English 2100: Film Interpretation
CRN: 41641
Mondays and Wednesdays, 3:30-4:45
CRN: 40796
Mondays, 6:30-9:00
CRN: 40795
Tuesdays, 6:30-9:00
Dr. Casey McKittrick

Film Interpretation is a course designed to acclimate students to thinking critically about the medium of cinema. In watching films of various genres, time periods, and nationalities, and learning critical vocabularies for assessing the cinematic experience, students will learn to discuss how narrative, sound, mise-en-scene, cinematography, and editing work together to produce meaning for the film spectator. Students will confront aesthetic, social, and ideological questions surrounding the production and reception of movies. Films may include, but are not limited to: Citizen Kane, Election, Women on the Verge of a Nervous Breakdown, Boogie Nights, Grand Illusion, Nosferatu, The Hours, Mildred Pierce, Rear Window, Vertigo, Do the Right Thing, and Rebel Without a Cause.

English 2110: Folklore and Mythology
CRN: 41919
Hybrid
Dr. Mustafa Mirzeler

In this course students will explore the folklore and mythology of people who live in disparate parts of the world, in Africa, Central Asia, Mesopotamia, the ancient shores of Mediterranean Sea and Western Europe. Drawing from the contemporary folklore and mythology, this course historicizes and conceptualizes cultural and social contexts that produce folklore and myths around the world.
English 2220: Literatures and Cultures of the U.S.
CRN: 40798
Tuesdays and Thursdays, 12:00-1:40
Dr. Katherine Joslin

This course looks closely at the idea of a national literature, specifically a literature of the United States, and reflects on the relationship between literature and the culture that creates it. As we read essays, stories, novels, and nonfiction narratives this semester, we will think about how the United States produces a variety of literatures, distinctive from each other in significant ways, and consider the nature of our collective identity as a country. We will spend class time in conversation and writing. You will need to keep up with the reading and participate actively in discussions, as well as work together on a group project.


English 2230: African-American Literature
CRN: 46195
Mondays and Wednesdays, 12:00-1:40
Dr. Casey McKittrick

This section of African American Literature examines predominantly 20th century African-American literary and cultural production. Students will become conversant with some of the social, political, and aesthetic questions bound up in Black authorship and readership. The focus for this course is on the novel, with a foray into essays and short stories. Authors may include, but are not limited to, W. E. B. DuBois, Booker T. Washington, Zora Neale Hurston, Ann Petry, Richard Wright, James Baldwin, Toni Morrison, and Ntozake Shange.

English 2230: African-American Literature
CRN: 41924
Tuesdays and Thursdays, 2:00-3:40
Dr. John Saillant

This course surveys African-American literature from the era of the slave trade to the present. Written work includes three essays.
English 2520: Shakespeare
CRN: 40799
Mondays and Wednesdays, 10:00-11:40
Dr. Margaret Dupuis

See course catalog or contact instructor.

English 2660: Writing Fiction and Poetry
CRN: Multiple Sections

This is an introductory creative writing course that covers both fiction and poetry. It is a reading as well as a writing course; students will learn the basic elements of fiction and poetry, read selections of work in each genre, complete critical and creative writing exercises and assignments, and participate in workshop sessions that focus on discussion of their own work and the work of their peers.

English 2790: Introduction to English Education
CRN: 44163
Mondays and Wednesdays, 2:00-3:40
Dr. Jonathan Bush

Catalog states: An introduction to the responsibilities, aspirations, and professional knowledge of secondary English language arts teachers.

English 2790 will introduce you to the creative, exciting, and challenging world of teaching high school and middle school English by:

- Meeting and talking with public school English teachers and students;
- Reading narratives and viewing films about teaching;
- Learning and presenting about issues in the field;
- Sharing about your own interests and experiences studying English;
- Discovering ways to use the Internet and new technologies for teaching;
- Finding out about the job market for teachers;
- Learning about requirements, courses, tests, etc. to earn certification.

Decide if you want to earn a teaching certificate!

Open to students at all levels and in all majors and minors!

