English 2070: Literature and Adaptation
CRN: 46360
Wednesdays, 6:30—9:50
Dr. Christopher Nagle

This course will introduce students to a wide array of literary texts and their adaptation into different forms. Film and TV, of course, are the most common forms of literary adaptation, but we will also explore less familiar ones such as theater, and perhaps even dance, opera, visual art, and performance art. Students will try their hands at their own creative adaptation, although the focus of the course will be on analysis of adaptations, their apparent strategies, relative successes and failures, and larger questions such as: “why are adaptations of existing works so popular right now?”; “how can we tell the difference between works of adaptation and works of appropriation?”; “what changes about the ‘original’ text when we encounter it first in an adapted form?” Class will focus on discussion, not lecture, and include screenings and other events, some of which may take place on separate days outside our regular class meetings. Regular, thoughtful written responses to the course readings will be a central feature of the class. Some of our texts might be selected by students themselves.

English 2100: Film Interpretation
CRN: 41725
Mondays and Wednesdays, 3:30—4:45
CRN: 40833
Mondays, 6:30—9:00
CRN: 40832
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, Higher Learning, and Rebel Without a Cause.
**English 2110: Folklore and Mythology**  
CRN: 42007  
Tuesdays, 12:00—1:40 (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 United States**  
CRN: 46005  
Mondays and Wednesdays, 12:00—1:40

Catalog Description: Through study of literary works (and, when possible, other artistic achievements or cultural artifacts) by members of the varied cultures which comprise the United States of America, this course considers the perspectives and sustaining values of these cultural groups and considers the challenges, problems, and opportunities of a pluralistic American society.

**English 2220: Literatures and Cultures of the United States**  
CRN: 40835  
Tuesdays and Thursdays, 12:00—1:40

Catalog Description: Through study of literary works (and, when possible, other artistic achievements or cultural artifacts) by members of the varied cultures which comprise the United States of America, this course considers the perspectives and sustaining values of these cultural groups and considers the challenges, problems, and opportunities of a pluralistic American society.

**English 2230: African American Literature**  
CRN: 42012  
Tuesdays and Thursdays, 2:00—3:40  
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 2520: Shakespeare
CRN: 40837
Mondays and Wednesdays, 10:00—11:40
Dr. Margaret Dupuis

See course catalog or contact instructor.

English 2660: Writing Fiction and Poetry
CRN: Various
Schedule: Various
Instructors: Various

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: 44574
Mondays and Wednesdays, 3:30—4:45
Dr. Allen Webb

In an effort to prepare future secondary English teachers for the students and classrooms of the 21st Century, this section of English 4800 will address the new Common Core Standards, changing student populations, and reform movements in the the teaching of literature including literacy practices, digital literacy, critical pedagogy, and cultural studies.

After the first part of the class directed by the instructor, students will take significant responsibility for course, choosing the reading, creating assignments and activities, and assessing learning as we explore cultural studies approaches to developing meaningful curriculum and instruction in contemporary secondary schools. This approach represents an experiment in Frierian teacher-student, student-teacher education.

In the era of standards reform, standardized testing, and the corporatization of curriculum, future teachers need to think critically about established curriculum regimes and consider how to develop the freedom they need to prepare their students as citizens in an unfinished democracy.

Cultural Studies

This course contends that the starting point for teaching literature is engaging with critical issues in the world and in the lives of adolescents via relevant and meaningful thematic curriculum.
English language arts teachers need to bring together a wide range of cultural materials, including traditional works, multicultural and young adult literature, visual and media texts including film, cultural and informational texts, and address what texts mean, as well as how they mean, in historical, cultural, political and social contexts.

Cultural studies facilitates teaching that addresses different abilities, learning styles, and backgrounds. English as a second language students now constitute 9% of the school population in the United States, and their numbers continue to increase. This class will provide opportunities to think about how to develop curriculum that will foster the engagement and success of all students.

