

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

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 stories, perhaps plays, and view a film or two with World & Global themes. The fiction forms we will look

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

**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 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 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 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**

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.

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.

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.

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.

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).

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

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 Meridian; 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%).

6000-LEVEL COURSES

**6720 TOPICS IN LANGUAGE:
Sounds of World's Languages
3 credits 001
25272 6:00pm-9:00 W
0111 Old Main
NATHAN**

This is a course in phonetics which will focus primarily on the languages of the world (i.e. it will deal primarily with languages other than English). The purpose of the course is to cover all the sounds of all the languages of the world, using the International Phonetic Alphabet as a framework. We will study the concepts of point and manner of articulation, voicing and similar settings and such additional aspects as stress and tone. No previous knowledge of phonetics is assumed.

**6720 TOPICS IN LANGUAGE:
History of the English Language
3 credits 002
25270 6:00pm-9:00 Th
218 Manoogian Hall
RATLIFF**

This course is designed to introduce the student to the changes that have taken place in the English language since we have record of it, roughly from the tenth century. Half of our work will be with the

oldest stages of the language: "Pre-English", Old English, and Middle English. American English will be used consistently as a reference point, and we will concentrate on those features of the earlier forms of the language which shed light on what English has come to be. We will also study the causes and paths of language change and the linguist's methods of studying them. The final weeks of the course will be devoted to the changes which have led to Present Day English and the development of varieties of American English. Grades will be based on assignments, two very short papers, a mid-term exam, and a final exam. Note: this course is appropriate for both English students and Linguistics students

6800 ADVANCED CREATIVE WRITING

3 credits 001

22738 6:00pm-9:00 M

219 State Hall

LELAND

In the class, for the first time since English 2800, we mix together prose writers, poets, and playwrights. This can prove tricky, in that we are most accustomed to critiquing work in the genre in which we ourselves write. On the other hand, it is often useful for the poet, for example, to hear the responses to her work from the perspective of somebody who writes drama. For one assignment, students will be asked to produce work in a genre not their specialization.

The class involves a considerable amount of reading and writing week to week, and you are asked to bring to bear both your creative and critical capacities in order to complete satisfactorily its demands. Enrollment is limited, and students **must** have completed a 5000-level creative writing course in order to take the class.

7000-LEVEL COURSES

7020 STUDIES IN THE THEORY OF COMPOSITION:

Digital Literacy

4 credits 001

25539 3:00pm-5:55 T

035 State Hall

RICE

This course will investigate how the digital challenges our perceptions of what we have come to call literacy (and thus, composition). Is literacy a relevant term for digital production, or do we need a new term to describe the process of acquiring and producing knowledge? If literacy includes what Jack Goody describes as the ability to create referentiality,

categorization, and definition (ideas which dominate composition studies and its textbooks), what happens to these kinds of practices when we compose digital texts or texts clearly shaped by the emergence of a digital apparatus? We will read texts which narrate the history of literacy studies, demonstrate literacy practices, and challenge conventional understandings of literacy in terms of digital culture. Readings will either directly reflect what we might label digital literacy the ability to produce knowledge within digital environments - or, because of their focus and purpose, will be generalizable to digital culture and writing. Therefore, not all readings will be obvious digital texts, but many of their theoretical assumptions can be understood as the result of digital culture.

7030 SURVEY OF RESEARCH IN WRITING: Multiple Literacies / Multiple Methods

4 credits 001

25340 6:00pm-9:00 Th

321 State Hall

RAY

In this course we will survey research conducted in the past 15 years on multiple forms of literacy general literacy, academic literacy, critical literacy, cultural literacy, technological literacy, and "multiliteracies" to name a few. We will also examine various research methods and theoretical approaches to the academic study of literate practices, including cultural-historical analysis, textual critique, narrative analysis, interview, ethnography and case study. Course requirements include three short papers and a class presentation/discussion.