Required of all students earning teaching certificates in English as of catalog year 2016-17.
English 2980: Neil Gaiman
CRN: 45006
Hybrid
Dr. Gwen Tarbox

Neil Gaiman, an internationally acclaimed, award-winning author, works in a number of formats, including comics, prose, and film. In this course, we will read and discuss a number of his best-known works, with some focus on those texts that have been published in multiple formats. This course will be delivered in a hybrid format, with eight class periods devoted to in-class discussion, along with online assignments and short take home quizzes/exams.

The class will meet in person on the following Thursdays from 12:30-1:45 in 2048 Brown Hall: 8/30; 9/6; 9/27; 10/4; 10/25; 11/1; 11/8; and 12/6.

The tentative reading list:
American Gods (Tenth Anniversary Edition): novel and TV series
Coraline: novel, comic, film
Stardust, book and film
The Graveyard Book
The Ocean at the End of the Lane
Trigger Warning
The Wolves in the Walls
Excerpts from Sandman, Vol. 1

English 3050: Introduction to Professional Writing
CRN: 40927
Tuesdays and Thursdays, 12:00-1:40
CRN: 41925
Tuesdays and Thursdays, 4:00-5:40
Dr. Charlotte Thralls

English 3050 is a course designed to develop your confidence and competency in written communication. Whatever your future career plans or your current, favorite media for communicating (print, digital, twitter, Facebook or other social media), you are likely to need strong writing skills. Numerous studies, for example, show that in many professions, communication skills are ranked at the top (first or second place) of the most valued qualities for success. Many of you might be surprised at how central writing is in the day-to-day life of most professionals. To help prepare you for the challenges ahead, this class will expand your writing repertoires beyond the academic essay or research paper. Through various class projects, you will

- Become familiar with the formats and rhetorical challenges of various practical genres and document formats (memos, reports, manuals, web text, visual displays and designs, etc.)
- Develop skill for anticipating (and addressing) the needs and reactions of audiences to
communications in different contexts

- Learn the fundamentals of reader-centered communication, including the fundamentals of document design and readability used to create well-crafted documents
- Learn about some documents and communication habits typical for professionals in your discipline

The course is held in a computer lab with plenty of opportunity for personalized help with course projects.

**English 3060: Rhetoric, Writing, and Culture**
CRN: 41914
Mondays and Wednesdays, 2:00-3:15
Dr. Brian Gogan

**Course Description**
Rhetoric is the study of the various signs and symbols that make human communication possible and, in this course, we’ll investigate rhetoric’s relationship to communication by practicing eight different methods of rhetorical criticism. We’ll use these methods of criticism to see how rhetoric gives significance, meaning, and value to day-to-day practices in consumer, corporate, organizational, and popular culture. We’ll consider what particular methods give rhetoric and, conversely, what rhetoric gives particular methods. In the process, you’ll better understand and appreciate human communication in a way that provides you with knowledge about your own communication practices.

**Course Goals**
During this course, you will:

- Define rhetoric in multiple ways, according to multiple critical perspectives
- Apply methods of rhetorical criticism to a variety of texts, events, and phenomena
- Conduct research on rhetoric in a variety of contexts and cultures
- Synthesize and evaluate your research activities in writing

**English 3070: Literature in Our Lives**
CRN: 46196
Tuesdays and Thursdays, 9:30-10:45
Dr. Elizabeth Bradburn

This course is for students who believe or are open to the idea that reading literature is good for you. We will begin the semester by considering some psychological studies that investigate the intellectual, emotional, and ethical value of reading literature. Students will then proceed to read, independently or in small groups, literary works of their own choosing (within some guidelines set by the instructor). Class time will be primarily devoted to discussing and writing about the student-selected readings. Writing assignments will be frequent but informal.
English 3120: Western World Literature  
CRN: 44161  
Mondays and Wednesdays, 2:00-3:15  
Dr. Philip Egan

Because Western World literature is a large topic, we will concern ourselves in this section of it chiefly with the development of narrative in Western literature. The great themes include war (including ideals of heroism and chivalry), women and men in and out of love, education (often seen through satire), portraits of the artist, and the power of the irrational. Starting with the *Odyssey*, we will see how some different narrative genres and trends developed, including the sources of romance, satire, comedy, and the novel.

