

Writing Technologies

4 credits 005

21510 3:00pm-4:50 MW

327 State Hall

LLOYD

Several critics and readers have noted the ways in which literacy and writing serve as cultural technologies for producing meaning in the broadest sense of the term. In this course, which combines discussion and workshop formats, we will read and write about literary texts that both interiorize and resist the cultural, social, and historical meanings of race, gender, sexuality, and class in the United States from roughly 1789 to 1993. Some of the specific questions we will attempt to answer are: In what ways does the metaphor of technology seem opposite for an

examination of how African Americans come to writing? What influence do the techniques of literary postmodernism have on how we compare earlier technologies of writing with later ones? Why do other modes of aesthetic production, most notably music, serve as models for African-American literary production? Finally, if the tension between orality and literacy is an ever-present concern in African-American literature, then what implications might this have for the writing assignments you will do in this class? We will pay close attention to the textual features of the assigned readings; that is, to what makes certain literary works intelligible both as literary and social texts.

2390 (IC) INTRODUCTION TO AFRICAN-AMERICAN LITERATURE: Literature & Writing (X-AFS 2390)

4 credits 006

20079 5:30pm-7:20 TTh

0145 Old Main

2390 (IC) INTRODUCTION TO AFRICAN-AMERICAN LITERATURE: Literature & Writing (X-AFS 2390)

4 credits 007

25625 3:00pm-4:50 TTh

211 State Hall

JORDAN

This course is designed to give you a close look at the African American literary tradition, and to help you improve your capacity for critical observation, reading, thinking and writing. We will concentrate on issues of power relations, "submission" and resistance, literacy and the acquisition of knowledge, survival strategies and identity formation within a cultural and historical context. We are going to explore a wide range of texts to facilitate our mission: slave narratives, short stories, essays, etc., from a wide range of authors which may include Douglass, Johnson, Morrison, McKay, Dunbar, Washington, DuBois, Larson, Hughes, Fauset, Hurston and Butler. Course requirements include two essays, a journal, frequent quizzes, an oral presentation and comprehensive in-class writing assignments. Participation in class discussion is considered in the final grade. Attendance is mandatory.

**2450 (VP) INTRODUCTION TO FILM
(X-COM 2010)**

4 credits **001**
20940 9:35am-11:35 TTh
226 Manoogian Hall
ERB

In the opening weeks of this course, we will examine the major dimensions of film style: narrative, *mise-en-scène*, editing, cinematography, and sound. We will then use this newly acquired knowledge of film style as the basis for entering the next level of film studies, which is film criticism. Examples of critical approaches in the course's second half include genre analysis, auteur analysis, and socio-political film criticism. Each class will be divided between a lecture and discussion of films. The film list remains tentative, but may include such titles as *The Player*, *Red*, *Devil in a Blue Dress*, and *Apocalypse Now*. Assignments: midterm and two quizzes (45% total); two short papers (45% total); attendance and participation (10% total). Students with questions may call (577-2978) or email me at c.erb@wayne.edu.

**2450 (VP) INTRODUCTION TO FILM
(X-COM 2010)**

4 credits **005**
21681 12:50pm-2:50 MW
226 Manoogian Hall
BRILL

This course introduces students to sophisticated film criticism and to movies from a broad spectrum of styles, genres, historical periods, and cultures. 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 (25% each for the first two, 50% for the third). Consistently excellent participation in class discussions may raise your grade. Class should be fun; in any event, attendance is required.

**2450 (VP) INTRODUCTION TO FILM
(X-COM 2010)**

4 credits **002**
21276 9:35am-1:35 F
226 Manoogian Hall
BURGOYNE

**2450 (VP) INTRODUCTION TO FILM
(X-COM 2010)**

4 credits **006**
20998 1:55pm-3:55 TTh
226 Manoogian Hall
THOMPSON

This course introduces students to films from a broad-based spectrum of styles, genres, historical periods, and national cultures. The primary methodology 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. The course seeks to train students in the specific critical methods necessary to describe, analyze, and appreciate the film text. Weekly screenings and Lectures. This course fulfills the Visual and Performing Arts requirement of the General Education Requirement in Humanities.
COURSEWORK: quiz 20%, close analysis 30%, Exam # 1 25%, exam # 2 25%.

**2450 (VP) INTRODUCTION TO FILM
(X-COM 2010)**

4 credits **003**
22823 9:35am-1:35 S
226 Manoogian Hall
ANZICEK

**2450 (VP) INTRODUCTION TO FILM
(X-COM 2010)**

4 credits **004**
22609 11:45am-1:45 TTh
226 Manoogian Hall
BYARS

**2450 (VP) INTRODUCTION TO FILM
(X-COM 2010)**

4 credits **007**
21585 6:00pm-10:00 M
226 Manoogian Hall

**2460 (VP) HISTORY OF FILM
(X-COM 2020)**

3 credits 001
20483 9:35am-11:35 MW
226 Manoogian Hall
MCDEVITT

2540 LITERATURES OF THE WORLD

3 credits 001
24307 1:25pm-2:50 MW
231 State Hall
AGUIRRE

This course offers an introduction to literatures in English not produced in the US or Britain, that is, those literatures which, partly as a result of globalization and largely as in inheritance of imperialism, are produced in Canada, the Caribbean, Africa, South Asia, Australia, and New Zealand. We will focus on the literature of the last twenty five years, with a special emphasis on narratives of displacement, post-colonial critique, and emergent national and cultural consciousness. Writers to be studied include Michelle Cliff, Bharati Mukherjee, Jamaica Kincaid, Kazuo Ishiguro, Michael Ondaatje, Caryl Phillips, Edwidge Danticat, Seamus Heaney, and Derek Walcott. A mix of short and long papers will comprise the writing; regular quizzes will encourage students to keep up with the reading.

**2570 LITERATURE BY AND ABOUT
WOMEN**

3 credits 001
20252 1:25pm-2:50 TTh
111 State Hall
HARRYMAN

The class will focus on a variety of works in prose, from the 18th century to the present, including novels, short stories, innovative journalism, slave narratives, and memoir that explore two (sometimes) converging themes: travel and witness. Assignments will include two papers, a mid-term exam, and either a final exam or final paper.

**2720 (PL) BASIC CONCEPTS: LINGUISTICS
(X-LIN 2720)**

3 credits 001
21835 11:45am-1:10 TTh
111 State Hall
RATLIFF

This course is an introduction to the basic concepts, methods and core areas of study in the field

of linguistics. Linguistics is the scientific study of language. In looking at similarities and differences across languages, we will study the types of sounds and sound patterns of English and other languages (phonetics and phonology), the components of words and word relationships (morphology) and the structure of phrases, clauses, and sentences (syntax). Grades will be based on homework assignments and four exams. Note: this course fulfills the Philosophy and Education General Education requirement.

**2720 (PL) BASIC CONCEPTS: LINGUISTICS
(X-LIN 2720)**

3 credits 002
23509 6:00pm-9:00 W
256 Manoogian Hall
WINTERS

The course will provide an introduction to how the structure of language is analyzed in the field of Linguistics, with attention to sounds (phonetics and phonology), forms (morphology), grammar (syntax), and meaning (semantics). In addition we will look at language in its social setting (pragmatics and variation) and language change. While examples will largely be drawn from English, we will also consider relevant aspects of the structure of other languages, both European and from more exotic families. Students are encouraged to apply what they learn here to what they perceive around them both in English and in any other language with which they are familiar.

