Note: Graduate student enrollment in Engl 5300 and the two sections of Engl 5970 is initially limited to 8 seats per class so as to maintain open seats for undergraduate students. A waitlist will be kept for those graduate students requesting a class after the 8 seats are filled.

English 5300: Medieval Literature
CRN: 45979
Wednesdays, 4:00—6:20
Dr. Eve Salisbury
**Fulfills:** Ph.D. distribution requirement for Medieval Literature; M.A.-level literature elective (Old Curriculum)
**Fulfills:** M.A. Medieval Emphasis Requirement; General M.A.- and Ph.D.-level elective (New Curriculum)

Medieval Travel Narratives: Pilgrimage, Conquest, and the Invention of Otherness

This course focuses on medieval travel narrative---modes of travel compelled by pilgrimage, the promise of conquest and monetary gain---as well as ways in which non-European Otherness is
constructed through storytelling. *The Travels of Marco Polo*, the *Book of John Mandeville*, Prester John’s letter, Chaucer’s *Squire’s Tale*, the *Wife of Bath’s Prologue*, the *Romance of Alexander*, selections from the *Arabian Nights* and Middle English romances, *Floris and Blanchefleur*, *Richard Coer de Lyon*, the *Sultan of Babylon*, and the *King of Tars* transport us from Mongolia to Africa, from the Middle East to East Anglia, from otherworlds inhabited by dragon ladies and dog-headed men to the recognizable realms of pilgrims, pardoners, and plowmen. Literary and literal journeys such as these carry us out of our own worlds into the unfamiliar places of the medieval imagination to provide a glimpse of an extensive international storytelling network. Waldo Library’s “Medieval Travel Writing” database, a collection of manuscripts and maps dating from the thirteenth to the sixteenth centuries plus critical commentary will provide additional resources for our virtual excursions.

**English 5660: Creative Writing Workshop—Fiction**  
CRN: 40977  
Hybrid  
Professor Richard Katrovas

*Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement (Old and New Curricula)*

This course will center on the close reading of short-story masterpieces and the close reading of peers’ short stories. Each student will produce two “finished” short stories over the duration of the semester. Student work will be judged 1. on *originality* (relative to other undergraduate writing), 2. *structural integrity* (narrative pacing, consistency of tone, character development, dialogue, point of view), and 3. *technical proficiency* (the quality of the writing from sentence to sentence in terms of grammar, syntax, and phrasing). We will follow the “Iowa workshop model,” as well Robert Frost’s formulation that creative writing (he said “poetry” for obvious reasons) should be “play for mortal stakes.” There will be snacks.

The graduate fiction workshop will be, more precisely, a creative prose-writing workshop, which is simply to say that though most of the work submitted for critique will be prose fiction, memoirs and personal essays may also be included. In other words, we will note the dance of fact with fancy in all forms of prose narrative, and explore the role of memory in work presented to the workshop. The changing nature of publication, and the history of creative writing as a cottage industry within humanities education will be course subtexts. In addition to submitting a minimum of two pieces of writing for workshop scrutiny, each member will report on a minimum of three (relatively) current books; that oral presentation will also take the form of a (more or less) publishable omnibus-review essay that proffers an overarching judgment regarding the state of the art.

**English 5670: Creative Writing Workshop—Poetry**  
CRN: 45013  
Mondays, 6:30—9:50

*Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement (Old and New Curricula)*

Description TBA.
English 5680: Creative Writing Workshop—Playwriting
CRN: 42744
Mondays, 2:00—5:20
Dr. Steve Feffer
Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement (Old and New Curricula)

This is a workshop in the writing, critical reading and presentation of original playwriting. We will spend most of our time in class on the presenting and workshopping of your work. However, we will also have a few classes where a portion of the session will be devoted to playwriting exercises that will help you develop your existing work, start something new, or to integrate into your own writing process. Additionally, we will have a couple of days of “ice breaking” and additional play development work. Most weeks you will be assigned readings in contemporary drama for consideration of its structure, style, and theatricality, as well as other elements. The emphasis in the class will be the process by which your playwriting ultimately is about writing theatre. To this end: We will work with actors and directors who will assist you with the readings, staged readings or productions of your work, as well as taking part in the discussion of it in order to introduce you to the process by which through performance, drama emerges as theatre.

English 5970: Contemporary Novels of South Asia
CRN: 44434
Mondays, 4:00—6:20
Dr. Todd Kuchta
Fulfills: Ph.D. Requirement for non-traditional literature; M.A.-level literature elective (Old Curriculum)
Fulfills: M.A.- and Ph.D.-level elective (New Curriculum)

In a 1997 essay marking the fiftieth anniversary of India’s independence, celebrated novelist Salman Rushdie declared that “Indian writers working in English” had made a greater contribution to “the world of books” than writers working in any of that nation’s sixteen official languages. Rushdie’s claim angered many Indians, but it also highlighted the international stature of English writers from South Asia. That stature has only grown since Rushdie’s provocative statement: India is currently among the top three global publishers of English-language fiction, and the nation is on track to becoming the world’s largest English-language book-buying market.