English 3150: The Bible as Literature  
CRN: 46197  
Mondays and Wednesdays, 2:00-3:15  
Dr. Jil Larson

This course fulfills a General Education requirement and offers an overview of the English Bible, both the Old Testament and the New Testament. Our text will be the recently published Norton Critical Edition of the English Bible, the King James Version. We will study the language, the narratives, the poetic imagery, and the complex meanings of selections from Genesis, Exodus, Job, Psalms, the gospels, the epistles, and Revelation. Students will write and revise a paper on a topic of their own choosing. The course work also includes a midterm and final exam.

English 3160: Storytellers  
CRN: 43547  
Hybrid  
Dr. Mustafa Mirzeler

Relying on oral tradition and the written word, the storytellers work imaginatively within the realms of fantasy and reality. The fantasy element of their oral tradition and written literature is the link to a fabulous and grandly mythicized past created in oral epic tales, stories, and novels. In the world of the storytellers, what assuage the pain and suffering of people are the stories, the myths, and the imaginary worlds of the ancient past. In every age, human societies have produced their master storytellers who have moved tradition into new dispensations through the magic of words. In reading the accounts of these storytellers, the students will enter into their magical worlds and experience the magical truth of storytelling as well as the magic of the words.
English 3200: American Literature I  
CRN: 42046  
Tuesdays and Thursdays, 2:00-3:15  
Ms. Keli Masten

This survey course will explore literature from North America, dating from the earliest writing through the antebellum period. Some subjects to be covered are the discovery myth, Puritanism, infringement upon native peoples, the captivity narrative, the Founding Fathers and American Revolutionary texts, slave and free-black narratives, the sentimental novel, Transcendentalism, and the emergence of the American gothic. Featured writers include William Bradford, Michael Wigglesworth, Anne Bradstreet, Cotton Mather, Benjamin Franklin, Thomas Jefferson, Thomas Paine, Frederick Douglass, Hannah Webster Foster, Henry David Thoreau, Washington Irving, Nathaniel Hawthorne, Herman Melville, Edgar Allan Poe, Walt Whitman, and Emily Dickinson. Join Prof. Masten in taking an eclectic look at what you think you already know, studying the lives and writings of America’s earliest authors and the modern impact of their works. Assessments include one short formative essay, one long final essay, and various written responses as assigned. Prerequisite: ENGL 1100 or advisor approval.

English 3300: British Literature I  
CRN: 44233  
Tuesdays and Thursdays, 12:30-1:45  
Dr. Grace Tiffany

This class is a broad survey of the first eight hundred years of English literature, starting with Anglo-Saxon poetry (in translation, c. 900), continuing through the Middle English poetry of Chaucer (late 14th century), progressing through the ages of Shakespeare and Milton during the English Renaissance (1580-1660), and ending with an eighteenth-century work of Jonathan Swift. The class will promote understanding of major historical trends as they pertained to the creation of the greatest and most influential works of literature in the English language.

Prerequisite: English 1100 (Literary Interpretation).

Assignments: two take-home writing assignments, quizzes, and a final exam.

**English 3310: British Literature II**  
CRN: 40962  
Mondays and Wednesdays, 2:00-3:15  
Dr. Cynthia Klekar

See catalog description or contact instructor.

**English 3660: Advanced Fiction Writing**  
CRN: 40972  
Mondays, 2:00-4:20  
Professor Thisbe Nissen

Immersion in the genre of fiction—specifically flash or very-short fiction. Students are challenged to explore multiple avenues of entry into writing flash fiction, and to read widely and closely within the genre. This course involves substantial amounts of reading and writing, both critical and creative.

**English 3660: Advanced Poetry Writing**  
CRN: 40978  
Tuesdays, 4:00-6:20  
TBA

**Catalog Description:** An advanced course in the writing of poetry, with emphasis on class discussion and criticism of each student’s writing.