7050 STUDIES IN CRITICISM:

Deconstruction & Ethical Religious 'Turn'- Contemporary Thought

4 credits 001

24324 6:00pm-9:00 M

0168 Old Main

JACKSON

"The turn to religion and ethics in contemporary thought" You must respect and recognize the "other" and/or difference. This is the command which organizes all our "ethics," generally speaking. Who issued this command? The intent of this course is to illuminate this ever present but under discussed ethical demand and, in particular, its relationship to religion. The working hypothesis is that - whether we like it or not - our ethics is religious through and through (Note: "religious" is not synonymous with Christianity). Religion, we note, insists on the recognition and respect of an "other", too, only an other of an altogether different sort. This relationship between "other/Others" in part explains why our supposedly "secular/ethical" world keeps

turning to religion, whether that is the form of some kind of fundamentalism or “enlightened” openness to possibilities. Quite simply, the topic(s) of religion and ethics now occupies the attention of the world’s most exciting and influential thinkers: Agamben, Badiou, and Zizek. They gather this April at Syracuse U. with John Caputo in a conference that just may reshape the critical landscape entirely. The theme, strange to some, is Saint Paul. The primary objective of this seminar is to understand how we came to this point. In the process, we will read crucial, foundational texts that shaped what we call “deconstruction” and “critical theory” generally, and try to make clear their relationship to religion and ethics. I absolutely reject the notion that these texts are obscure or “abstruse”; I plan to demonstrate the contrary by presenting them in a clear, comprehensive manner that will engage both the new and advanced graduate student. We will begin with Karen Armstrong’s lucid *A History of God: The 4,000-Year Quest of Judaism, Christianity, and Islam* to provide some historical perspective (have this read before the first meeting). We then turn to “philosophical” works by Descartes (*Meditations on First Philosophy*), Kant (*Critique of Pure Reason*), Hegel (*Phenomenology of Spirit*) Kierkegaard (*Fear and Trembling*), Husserl (*Cartesian Meditations*), Heidegger (*Being and Time*); then the often overlooked but remarkably influential work of Emmanuel Levinas (*Totality and Infinity*); then Jacques Derrida, early and late (*Writing and Difference* and *The Gift of Death, Faith and Knowledge*). This intellectual genealogy will help us think through more precisely our own general positions. Then we will turn to the texts of Alain Badiou (*Ethics; St. Paul*) and Slavoj Zizek (*The Fragile Absolute; The Puppet and the Dwarf: The Perverse Core of Christianity* – and whatever he publishes over Christmas break). We will use a range “art” as illustrations, commentary, and thought. The selections include the canonical (old and new canon) Shakespeare’s *Hamlet* and Toni Morrison’s *Beloved*; several films Alejandro Gonzalez Inarritu’s *21 Grams* and *Amores Perros*, Eric Rohmer’s *A Tale of Winter*; serious television/drama – Mike Nichols and HBO’s version of *Angels in America*, *The Matrix* (briefly), Julie Taymor’s *The Lion King* (for pagan participants), *Sound of Music* (a Zizek thing, satisfying my fondness for musicals), and Kid Rock. Seminar format. Short paper (4-6pp.). A longer term paper (20 pp.) on a topic of your choosing, approved by instructor. Draft required. Final paper must be suitable for presentation at a professional conference.

**7260 STUDIES IN VICTORIAN LITERATURE:
Epistemologies of Evolution**
4 credits 001
23527 6:00pm-9:00 Th
331 State Hall
SCHMITT

This is a course in what Lorraine Daston has called “historical epistemology,” the different ways that knowledge has been structured and produced over time. Accordingly, our guiding theoretical approach will be that of science studies and its critique of objectivist epistemology, which runs from Thomas Kuhn’s classic *The Structure of Scientific Revolutions* to more recent work such as Barbara Herrnstein Smith’s *Belief and Resistance*, Laura Otis’s *Organic Memory*, Bruno Latour’s *Pandora’s Hope*, Gillian Beer’s *Darwin’s Plots*, and Adam Phillips’s *Darwin’s Worms*. As some of the titles in that list suggest, we will bring the theoretical and methodological apparatus provided by science studies to bear on a particular case: what I’m calling “epistemologies of evolution.” That phrase refers both to the knowledges (and their associated rhetorics, aesthetics, and affects) necessary to make sense of evolutionary theory and to the knowledges (and, again, associated rhetorics, aesthetics, and affects) made possible by that theory. Darwin himself will figure prominently, as will two other key nineteenth-century evolutionists: Alfred Russel Wallace and T. H. Huxley. In addition, to enable sustained attention to the apparently more “literary” concerns I’ve put in parentheses above, we will also read novels deeply influenced by these scientific thinkers, including George Eliot’s *Middlemarch*, H. G. Wells’s *The Time Machine* and *The Island of Dr. Moreau*, and Thomas Hardy’s *Jude the Obscure*. Written work comprises several short papers responding to our weekly readings and a longer seminar paper due at the end of the semester.

