English 2100: Film Interpretation
CRN: 41494
Mondays and Wednesdays, 3:30-4:45
CRN: 40716
Mondays, 6:30-9:00
CRN: 40715
Tuesdays, 6:30-9:00
Dr. Monty Ernst

An overview of classic horror cinema, structured around viewing and analyzing key films released between 1920 and 1970. The course will push students beyond seeing the genre simply as entertainment to thinking critically about it in terms of cinematic style, thematic content, and plot/character conventions. First, they will learn the essential terminology of film analysis along with how to recognize it and explain its effectiveness. Next, they will investigate why the figures and themes of such films did (and continue to) elicit fear. In addition, they will examine the structure of horror plots to see how they can continue to function effectively when they are inherently so predictable. Lastly, they will trace the history of horror in order to identify the developments and changes that have occurred. The course grade will be determined by in-class participation, two exams, analytical writings, and a group project. Texts will include Noel Carroll’s *The Philosophy of Horror*, Ed Sikov’s *Film Studies: An Introduction*, and Rick Worland’s *The Horror Film: An Introduction*.

English 2110: Folklore and Mythology
CRN: 41744
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: 40718
Tuesdays and Thursdays, 12:00-1:40
Dr. Monty Ernst

Through study of literary works 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. We will see what values might not only highlight each group’s distinctive features but also provide common ground between the groups to form some kind of collective national identity. Through in-class discussion, writings, and projects, we will explore the conceptual possibility of a distinctive national literature based around shared concerns and interrogate the potential cultural obstacles to it. Texts will include several but not necessarily all of the following: Gloria Anzaldúa’s Borderlands/La Frontera, Ben Hamper’s Rivethead, William Melvin Kelley’s A Different Drummer, Lynn Nottage’s Sweat, Tommy Orange’s There There, Julie Otsuka’s The Buddha in the Attic, John Steinbeck’s The Grapes of Wrath, Luis Alberto Urrea’s The Devil’s Highway, and Jesmyn Ward’s Men We Reaped.

English 2230: African-American Literature
CRN: 44617
Tuesdays and Thursdays, 2:00-3:40
Ms. Nicole Mason

Catalog Description: A survey of important African American writers and the historical development of the African American image and experience in American literature and culture.

We will read influential authors such as Richard Wright, Toni Morrison, Nella Larsen, and James Baldwin, as well as more contemporary writers like Colson Whitehead, Claudia Rankine, and Octavia Butler. Assignments will ask students to draw connections between the themes in the readings and current media and trends. Theoretical texts and class discussions will also seek to parse our culture's history of overt and covert racism.

English 2520: Shakespeare
CRN: 40719
Mondays and Wednesdays, 10:00-11:40
Ms. Savannah Xaver

Catalog Description: A survey of Shakespeare’s art through study of selected tragedies, histories, and comedies.

Students should expect to read about seven plays during the semester, and there will be a written test after each play.
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: 43601  
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 3050: Introduction to Professional Writing  
CRN: 40827  
Tuesdays and Thursdays, 12:00-1:40  
CRN: 41750  
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: 45086
Mondays, 6:30-9:00
Carlos Salinas

**Catalog Description:** Investigates rhetorical theory and concepts as tools for analyzing consumer, corporate, organizational, and popular culture.

**English 3120: Western World Literature**
CRN: 45255
Tuesdays and Thursdays, 12:30-1:45
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 3160: Storytellers  
CRN: 43099  
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: 41853  
Tuesdays and Thursdays, 12:30-1:45  
Dr. Scott Slawinski

In this course students will read literature from the Age of Discovery and Exploration, texts from colonial America, and eventually pieces from the early United States up to the Civil War. While short stories, poems, and plays will be on the syllabus, class participants will also read diaries and journals, Puritan sermons and Transcendental essays, personal narratives and epic histories. Authors will include Captain John Smith, William Bradford, Anne Bradstreet, Jonathan Edwards, Benjamin Franklin, Phillis Wheatley, Ralph Waldo Emerson, Nathaniel Hawthorne, Lydia Sigourney, and Walt Whitman, to name a few.

Longer works likely include Sukey Vickery’s Emily Hamilton, Frederick Douglass’s Narrative of the Life, and Henry David Thoreau’s Walden. We will be looking at issues like the nature of freedom, shifting religious beliefs, the growth of authorship and the publishing industry, appreciation of the natural environment, and the growing problem of American slavery. At minimum, class assignments will likely include two long essays, a final examination, and frequent reading quizzes.