2800 IMAGINATIVE WRITING

4 credits 001
20689 9:35am-10:30 MWF
324 State Hall
TYSH

Whether prose or poetry, imaginative writing is removed from ordinary channels of communication. This space is what we call the "poetic." The present course should be viewed as an introduction to some of the most innovative contemporary writing in English. Emphasis will be laid upon various conventions governing literary production. The goal is to develop a certain competency in the reading and writing of an imaginative text and acquaint students with a basic repertoire of interpretive operations and language moves necessary to the reading and writing of modern texts. The class will read short stories, plays and poems which will be the basis for students' own writing. The format of the class will be a combination of lecture and discussion. Requirements: attendance, preparedness, participation, ten weekly assignments (approx. 1 page) and a final manuscript (15 pages minimum).

2800 IMAGINATIVE WRITING
4 credits 002
20014 10:40am-11:35 MWF
324 State Hall
TYSH

Whether prose or poetry, imaginative writing is removed from ordinary channels of communication. This space is what we call the "poetic." The present course should be viewed as an introduction to some of the most innovative contemporary writing in English. Emphasis will be laid upon various conventions governing literary production. The goal is to develop a certain competency in the reading and writing of an imaginative text and acquaint students with a basic repertoire of interpretive operations and language moves necessary to the reading and writing of modern texts. The class will read short stories, plays and poems which will be the basis for students' own writing. The format of the class will be a combination of lecture and discussion. Requirements: attendance, preparedness, participation, ten weekly assignments (approx. 1 page) and a final manuscript (15 pages minimum).

2800 IMAGINATIVE WRITING
4 credits 004
20557 1:25pm-2:50 TTh
114 State Hall
LEVINE

The course will emphasize the relation between life and language, fact and fiction. Students will be asked to begin recognizing "found poetry" and throughout the course to practice the Midwestern equivalent of Japanese haiku (as an image-focusing eye-opener). Requirements: 15 pages of prose in the course of the semester or a number of poems of pages of dramatic-writing equivalent to the work required for writing 15 pages of prose. One or two short stories or poems will be assigned each week from the Anne Charters short-story-writing anthology and poetry collections. Class will be conducted in the form of a dialogue, whenever possible, regarding the constructing of works of art drawn from the anthology and from the work students do for the course. There are no mid-term or final exams. Instead here will be short creative one-paragraph responses due on each story read in the Charters anthology.(0 to 25% of the final grade.

2800 IMAGINATIVE WRITING
4 credits 006
21119 6:00pm-9:00 T
201 State Hall
LELAND

In the creative writing sequence here at Wayne, this is the essential first course. I teach 2800 as an "introduction to the writing of prose fiction" course, in that I believe the short story is the logical point of entry into the creative field, requiring certain skills we associate with the novel and others that may be quite useful to a poet.

It is assumed that all students in 2800 **have completed the English 1010/1020 or its equivalent** and have mastered the basics of English grammar: punctuation, paragraphing, tense agreement, etc. At the first meeting, students should submit a **writing sample of two pages** that represents an example of your best prose. It is likely that, during the first few weeks, we will divide the class into two groups--one in need of remedial attention and one that will proceed immediately to creative work.

Students will submit work to be workshopped three or four times during the term. Textbooks, required and optional, are available at Marwil's Bookstore.

2800 IMAGINATIVE WRITING
4 credits 007
22209 6:00pm-9:00 M
1154 Old Main
HARRIS

3000-LEVEL COURSES

Composition courses designed for special purposes are listed at the 3000-level. Please note that English 3010, 3030, and 3050 do not fulfill the "Literature and Writing" requirements under the Liberal Arts Group Requirements. Also listed here are survey courses in English and American literature which are open to all students but fill requirements for English majors and Philosophy and Letters Requirements in the General Education Requirements and Liberal Arts Group Requirements.

3010 (IC) INTERMEDIATE WRITING

3 credits

All sections

Intermediate writing builds upon the writing skills and knowledge developed in Introductory College Writing. Individual instructors decide upon the particular areas of writing to be covered - depending upon the needs of the class as revealed in diagnostic writing samples. Further work in developing a thesis, gathering and using evidence, organizing different types of essays, drawing conclusions, proper formatting, and the like are problems often covered. The course develops general writing techniques that can be applied in many fields inside and beyond the university. This course does not fulfill the "Literature & Writing" requirement under Liberal Arts Group Requirements.

SPECIAL SECTIONS OF ENG 3010

3010 INTERMEDIATE COMPOSITION

3 credits

015

21055 11:45am-1:10 TTh

212 State Hall

GORZELSKY

In this class, we'll look at how the media spin different issues to learn how writing shapes the way we see the world. You'll analyze media writing strategies, and you'll practice using different writing strategies to research and analyze a current events topic yourself. Major assignments include three analysis reports (3 - 4 pages each), a source analysis paper (5 - 6 pages), a final project paper (8 - 10 pages), and presentations. Grading will be based on quality of written work, completion of assignments, and active participation. You'll do some email and group work to complete projects and improve your writing skills.

3010 INTERMEDIATE COMPOSITION

3 credits

021

24308 4:00pm-5:50 MW

0171 Old Main

VIDOVIC

Students will mentor middle school students in writing and performing plays that will be performed in the middle school variety show. Readings and class discussions will focus on fairy tales, community, language, and mentoring relationships. Two shorter writing assignments and one long paper about an aspect of students' experience at the middle school will be required as well as more informal writing assignments throughout the semester.

3010 INTERMEDIATE COMPOSITION

3 credits

022

22558 4:00pm-5:50 TTh

321 State Hall

DICKENS

Students will mentor middle schoolers as they compose their own hip-hop lyrics. Students and their middle-school mentees will explore hip-hop music and culture to promote literacy in everyday life. Readings and discussions will explore the lives and works of hip-hop artists. Writing assignments will ask students to draw on their mentoring experiences to compose reflective papers

3040 MAJOR WORKS OF WORLD CINEMA

4 credits

001

25484 9:35am-12:35 TTh

326 State Hall

THOMPSON

This class takes a multifaceted approach in its survey of international cinema. Principal themes include Postcolonialism in Africa, Asia & the Pacific; cultural traditions and their narrative articulations; issues of race, gender and sexuality; nationalism and political dissent; fascism and the Second World War. The course also examines theories of authorship and key auteurs such as Akira Kurosawa, Pedro Almodóvar, Sembene Ousmane, Ingmar Bergman, Leni Riefenstahl, Federico Fellini, Gillo Pontecorvo & Satyajit Ray. A final focus is on contemporary filmmakers such as Katia Lund & Fernando Mereilles, Lee Tamahori and Zhang Yimou. Coursework: First assignment 20%, class participation 20%, midterm 30 %, final paper 30 %.

3050 (IC) TECHNICAL COMMUNICATION I: REPORT WRITING 3 credits

Introductory technical report writing is open to engineers of sophomore standing or above, and to students in all other fields who are of sophomore standing or above, and who have completed English 1020 or its equivalent. No technical background is necessary. The objectives of the course are to teach the fundamentals of technical writing and procedures for writing professional reports.