By focusing on difficult, relevant, and potentially controversial cultural studies curricular themes during the student-led portion of the course, future teachers will gain understanding of issues involved in teaching literature at the secondary level, see Course Goals.

New Literacies and New Technologies

Rapid evolution in information technology is extending and reshaping the teaching of English. The inherited cultural archive is now available in digital format on-line. Complementary resources and tools that far exceed what is in textbooks are now available on the Internet and new genres of informational and visual texts are emerging. Our class will be organized by an on-line syllabus that also serves as an electronic, hyperlinked, textbook. All students will develop and publish their own teaching website, both a portfolio of work and a real-world working site for future teaching. We will use on-line threaded discussion, publish student work on a collaborative wiki, engage in virtual school discussions, and students will design technology enhanced teaching and use of the laptop classroom into learning in a variety of ways.

English 2980: Narnia, Mordor & Other Worlds
CRN: 46008
Tuesdays and Thursdays, 11:00—12:15
Dr. Grace Tiffany

This course will focus on the Inklings, the 1930s Oxford writers group that centered around C. S. Lewis and J. R. R. Tolkien. Major themes will include:
1. The authors’ expression of religious philosophy through the creation of imaginary worlds,
2. Lewis’s and Tolkien’s indictment, through fiction, of the twentieth-century obsession with science and technology, and
3. Lewis’s representation of women (challenged in his day by Dorothy Sayers and in ours by J. K. Rowling and Philip Pullman) and his depictions of racial and religious “Others.”

Dorothy Sayers, “Are Women Human?”

Assignments: Daily discussion questions, five short (2-page) writing assignments, final exam.
*Students are expected to have read The Lord of the Rings in its entirety prior to the first class.*

**Written assignments:** In all written assignments, students are responsible for conforming to the terms set forth in the sections of the WMU undergraduate catalogue concerning academic honesty. Students are required to conform to all policies set forth in the catalogue and the Student Code. A link to the code can be found in the “Links” section of the e-learning site for this class.

**English 3050: Introduction to Professional Writing**
CRN: 40973
Tuesdays and Thursdays, 10:00—11:40
CRN: 42013
Tuesdays and Thursdays, 2:00—3:40
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.
It is not uncommon to hear rhetoric used as a derogatory term, as if rhetoric is synonymous with deceitful and flashy language, standing in stark opposition to nonrhetoric, which is clear and honest. While rhetoric can certainly be used to manipulate, the term encompasses a much broader meaning and a rich history going back to the ancient Greeks and Romans. Simply put, rhetoric is the study of the various signs and symbols that make human communication possible.

A central focus of the course will be how rhetoric functions in contemporary cultural life, giving significance, meaning, and value to day-to-day practices in consumer, corporate, organizational, and popular culture. The overarching course goal is to help you gain knowledge about human communication and how it works, so that you have greater insight into your own communication practices and can better assess the effects and consequences of the communications around you.

Through class readings and course projects, you’ll have the opportunity to study rhetoric in written, oral, and visual forms representing a range of genres and media. Possibilities include literature, business and professional documents, advertising, television, film and video, music, blogs, websites, social media, and more. We will study some of these rhetorical forms together, but for major course papers, you’ll have the chance to choose rhetorical forms of particular interest to you.

Students can expect to

- read a range of articles and essays that define rhetoric and rhetorical concepts, explain rhetorical theories, and model effective rhetorical analyses
- conduct research about rhetorical artifacts
- synthesize and evaluate your research in writing: two short (3-4 pages) papers and one longer (10-12 pages) paper.

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 3080: Quest for Self**

CRN: 43905  
Tuesdays and Thursdays, 9:30—10:45

Catalog Description: Exploration of the perennial quest for the self through the special perspective provided by literature. The literary perspectives may be supplemented by materials from other arts or disciplines. A non-technical course for the general student rather than the student specializing in the study of literature; does not count as credit towards an English major or minor.