English 3300: British Literature I
CRN: 43651
Tuesdays and Thursdays, 12:30-1:45
Mr. Andrew Thomas

A survey of the first thousand years of British Literature, covering its diverse span of cultures and languages from Deor to Defoe. Students will continue to develop close reading skills and will be able to both situate a text in its historical context and understand its impact on their own. The course will include two essays, student presentations, and a weekly response journal.

English 3310: British Literature II
CRN: 40861
Mondays and Wednesdays, 2:00-3:15
Dr. Todd Kuchta

This course will survey British literature of the past two centuries. The era can be divided into three distinct periods: Romantic, Victorian, and Modern. Writers of the Romantic period (1790s to 1830s) were inspired by dramatic social change in the American and French revolutions, and 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 synonymous 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, 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 two world wars, and the steady decline of Britain’s empire. These changes led “modernist” writers to experiment with radical new methods for understanding the world.

As this overview suggests, we will consider how Romantic, Victorian, and Modern writers both reflect and respond to historical and cultural concerns of their particular period. To make these concerns apparent, I will organize readings for each class session around a particular issue. We will explore these issues as they manifest themselves—in terms of both theme and form—in some of the most well-known, influential, and mystifying literary works of the past two hundred years.

Students will likely write regular responses and two essays, as well as take a mid-term and final exam.

English 3660: Advanced Fiction Writing
CRN: 40870
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: 40876  
Tuesdays and Thursdays, 9:30-10:45  
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: 40884  
Mondays and Wednesdays, 2:00-3:15  
Dr. Steve Feffer

**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: 41608  
Tuesdays, 6:30-9:00  
Ms. Nicole Mullis

This writing course will explore a range of creative non-fiction, including personal narrative, memoir, and literary journalism. Writing exercises will complement class discussions on craft, technique, and genre masterpieces. Each student will submit three texts for their peers to discuss and critique, as well as participate in the critiquing of their colleagues' texts. Students will submit a final portfolio of their revised work at the end of the semester.

**English 3710: Structures of Modern English**  
CRN: 43710  
Tuesdays and Thursdays, 2:00-3:40  
Dr. Adrienne Redding

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 3820: Literature for the Young Child**
CRN: 45087
Mondays and Wednesdays, 12:00-1:40

**Catalog Description:** An exploration of human and literary values in the best of children’s works for the very young through age nine. Emphasis is on critical sensitivity and techniques necessary for interpreting and evaluating works representative of the major forms of children’s literature. Discussion will focus on how literature is first learned through adult-child interaction and how interaction creates changes that are influenced by time period and culture as well as the personal dynamics inherent in the oral tradition. Visual reading through picture books will be examined as well as the evaluation of good picture book literature. Developmental issues related to a child’s reading capability and narrative skills will be considered through an examination of transitional reader (chapter books) and novels. Poetry, both in its oral form and its written form, will be considered as will be mythology and folklore: its versions, variants, and adaptations (both in book and film form).
English 3820: Literature for the Young Child  
CRN: 44557  
Tuesdays and Thursdays, 2:00-3:40

Catalog Description: An exploration of human and literary values in the best of children’s works for the very young through age nine. Emphasis is on critical sensitivity and techniques necessary for interpreting and evaluating works representative of the major forms of children’s literature. Discussion will focus on how literature is first learned through adult-child interaction and how interaction creates changes that are influenced by time period and culture as well as the personal dynamics inherent in the oral tradition. Visual reading through picture books will be examined as well as the evaluation of good picture book literature. Developmental issues related to a child’s reading capability and narrative skills will be considered through an examination of transitional reader (chapter books) and novels. Poetry, both in its oral form and its written form, will be considered as will be mythology and folklore: its versions, variants, and adaptations (both in book and film form).

English 3840: Adolescent Literature  
CRN: 40898  
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: Style, Persona, Professional Writing  
CRN: 43071  
Thursdays, 4:00-6:20

Catalog Description: Advanced writing course emphasizing the study and production of specialized genres and media, with attention to the impact of technology on composing, designing, and publishing expository texts. Course may feature such topics as web authoring, multimedia writing, composing for print-based publication, editing and style, or proposal/grant writing.
English 4090: Writing in the Sciences
CRN: 46152
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: 46098
Wednesdays, 6:20-9:50
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 4400: Studies in Verse
CRN: 45216
Mondays and Wednesdays, 12:00-1:40
Dr. Elizabeth Bradburn

