

# Department of English

## Undergraduate Course Descriptions

### Fall 2023

**Note:** *WMU Essential Studies courses are indicated by (WES) after the course title.*

#### **ENGL 1100: Literary Interpretation (WES)**

CRN: Multiple Sections | Mode: In-person

*This course satisfies WMU Essential Studies Level 2: Exploration and Discovery – Artistic Theory and Practice Category.*

An introduction to the study of literature, aimed at developing abilities to read literature and write about it with skill, sensitivity, and care. Students will read poetry, drama, and prose fiction, and through the writing of several papers will be introduced to terms and methods of formal study of literature. Course required for entry into most upper-level English courses.

#### **ENGL 1120: Literary Classics (WES)**

CRN 44701 | Mode: In-person | Tuesdays and Thursdays, 11:00-12:15 | Dr. Phil Egan

*This course satisfies WMU Essential Studies Level 1: Foundations – Inquiry and Engagement: Critical Thinking in the Arts and Humanities Category.*

Catalog Description: Readings in selected literary masterpieces from Homer to the present. The works studied are chosen to introduce students to the rich and diverse literary traditions which represent an invaluable aspect of their heritage. Recommended for the general student as well as for potential English majors or minors; does not, however, count for English major or minor credit.

#### **English 2070: Sapphic, Trans, Bi: Queer Women's Literature**

CRN: 44702 | Thursdays, 6:30-9:00 | Mode: In-person

Description TBA.

#### **English 2080: Literature in Our Lives (WES)**

CRN: 44749 | Tuesdays, 4:00-6:20 | Mode: In-person | Professor Thisbe Nissen

*This course satisfies WMU Essential Studies Level 1: Foundations – Inquiry and Engagement: Critical Thinking in the Arts and Humanities Category.*

### Text & Image: Photography, Writing, and Literature

In this course we'll be exploring intersections of image and text: looking at photographs, writing about photographs, reading about photographs, reading about how other people look at photographs, writing about writing about photographs, and even making photographs, writing about them, and writing about writing about them! Sound baffling? Good. That's a perfect place to begin this journey.

From James Agee and Walker Evans' seminal Depression-era *Let Us Now Praise Famous Men*, through the "peculiar children" photos in Ransom Riggs' *Miss Peregrine's...*, poet Claudia Rankin's groundbreaking *Citizen: An American Lyric*, Sheila O'Connor's genre-blending *Evidence of V: A Novel in Fragments, Facts, and Fictions*, and Teju Cole's *New York Times* column "On Photography," we'll explore the relationship between text and image. Other artists and works we'll visit with along the way—on the page, and possibly via video conference, in some cases—may include Robert Olen Butler's postcard stories from *Had a Good Time*, Maria Romasco Moore's creepy *Ghostographs*, Jeffrey Sharlet's ventures in "mutant journalism," Dao Strom's multimedia *We Were Meant to Be a Gentle People*, Sally Mann's *Hold Still: a Memoir with Photographs*, Larry Sultan's documentation of his aging parents in *Pictures from Home*, Paisley Rekdal's *Intimate: An American Family Photo Album*, National Book Award-winning poets Robin Coste Lewis' *To the Realization of Perfect Helplessness* and Nikky Finney's *Love Child's Hotbed of Occasional Poetry: Poems & Artifacts*, Q.M. Zhang's *Accomplice To Memory*, Sophie Calle's *The Hotel*, among other theorists, artists, photography-writers and writer-photographers, not to mention yourselves... Prepare to grapple with the ideas of Roland Barthes, Geoff Dyer, Marianne Hirsch, Judith Kitchen, Annette Kuhn, Susan Sontag, John Szarkowski, and those of your WMU classmates.

Dust off your Polaroids, turn on your smartphones, haul out the family albums and high school yearbooks, sharpen your pencils and your critical eyes and get ready for a course that'll probably be unlike any you've taken before. This is going to be an adventure.