**7300 STUDIES IN 20TH CENTURY
LITERATURE:**
**Reading the Postmodern: Literary,
Visual, Cultural Examples**
4 credits 001
25341 6:00pm-9:00 M
331 State Hall
WATTEN

This seminar will be a historicist discussion of the “postmodern condition” by means of a series of examples from American postmodern literature, visual art, and culture in four distinct historical periods: 1945 to 60; 1960 to 75; 1975 to 89; and after 1989. Each example-work of visual art, epic poem, genre of music or pop culture, novel, or political formation-will be read within a theoretical framework in literary and cultural theory, philosophy, or psychoanalysis. Topics in the first period will include: the cultural politics of high modernism (Eliot’s *Four Quartets*), with Fredric

Jameson's A Singular Modernity, and the poetics of immediacy in Early Postmodernism, looking at Abstract Expressionism, Charles Olson's epic The Maximus Poems, and the music of Thelonious Monk, in relation to existential philosophy (Heidegger) and Daniel Belgrad's The Culture of Spontaneity. For the second period, High Postmodernism, we will read the fiction of Thomas Pynchon (Gravity's Rainbow) and the expressivist poetry of Amiri Baraka and Denise Levertov, along with site-specific and Conceptual art (particularly Robert Smithson) and politicized jazz from the late 1960s (Albert Ayler and Archie Shepp); theorists may include Theodor Adorno and Slavoj Zizek. For Late Postmodernism, we will consider the poetics of the Language School, the novels of Kathy Acker and Robert Glück, and the art of Cindy Sherman, read with Jacques Derrida's Of Grammatology, Judith Butler's Gender Trouble, and Walter Benn Michaels's The Shape of the Signifier. For our current period, "After 1989," we will consider the idea of the "end of history" in Francis Fukuyama and Jean Baudrillard, and by means of films like Amores Perros or Memento, reflecting on our work through Perry Anderson's The Origins of Postmodernism. (We may not, however, choose to read either examples or periods in their chronological order!)

7400 STUDIES IN AMERICAN LITERATURE THROUGH THE 19th CENTURY: Anglo-American Literature & Atlantic World
4 credits 001
25342 3:00pm-5:55 Th
331 State Hall
AGUIRRE

Nation-bound accounts of British and American literature are currently being re-imagined and re-formed by new models of thought that focus instead on the shared and dynamically interactive aspects of the cultures of the Atlantic world. Driven in large measure by historical inquiry (e.g. Bernard Bailyn's Atlantic World seminars at Harvard), these new modes of inquiry use the term "Atlantic" as shorthand for a large, transnational and transcultural space which takes in Great Britain, Europe, Africa, and the Americas (the U.S., Canada, Latin America, and the Caribbean). Through a diverse set of literary, historical, and theoretical readings, this course will offer an introduction to this field with a particular focus on the nineteenth century. Authors long at home in the canon (Emerson, Carlyle, Dickens) and the special bond between the U.S. and Britain will anchor the course, but we will also explore lesser known waters including Britain's relationship with Latin America, the global consciousness of Caribbean writers, and the Atlantic as a zone of exchange for things, persons, and ideas. In addition to the above, possible texts include Mary Seacole's Wonderful Adventures . . . , Maria

Graham's Journal of a Residence . . . , Fanny Calderon de la Barca's Life in Mexico, Emerson's English Traits, Froude's Bow of Ulysses, J.J. Thomas' Froudacity, A. Trollope's West Indies and the Spanish Main, some popular adventure fiction (Haggard and G.A. Henty), and perhaps Conrad's Nostromo. Oral report, survey of research, and long paper (20-25 pages) make up the requirements.