**English 3660: Playwriting**  
CRN: 40987  
Wednesdays, 4:00-6:20  
TBA

**Catalog Description:** An introductory course in the writing of drama, with class discussion and criticism of each student’s writing, and including study of selected examples of drama in print and in production.
**English 3700: Writing Creative Non-Fiction**  
CRN: 41758  
Hybrid  
Professor Richard Katrovas

This course will be a standard "Iowa"-style writing workshop in which we will explore the range of possibilities for creative nonfiction. Each student will be expected to generate at least three nonfiction texts, and to participate in the critiquing of his or her colleagues' texts. We will also read and discuss masterpieces of the genre. Assuming that few students will have a store of personal essays and nonfiction narratives, the professor will give assignments.

**English 3710: Structures of Modern English**  
CRN: 40999  
Tuesdays and Thursdays, 2:00-3:40  
Dr. Paul Johnston

The course introduces students to the idea of English (and language in general) as a multi-leveled, patterned, structured system, a vehicle for speakers to produce utterances and to communicate in a social context. Participants learn the terms and concepts needed to study each level of this structure: phonetics/phonology (sounds), the morphology (meaningful word parts), lexical studies and semantics (words and meanings), syntax (sentences), and pragmatics (texts and whole utterances). Students will also study how writers of literature use these levels of language to create effects and patterns that guide readers toward certain interpretations of their texts.

**English 3720: Development of Modern English**  
CRN: 41000  
Mondays and Wednesdays, 10:00-11:40  
Dr. Lisa Minnick

From the catalog: English 3720 traces the development of modern English from its beginnings to the present, examining historic and linguistic influences on change in spoken and written English. It explores theories of language development, with emphasis on their practical implications.

Students who complete the course successfully will acquire the following:

- Language description skills, including proficiency in the International Phonetic Alphabet.
- Working knowledge of terminology used in the discipline of linguistics.
- Understanding of the external (social, political, intellectual) influences on language change.
- Understanding of the internal (linguistic) mechanisms of language change.
- Awareness of how standard varieties are authorized and institutionalized.
- Understanding of English as a global lingua franca and the implications of its influence.
English 3770: Language in the Multilingual Classroom  
CRN: 44165  
Wednesdays, 6:30-9:00  
Dr. Karen Vocke

Second language acquisition theory and pedagogy form the foundation for ENGL 3770, Language in the Multilingual Classroom. Educators today face increasing numbers of students for whom English is a second language. This course provides a foundation in second language acquisition theory, sociocultural approaches to language diversity, teaching strategies for linguistically diverse students, and current issues in the field. For additional information, contact Dr. Karen Vocke, karen.vocke@wmich.edu.

English 3820: Literature for the Young Child  
CRN: 45975  
Wednesdays, 6:30-9:50  
CRN: 45976  
Tuesdays and Thursdays, 10:00-11:40  
Professor Judith Rypma

ENGL3820 covers an historic and textual overview of children's literature for grades K-4, including picture books, folktales, nursery rhymes, and early grade novels. Objectives include formulating effective criteria for both literary and pictorial analysis and applying that knowledge to the in-depth evaluation of texts. Readings will include the novels *Charlotte’s Web* and *Witches*, a substantial collection of folktales from around the world, and a selection of picture books. Students will write an in-depth portfolio in which they examine a number of picture books on one topic. Other assessments will include a midterm and exam.

English 3830: Literature for the Intermediate Reader  
CRN: 43175  
Mondays and Wednesdays, 10:00-11:40  
Dr. Meghann Meeusen

English 3830, *Literature for the Intermediate Reader*, examines literature written for young people from a variety of critical and culturally diverse perspectives, paying particular attention to social, cultural, and ideological messages presented in novels, nonfiction, illustrated texts, graphic novels, film, and other media. Building knowledge of foundational literary concepts, theories, and approaches, students will consider children's literature in terms of its social context and give special attention to intertextuality, historical basing, and positionality within contemporary culture. Additionally, students will engage in critical thinking and consider their own analytical practices through in-class assignments and activities, opportunities to develop writing through essay-style analytical writing, a multimodal research project, and short class presentations.
**English 3840: Adolescent Literature**
CRN: 41001
Tuesdays and Thursdays, 2:00-3:15
Professor Judith Rypma