Students will learn principles of technical style, requirements of standard technical formats, and methods of presenting technical information. They will learn basic technical writing skills such as the design of text for minimum processing time of the readers and the translation of technical information for managers, as well as those techniques peculiar to technical writing- the use of graphics, formatting, and technical documentation. After mastering the fundamentals,

students will learn how write technical reports for audiences in organizations: industrial, business, service, and governmental. The report-writing methods are applicable to any discipline or profession. This course does not fulfill the "Literature & Writing" requirement under Liberal Arts Group Requirements.

**3050 (IC) TECHNICAL COMMUNICATION I:
Report Writing 3 credits**

20622 002	11:45am-1:10	TTh
23004 003	3:00pm-4:20	TTh
20424 005	6:00pm-7:20	MW
22759 006	7:30pm-8:50	MW

**3060 (OC) TECHNICAL COMMUNICATION II
WRITING AND SPEAKING 3 credits**

Intermediate technical report writing is open to students who have completed English 3050. The objectives of the course are to teach intermediate technical writing skills and to integrate writing with oral communication. Students will learn to apply their skills to various professional tasks including a long formal report, they will learn to write as a representative for and as a member of a team, and they will learn to complement their written products with appropriate oral communications of all types, particularly with technical presentations.

**3060 (OC) TECHNICAL COMMUNICATION II
Writing & Speaking 3 credits**

22327 003	1:25pm-2:50	TTh
20134 004	6:00pm-7:20	MW
21191 005	7:30pm-8:50	MW

**3100 INTRODUCTION TO LITERARY
STUDIES**

3 credits 001
22518 1:25pm-2:50 TTh
0174 Old Main
MAROTTI

This course is an introduction to literature by way of close reading of work in various genres: poetry, drama, short stories and novels. Works in the syllabus include: a selection of lyric poems; William Shakespeare's Othello; George Bernard Shaw's Major Barbara; Harold Pinter's The Homecoming; selected short stories; Jane Austen's Pride and Prejudice;

Russell Banks's Continental Drift. The course will offer students the theoretical and interpretive tools to analyze, understand, and appreciate literary texts. It will attempt to reconcile literary pleasure and critical understanding, imaginative involvement with intellectual distance. Method of instruction: both lecture and discussion. Requirements: three papers (3 pp. each) on individual texts in the three genres; 8-10 page term paper; final (open-book) examination.

**3100 INTRODUCTION TO LITERARY
STUDIES**

3 credits 002
25317 6:00pm-9:00 M
113 State Hall
LANDRY

What are literary and cultural studies as practised today? We will read texts closely with regard to literary conventions, historical contexts, and questions of form. Various protocols of reading will be adopted. Readings to include Conan Doyle's The Hound of the Baskervilles, poetry by Samuel Taylor Coleridge and John Clare, Lady Mary Wortley Montagu's poetry and "Turkish Embassy" letters, Mahasweta Devi and Gayatri Chakravorty Spivak's Imaginary Maps, and critical writing by Marx, Raymond Williams, John Berger, and Catherine Belsey. Requirements: informed seminar participation (30%), short and long essays (40%), midterm and journal (30%).

3110 (PL) ENGLISH LITERATURE TO 1700

3 credits 001
24309
10:40am-11:35 TTh Lecture
1107 Old Main- MAROTTI

9:35am-10:30 T Discussion
1119 Old Main- HAYES

This course is a survey of English literature from Chaucer through Milton. We shall read selections from major works in various genres (narrative and lyric poetry; drama; romance; epic; non-fictional prose) in their sociocultural contexts, but special attention will be paid to the techniques of close reading. The format will be lecture, but there are opportunities for questions. Course requirements include: regular attendance (more than three unexcused absences is unacceptable); five short quizzes on the required reading (25 pts.); two short papers on works outside the syllabus (60 pts.); a midterm exam (40 pts.); and a final exam (70 pts.). Examinations are open-book and open-notes tests, with questions pre-circulated. There is a 10-point bonus for any student who can memorize and recite in class any Shakespeare sonnet.

3110 (PL) ENGLISH LITERATURE TO 1700**3 credits 002****21056****10:40am-11:35 TTh Lecture****1107 Old Main- MAROTTI****11:45am-12:40 Th Discussion****1171 Old Main- HAYES***See Description On Previous Page.***3110 (PL) ENGLISH LITERATURE TO 1700****3 credits 003****23508****10:40am-11:35 TTh Lecture****1107 Old Main- MAROTTI****9:35am-10:30 Th Discussion****1119 Old Main- HAYES***See Description On Previous Page.***3110 (PL) ENGLISH LITERATURE TO 1700****3 credits 004****21901 6:00pm-9:00 Th****125 State Hall****REX**

This is a general survey course of British Literature to the death of John Dryden. We will read a number of works, focusing on major historical time periods — Celto-Saxon, Medieval, Early Renaissance, Elizabethan & Jacobean, Commonwealth, and Restoration. The amount of reading is intensive given that we must cover over 1000 years of British Literature & culture. There will be four (4) take-home exams during the term, covering each major literary period. These exams will be a combination of passage identification and essay questions. In addition to the exams, students will also keep a Reading Journal. Grades are based on the exams, journal, and Class Attendance, Participation, & Attitude.

3110 (PL) ENGLISH LITERATURE TO 1700**3 credits 300****21959 6:00pm-9:00 M****University Center at Macomb****REX**

This is a general survey course of British Literature to the death of John Dryden. We will read a number of works, focusing on major historical time

periods — Celto-Saxon, Medieval, Early Renaissance, Elizabethan & Jacobean, Commonwealth, and Restoration. The amount of reading is intensive given that we must cover over 1000 years of British Literature & culture. There will be four (4) take-home exams during the term, covering each major literary period. These exams will be a combination of passage identification and essay questions. In addition to the exams, students will also keep a Reading Journal. Grades are based on the exams, journal, and Class Attendance, Participation, & Attitude.

3120 (PL) LITERATURE AFTER 1700**3 credits 001****22272****10:40am-11:35 MW Lecture****101 State Hall- SCRIVENER****11:45am-12:40 W Discussion****235 State Hall- ABBOUD**

The course surveys English literature from the 18th to the 20th 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 modernism). The writing assignments include the following: two papers (40%); eight quizzes (20%); and a final (20%). Attendance and participation count 20% of your grade.

3120 (PL) LITERATURE AFTER 1700**3 credits 002****22677****10:40am-11:35 MW Lecture****101 State Hall- SCRIVENER****12:50pm-1:45 W Discussion****116 State Hall- ABBOUD***See Description Above.***3120 (PL) LITERATURE AFTER 1700****3 credits 003****22010****10:40am-11:35 MW Lecture****101 State Hall- SCRIVENER****10:40am-11:35 F Discussion****117 State Hall- ABBOUD***See Description Above.*

3120 (PL) LITERATURE AFTER 1700

3 credits 004
24310 6:00pm-9:00 T
229 State Hall
REED

The aim of this course is to provide a coherent account of the development of English Literature from the eighteenth to the twentieth century, concentrating on artistic features of different genres, but also relating works of art to the philosophical and social contexts of their times. The course will consist of lecture and class discussion, with as much of the latter as possible. The writing assignment will provide options for one long or two or more short papers and will represent 40% of the course grade. A final essay and identification examination and two or more short quizzes during the term will represent 40% of the course grade. Class participation and the instructor's professional assessment will represent the remaining 20%.