7410 STUDIES IN AMERICAN LITERATURE OF THE 20th CENTURY: Americanization: America & The Globe
4 credits 001
25343 6:00pm-9:00 W
213 State Hall
CHANDRA

In the early twentieth century the term Americanization was used to describe the way immigrants in the U.S. were assimilated into the U.S. way of life. Now the term has come to describe the way nations around the world are Americanizing as part of the historical processes of globalization. In many cases the term Americanization has become synonymous with globalization. This course will focus on the conversations about globalization in relationship to the U.S through a historical consideration of the idea of Americanization. We will examine the deployment of "Americanization" in the twentieth century through historical, theoretical and some fictional texts. Placing the U.S. in a global context, the readings will cover topics such as modernity/modernization, immigration, ethnicity, gender, and the labor market. Possible titles include, Arjun Appadurai's *Modernity at Large*, Marx and Engels' *The Communist Manifesto*, selections from Marx's *Capital*, Ronald Takaki's *A Different Mirror: A History of Multicultural America*, Grace Chang's *Disposable Domestic: Immigrant Women Workers in the Global Economy*, selections from Thomas Bender's *Rethinking American History in a Global Age*, Richard H. Pells' *Not Like Us: How Europeans Have Loved, Hated and Transformed American Culture Since World War II*, Samir Amin's *Capitalism in the Age of Globalization*, Abraham Cahan's *The Imported Bridegroom*, and Karen Tei Yamashita's *The Tropic of Orange*. In addition, we will look at World Bank and IMF reports on economic reforms and living standards. Students will complete a major seminar paper.

7510 ADVANCED STUDIES IN FILM: Film as Vernacular Modernism
4 credits 001
24326 3:00pm-5:55 W
326 State Hall
BURGOYNE

Cinema can be understood as the quintessential modern form, providing audiences over the past 100 years with new experiences of space and

time, new modes of organizing vision and sensory perception, and a new relationship with "things." Its industrial practices, its mode of marketing, and its address to the spectator offered an experience of modernity that was woven into the daily practices of the public, a form of modernism that became part of the changing fabric of everyday life. Following the lead of Miriam Hansen, this course will consider cinema as a form of vernacular modernism, emphasizing cinema's role in articulating the somatic experiences of urban life -- the speed, dynamism, and fragmentation of the modern experience. We will also consider its role in defining new concepts of marketing, leisure and sociability, its expressive influence on sexuality and style, and its use in politics.

We will study films that that are emblematic of the experience of modernism and modernity, and that can be seen as encompassing a range of cultural and artistic forms that reflect the cinema's influence on other art forms as well as fashion, design, and advertising. Among these films are paradigmatic works such as D.W. Griffith's *Intolerance*, Louis Feuillade's *Judex*, Fritz Lang's *Dr. Mabuse* series, Murnau's *Sunrise*, Keaton's *Sherlock Jr.*, DeMille's *Cleopatra*, the early musicals of Busby Berkley, Leni Riefenstahl's *Olympia*, and Hitchcock's *Psycho*. Readings for the course will include essays by Walter Benjamin, Miriam Hansen, Tom Gunning, Richard Dyer, various Surrealists, and Gilles Deleuze

7720 ADVANCED STUDIES IN LANGUAGE

**USE: Pidgins & Creoles
(X-LIN 7720)**

4 credits 001

24330 4:30pm-7:15 M

1171 Old Main

EDWARDS

Over 10 million people across the world speak pidgins and creoles either as first languages or as lingua franca. These languages are spoken in large areas in Africa, South America, North America, the Caribbean, Asia, Australia and on several Pacific islands. These are languages that are born out of contact between culturally and linguistically diverse groups of people, but because of their mixed linguistic heritage are often incorrectly considered inauthentic languages. Pidgins are structurally simplified languages which serve as communication vehicles between groups of people who speak mutually unintelligible languages. Although the simplified structures of pidgins allow students to examine their linguistic properties relatively easily, students will be able to see them as real languages that function very efficiently in their social contexts. Creoles languages uniquely focus linguistic characteristics from two or more donor languages into new languages that are native to their speakers. They provide students with the opportunity to see how linguistic principles from different languages intertwine to form new syntheses.