This course will examine contemporary English-language novels from South Asia—primarily India and Pakistan. We may begin with some excerpts from Rushdie’s groundbreaking novel Midnight’s Children (1981), but our primary focus will be on the wide range of award-winning South Asian fiction written in English. This list will likely include Khushwant Singh’s Train to Pakistan (1956), which considers the violent partition between India and its neighbor; Rohinton Mistry’s A Fine Balance (1995), an epic portrayal of Indira Gandhi’s emergency rule; and Arundhati Roy’s highly acclaimed The God of Small Things (1997). From there we’ll consider a set of more recent post-millennial novels that address topics like environmental damage (Amitav Ghosh’s The Hungry Tide or Indra Sinha’s Animal’s People), the dark underside of India’s new
wealth and shifting class dynamics (Aravind Adiga’s *The White Tiger*), and South Asia’s historical role in the post-9/11 “war on terror” (Kamila Shamsie’s *Burnt Shadows*).

Course requirements will likely include consistent participation, a 5-page essay, a 10-15-page research paper, and an oral presentation. For questions, contact todd.kuchta@wmich.edu.

**English 5970: Avant Garde in Theatre**

CRN: 46040  
Mondays, 6:30—9:00  
Dr. Steve Feffer  
*Fulfills: M.A.- and Ph.D.-level elective (Old and New Curriculum)*

With artists such as the Surrealist Marcel Duchamp drawing mustaches on the Mona Lisa, the Futurist Filippo Marinetti proclaiming “no more masterpieces,” or the contemporary Wolfgang Bauer reimagining the Bard as “Shakespeare the Sadist,” the historical avant-garde has long provided an artistic threat to all deemed safe, commercial or conventional. This avant-garde impulse has never been more radical or rousing than in the theatrical avant-garde that will be the focus of this course.

Beginning in the mid-19th century with the theatrical naturalism of Georg Buchner and Emile Zola; including excursions into the great “isms” of the 20th century in the forms of symbolism, expressionism, futurism, surrealism, etc.; and concluding with recent postmodern practitioners such as Laurie Anderson and the Wooster Group; we will consider how a study of the theatrical avant-garde becomes an alternate-route through theatre history, dramatic literature and performance theory.

Our reading and viewing will not only include some of theatre’s most important writers, such as Strindberg, Brecht and Beckett; but also some of its most outlandish eccentrics, such as the Dadaist Tristan Tzara (“Dada means nothing”), the pataphysicalist Alfred Jarry (whose play *Ubu Roi* conflates *Oedipus Rex* with a parody of his school’s physics teacher), and Antonin Artaud (“the theatre of cruelty”).

So, join me, and your fellow radicals, in Fall 2018, as we storm the barricades of the theatrical bourgeoisie in the name of all that’s political, perverse and profane.

For more information, contact Dr. Steve Feffer at steve.feffer@wmich.edu
November 11, 2018, marks the centenary of the close of World War I. In the aftermath, the world recoiled with horror at the 20 million dead—half of them civilians—at the damage done to human bodies, at the environmental devastation, at the dissolution of empires and smashing of governments.

How did writers represent, cope with, and respond to such a cataclysm? What sorts of literature emerged from this world tragedy? What did authors have to say to their contemporaries, and what do they have to say to us 100 years later? These are some of the questions with which this seminar will be occupied.

Course participants will read a variety of genres that take up a range of perspectives from multiple nationalities. Naturally, some narratives represent ground warfare, but writers witnessed the war and its effects as nurses, flying aces, ambulance drivers, prisoners of war, journalists, civilians, and casualties. These writers transformed their experiences into autobiographies, novels, short stories, and poetry. In addition to reading works set during World War I, through fifteen-minute oral presentations this class will look at cultural moments that had an impact on or were affected by the war—things and events such as pre-war militarism, music, censorship and dissent, political upheaval, the homefront, the 1918 influenza outbreak, international contributions from people of color and women, technological advancement, art, and the peace movement. In addition to the oral presentations, students will likely write a short midterm essay and a seminar paper.

The reading list is still in development, but possible books include the war novels Death of a Hero (Richard Aldington, British), Three Soldiers (John Dos Passos, American), All Quiet on the Western Front (Erich Maria Remarque, German), and Under Fire (Henri Barbusse, French); the satire The Good Soldier Svejk (Jaroslav Hasek, Czech); the homefront novels A Son at the Front (Edith Wharton, American) and Return of the Soldier (Rebecca West, British); the flying ace autobiography Sagittarius Rising (Cecil Lewis, British); the nurse autobiography Testament of Youth (Vera Brittain, British); the war memoir Undertones of War (Edmund Blunden, British); the prisoner of war novel The Enormous Room (e. e. cummings, American); portions of the
autobiographical trilogy *Memoirs of George Sherston* (Siegfried Sassoon, British); the epic poem *In Parenthesis* (David Jones, British); and the Italian front novel *A Farewell to Arms* (Ernest Hemingway, American). Short stories and poetry will round out the primary reading, while secondary readings will likely consist of articles and book chapters.