ENGL 3840 focuses on literature for 9th to 12th-grade readers. Meetings consist of lecture, all-class or small group discussion, and associated individual or team tasks. Objectives include formulating effective criteria for literary analysis of various genres, including texts that reflect the multicultural & trans-cultural diversity of the global community; exploring trends and controversies associated with teen literature; applying key scholarly theories to texts, and exercising critical thinking skills by analyzing literary works verbally and in writing. In addition to some poetry, texts will include *Lovely Bones, All American Boys, Kite Runner, Forgotten Fire, Enchantment, Crank, The Adoration of Jenna Fox*, etc.

**English 4060: Style, Persona, Professional Writing**
CRN: 43512
Mondays and Wednesdays, 3:30-4:45
Dr. Brian Gogan

Impact—the rhetorical effectiveness of a given text—depends upon decisions both large and small. This course considers the decisions that accompany the production of texts in terms of the rhetorical concepts of style, identification, and persona. We will develop our own understandings of these three rhetorical concepts by reading across rhetorical studies scholarship, trade handbooks, and corporate manuals. We will also conduct empirical research on style, identification, and persona in professional settings. Finally, we will address a situated need (either your own need or a community partner’s need) by composing a persona profile, an identity package, and a style guide. During this course you will:
- Apply theories of rhetoric, writing, and design to professional communication
- Compose a professional persona profile, identity package, and style guide to meet a situated need
- Assess the effectiveness of your compositions through user research

**English 4080: Visual Rhetoric**
CRN: 44119
Tuesdays and Thursdays, 3:30-4:45
Dr. Maria Gigante

Visual rhetoric is an emerging subfield in rhetorical studies that is concerned with the persuasive potential of images. Debates in the field pertain to issues such as adapting classical rhetoric to visual discourse; interpreting image/text relationships; determining whether or not images can “argue”; and even defining “visual rhetoric.” In this course we will examine contributions from scholars working in the field of visual rhetoric and survey the field of visual studies more broadly, taking into consideration scholarship on (for example) semiotics, advertising, and visual
design principles. The units covered in this class will involve rigorous analysis of a variety of visual genres, including photography, advertisements, political images, scientific images, and web interfaces. Projects and assignments will be geared toward making connections between visual discursive practices and the critical theories examined in course readings and discussions. No matter what your career path might look like, proficiency in visual analysis is increasingly important in a world dominated by visual and digital communication.

**English 4090: Writing in the Sciences**  
CRN: 45977  
Tuesdays and Thursdays, 2:00-3:15  
Dr. Maria Gigante

This course fulfills the baccalaureate-level writing requirement and is designed for science majors and people who are interested in science communication. The course is focused on how arguments are constructed and how knowledge is formed in the sciences. In this class, you will learn to analyze historical and current examples of scientific argumentation to inform your own writing and research. A significant component of the course will be dedicated to accommodating scientific information for non-expert audiences, and you will learn the stylistic and argumentative changes that occur with accommodation. The major projects in this class will revolve around your research interests or on projects you are doing in your major coursework.

Rhetoric is the art of finding the available means of persuasion in any given situation. The rhetoric of science is a well-established field of study, and, in this course, we’ll investigate how rhetorical choices give significance, meaning, and value to scientific communication both inside and outside the scientific community. In the process, you’ll better understand your own communication practices.

**English 4150: Literary Theory and Criticism**  
CRN: 45978  
Mondays and Wednesdays, 12:00-1:40  
Dr. Todd Kuchta

This course provides an introduction to contemporary literary theory and criticism. We’ll focus on some of the most significant and influential movements in critical theory since the early twentieth century: Marxism, psychoanalysis, feminism, structuralism, poststructuralism and deconstruction, gender and queer theory, new historicism, and postcolonial theory. This will seem less like a literature course than a philosophy course. And like philosophy, theory has a well-earned reputation for being difficult—heavy on abstraction and short on concrete answers. So why take it? In addition to fulfilling Proficiency 2 (Baccalaureate Writing) in the General Education requirements, it will provide you with a new set of tools for thinking about literature—as well as about history, politics, sexuality, society, individual identity, and a range of power relations. Theory is meant to push us beyond our commonplace ways of thinking, making us more self-conscious of our premises and assumptions about literature and the world. With dedication, patience, and plain old hard work, you should leave this course with a much more
informed sense of how you read literature and the world around you—and why you read it that way.