3120 (PL) LITERATURE AFTER 1700

3 credits 300
22563 6:00pm-9:00 Th
University Center at Macomb
TOWELL

This course will survey English Literature from the 18th, 19th, and 20th centuries. The material surveyed includes poetry, fiction, prose, and drama. We will read a combination of traditionally canonical works as well as works which (until recently) were traditionally excluded from anthologies. The historical contexts (literary, cultural, social, and political) of the works will be considered in our critical readings and interpretations of the texts, with particular consideration of the changing roles of marginalized groups. The course will focus on close, critical reading of the assigned works. Lectures will comprise the bulk of class time, but there will also be some opportunity for class discussion. Grades will be based on the following factors: a midterm exam (30%), two short papers (30%), a final exam (30%), and instructor's assessment based, in part, upon attendance and participation (10%).

3140 (PL) SURVEY OF AMERICAN LITERATURE

3 credits 001
21387
11:45am-12:40 TTh Lecture
234 State Hall- WATTEN

10:40am-11:35 T Discussion
115 State Hall- MCDOWELL

This introduction to American literature will be about seeing America "otherwise." To begin with, we will structure the framework of the course around four significant moments in the first half of the "distinctive narrative" of American literary and cultural history from the earliest European contact with the New World and its international politics, to ideas of American community and exclusion, particularly in religious terms; to the formation of the American nation in relation to European ideals; and to the expansion of American influence in the larger world. The four historical "moments" we will focus on, then, will be: encounter, colonial, republican, and global. For each moment, we will choose a "parallel" text from the recent past that explores themes and topics of the American framework we have established. Some possibilities include: Cormac McCarthy, Blood Meridien; Robert Coover, The Public Burning; Toni Morrison, Sula; and Allen Ginsberg, Indian Journals. There will be two lectures a week, and one-hour class discussion led by a teaching assistant in smaller sections. There will be frequent short essay exams.

3140 (PL) SURVEY OF AMERICAN LITERATURE

3 credits 002
23522
11:45am-12:40 TTh Lecture
234 State Hall- WATTEN

12:50pm-1:45 Th Discussion
135 State Hall- MCDOWELL
See Description Above.

3140 (PL) SURVEY OF AMERICAN LITERATURE

3 credits 003
23523
11:45am-12:40 TTh Lecture
234 State Hall- WATTEN

11:45am-12:40 F Discussion
117 State Hall- MCDOWELL

See Description Above.

3140 (PL) SURVEY OF AMERICAN LITERATURE

3 credits 004

21757 6:00pm-9:00 W

327 State Hall

LLOYD

Survey courses are notoriously difficult for students and instructors largely because of the expectation that a broad range of texts, periods, and other literary concerns can be covered in the short span of a semester. We will attempt to overcome this difficulty by examining texts from writers active at the end of the eighteenth century and at various moments in the nineteenth century. While these writers' own times are important, we will find that in most of the selected texts that the writers also engage--sometimes through allegory or satire and at other times by actual plot setting--earlier writers, texts, and historical concerns. Although we will actually read fewer texts and encounter fewer writers than those assigned in the standard survey course, we will be addressing far more concerns and ideas than we initially might consider possible. We will ask why there is a persistent focus on and return to the past and why there appears to be an uncanny relationship between past and present in the texts we will read. Finally, we will consider what different ways of representing the past tell us about questions related to legacy and inheritance. Guiding us in our exploration of these concerns will be Freud's notion of the "uncanny" or the *unheimlich*, which provides a basis for analyzing such themes as home, national culture, affective states of being, and how the ghostly produces a virtual America.

3140 (PL) SURVEY OF AMERICAN LITERATURE

3 credits 300

25077 6:00pm-9:00 W

University Center at Macomb

BRINKER

The primary function of this course is to introduce students to some of the range and variety of writings classified as American Literature. To do so in one semester is, indeed, a daunting task. We will try to cover as much material as possible, without sacrificing quality. The approach will be both literary and historical. We will do close readings of a selection of American texts, through which we will trace the changing concepts of America and American literature. The basic text for this course will be the Heath Anthology of American Literature: Concise Edition.
Format: Lecture/discussion
Requirements: active participation, two short papers, source review, quizzes, final examination.

3400 LITERARY THEMES AND GENRES: The Beatles & Their Impact on Popular Culture

(Meets with A S 5010, 001)

3 credits 001

24311 12:50pm-3:35 W

134 State Hall

LIEBLER

This class is designed to study all aspects of The Beatles (their songs, films, album concepts, fiction, poetry, theater, essays, cartoons and more) to try to discover 1) what their impact has been on our culture? Why & how this phenomenon even happened in the first place? What value does it have in our lives today? How did they help shape the sixties and an entire generation? Why are they just as popular in the 21st century as best selling artists as they were in the last century? We will continue to read, listen, view, and discuss The Beatles and read a lot of poems, stories and essays by other authors. We'll look at the history, the myths, the legends, the secrets, the lies, and the reality of it all. I will supply you with many rare essays and writings and show you a lot of rare & previously unseen video/DVD footage. There will be a first essay style exam and as well as a Final Exam plus two essays on topics of your choice related to this topic. I will supply plenty of ideas and options to write about. This is not a class that studies the songs of The Beatles. We are really interested on the impact they have had upon American Popular Culture. Ready! Steady!! Go!!! Roll up for The Magical Mystery Tour through Pop Culture this January through April 2005.

3600 SURVEY OF AMERICAN FOLKLORE

3 credits 001

21318 9:35am-12:20 M

1162 Old Main

LANGLOIS

There is more to American folklore than Paul Bunyan and his blue ox, Babe, or George Washington and his father's cherry tree! In this course, we will examine traditional cultural practices of a variety of "American" people, including their verbal arts, social folk customs and material culture. In the process, we'll debate what is "American" and whose America/s we are surveying at a time when globalization and localization issues complicate relationships between countries, regions and communities in the Americas and beyond. We will locate and cross shifting borders and boundaries in our exploration of American folk cultural landscapes. Texts may include Gary Alan Fine & Patricia A. Turner's *Whispers on the Color Line: Rumor and Race in America*, Frances Malpezzi & Bill Clements's *Italian-American Folklore*, Kathy Neustadt's *Clambake: A History and Celebration of an American Tradition*,

Américo Paredes's *With a Pistol in His Hand: A Border Ballad and its Hero*, Michael Parent & Julien Oliver's *Of Kings and Fools: Stories of the French Tradition in North America* and Toelken's *Dynamics of Folklore*, as well as articles on Blackboard. The class will be a combination of lecture, discussion of readings, film viewings and term projects. Final grades will be based on a midterm and final examination (40%), term projects: one critical essay, one ethnographic interview and analysis, (45%), and class participation (15%)

3810 FICTION WRITING

3 credits 001
25322 12:50pm-3:35 W
114 State Hall
TYSH

This course will be a serious engagement with American poetry of the 20th century, with emphasis on specific writing practices and formal issues. In particular, we will attend to the notions of opacity versus transparency, decentering of the subject, and above all, experiencing language in its materiality and relationship to the social world. Works by Theresa Hak Cha, Bob Kaufman, Frank Lima, Pablo Neruda, Leslie Scalapino and William Carlos Williams will acquaint students with a basic repertoire of interpretive operations and language moves necessary to the reading and writing of modern texts.