#### **English 2100: Film Interpretation (WES)**

CRN: 44823 | Mondays and Wednesdays 2:00-3:15 | Mode: In-person | Mr. Christopher Alm  
Screening sections CRN 44824 (Mondays 6:30-9:00) or CRN 44825 (Tuesdays 6:30-9:00)

*This course satisfies WMU Essential Studies Level 2: Exploration and Discovery – Artistic Theory and Practice Category.*

**Catalog Description:** Studies in the motion picture as art form.

### **English 2110: Folklore and Mythology**

CRN: 44317 | Mode: Asynchronous Online | 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 2520: Shakespeare (WES)**

CRN: 44378 | Tuesdays and Thursdays, 10:00-11:40 | Mode: In-person | Dr. Grace Tiffany

*This course satisfies WMU Essential Studies Level 2: Exploration and Discovery – Artistic Theory and Practice Category.*

This class offers an introduction to the college-level study of Shakespeare, and is classified as a **WMU Essential Studies (WES) class in Artistic Theory and Practice, Level 2**. In this class we will discuss and see portions, on video, of six of Shakespeare's best-known plays. While we will treat these plays as works designed for performance, careful reading of their dialogue will be necessary in order for them to be understood, and so we will go slowly. Some historical background of the age of Shakespeare will be provided throughout, to enhance understanding of the plays. Assignments include six short-answer assessments staggered throughout the semester, and a final exam. We will meet in person. **Plays:** *The Two Gentlemen of Verona; Much Ado about Nothing; Henry IV, part 1; Macbeth; Hamlet; The Tempest*.

### **English 2660: Writing Fiction and Poetry (WES)**

CRN: Multiple Sections | Mode: In-person and Fully Synchronous

*This course satisfies WMU Essential Studies Level 2: Exploration and Discovery – Artistic Theory and Practice Category.*

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: 45046 | Mondays and Wednesdays, 2:00-3:15 | Mode: In-person | 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 2810: Youth Literature and Culture (WES)**

CRN: 45344 | Mondays and Wednesdays, 11:00-12:15 | Mode: In-person | Ms. Kate Setzer

*This course satisfies WMU Essential Studies Level 2: Exploration and Discovery – Artistic Theory and Practice Category.*

In the Fall 2023 section of ENGL 2810 Youth Literature and Culture, we will analyze children's and young adult texts through the lens of children's horror, and especially film and visual mediums. (Think *The Addams Family*, *Corpse Bride*, *ParaNorman*, *Goosebumps*, and *Wednesday*!) We will unpack why children are drawn to horror tropes in the first place, how monsters are constructed, and the psychoanalytic theory that informs the genre. Finally, we will critically consider how children and childhood are conceptualized in adult horror films like *The Exorcist* and *The Babadook*.

### **English 2980: Scriptwriting for New Media**

CRN: 45673 | Tuesdays and Thursdays, 9:30-10:45 | Mode: In-person | Dr. Steve Feffer

This special topics course can either count as an elective or serve as an equivalent for ENGL 3680: Playwriting.

**English 3050: Professional Writing: Audience, Genre, and Workplace Cultures (WES)**

CRN: 44706 | Mondays and Wednesdays, 10:00-11:40 | Mode: In-person | Mr. Carlos Salinas

*This course satisfies WMU Essential Studies Level 3: Connections – Local and National Perspectives Category.*

This course prepares students to produce effective communications in workplaces and organizations, helping them transition from academic to professional writing. Students gain practice with both informational and persuasive genres in print, digital, and visual formats. Students also gain practice with various methods of intellectual inquiry, including both qualitative and quantitative research methods, with special attention on discovering the needs and expectations of readers in workplace and professional contexts. Inherent in all student projects is consideration of ethics in a writer's rhetorical and methodological decisions. At the center of the course is the vital connection between effective communication and the success of organizations at both the local and national levels. Thus, this course interrogates the "Big Question": how can the study and practice of professional communication prepare students for success as they seek careers in the arena of local and national organizations?