Requirements will likely include regular short response papers, two 5-page essays, and a mid-term and final exam.

**Prerequisites:** At least two upper-division English courses. Requirements will likely include regular short response papers, two 5-page essays, and a mid-term and final exam.

**English 4160: Women in Literature**
CRN: 44429
Tuesdays and Thursdays, 4:00-5:40
Dr. Eve Salisbury

This course offers a study of women both in literature and as writers of literature. Provisional readings include the Breton lais of Marie de France, stories of famous women by Christine de Pisan (*The Book of the City of Ladies*), the life and times of Joan of Arc, the poetry of Shakespeare’s “dark lady,” Brontë’s *Jane Eyre*, Jean Rhys’s *The Wide Sargasso Sea*, select contemporary poetry, and Harper Lee’s most recent novel, *Go Set a Watchman*, the long-awaited sequel to the American classic, *To Kill a Mockingbird*. By expanding the purview of women’s writing into the premodern past and focusing on the distinctive perspectives offered in these works, we will begin to recognize not only the presence of a literary canon but a tradition of writing that women, to paraphrase Virginia Woolf, can now call their own.

**English 4420: Studies in Drama**
CRN: 46198
Mondays and Wednesdays, 2:00-3:40
Dr. Margaret Dupuis

See catalog description or contact instructor.

**English 4440: Studies in the Novel**
CRN: 44166
Mondays and Wednesdays, 10:00-11:40
Dr. Jil Larson

Studies in the Novel is one of the university’s required baccalaureate writing courses. These courses give you the opportunity to write intensively within your major and, as such, ENGL 4440 is designed to help you hone the skills you have been developing all along in your English courses. It will also offer you in-depth study of a single genre, the novel, as well as subgenres within that larger category. We will read American, British, and international novels that employ a wide variety of narrative techniques and imagine fictional worlds of all sorts. Your writing will allow you to pursue your own particular interests in this literature and share your discoveries and
insights with the rest of the class. Although the reading list is still in flux, it is likely to include 18th and early 19th century novels by Daniel Defoe, Mary Shelley, and/or Jane Austen, Victorian novels by Charlotte Bronte, Wilkie Collins, Charles Dickens, and/or Thomas Hardy, and 20th and 21st century novels by Virginia Woolf, Willa Cather, William Faulkner, Italo Calvino, Jhumpa Lahiri, Margaret Atwood, and/or Kazuo Ishiguro.

**English 4520: Shakespeare Seminar**
CRN: 41620
Tuesdays and Thursdays, 10:00-11:40
Dr. Grace Tiffany

This is a discussion-and writing-intensive course which may fulfill the baccalaureate-level writing requirement of the student’s curriculum. We’ll read and discuss seven of Shakespeare’s plays and experiment with scene readings. We’ll also watch play-scenes on video and, if possible, see a Chicago Shakespeare Repertory production of a Shakespeare play at Navy Pier. **Assignments:** three very short (2-page) papers (10% each of grade), one 8-to-10-pg. researched paper (25%), final exam (25%), class participation (20%). Plays: *The Two Gentlemen of Verona, All’s Well that Ends Well, Hamlet, Macbeth, Henry IV, Parts 1 & 2.*

**English 4720: Language Variation in American English**
CRN: 41927
Tuesdays and Thursdays, 10:00-11:40
Dr. Paul Johnston

This course illustrates the interplay between language variation and social structures, groupings and speakers' linguistic attitudes and how these influence the formation, maintenance, use, and decline (if any) of dialects of English, with emphasis on those found in North America. Students learn the educational implications of such variation, how writers exploit it as a resource, and the methodology dialectologists and sociolinguists use to study it. They are introduced to how factors like geography, race/ethnicity and gender affect and are reflected in language variation, both within English and in respect to other languages spoken in the United States and Canada, and do projects involving researching dialect variation first-hand.