3993 TOPICS IN CANADIAN HISTORY, SOCIETY, POLITICS & CULTURE

3 credits 001
24312 6:00pm-8:45 W
0143 Old Main
SODERLUND

4000-LEVEL COURSES

4991 HONORS SEMINAR: Building America- The Home

3-6 credits 501
21511 12:50pm-3:35 W
113 State Hall
GOLEMBA

This course focuses on the home as a site which involves larger constructions that are called America. We will explore many national constructions that center on the home, from jingoistic phrases like "Homeland Security" to slang like "homeboy" to assumptions that we bring to bear when visiting a friend's house. Our nine texts range from Hawthorne's *The Scarlet Letter* and Fern's *Ruth Hall* to Coupland's

Microserfs and Morrison's *Beloved*. While all our texts and movies will pertain to the American scene, students will also draw about their knowledge of homes and houses from other sources, such as English literature and popular culture. I look forward to hearing students in this "capstone" course apply ideas they garnered from their previous college years. The course has an in-class midterm (15%) and final (15%). The term paper of 3500 words counts 60% (4991 students have their own set criteria for the paper), and class participation 10%.

4991 HONORS SEMINAR:

Arthurian Legend: The Once and Future King

3-6 credits 502
20065 6:00pm-9:00 T
0165 Old Main
SKLAR

The narrative of King Arthur, first recounted in the twelfth century, has spoken to countless generations in a variety of Western cultures, including our own. Currently, we are riding the wave of an Arthurian revival that began in the 1980's and is still going strong. At present, even people who have never read an Arthurian text or seen one of the many films about King Arthur are familiar with such figures as Merlin, Lancelot, and Guinevere, or such icons as the Round Table, Excalibur and Camelot.

In this course, we will explore selections from the varied versions of the Arthurian legend, from medieval times to the present. The first part of the course will consist in reading and discussing the four "cornerstone texts" for modern treatments of the legend: Malory's *Morte Darthur*, Tennyson's *Idylls of the King*, Mark Twain's *A Connecticut Yankee in King Arthur's Court*, and T.H. White's *Once and Future King*. The remainder of the course will focus on adaptations of the legend from the 1950's to the present, concentrating primarily on films, but looking to other genres as well, such as gaming, comic books, fantasy fiction, advertising, television, and in cyberspace. Throughout, we will be tracking the ways in which the Matter of Arthur is manipulated to speak to the cultural moment that produces it.

Requirements include a mid-term test and final examination (25% each), presentation of your term paper in a mock-conference (25%), and a series of short response papers (15%). Participation will count for 10% of the final grade. Books have been ordered at Marwil Bookstore. Seminar papers also satisfy the Writing Intensive Requirement.

4991 HONORS SEMINAR:
Extreme History-Sea Stories, Desert Stories
3-6 credits 503
25328 4:30pm-7:15 W
0151 Old Main
LANDRY

TV reenactments such as the History Channel/BBC's The Ship (2002) have been labelled as "Extreme History." This program recreated part of Captain Cook's late 1760s South Seas voyage aboard the Endeavour. By trying to live in eighteenth-century conditions on board a replica of Cook's ship, the participants hoped to gain insight into the experiences of eighteenth-century mariners, explorers, and the local inhabitants of foreign shores they encountered. What can we learn about the past from historical reenactment that we cannot learn in any other way? Can sentiment and affect offer approaches to the past that alter or exceed the understanding to be gained from intellectual inquiry? We will focus on two kinds of geographical and social space, the sea and the desert, and investigate the kinds of writing each has inspired. Readings to include Erskine Childers's The Riddle of the Sands, Melville's Moby Dick, accounts of South Seas and Middle Eastern expeditions by both men and women, poetry by Coleridge, Robert Louis Stevenson's "The Ebb-Tide" and a film version of it, T. E. Lawrence's Seven Pillars of Wisdom and two films about Lawrence of Arabia, Paul Bowles's The Sheltering Sky, Edward Abbey's Desert Solitaire, and critical writing by Marx, Walter Benjamin, and Eve Kosofsky Sedgwick. Requirements: informed seminar participation (30%), short and long essays (40 %), journal (30%).

5000-LEVEL COURSES

5010 ADVANCED EXPOSITORY WRITING
3 credits 001
25329 12:50pm-3:35 M
0162 Old Main
GORZELSKY

In this course, we'll examine various ideas about how writing and related activities promote change, both personal and social. We'll read research and theories on literacy, learning, and literacy instruction. We'll ask how literacy affects different aspects of personal and social life, such as social status and mobility, cultural identity, self-conception, and political power. Major assignments will include weekly email posts, three presentations, a critical response paper (8 - 10 pages), and a project paper (10 - 12 pages). Grading will be based on quality of written

and oral work, assignment completion, and active participation. The course will involve group work.

5030 TOPICS IN WOMENS' STUDIES:
Utopias and Dystopias By and About Women
(X-W S 5030)
3 credits 001
24333 11:45am-1:10 TTh
1172 Old Main
VLASOPOLOS

This course will cover utopian and dystopian visions of women writers from the late 19th-century to the present. The majority of the texts will be by contemporary authors such as Margaret Atwood, Ursula LeGuin, Nicola Griffith, Octavia Butler, Marge Piercy. We will explore the way in which women writers respond to their historical situation and imagine a more equal or a more threatening future. We will examine cultural issues that are raised in these projections, such as the influence of contemporary science on women's construction of utopias, the authors' own position in their culture in terms of nationality, religion, race, class status, sexual orientation, the political status of the texts, etc. The coursework will consist of two papers, a short analysis (4-5 pp.), 25%, a longer research paper (8-10 pp.), 50%, a formal presentation based on the long paper, 20%, and class participation, 5%.

5040 FILM CRITICISM & THEORY
4 credits 001
22796 11:45am-2:45 MW
326 State Hall
SHAVIRO

This class will provide an introduction to major trends in the theory of film, from the 1920s to the present. Topics will include theories of silent film, formalism (Eisenstein), realism (Bazin), semiotic and psychoanalytic approaches, auteur theory, genre theory, theory of sound, feminist film theory, and recent approaches that deal with currently evolving digital technologies and the relations of film to new media (video, television, computer games). Readings in film theory will be accompanied by screenings of classic and recent films. Students taking this class should already have a basic knowledge of film analysis. The format of the class will be mostly lecture, but with some discussion. There will be eight short (2 pages each) writing assignments, due approximately every other week.