**English 3120: Western World Literature**

CRN: 44570  
Tuesdays and Thursdays, 9:30—10:45  
Dr. Margaret Dupuis

See catalog description or contact instructor.

**English 3160: Storytellers**

CRN: 43904  
Tuesdays, 2:00—3:15 (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: 42141
Tuesdays and Thursdays, 2:00—3:15
Catalog Description: A survey of American literature from its beginnings to 1880, with attention to the diversity of American cultures.

English 3310: British Literature II
CRN: 41011
Mondays and Wednesdays, 2:00—3:15
Dr. Christopher Nagle

This course provides an intensive introductory survey of British literature from the past two centuries. This era can be divided into three distinct periods: Romantic, Victorian, and Modern. Writers of the Romantic period (roughly 1780 to 1830) were inspired by dramatic social change in the American and French revolutions and initially sought to revolutionize literature by adopting what poet William Wordsworth called the "language really used by men." The Victorian era, named for the Queen who ruled Britain from 1837 to 1901, was also revolutionary, even though it has become associated with tradition and repression. Advances in science, industry, and trade made Victorian Britain the most powerful nation on earth, but writers and artists also lamented its staggering poverty, gender inequality, declining morals, and increasing sense of uncertainty. This uncertainty came to a head in the twentieth century with a host of changes—the rise of cities, shifts in gender dynamics, the psychological devastation of world war, and the steady decline of Britain’s empire. Major writers from each of these eras will be covered and the contexts of their writing explored, so that students emerge from this course with a strong sense of the most important literary and cultural influences in the British tradition during these centuries.

English 3620: Readings in Creative Nonfiction
CRN: 44576
Tuesdays and Thursdays, 12:30—1:45
See course catalog or contact instructor.

English 3660: Advanced Fiction Writing
CRN: 41021
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 3670: Advanced Poetry Writing  
CRN: 41027  
Tuesdays and Thursdays, 3:30—4:45  
Dr. Nancy Eimers

This is a poetry writing workshop and reading course. We'll read poems from anthologies and poetry collections, attend several poetry readings, talk and write about contemporary poetics, and look closely at the work of class members in weekly workshops. Students will write and turn in poems each week. We'll explore from various angles that moment when, as poet Russell Edson, says, "the mysterious other life begins to send its message."

English 3680: Playwriting  
CRN: 41036  
Wednesdays, 4:00—6:20  
Dr. Steve Feffer

See course catalog or contact instructor.

English 3700: Writing Creative Non-fiction  
CRN: 41842  
Mondays and Wednesdays, 2:00—3:15  
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: 41048  
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: 41049  
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: 44577  
Tuesdays and Thursdays, 3:30—4:45  
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 3830: Literature for the Intermediate Reader  
CRN: 42384  
CRN: 43413  
Mondays and Wednesdays, 10:00—11:40  
Mondays and Wednesdays, 2:00—3:40  
Professor Judith Rypma

English 3830 focuses on criticism of works for children in grades 4 through 8, with a focus on critical thinking and close literary analysis. Works read include a variety of novels, epics, myths,
poems, biographies, etc. This a lecture and discussion class, and serves as a content course for both education and non-education majors. It also fits Distribution Area 2. Texts will include Percy Jackson's *Lightning Thief*, Spinelli's *Eggs*, Nikki Grimes' *Bronx Masquerade*, Linda Sue Park's *Long Walk by Water*, Kate DiCamillo’s *Flora and Ulysses*, *The Wonderful Wizard of Oz*, *The Devil's Arithmetic*, and *Tuck Everlasting*. A variety of handouts of myths, hero tales, and poems will also be provided.