**English 3080: Quest for Self (WES)**

CRN: 44707 | Tuesdays and Thursdays, 2:00-3:15 | Mode: In-person | Dr. Philip Egan

*This course satisfies WMU Essential Studies Level 2: Exploration and Discovery – Personal Wellness Category.*

This section of Quest for Self will examine principally two kinds of works. Early in the semester we will read a number of "initiation" stories and some short plays, which treat young people who are either confronting a new situation or are passing from one developmental stage to another. In the middle and later portions of the course, we will consider a number of longer works focused primarily upon adolescents and young adults. We will also study some theories of psychological development to see how they enrich (or even dispute) development as it is portrayed in the literature.

**English 3160: Storytellers (WES)**

CRN: 45275 | Mode: Asynchronous Online | Dr. Mustafa Mirzeler

*This course satisfies WMU Essential Studies Level 2: Exploration and Discovery – World Language and Culture Category.*

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: 45276 | Mondays and Wednesdays, 11:00-12:15 | Mode: In-person | 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: 44836 | Tuesdays and Thursdays, 2:00-3:15 | Mode: In-person | 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 14<sup>th</sup> 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. The class fulfills the pre-1700 requirement for the major. Prerequisite: English 1100 (Literary Interpretation).

*Text: The Norton Anthology of English Literature* Vol. I, 9<sup>th</sup> ed., A, B, and C. (3 volumes)

*Assignments:* two take-home writing assignments (25% each), daily discussion questions (1% daily, to a total of 30%), and a final exam (20%).

### **English 3310: British Literature II**

CRN: 44283 | Tuesdays and Thursdays, 3:30-4:45 | Mode: In-person | Dr. Christopher Nagle

**Catalog Description:** A survey of British literature from the Romantics to the present.

### **English 3660: Advanced Fiction Writing**

CRN: 44710 | Thursdays, 4:00-6:20 | Mode: In-person | Mr. Kevin Fitton

Creative writing is one of the most difficult things you'll ever love. This is an introductory course in creative writing, which means we will be working on foundational aspects of writing in prose and poetry. What you'll find, however, is that there's nothing basic about the craft we'll be discovering together. Rather, we will be developing the skills (narrative voice, point-of-view, setting, description, dialogue) that writers spend a lifetime cultivating. For some of you, this is the beginning of a long and amazing journey.

### **English 3670: Advanced Poetry Writing**

CRN: 40651 | Mondays and Wednesdays, 3:30-4:45 | Mode: In-person | Ms. Denise Miller

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

### **English 3710: Structures of Modern English**

CRN: 45278 | Tuesdays and Thursdays, 10:00-11:40 | Mode: In-person | 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 3820: Literature for the Young Child (WES)**

CRN: 44822 | Mondays and Wednesdays, 4:00-5:40 | Mode: Fully Synchronous | Ms. Shelley Esman

*This course satisfies WMU Essential Studies Level 2: Exploration and Discovery – Societies and Cultures Category.*

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: 44711 | Tuesdays and Thursdays, 12:30-1:45 | Mode: In-person | Ms. Heather Sanford

ENGL 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/or other media. Additionally, students will engage in critical thinking and consider their own analytical practices through discussion and activities, creation of a multimodal research project, and production of short presentations/videos.

### **English 3890: Teaching Children's Literature**

CRN: 44712 | Tuesdays and Thursdays, 2:00-3:15 | Mode: In-person | Ms. Jamie Bienhoff

English 3890, *Teaching Children's Literature*, explores youth literature often in the elementary classroom. The course will survey a variety of genres (fairy tales, fiction, nonfiction) and media (picture books, easy readers, chapter books). Students will engage with the social and cultural contexts of the works, paying special attention to diverse representation and its significance in the classroom. This discussion-based class encourages critical thinking, attention to detail, acknowledgment of historical and contemporary ideologies, and development of writing skills.

### **English 3890: Teaching Children's Literature**

CRN: 44724 | Tuesdays and Thursdays, 11:00-12:15 | Mode: In-person | Ms. Morgan Shiver

Picture books and graphic novels and poetry, oh my! ENGL 3890, *Teaching Children's Literature*,



invites students to become reacquainted with (or introduced to) the children's literature genre, with an emphasis placed on texts' impact on child readers and application in the elementary classroom. Assigned reading will include familiar texts like *Amelia Bedelia*, *El Deafo*, and *Where the Sidewalk Ends*, as well as a wide range of contemporary texts that may be new to students. Students will develop critical thinking skills as they discuss, assess, and explore children's literature from an adult perspective. In addition to regular class participation and discussion, students will complete multimodal projects during the semester. ENGL 3890 seeks to empower students in their selection and discussion of children's literature, whether in their personal lives or future classrooms!