**5060 FILM STYLES & GENRES:
American Film: 1927-1941
4 credits 001
24335 12:50pm-3:50 TTh
326 State Hall
ERB**

Although this course is primarily dedicated to the study of Hollywood in the thirties, it opens with the transition-to-sound period, and closes in 1941—the year of *Sullivan's Travels* and *Citizen Kane*, two films that look back upon the cultural and political themes of the thirties. The course is divided into three parts: 1) Transition to Sound (industrial and technological consolidation; new genres, such as the musical and gangster film); 2) early years of the Depression (censorship; Hollywood's promotion of the New Deal); and 3) late thirties (responses to Fordism; Capra's populism). Throughout the course, we will consider Hollywood's changing relations to political and ideological issues of the decade, such as race and gender, and New Deal policies. Because the course has a strong historical focus, students should expect substantial weekly reading assignments. Films to be studied may include: *The Front Page*, *Public Enemy*, *Gold Diggers of 1933*, *I am a Fugitive on a Chain Gang*, *Modern Times*, *Meet John Doe*, and *Wizard of Oz*. Assignments: one research paper (10-15 pages); two essay exams; and attendance/participation. For more information, call 313-577-2978, or email me at c.erb@wayne.edu.

**5070 TOPICS IN FILM:
Three Directors-Scorsese, Forman &
Frears
4 credits 001
23525 6:00pm-9:00 MW
326 State Hall
BRILL**

This course examines six or seven films each of three of the most powerful, entertaining, and adventurous contemporary movie directors. Among the movies we'll be studying are *Man on the Moon*, *People vs. Larry Flint*, and *One Flew Over the Cuckoo's Nest* (Forman); *Taxi Driver*, *Age of Innocence*, *Bringing Out the Dead*, (Scorsese); *My Beautiful Laundrette*, *Mary Reilly*, *High Fidelity* (Frears). We'll do some reading in criticism and theory, as well, but the main emphasis of the course will be on the movies. Students should plan to watch all assigned films at least twice. Sometimes we will do so in class; when we don't, films can be watched before class viewings on video—available in the library and, for most of the movies, commercially. Class should be entertaining and lively; in any event, attendance is required. Grades will be based on two short papers of 4-6 pages and a longer paper of 8-10 pages (25% each for the short papers and 50% for the longer paper). Consistently excellent participation in

class discussions may raise your grade.

**5080 TOPICS IN CROSS-DISCIPLINARY &
CULTURAL STUDIES: Science &
Literature
3 credits 001
21566 1:25pm-2:50 TTh
0145 Old Main
SCHMITT**

The topic of this course is "science and literature," but it might also be thought of as "science as literature." Our initial focus will be the works of Charles Darwin, specifically the two central book-length statements of evolutionary theory: On the Origin of Species and The Descent of Man; and Selection in Relation to Sex. We will approach them as scientific texts whose arguments transformed all subsequent biological science, from botany and zoology to paleontology and anthropology. But because, as George Levine contends, Darwin's "language and [his] arguments cannot be disentangled," we will also be attentive to the literariness of the Origin and the Descent: their rhetoric, their figurative language, and the narratives they tell. Those narratives provide the link to the second half of the course, in which we will study a group of novels deeply influenced by Darwinian theory: George Eliot's Middlemarch, H. G. Wells's The Time Machine and The Island of Dr. Moreau, and Thomas Hardy's Jude the Obscure. Along the way we will read contemporary (that is, 20th- and 21st-century) methodological and theoretical texts that should help us answer questions about science, literature, and the relation (or, better, the many relations) between the two. Written work comprises several short papers and two longer papers.

**5090 TOPICS IN LITERARY AND CULTURAL
THEORY
Feminist Theory
3 credits 001
25330 4:30pm-7:15 M
0151 Old Main
SEITLER**

This course is designed as an introduction to feminist theories and critical practices. We will take up gender and sexuality as primary objects and categories of analysis in order to track how they may have contributed to constricting as well as emancipating people in their everyday lives. We will explore how analysis of gender and sexuality gives us insight into other modes of social organization and change, including transformations of economic and political systems, media public spheres, forms of resistance, questions of aesthetics and representation, and modes of knowledge production. Likely authors include Irigaray, Wittig, Cixous, Kristeva, Butler, hooks, Williams, Grosz, Probyn, Copjec, Spillers, Scott, Davis, Haraway, and Fraser.

5150 SHAKESPEARE:**Shakespeare and the Mediterranean****3 credits 001****25331 6:00pm-9:00 T****0012 Manoogian Hall****MACLEAN**

Shakespeare regularly invited his nominally Protestant London audiences to imagine themselves by dramatizing actions set in Mediterranean countries. We will examine several plays that explore "Englishness" by staging alternative social and cultural structures such as those represented by ancient Greece and Troy, the Italian city states, the Ottoman Empire, the Kingdom of Morocco, and multicultural colonial outposts. Why did Shakespeare invite his audiences to think about themselves by inviting them to think about Italy? Islam? Catholicism? Judaism? Africans? Turks? Moors? Plays to include: Romeo and Juliet, Troilus and Cressida, Anthony and Cleopatra, Midsummer Night's Dream, The Taming of the Shrew, Comedy of Errors, The Merchant of Venice, Pericles, Othello, The Tempest. Lecture and discussion: active participation and attendance (20%); reading journals (30%), two essays (20%, 30%).

5260 LITERATURE OF THE ROMANTIC PERIOD**3 credits 001****25332 6:00pm-9:00 Th****116 State Hall****SCRIVENER**

We will study literary works written during the Romantic Age, 1780-1830. We will read both the so-called "Big Six" Romantic poets (Blake, Wordsworth, Coleridge, Byron, Shelley, Keats), and women writers who have only recently become canonical, like Barbauld, Smith, Hemans, and others. We will read much poetry but also some fiction (Shelley's *Frankenstein* and *Mathilda*; Maria Edgeworth's *Harrington*; Austen's *Northanger Abbey*; Wollstonecraft's *Wrongs of Women*), essays, and literary criticism. The course will emphasize careful, close reading of the texts, understanding the cultural and political stakes of the writing in its historical context, and linking Romantic-era writing to broader narratives of modernity and modernization. Students will write frequent one-page papers (20%), a five-page paper (20%) and a seven-page paper (25%), and a final exam (20%). Attendance and class participation are important (15%).

5420 AMERICAN LITERATURE: 1865-1914**3 credits 001****25333 6:00pm-9:00 M****137 State Hall****PUDALOFF**

This course surveys writing in the United States between 1865 and 1914. Some of the writings are canonical, authors and texts who have traditionally been studied in such a period course. Other selected writings have been regarded as non- or subliterate, although their cultural significance may have been recognized. All texts can be distinguished into two broad categories: those that appear to and/or seek to represent how things "really" are and those that represent alternatives (not always happy ones) to ordinary reality.

It is a cliché that this was a period of great and disturbing changes. In order to engage what that might mean in more specific terms, the texts have been selected insofar as they engage in a series of meditations on the idea of "place" as that term includes psychology, social relations, geography, cultural differences, etc. In other terms, these are books about keeping, losing, or changing places, arguably a particularly American theme. In particular, I plan to follow three aspects of this trope. The aspects are first, the ideal of sacrifice, especially but not exclusively as it is associated with women and in terms of a society that emphasizes competition and achievement; second, the attention paid to social and material changes, in particular the rise of an urban, industrial and mass society and the response to that world; and third, art itself as a subject of these books. These are separable, but not separate issues. We begin to understand them by considering them singly, but eventually they have to be put together.