**English 6150: Literary Criticism**

CRN: 46039  
Wednesdays, 6:30—9:00  
Dr. Christopher Nagle

**Fulfills:** Ph.D. prerequisite for Literary Criticism; M.A. (Literature) requirement for Literary Criticism; M.F.A. & M.A.E.T elective (Old Curriculum)  
**Fulfills:** M.A.- and Ph.D.-level requirement; M.F.A. elective (New Curriculum)

“The value of thought is measured by its distance from the continuity of the familiar.”—Theodor Adorno

“To work is to undertake to think something other than what one has thought before.”—Michel Foucault

Starting with these assumptions, the main goal of this course will be to provide a representative overview of the most important and exciting works of literary and cultural theory from the past two centuries. We will focus primarily on the second half of the 20th century, but not before laying some vital groundwork for understanding our more contemporary texts: first, by tracing briefly the shift from Enlightenment modes of thought to the shaping forces of Romanticism; then, by focusing on the modern triumvirate whose revolutionary contributions have shaped theory as we know it today—Marx, Nietzsche, and Freud. Equally important will be our efforts to do the kind of intellectual “work” suggested above, to think about the practice of reading—both traditional literary texts as well as other cultural manifestations which bear critical interpretation—and about the implications of the choices we make (consciously or not) when we approach them with a critical eye. No previous expertise in this tradition is expected, though students will surely benefit from having read some theoretical works in other courses.

Above all, this is a course meant to provide exposure to a broad range of theoretical perspectives, not to elicit conversion to a particular critical school. You will be encouraged to approach each group of readings with an equally open, curious mind, and to explore further the critical avenues you ultimately find most troubling or compelling, both through additional recommended readings and through the final seminar paper that you design. As a previous student observed: “in this course there should be something for everyone.” Additionally, since we will always be looking for concrete examples to help us engage texts that are often quite dense, abstract, and generally difficult, all seminar participants will be encouraged to introduce literary or cultural texts from outside of class—in the news, at your “day job,” in other classes, or simply in other forms of media (film, TV, internet, etc.)—whenever you are struck by meaningful connections between these texts or experiences and our primary readings. I want this seminar to open up as many multiple, generative intellectual roads as possible for all of us.
Requirements: short, weekly response papers; at least one seminar presentation; a final, medium-length seminar paper; and (most importantly) active participation in our discussions every week.

n.b.: as in previous years, there is a strong likelihood that we will be treated to a visit with an internationally distinguished visiting scholar during the semester, someone who will enrich our perspectives by sharing some recent cutting-edge work. More details will follow during the semester.

**English 6660: Creative Writing Workshop—Fiction**
CRN: 42142
Fridays, 2:00—4:20
Professor Thisbe Nissen
*Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement (Old and New Curricula)*

This is a traditional fiction workshop in which students put up at least two pieces each to be workshopped during the semester. Class members are responsible for reading weekly workshop stories, making detailed editorial line notes for the author, and writing a thoughtful and substantive end note. We learn better to edit ourselves by carefully and conscientiously editing others. Workshop stories are the texts from which broader conversations on craft and technique will spring. Discussion of readings in contemporary published short fiction may compliment workshop discussions.

**English 6690: Methods of Teaching College Writing**
CRN: 43853
Tuesdays, 4:00—6:20
Dr. Staci Perryman-Clark
*Fulfills: Teaching component for Ph.D. and M.A. students; Specialization requirement for English Ed Ph.D. students (Old and New Curricula)*

Participants in this course will learn and share strategies for teaching first-year composition. We will consider a range of theoretical frameworks and practical strategies for college composition courses. Writing and research for this course will center on building a personal teaching philosophy and a set of usable strategies and plans for future teaching situations.

Course activities and projects will include discussion presentations, classroom observation reflections, assessment of student papers, a new course design, and a teaching portfolio. Instructors who are teaching college-level writing are the primary audience for this course.
English 6790: Old English
CRN: 45980
Thursdays, 4:00-6:20
Dr. Jana Schulman
Fulfills: Ph.D. English Language requirement; M.A.-level elective

In this course students learn the fundamentals of Old English grammar and language, read and translate prose and poetry that bring to life the Anglo-Saxon period, and examine the historical and cultural forces that shaped the language and literature.

This course is a prerequisite for English 6100, offered in the spring, which is a translation and discussion seminar. The topic for this course is not yet determined, but previous ones have included Beowulf (Spring 2003), Anglo-Saxon Heroic Literature (Spring 2005), Law and Literature in Anglo-Saxon England (Spring 2006), Death in Anglo-Saxon England/Old English Literature (Spring 2007), Monstrosity in Anglo-Saxon England (Spring 2009), Education and Translation in Anglo-Saxon England (Spring 2010), and The Devil's in the Details: The Devil and His Minions in Anglo-Saxon England (Spring 2011).

Doctoral students who take the year-long sequence and complete each semester with a grade of “B” or better may use this to fulfill their foreign language requirement.