### **English 4090: Writing in the Sciences**

CRN: 44338 | Mode: Asynchronous Online | Dr. Maria Gigante

*This course satisfies WMU Essential Studies Level 3: Connections – Local and National Perspectives Category.*

This is an English course 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 about 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 4100: The Short Story**

CRN: 45346 | Mondays and Wednesdays, 12:00-1:40 | Mode: In-person | Dr. Jil Larson

In this course, we will study fiction in its short forms: the traditional short story, the short story collection, the experimental short story, and flash fiction. In addition to exploring the genre and what it can be, we will also study a variety of narrative methods and techniques as we explore the wide range of characters, themes, ideas, kinds of humor, ethical dilemmas, representations and critiques of society, and marginalized perspectives to be found in the short story. The list of writers we will read together has not yet been finalized but will include those celebrated for the excellence of their work in this genre.

**English 4160: Women in Literature (WES)**

CRN: 45280 | Tuesdays, 6:30-9:50 | Mode: In-person | Dr. Christopher Nagle

*This course satisfies WMU Essential Studies Level 3: Connections – Global Perspectives Category.*

**Catalog Description:** A course focusing on women protagonists and writers through an international perspective that explores how gender intersects with race, class, sexuality, history, and culture. This course satisfies WMU Essential Studies Level 3: Connections—Global Perspectives Category.

**English 4400: Studies in Verse**

CRN: 45281 | Mondays and Wednesdays, 4:00-5:40 | Mode: In-person | Dr. Alan Hamza

In this course we will examine the extraordinary bounty of poetic forms, from the fragments of Sappho to the intricacies of the sonnet; from lyrics that are free to lyrics that are hybrid. Since poetic form came into being from musical form, we will even step outside the bounds of written verse to consider verse that is sung (Taylor Swift, anyone?). In addition to reflections on readings and interpretive essays, you will have a chance to write your own poems. We will read, we will write, we will sing (or recite, at least). We will consider how verse conventions change over time, how poetry grapples with urgent social and political conditions of the present, and what our relationship to it is in the age of advancing artificial intelligence. Through it all, we will practice an unabashed joy in deepening our curiosities, questioning our assumptions, exercising our intellect, and engaging our emotions. This course fulfills the Baccalaureate Writing requirement.

**English 4420: Studies in Drama**

CRN: 44281 | Mondays and Wednesdays, 12:00-1:40 | Mode: In-person | Ms. Kristen Field

### Writing Women

This semester's Studies in Drama course will focus on the work of female playwrights, the depiction of female characters in the theatre, and how those depictions have shifted over time. We'll begin by looking at a small number of plays from the 19th and early 20th Centuries, including the work of Sophie Treadwell, and discuss the nature of women writing and staging plays at a time when their political voices were not granted much weight (and how plays themselves can function as political speech). We'll then move on to discuss seminal playwrights from the mid-20<sup>th</sup> Century, including Lorraine Hansberry and Lillian Hellman. Our third "era" of plays will be focused on the Women's Liberation movement and cover visionaries such as Adrienne Kennedy, Wendy Wasserstein, Caryl Churchill, and Marsha Norman. Finally, we'll conclude the semester by examining more recent theatrical works by writers such as Lynn Nottage, Sarah Ruhl, Jen Silverman, and Clare Barron, discussing both experimentations in form that have emerged and transformations in the thematic and political focus of these plays. Of

course, our discussions and analysis will dive into the intersections of race, sexuality, and class with gender, the blind spots we encounter in the plays and our readings of them, and the nuanced political landscape we all inhabit. Classes will involve lectures, discussions, small group work, and multi-media presentations, and assessment will be based on comparative essays, a production concept and presentation, and a final research essay or creative writing project. For questions or more information, please contact Kristen Field at [kristen.v.field@wmich.edu](mailto:kristen.v.field@wmich.edu)

### **English 4720: Language Variation in American English**

CRN: 44493 | Mondays and Wednesdays, 10:00-11:40 | Mode: In-person | 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: 44282 | Mondays and Wednesdays, 12:00-1:40 | Mode: In-person | 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 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](http://allenwebb.net).