All the texts can and do serve to represent major changes in literature and society during this period. We'll focus upon the effects of living in a culture that officially celebrated progress but sometimes reacted badly to the effects of change. In particular the understandings of gender, race, ethnicity and American culture itself were in dispute--as they are today and undoubtedly will be in the future. These terms were (and are) contested; each definition never quite satisfied and was in turn contested. The texts participate in the conflicts and resolutions. At a more theoretical level, we'll be examining how literature is and can be defined in terms of its relationship to social and cultural beliefs and practices (i.e., as reflection, alternative, constitutive, negatively related, etc.)

Classes will be discussions rather than lectures. In addition to reading and talking, students will probably write some very short papers in response to particular texts, two intermediate-sized papers and one longer one at the end of the semester. Depending on class size and background, students may also be asked to read and respond to academic literary criticism.

This should be a lot of fun. Feel free to contact me with any questions or comments.

**5460 TOPICS IN AMERICAN LITERATURE
OF THE 20th CENTURY:**

Urban Poetry, Detroit: A Legacy

3 credits 001

23526 6:00pm-9:00 W

1119 Old Main

DUNCAN

There are many ways to approach the study of urban poetry. This course will focus on poetry that emerges from and is about living in Detroit, a place both generic and specific. We will mainly be asking three questions. In the poetry we are reading, what concerns and themes are reflective of the City? How does the City facilitate (and challenge) the writing, production and dissemination of poetry? In this poetry what is it that is individually and collectively important to readers who live in, around and far outside the City? While a lot of our attention will be devoted to the legacy of Robert Hayden, Dudley Randall, and Philip Levine, we will also explore phenomena like the Alternative Press, read some small collections, and rely on *Abandon Automobile*, the recent anthology of Detroit poetry, to open up the breadth and depth of poetry in the City. There will be some lectures and informal talks and a lot of discussion. Everyone will keep a journal, do some interviewing, and write a midterm. Expect also to do at least two short class presentations and one major research term project.

**5480 TOPICS IN AFRICAN-AMERICAN
LITERATURE:**

**Black Writers- Diaspora: New Word
Transformations**

(X-AFS 5310)

3 credits 001

23053 11:45am-1:10 TTh

114 State Hall

DUNCAN

Among peoples of the Western hemisphere, as elsewhere, the necessities of cultural formation and transformation are dynamic and complex. This is certainly the case for African Americans. In this course our aim is to take the term "African American" in its broadest sense and explore it from historical and creative perspectives within the U.S. and the Caribbean. We will discuss ideas of personal identity, cultural memory, style of expression, audience reception, and canon formation. Likely U.S. writers and filmmakers include Jean Toomer, James Baldwin, Toni Morrison, Charles Johnson, and Julie Dash; and from the Caribbean, Aime Cesaire, Euzhan Palcy, Michael Thelwell, Jamaica Kincaid, V. S. Naipaul, Derek Walcott, and Caryl Phillips. There will be lecture, class discussion, and some exploration in class of the analytical journals each person will keep on the principal works. We will also read a number of

critical articles and view two or three films. Requirements are an analytical journal (20%), regular class participation (20%), impromptu quizzes (10%), a midterm (20%), and a term paper (30%).

**5490 TOPICS IN AMERICAN LITERATURE:
Native American Literature**

3 credits 001

25334 5:30pm-8:30 T

Room To Be Announced

JORDAN

"Native American Literature" suggests a cohesive body of work by writers related by, presumably, ethnicity, history, culture or color. This course explores shared or collective experiences and histories, the linkages between the enormously diverse cultural groups that compose this descriptor, but with an eye to the uniquely defining characteristics of particular Native peoples/cultures as manifested in literature. In doing so, we will consider ideas of the sacred; the significance of legend and mythologies; the relationship to the land and the natural world; the impact of colonialism, and responses to it; the consequences of technology and urbanization; and, the ways in which these and other concerns influence identity and artistic expression. Central to our purpose are examples of the oral tradition, novels, short fiction, poetry, essays, political treatises, biography and literary criticism. Writers may include: Paula Gunn Allen, James Welch, Simon Ortiz, Leslie Marmon Silko, Mary Crow Dog, Luther Standing Bear, Michael Dorris, N. Scott Momaday, Black Hawk, Vine Deloria, Zitkala Sa, Louise Erdrich, Sherman Alexie and Winona LaDuke. There will be essays and comprehensive in-class writing. Participation in class discussion is considered in the final grade. Attendance is mandatory.

**5590 TOPICS IN COMPARATIVE
LITERATURE :**

Globalization and Culture

3 credits 001

25335 12:50pm-3:35 W

215 State Hall

FLATLEY

This course will be a broad and intensive examination of various attempts to understand, represent and/or resist the globalization of capital, with particular emphasis on the period since the end of the Cold War (roughly 1989). Thematic emphases will include the Russian experience, intellectual responses to 9/11, activism, global mass media. Readings from Marx, Hardt and Negri, Sassen, Buck-Morss, DeLillo, Pelevin., among others.

5650 FOLKLORE & LITERATURE

3 credits 001
25336 6:00pm-9:00 W
0145 Old Main
LANGLOIS

“After all, the boundaries between fiction and non-fiction, between literature and non-literature and so forth are not laid up in heaven.” Mikhail Bakhtin’s quote captures this course’s aim to explore the complex and shifting interconnections between “folklore” (traditional cultural practices including the verbal arts, social folk customs and material culture) and “literature” and other “arts.” We will evaluate various writers’ and artists’ appropriations of folk traditions within and without the Western literary canon (and vice versa) as well as the cultural spaces in between. The discussion will unfold in the broader context of questions about the nature of “cultural texts” and “cultural readings” and their meanings in the academy and in everyday life. We will explore literary and artistic works as well as relevant cultural criticism and ethnographic materials. Titles may include de Caro and Jordan’s *Re-Situating Folklore: Folk Contexts and Twentieth-Century Literature and Art* (2004), and works by Sherman Alexie, Margaret Atwood, Angela Carter, Robert Coover, Henry James, Frieda Kahlo, Diego Rivera, Leslie Marmon Silko among others. Course requirements include midterm and final essay exams (40%), term projects including one critical paper and one ethnographic report (45%), and class participation (15%).

5700 INTRODUCTION TO LINGUISTIC THEORY **(X- LIN 5700)**

3 credits 001
21624 6:00pm-9:00 W
319 State Hall
ARISTAR

This course is an introduction to the study of language, and emphasizes the development of an analytical and critical attitude toward language as an important but subconscious cognitive ability. The course presents the terminology and techniques needed for the analysis and description of linguistic structures, as well as some of the results of the scientific study of language. It also examines what various languages have in common and how they differ, and how languages change over time. It presupposes no background, and has no prerequisites. In order to provide a historical context to linguistic study, the course begins with a brief overview of the development of the discipline. We will then move to the study of linguistics itself, and cover phonetics (the way sounds are made in human language), phonology (the way that human beings use

sounds), morphology (how human beings put together elements to make words), language acquisition and syntax (the way that sentences are put together). Finally, we will consider the social context in which language operates, and the way language changes through time.