**English 3830: Literature for the Intermediate Reader**
CRN: 44046
Tuesdays and Thursdays, 12:00—1:40
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: 41051
Tuesdays and Thursdays, 2:00—3:15
Dr. Meghann Meeusen

English 3840, *Adolescent Literature*, examines literature written for teenagers from a variety of critical and culturally diverse perspectives, with special attention to ways ideology and power are presented through the use of adolescent narration. Exploring key theoretical approaches and foundational literary concepts, students will investigate questions related to social class, race, gender, sexuality, and culture, as well as consider elements of genre and form in novels, nonfiction, graphic novels, film, and other media. 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 4060: Transfer in Written Communication
CRN: 43859
Mondays and Wednesdays, 3:30—4:45
Dr. Brian Gogan

Course Description
Transfer is the application of ideas and aptitudes from one situation to another situation. In terms of written communication, transfer describes the movement of writing and writers from one site (e.g., academic, professional, public, private) to another site. In this course, you’ll come to understand the influence of certain kinds of writing-related transfer—including repurposing, remediating, restricting, resituating, and reflection—on your practices of written communication.

More importantly, you’ll “attempt transfer” by producing a number of texts, among them texts associated with: (1) a client-based project; and, (2) a professional portfolio. The client-based texts will be crafted to meet the needs of a client organization. These texts will require some off-campus work and will provide you with the opportunity to transfer your knowledge of rhetoric and writing studies from Western Michigan University to the workplace. The texts associated with the portfolio will be developed to meet your individual professional goals, once you graduate with your degree in Rhetoric and Writing Studies.

Course Goals
During this course you will:
- Examine different types of transfer in written communication
- Attempt transfer by repurposing, remediating, restructuring, resituating, and revising texts
- Practice project management and interfacing strategies
- Produce a web-based, professional portfolio that reflects upon your writing

English 4080: Visual Rhetoric
CRN: 44518
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
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 4160: Women in Literature
CRN: 44985
Tuesdays and Thursdays, 4:00—5:40
Dr. Jil Larson

We will discuss questions about gender in a variety of historical and cultural contexts. This course will give you the opportunity to encounter, ponder, write about, and discuss literary representations of women. In addition to studying the novels, memoirs, and short stories on our reading list, each of you will explore and present to the class a few poems by a woman poet of your choice. Your paper writing will also allow you to pursue your own particular interests in this literature and to share your discoveries and insights with the rest of the class.

English 4440: Studies in the Novel
CRN: 44578
Mondays and Wednesdays, 4:00—5:40
Dr. Todd Kuchta

This section of Studies in the Novel will survey the British novel since the turn of the twentieth century. Encompassing the modern and contemporary eras, this period featured a host of dramatic changes—the explosive growth of cities, shifts in gender dynamics, the devastation of two world wars, the rise of totalitarianism and terrorism, and the steady dissolution of Britain’s global empire. We’ll address these issues as depicted in some of the most famous novels of the last century. Our readings will likely include Joseph Conrad’s The Secret Agent (1907), Rebecca West’s Return of the Soldier (1918), Virginia Woolf’s Mrs. Dalloway (1925), George Orwell’s

As a course on the novel that also meets Proficiency 2 (Baccalaureate Writing) in the General Education requirements, this class will demand a great deal of reading and writing. Expect to read between 50 and 150 pages for each class. You’ll write three 5-7 page papers and regular postings to our discussion list. You’ll also participate in a 15-20 minute class presentation (in groups of 3-4) and take regular reading quizzes. For questions, contact Dr. Todd Kuchta at todd.kuchta@wmich.edu.

**English 4520: Shakespeare Seminar**  
CRN: 41704  
Tuesdays and Thursdays, 2:00—3:40  
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 a live Shakespeare performance is available in the area, go to it.  
**Readings:** *The Taming of the Shrew; The Merchant of Venice; Richard II; Henry IV, part 1; Hamlet; Othello; The Tempest.* Texts: Folger editions, and the Evans edition of *The Tempest.*  
**Assignments:** three short (2-page) papers, one 8-to-10-pg. research paper, final exam, class participation

**English 4720: Language Variation in American English**  
CRN: 42015  
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 4790: Writing in the Secondary School  
CRN: 41371  
Mondays and Wednesdays, 10:00—11:40  
Dr. Karen Vocke  

Built around concepts of 'best practice,' this course includes intensive study and practice of all aspects of teaching writing at middle and secondary schools and will focus on concepts of audience, purpose, and genre as they apply to the processes of writing. We will practice all the skills that make an effective writing teacher – planning, development, response, grading, and classroom activities that support students’ writing processes. We will also touch on grammar, technology, and the effect of Common Core Standards on classroom practices. The course typically concludes with a practical demonstration of teaching, either at WMU or in local high school or middle school classrooms. Students will leave the course with a firm background in teaching writing.