This course is an intensive study of poetry (narrative and lyric) with attention to literary history and poetic theory. Our focus will be on the poetic line. We’ll study the history of the line in English poetry, looking especially closely at the iambic pentameter line and the development of free verse. Readings will include examples from Anglo-Saxon verse through postmodern poetry. Our final reading will be the book-length poem Omeros, by the Nobel laureate Derek Walcott. Omeros will culminate our formal study of the poetic line, and it will also reward those interested in cultural thematics. Students unfamiliar with Dante’s Divine Comedy or
Homer’s *Iliad*, both important intertexts for *Omeros*, may want to read those works over the summer. Regular attendance and completion of all reading assignments are expected. About 20 pages of formal writing will be assigned. Most of the assigned readings will be available online. Textbook cost will be less than $20.

**English 4440: Studies in the Novel**
CRN: 43603  
Mondays and Wednesdays, 10:00-11:40  
Dr. Todd Kuchta

The novel is today’s most widely read literary form. It’s also the youngest, having emerged in the eighteenth century from a mixed bag of other genres: histories, travel journals, autobiographies, memoirs, and letters. So the novel grew up with something of an identity crisis—not only because of its hybrid origins, but also because it mixed fiction with fact. Accused of lacking both the creativity of poetry and the reality of factual prose, the early novel was the black sheep of the literary family. As one critic wrote in 1779, “If it is true, that the present age is more corrupt than the preceding, the great multiplication of Novels probably contributes to its degeneracy.”

Over time, however, the novel would make a virtue out of its diverse ancestry and dubious reputation. This course will examine how the novel adapted itself to different social and artistic needs—becoming, as many now argue, the art form best suited to understanding particular individuals in their social environment. Our survey of the genre will begin with what many consider the first novel written in English—Daniel Defoe’s *Robinson Crusoe*. From there, we’ll read early forms like the gothic (Mary Shelley’s *Frankenstein*) and the Bildungsroman (Charlotte Bronte’s *Jane Eyre*), before covering some hallmarks of twentieth-century experimental fiction: Joseph Conrad’s *Heart of Darkness*, Virginia Woolf’s *Mrs. Dalloway*, and William Faulkner’s *As I Lay Dying*. We’ll likely conclude with some recent novels that (directly or indirectly) confront the challenges of climate change, including Cormac McCarthy’s *The Road*, Mohsin Hamid’s *Exit West*, and Jenny Offill’s *Weather*.

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 take regular reading quizzes. For questions contact Dr. Todd Kuchta, todd.kuchta@wmich.edu.

**English 4520: Shakespeare Seminar**
CRN: 41474  
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. 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%). In all written work students must abide by the WMU academic honesty requirement. (See link under “Resources” on e-learning.)

**Reading:** Sonnets (a few), *The Taming of the Shrew; As You Like It; Henry IV, parts 1 and 2; Hamlet; Othello; Pericles.* Texts: Folger editions.

**English 4720: Language Variation in American English**
CRN: 41752
Mondays and Wednesdays, 12:00-1:40
Dr. Lisa Minnick

**From the Catalogue:** English 4720 is the study of regional and social varieties of American English from sociolinguistic perspectives, focusing on the forces that influence different types of language variation. It examines issues of linguistic bias and offers a multi-cultural perspective on the role of language in daily life.

**Course description, purpose, and objectives:** In this course, we will discuss the theories and practices of language variation research, particularly as applied to American English. In doing so, we will consider approaches to the study of language variation, with attention to key figures, studies, and methodologies. We will discuss the functions and effects of dialectal variation, and how factors such as geography, ethnicity, gender, social status and other extralinguistic variables interact with language and contribute to variation. We will also explore how popular perceptions and attitudes contribute to the differential valuation of American English varieties and the effects of these valuations. Finally, students will learn the skills and practices of linguistic research and language description and apply these skills to original research projects.