5720 LINGUISTICS & EDUCATION **(X- LIN 5720)**

3 credits 001
20691 4:30pm-7:15 W
217 State Hall
BARTON

This class provides an introduction to the linguistic study of language with an emphasis on applications to education. Topics in the course are aligned with the Michigan State Board of Education Guidelines/Standards for English Education. The class will cover the following topics:

- *the field of linguistics
- *prescriptive and descriptive grammar
- *the history and development of English
- *the acquisition of English by children and by second language learners
- *the standard and non-standard dialects and registers of English
- *the role of language in establishing identity and maintaining culture

Special attention will be paid to the ways that language is studied by linguists and the ways that language is taught in schools. Texts will include Stephen Pinker’s The Language Instinct, John Rickford and Russell Rickford’s Spoken Soul, and David Corson’s Language Diversity and Education, and a coursepack of articles. Teaching methods include lecture and discussion. Class requirements include weekly homework, exams, and possibly a project.

5720 LINGUISTICS & EDUCATION **(X- LIN 5720)**

3 credits 002
25803 6:00pm-9:00 M
1115 Old Main
POBUTSKY

**5730 TRADITIONAL GRAMMAR
(X- LIN 5730)**

**3 credits 001
20558 6:00pm-9:00 Th
217 State Hall
PROGOVAC**

English grammar provides in-depth examination of the grammatical constructions and rules of English, including the structure of sentences, noun phrases, and verb phrases. Teaching methods for the class include lectures, discussion, and sentence-analysis. The text is Marilyn Silva's "Grammar in Many Voices". Requirements for the class include homework quizzes and participation (25%), two midterm exams (40%), and the final exam (35%).

**5730 TRADITIONAL GRAMMAR
(X- LIN 5730)**

**3 credits 002
25773 6:00pm-9:00 Th
0143 Old Main
POBUTSKY**

**5740 SYNTAX
(X-LIN 5300)**

**3 credits 001
25255 6:00pm-9:00 T
019 Prentis Hall
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. The focus of the class is on analysis and exercise. Successful completion of Eng/Lin 2720 or Eng/Lin 5700 is strongly recommended but not required. The requirements include two midterm exams (40%), a final exam (40%), and homework assignments and participation (20%).

5820 INTERNSHIP PRACTICUM

**3 credits 001
21120 1:55pm-2:50 M
333 State Hall
LIEBLER**

This class is a great way to combine actual work experience in your field with 500-level course credit towards your English major or minor. Students

are placed in internships where they can apply their skills in the areas of writing, researching, proofreading or editing. Many Detroit area organizations and companies (such as WDET/DRIS-FM, The Detroit Office of Public Information, The 36th District Court, The YMCA of Metro Detroit, The Metro Times, The Writer's Voice and others) place our students in internships for the semester. Most interns in our program work between 8-12 hours per week and attend the practicum. This class will give you the experience in the "real work world," and it will build your resume in advance of your graduation. The class is open to juniors and seniors who are English majors or minors. The course work consists mostly of working the hours at your internship; however, participants must keep an informal journal, write a brief job description, and an essay based upon their intern experience. All you will need to get started is a brief resume and an essay from any college class. The intern director will send your resume to several participating organizations to help set up interviews. You must fill out a prior consent form (add/drop form) before enrolling in this class. For this form call the English Department at (313) 577-2450. Please note that most internships are done on a volunteer basis, but organizations will work with students school and work schedules. For more information call the program director at (313) 577-7713.

**5890 WRITING FOR THEATRE
(X-THR 5130)**

**3 credits 001
25337 6:00pm-9:00 W
123 State Hall
HARRIS**

**5992 SENIOR SEMINAR:
Building America**

**4 credits 001
20798 12:50pm-3:35 W
113 State Hall
GOLEMBA**

This course focuses on the home as a site which involves larger constructions that are called America. We will explore many national constructions that center on the home, from jingoistic phrases like "Homeland Security" to slang like "homeboy" to assumptions that we bring to bear when visiting a friend's house. Our nine texts range from Hawthorne's The Scarlet Letter and Fern's Ruth Hall to Coupland's Microserfs and Morrison's Beloved. While all our texts and movies will pertain to the American scene, students will also draw about their knowledge of homes and houses from other sources, such as English literature and popular culture. I look forward to hearing students in this "capstone" course apply ideas they

garnered from their previous college years. The course has an in-class midterm (15%) and final (15%). The term paper of 3500 words counts 60% (4991 students have their own set criteria for the paper), and class participation 10%.

5992 SENIOR SEMINAR:

Arthurian Legend: The Once and Forgotten King

4 credits 002

20629 6:00pm-9:00 T

0165 Old Main

SKLAR

The narrative of King Arthur, first recounted in the twelfth century, has spoken to countless generations in a variety of Western cultures, including our own. Currently, we are riding the wave of an Arthurian revival that began in the 1980's and is still going strong. At present, even people who have never read an Arthurian text or seen one of the many films about King Arthur are familiar with such figures as Merlin, Lancelot, and Guinevere, or such icons as the Round Table, Excalibur and Camelot.

In this course, we will explore selections from the varied versions of the Arthurian legend, from medieval times to the present. The first part of the course will consist in reading and discussing the four "cornerstone texts" for modern treatments of the legend: Malory's *Morte Darthur*, Tennyson's *Idylls of the King*, Mark Twain's *A Connecticut Yankee in King Arthur's Court*, and T.H. White's *Once and Future King*. The remainder of the course will focus on adaptations of the legend from the 1950's to the present, concentrating primarily on films, but looking to other genres as well, such as gaming, comic books, fantasy fiction, advertising, television, and in cyberspace. Throughout, we will be tracking the ways in which the Matter of Arthur is manipulated to speak to the cultural moment that produces it.

Requirements include a mid-term test and final examination (25% each), presentation of your term paper in a mock-conference (25%), and a series of short response papers (15%). Participation will count for 10% of the final grade. Books have been ordered at Marwil Bookstore. Seminar papers also satisfy the Writing Intensive Requirement.

5992 SENIOR SEMINAR:

Extreme History: Sea Stories, Desert Stories

4 credits 003

25323 4:30pm-7:15 W

0151 Old Main

LANDRY

TV reenactments such as the History Channel/BBC's *The Ship* (2002) have been labelled as "Extreme History." This program recreated part of

Captain Cook's late 1760s South Seas voyage aboard the Endeavour. By trying to live in eighteenth-century conditions on board a replica of Cook's ship, the participants hoped to gain insight into the experiences of eighteenth-century mariners, explorers, and the local inhabitants of foreign shores they encountered. What can we learn about the past from historical reenactment that we cannot learn in any other way? Can sentiment and affect offer approaches to the past that alter or exceed the understanding to be gained from intellectual inquiry? We will focus on two kinds of geographical and social space, the sea and the desert, and investigate the kinds of writing each has inspired. Readings to include Erskine Childers's The Riddle of the Sands, Melville's Moby Dick, accounts of South Seas and Middle Eastern expeditions by both men and women, poetry by Coleridge, Robert Louis Stevenson's "The Ebb-Tide" and a film version of it, T. E. Lawrence's Seven Pillars of Wisdom and two films about Lawrence of Arabia, Paul Bowles's The Sheltering Sky, Edward Abbey's Desert Solitaire, and critical writing by Marx, Walter Benjamin, and Eve Kosofsky Sedgwick. Requirements: informed seminar participation (30%), short and long essays (40 %), journal (30%).