English 4800: Teaching Literature in the Secondary Schools  
CRN: 41372  
Mondays and Wednesdays, 4:00—5:40  
Dr. Allen Webb  

This section of English 4800 will ground students in traditional approaches to literature pedagogy while simultaneously focusing on reform movements in literature instruction including reader response, cultural studies, and the digital literacy. After the first part of the course led by the instructor, students will take significant responsibility for course leadership as we explore approaches to teaching literature.

For over a generation the reader response movement has generated reform in secondary English teaching. Yet, in confronting a wide range of students, content questions, and social and cultural issues, reader response approaches fall short. Potential answers and new directions for English teaching have emerged under the umbrella of "cultural studies." This course contends that the starting point for curriculum and teaching methodology for teaching literature is addressing what literary works are about, what literary works mean, as well as how they mean, in historical, cultural, political and social contexts including those of the student and the world we live in today.

By focusing on difficult and potentially controversial cultural studies curricular themes during the student-led portion of the course, future teachers will gain understanding of issues involved in teaching literature at the secondary level, see Course Goals. You may also want to review the WMU teacher education Program Goals, which are the basis for the evaluation of intern teaching.

Changes in information technology are offering to extend and reshape the teaching of literature. The inherited cultural archive is now available in digital format on-line and with complementary resources that far exceed what is available in textbooks. A wide range of digital tools and resources for reading, writing, and thinking about literature are now available.
Class will be held in a new, wireless, laptop classroom in Brown Hall specifically designed for English education courses. This room will allow us to integrate technology into literature teaching in a "classroom of the future." Our class will be organized by our on-line syllabus that also serves as an electronic, hyperlinked, textbook.

All students will develop and publish their own teaching website, both a portfolio of work and a real-world working site for future teaching.

A significant portion of the class will be student-led, as we explore the development of response-based, cultural studies literature teaching within the context of NCTE and the State of Michigan standards, content expectations, and model curriculums.

As the capstone experience for English Education majors, this course entails an exciting variety of professional activities and responsibilities. Students are expected to attend a professional English teacher's conference, for example the MCTE sponsored "Bright Ideas Conference" in Lansing on Saturday April 10 or the Michigan Reading Association Conference, in Detroit March 20-22. You should also join NCTE, MCTE, and/or MRA and read regularly the English Journal or Voices from the Middle. The English Companion Ning is a remarkable resource with over 17,000 members.

For further information consult allenwebb.net.