**English 4800: Teaching Literature in the Secondary Schools**
CRN: 41299
Mondays and Wednesdays, 4:00-5:40
Dr. Karen Vocke

English 4800 is a capstone course that considers fundamental questions of why and how to teach literature; we will also focus on recent waves of reform, reader response, cultural studies, and the impact of the Internet. Using both reader response and cultural studies approaches, we will examine the ways that culture and literature intersect to inform--and transform--our practice. We will use a thematic approach to explore a variety of themes in a problem-posing, student-led
Of special emphasis in this section of 4800 are the following: examining the reading process--how effective readers engage texts and use strategies to make the most of their reading experiences; understanding the history, current state, and influence of the English literary canon; examining issues of censorship, and designing curriculum and lessons sensitive to students of diverse abilities and backgrounds.

A variety of technologies are examined in this class: digital storytelling, website creation, wikis, webquests, and podcasting, to name a few. Guest speakers will include area teachers and administrators.

For additional information, contact Dr. Karen Vocke at karen.vocke@wmich.edu

**English 4970: Read and Resist Sexual Violence**  
**CRN: 45164**  
Tuesdays, 2:00-4:20  
Dr. Christopher Nagle and Dr. Susan Freeman

In the era of #MeToo and #TimesUp, it seems more urgent than ever to consider the narratives that circulate about sexual violence in our culture. Every week brings new cases into the spotlight—in part as a result of celebrity culture—but women have been writing about and organizing in response to these issues for generations. This class will engage with a wide variety of readings—literary, legal, sociological, theoretical, personal, and popular narratives—as they are told by and about survivors as well as those who perpetrate these acts, and by those who wish to intervene in the epidemic of sexual violence that persists through history into the present day.

Texts will cover topics such as rape culture, sexual assault, sexual harassment, consent, and justice. Framing our analysis around gender, sexuality, power, and violence in relation to other identities, we will critically examine a number of concepts, including agency, abuse, trauma, disclosure, activism, prevention, and redress. We will ground our exploration and critique in diverse locations, such as popular culture, high schools and universities, queer and trans communities, Native American reservations, the restaurant and service industries, and prisons and detention centers.

Interested graduate students should contact either professor about opportunities for taking the course for graduate credit.

**English 4970: Cultural Studies and Climate**  
**CRN: 46038**  
Mondays and Wednesdays, 12:30-1:45  
Dr. Allen Webb

This course brings together critical theory and tools from the humanities and social sciences to
consider the ethics and politics of climate change, to examine representations of climate change in fictive, documentary, and scientific discourses, and to understand efforts to address climate change as a social movement.

Prerequisite: Junior standing or permission from the instructor

Overview

An emerging tradition of critical thought in university humanities and social science disciplines cultural studies has promise for significant contribution to thinking about the social dimensions of climate change. Cultural studies draws on cultural, political, and economic theory to analyze discourse, culture, and behavior with a view toward voice and democratic participation. Cultural studies includes critical examination of the production and flow of culture in national and international capitalism, the naturalization and reproduction of inequality, as well as resistance and the rise of traditional and new social movements. In this course cultural studies approaches will be used to analyze how climate change is depicted and understood ethically and politically, and the efforts of people, groups, nations, and international organizations to address it. In cultural studies the word “text” encompasses literary and informational texts, film, television, and the Internet, advertising, scientific discourse, architecture, and fashion — in fact, any type of meaningful social artifact. By examining climate change texts, fictional and documentary, students will gain sophistication in thinking about how climate change is depicted in mass and popular culture. In addition to critical analysis of popular discourses of climate change, this course will significantly examine the rise of the global climate change movement, its strategies, successes, and failures. A cultural studies approach to climate change leads to a deeper understanding of the relationship of individuals, discourses, and social systems and enhances possibilities for meaningful action.
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

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

Description TBA.

**English 5680: Creative Writing Workshop—Playwriting**
CRN: 42744
Mondays, 2:00—5:20
Dr. Steve Feffer

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

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

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