**English 4800: Teaching Literature in the Secondary Schools**
CRN: 41170
Mondays and Wednesdays, 12:00-1:40
Ms. Elisabeth Spinner

This section of English 4800 will include a study of techniques and theories of teaching literature to young adults. Students will learn methods of teaching important issues through the use of literature in the secondary classroom. There will be opportunities to meet with current English teachers so students can observe teaching techniques. The class will also include student-led projects which will offer opportunities to practice various methods. The major class assignments tentatively include: creating lesson and unit plans, interviewing and observing teachers, and constructing reflection projects. Finally, students will become familiar with and get involved in professional organizations within the field. Does not count as credit toward the major.
English 5550: Kazuo Ishiguro
CRN: 45088
Mondays, 4:00 – 6:20
Dr. Jil Larson

In this course, we will study the career of the recent Nobel prize-winning English novelist, Kazuo Ishiguro, by reading his novels and short fiction. Likened to novelists as different as Jane Austen and Franz Kafka, Ishiguro creates a realism that is slightly undercut by the surreal or the absurd, and this course will give us the opportunity to study his signature style and how it has developed from his first novel published in 1982 up through his most recent book, *The Buried Giant* (2015). My own approach to Ishiguro has been to consider his preoccupation with the ethics of memory, with trauma both personal and collective. Such an approach leads to a study of the fiction’s representation of guilt, grief, regret, denial, and moral courage in the process of remembering and forgetting—for individual storytellers and for societies. Born in Nagasaki, Japan, Ishiguro set his first two novels in Japan in the wake of World War II. His third novel continues to explore this historical moment but from the perspective of an English butler. Reading these three works together will help us see the larger story Ishiguro is telling about history, identity, repressed memory, narrative, and ethics. Moving to his more recently published work, we’ll read *Never Let Me Go*, a beautiful, elegiac novel that explores, in compelling ways, what it means to be human while also dramatizing recent ethical debates in science. As much as Ishiguro’s novels embody a characteristic, distinctive narrative method and style, his body of work is also brilliantly varied, and so the course will include some of his short fiction, his detective novel, and perhaps also his experimental novel, *The Unconsoled* (1995). Even as I share my own approach to Ishiguro through ethics and narrative theory, I’m excited to engage with your interpretations and interests as we read, discuss, and write about his fiction.

English 5660: Creative Writing Workshop—Fiction
CRN: 40875
Wednesdays, 6:30 – 9:00
TBA
**English 5680: Creative Workshop—Playwriting**
CRN: 46101
Wednesdays, 6:30 – 9:00
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 5830: Multicultural Adolescent Literature**
CRN: 46100
Wednesdays, 4:00 – 6:20
Dr. Meghann Meeusen

In today’s contemporary social and political environment, it has become essentially important to think critically about the ways that texts for young people shape ideologies and understanding of culture within our society. ENGL 5830, *Multicultural Adolescent Literature*, tackles this challenge by examining a range of topics speaking to current concerns of representation, inclusivity, diversity, and power in texts marketed to teen readers. Studies in novels, poetry, short stories, and film will explore underrepresented and minority voices, including those marginalized because of race, ethnicity, religion, sexuality, ability, class, and gender. In particular, the course will consider contemporary moves in scholarship related to representation in YA literature, including discussions surrounding intersectionality, power dynamics, social justice, the #WeNeedDiverseBooks movement, and #OwnVoices texts (wherein the protagonist and author share a marginalized identity). Readings will draw from realistic portrayals as well as speculative fiction, fantasy, and science fiction, and students will have opportunities to tailor their final project toward their own particular research goals and interests.
English 5970: Non-Shakespearean Renaissance Drama  
CRN: 46099  
Fridays, 2:00 – 4:30  
Dr. Grace Tiffany

Hamlet wasn’t the only Renaissance character who talked to skulls. In this class we’ll read and see (in part) tragedies, comedies, and tragicomedies by playwrights who schooled and were schooled by Shakespeare, and with whom he competed for audience attention in early modern London. As part of our inquiry into the unprecedented social and artistic phenomenon that was the Renaissance English stage, we’ll discuss the 1599-1601 Poets’ War, in which playwrights used the theaters to mock and steal business from each other. (You’ll never see Shakespeare’s *As You Like It* the same way again). We will, in short, investigate the theatrical origins of humors comedy (which led directly to Restoration and eighteenth-century comedies of manners, and thence to novels of social satire), the likewise influential tradition of the half-mad, melancholy revenge hero, and the growth of the wholly new genre of tragicomedy, which became and remains the most popular performance genre.

Plays:  
Christopher Marlowe, *The Jew of Malta*  
Ben Jonson, *Volpone, Epicoene, Bartholomew Fair*  
John Marston, *The Malcontent*  
John Webster, *The Duchess of Malfi, The White Devil*  
John Ford, *’Tis Pity She’s a Whore*  
Francis Beaumont, *The Knight of the Burning Pestle*

Assignments:  
General participation (10%), 3 short (2-page) papers, one team presentation/discussion (20%), research paper (12-15 pp. for undergraduates, 17-20 pp. for graduate students, 30%), final assignment (10%).