**English 5340: Restoration and 18th Century Literature**
CRN: 46011  
Mondays, 6:30—9:00  
Dr. Cynthia Cunningham

**“Order from Confusion Sprung”: Filth and Disorder in the Age of Reason**

This course examines Restoration and Eighteenth-Century literature through a focus on the period’s contradictions, such as order versus disorder, restraint versus indulgence, enlightenment versus filth, realism versus romance, and science versus superstition. We will trace how these contradictions created an opportunity for writers to re-envision traditional categories of genre, gender, race, and value. We will explore the transgressions of the masquerade, the indulgences of the Restoration stage, the use of traditional poetic form to depict the filth of eighteenth-century life, the novel’s negotiation of the public and private self, the conflict between high “literary” culture and Grub street “hacks”, the emergence of women writers, and the formation of empire. Authors we will study include Behn, Rochester, Defoe, Haywood, Richardson, Swift, and Burney.
Edith Wharton enjoyed an intimate circle of male friends, including most famously the novelist Henry James and the historian Henry Adams, and also the lawyer Walter Berry, whom she called ‘the love of my life,’ the art historian Bernard Berenson, the bisexual journalist Morton Fullerton, with whom she had an affair, the literary critic Percy Lubbock, and the homoerotic novelist Howard Sturgis. Perhaps more surprisingly, Wharton admired President Theodore Roosevelt, and they both adored the popular writer Owen Wister. Around her, more quietly, was a circle of women, including her governess and secretary Anna Bahlmann, and her epistolary friends Daisy Chanler and Sally Norton, with whom she could be unruffled. More loosely around her was a circle of contemporary writers, who emulated her novels of manners, including the Wisconsin dramatist Zona Gale, who won the Pulitzer Prize for Drama in 1921, and the Minnesota-born novelists F. Scott Fitzgerald and Sinclair Lewis, the first U.S. writer to win the Nobel Prize for Literature in 1932, as well as the Hollywood screenwriter Anita Loos and the Harlem Renaissance novelist Jessie Redmon Fauset.

Over the semester, we will focus on Wharton’s writing in the context of these concentric circles of friends and writers, whose work we will sample. And we will find some time for films, including Jane Campion’s Portrait of a Lady, Martin Scorsese’s Age of Innocence, and Howard Hawks’ Gentlemen Prefer Blonds, starring Marilyn Monroe. You are expected to keep up with the reading, attend class regularly, and participate vigorously in discussions. As your main project, you will select a writer, lead a class discussion based on relevant scholarly articles, and write a final essay.

English 5660: Creative Writing Workshop—Fiction
CRN: 41026
Fridays, 2:00—5:20 (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.
**English 5670: Creative Writing Workshop—Poetry**
CRN: 46015  
Mondays, 6:30—9:00  
Dr. Nancy Eimers

Art, says poet Carl Phillips, “is its own signature—irreplicable, strange, never seen before, not seeable again elsewhere in the future.” In this advanced poetry writing workshop, we will spend the semester exploring how, in poetry, this might be true, as we workshop class poems and examine the “signatures” of contemporary poets. Students will write and turn in poems each week. We will read and discuss at least three poetry collections, and consider the ways in which influence is crucial in the writing of poetry.

**English 5680: Creative Writing Workshop—Playwriting**
CRN: 42920  
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. Additionally, you will assign 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 5760: Introduction to Old Norse**
CRN: 46016  
Wednesdays, 4:00—6:20  
Dr. Jana Schulman

In this class, you will learn the fundamentals of Old Icelandic grammar and language; read prose and poetry that will introduce you to the world of gods and men; to issues of marriage, honor, and death, among others; and to serious and comic explorations of such issues. Come explore the worlds of the Norse gods and goddesses, a world where heroes are larger than life—all while learning a new language.

In this course, we will read and discuss what Margaret Atwood has called speculative fiction: narratives inspired by science and its attendant ethical questions. Mary Shelley’s *Frankenstein* is a natural starting point, and as we discuss it we will explore the science and culture of Shelley’s early nineteenth-century. Similarly, we will read H.G. Wells’ *Time Machine* with attention to late-Victorian ideas about evolution/progress and devolution/degeneration. We will consider twenty-first-century fiction, such as Kazuo Ishiguro’s *Never Let Me Go*, in light of discussion surrounding the 1996 cloning of Dolly the sheep, the first mammal to be cloned. Atwood’s *Maddadam* trilogy and *Station Eleven* by Emily St. John Mandel, literary post-apocalyptic science fiction, will take us into both pessimistic and optimistic speculation about our future. The reading list is still in flux, but it is also likely to include climate-change fiction, perhaps Ian McEwan’s *Solar*, as well as texts, such as Jose Saramago’s *Blindness*, that explore pandemics and biomedical ethics. As these topics and titles suggest, the course will be as much about what it means to be human as it will be about nature, science, and imagination.