Creoles have also attracted the attention of biologists and geneticists through the now famous Bioprogram Hypothesis proposed by Derek Bickerton (1981). This hypothesis claims that human minds have evolved in such a way that, if left unimpeded by cultural languages, children existing in social groups would create and speak Creole-like languages. Creoles thus provide a laboratory on the human mind and its evolutionary progress.

In this course, we will discuss the history and development of pidgin and creole languages. We will discuss various versions of the monogenetic and polygenetic theories of the origin of these languages and compare them to the bioprogram hypothesis as formulations that attempt to explain the similarities among creoles across the world. Students will also analyze linguistic data from specific creole languages (including African American Vernacular English and Gullah) and describe their linguistic features including their tense, aspect, number, and case systems

**7800 SEMINAR IN CREATIVE WRITING:
Poetics of Gender & Creative Practice
4 credits 001
24331 6:00pm-9:00 T
331 State Hall
HARRYMAN**

This class is open to writers working in any creative genre (fiction, poetry, drama, performance writing, new genre, new media, and non-fiction) and to other graduate students who are interested in the topic of gender from critical and theoretical perspectives. A long creative work, or assemblage of inter-linked short works, or a substantial critical and/or experimental essay will be turned in by the end of the semester. Weekly reading responses, creative or critical, will also be required. Readings in poetry, fiction, performance, and new genre writing will be assigned along with critical works that address questions of gender from a literary perspective. We may consider some of the following: the "gendering of writing," theories of the construction of gender, representations of gender, gender and transnational fiction, gender transgression, and gender and writing innovation. Please e-mail me if you want more information about readings or course focus. c.harryman@wayne.edu.

8000-LEVEL COURSES

**8390 SEMINAR IN ENGLISH LITERATURE:
Reading Experiences: Novels For
Serious Readers
4 credits 001
25344 3:00pm-5:55 M
331 State Hall
REED**

The aim of this course is to examine a number of challenging texts in the light of authorial expectations of readers. To aid in this effort, we shall use Wolfgang Iser's version of reader-response theory. Despite the title of this seminar, texts will range beyond English Literature. They will include *Our Mutual Friend*, *Tristram Shandy*, *The Goldbug* Variations, *Doctor Faustus*, *Lolita*, and *Invisible Cities*. The course will consist mostly of discussion guided by the professor. Students will make presentations (roughly 20 minutes in length) (10% of grade), participate in class discussion (25%), write a term paper of approximately 15-20 pages (35%), and write a final examination (25%). The professor permits himself a 5% discretionary grading margin.

**8420 SEMINAR IN AMERICAN LITERATURE:
Transcendentalism, Pragmatism, and
the Affective Origins of the American
Self
4 credits 001
24332 6:00pm-9:00 T
1154 Old Main
GRUSIN**

In his review of Hawthorne's *Twice-Told Tales*, Poe writes that the short story, or what he calls "the tale proper," "affords the fairest field which can be afforded by the wide domains of mere prose, for the exercise of the highest genius." For Poe, the reason for this has to do with the fact that the "short prose narrative, requiring from one-half hour to one or two hours in its perusal." provides a sense of totality, or unity of effect, which Poe understands to be crucial to the aesthetic experience of literature. Poe's concern with literary "effect" is related to the concern with "affect" that has once more risen to the fore, particularly among contemporary affect theorists.

So here's what we're going to do and how we're going to do it.

Transcendentalism and pragmatism constitute two crucial, and interrelated, formulations of an affective account of the self in American literary and cultural history. This course will look at these two important

moments. We will read essays and short stories through the lens of "affect theory," in order to delineate the affective origins of the American self. The course will be divided into three sections. We will begin with some readings of recent affective theories of the self; the middle section of the course will take up Transcendentalist-related notions of the affective self in Emerson, Poe, and Hawthorne. The final section will look at pragmatist-affiliated notions of the affective self in William James, Henry James, and Charles Sanders Peirce.

Taking Poe's concern with unity of effect to heart, we will primarily read essays and tales that can be read in a period of under two hours. Students will agree to read each piece in a single sitting, so as not to compromise unity of effect. Students will also be asked to keep a blog in which they respond to the pieces immediately after reading them, as well as later on, after further reflection.

The aim of the course is twofold: to develop a solid grasp of affect theory in contemporary literary and cultural studies; and to develop an understanding of the affective origins of the American self in American literary and cultural history.