### **English 5300: Medieval Literature**

CRN: 45423 | Wednesdays, 4:00-6:20 | Mode: In-person | Dr. Jana Schulman

#### Adapting the Middle Ages

This course, Adapting the Middle Ages, will introduce students to works from the Middle Ages that have caught the eye of other authors or creators, leading the latter to adapt the original works to reflect their own time, interest, and/or culture. Note that we will read all the medieval works in translation. Some works that we will read are the Old English poem *Beowulf* paired with Maria Dahvana Headley's new translation of the same; Norse mythology from the *Poetic*

*Edda* and from Snorri Sturluson's *Prose Edda* as the inspiration for the Netflix series *Ragnarok*; several of Hrotsvit of Ganderheim's plays in conjunction with new dramatic works borrowing from her life and from her plays. Other works I am considering but have not yet committed to include Vergil's epic *Aeneid* rewritten as a twelfth century romance—the *Roman d'Aeneas*—and Chretien de Troyes *Yvain*, a French Arthurian romance, that caught the eye of the German Hartmann von Aue, who translated the work into Middle High German, the eye of an anonymous Icelander who translated *Yvain* into Old Norse-Icelandic, and a middle English version as well. Whether a translation or an adaptation, these texts challenge us to think about their attraction and enduring appeal over the course of time.

### English 5550: Kazuo Ishiguro

CRN: 45348 | Mondays, 4:00-6:20 | Mode: In-person | 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 books, *The Buried Giant* (2015) and *Klara and the Sun* (2021). 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, as well as 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 5670: Creative Writing Workshop—Poetry

CRN: 45350 | Wednesdays, 6:30-9:00 | Mode: In-person | Dr. Alan Hamza

Writing is an individual, a solitary act; it is also a group and a public act. Each of us writes from our idiosyncratic inner life, with our individual relationship to language, and by and large we write when by ourselves. But our inner lives, our selves, and our language use are also inextricably intertwined with the lives of others and with the historical and political conditions that create the context of the language in which we write and think. In this course, we will work toward imagining things into existence and polishing our poetry. We will read a number of contemporary books of poetry, examining how each of them forms a unified whole. We will also discuss formal, craft-based elements such as prosody, syntax and lineation. Students will read and critique each other's work weekly and lead discussions on class texts.

### English 5700: Creative Writing Workshop—Creative Nonfiction

CRN: 45352 | Tuesdays, 4:00-6:20 | Mode: In-person | Dr. Maria Gigante

This is a workshop course focused on producing original creative nonfiction, with an emphasis on the refinement of individual style and skills. To prepare for workshops, we will analyze published work in the genre and give consideration to pragmatic texts. In addition to learning the available techniques within creative nonfiction, the goal is to produce two original creative pieces and to thoughtfully critique peers' work.

### English 5760: Introduction to Old Norse

CRN: 44749 | Thursdays, 4:00-6:20 | Mode: In-person | 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.

### English 5970: Expatriate American Literature and the Blurring of "Genre"

CRN: 45353 | Thursdays, 6:30-9:00 | Mode: Fully Synchronous | Prof. Richard Katrovas

The expatriate experience for American writers was a key feature of literary modernity. We will read several classics of expatriate American literature, across the genres, with an eye to

understanding the quintessentially modernist, iconoclastic aspect of each, and understanding how a defining feature of modernity is the blurring of rhetorical distinctions and generic boundaries. Of course, we will interrogate whether the expatriate experience itself in any way contributed to the fluidity of intellectual traffic between genres. The final grade will be based upon a reading journal, and on each student's performance in a preferred genre of expression, whether prose fiction, "formal" (academic) essay, verse, personal essay, a one-act play, or any hybrid thereof.