English 5300: Medieval Literature  
CRN: 45140  
Wednesdays, 4:00 – 6:20  
TBA  
Fulfills: M.A.- and Ph.D.-level elective  

Note: This class will next be offered in Fall 2021.

English 5550: Paradise Lost  
CRN: 46245  
Mondays, 4:00 – 6:20  
Dr. Elizabeth Bradburn  
Fulfills: M.A.- and Ph.D.-level elective  

Finding Paradise Lost  

The poet Robert Lowell claimed that “American literature and culture begin with Paradise Lost.” In this course we will study how Milton’s epic poem has inspired both imitation and resistance. We’ll start with a thorough reading of Paradise Lost in its seventeenth-century context and then move on to consider works by Mary Shelley, William Blake, Ronald Johnson, Pablo Auladell, and others. The course is reading intensive. Written assignments will include a researched seminar paper submitted in multiple drafts.
English 5550: Toni Morrison
CRN: 46257
Thursdays, 4:00 – 6:20
Dr. Casey McKittrick
Fulfills: M.A.- and Ph.D.-level elective

English 5550 surveys the novels and critical essays of Toni Morrison throughout her 50 year literary career, including, though not limited to, The Bluest Eye, Sula, Song of Solomon, Tar Baby, Beloved, Jazz, Home, Playing in the Dark: Whiteness and the Literary Imagination, The Origin of Others, and The Source of Self-Regard. We will consider Morrison's evolving consideration of the relationship between the literary and the political, her philosophies of difference and representation, and her influence on contemporary American literature and theories of racial and social justice.

English 5660: Creative Writing Workshop—Fiction
CRN: 40943
Wednesdays, 6:30 – 9:50
TBA
Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement

English 5670: Creative Workshop—Poetry
CRN: 45394
Hybrid
Professor Richard Katrovas
Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement

Poetry has become as much a lifestyle as an art form, and a subtext of this course will be the far-flung community of poets, how American poetry is tribal, grounded in particular locations and local histories. We will define the various schools of American poetry that manifested through the twentieth century and the first two decades of the twenty-first, and explore, at least in cursory manner, the joys of rhythmic cognition: prosody. We will interrogate the idea of “tradition” from points of view inclusive of both Queer and feminist perspectives, and speculate as to how one accesses some legitimate conception of a tradition without privileging the heteronormative, patriarchal, Eurocentric assumptions to which it is almost always tethered.
But the main concern of the course will be your ambitions and dreams, that is, your poems. You will write poems and critique, honestly and compassionately, one another’s efforts. By the end of the semester, each poet should have a much more vivid sense of the tribe, the school with which her or his work is most closely aligned in terms of aesthetics, philosophy, and history.

**English 5760/6970: Introduction to Old Norse**
CRN: 46258
Thursdays, 4:00 – 6:20
Dr. Jana Schulman

*Fulfills: Ph.D. Language Requirement (when taken with 5770 in the Spring semester and passed with a grade of ‘B’ or better) or Ph.D. elective; M.A.-level elective (Literature and Language, English Education, M.F.A.); M.A.-level Requirement (Medieval Literature and Language)*

*Note: This class will next be offered in Fall 2021.*

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 6100: Queer Relations**
CRN: 44673
Tuesdays, 6:30 – 9:00
Dr. Christopher Nagle

*Fulfills: M.A.- and Ph.D.-level elective; may meet Engl 6150 requirement upon consultation with the Graduate Office*

*Queer Relations: Forms of Affect, Forms of Art*

When *queer* emerged as the label for a new body of theoretical work, not merely a newly reclaimed category of personal and political identification, early and influential practitioners such as Eve Sedgwick, Jonathan Dollimore, and Lee Edelman drew inspiration from its powerfully transformative etymological roots: “Queer is a continuing moment, movement, motive-recurrent, eddying, *troublant*. The word ‘queer’ itself means *across* — it comes from the indo-European root *twerkw*, which also yields the German *quer* (transverse), Latin *torquere* (to twist), English *athwart*” (Sedgwick, *Tendencies*). This core understanding is perhaps unsurprising since many of these thinkers were also literary critics by training, even if their work migrated well beyond their initial disciplinary homes. But queer theory was never merely literary, especially in a narrow sense, instead finding its ways into interdisciplinary domains across the humanities and even on occasion in the sciences.
Taking this idea of often unexpected and unpredictable crossings as a foundation for our own widely ranging, diverse, interdisciplinary readings, this seminar will dig deeply into the multifarious possibilities and potentialities of contemporary queer forms: of art—from traditional to less traditional literature, to the visual and plastic arts most commonly found in museums, to cinema and performance art practices—and of the forms of feeling they and we might inspire. Topic clusters that we’re likely to investigate (and thinkers associated with them) may include: queer temporalities (Halberstam, Freeman, Dinshaw, Freccero, Traub, Jagose), the “antisocial thesis” in queer theory (Edelman, Dean, Munoz, Halberstam, Ruti), queer affect (Ahmed, Berlant, Chen, Cvetkovich, Gopinath), queer work on shame and stigma (Sedgwick, Halberstam, Flatley, Love), queer forms of art and relationality (Bersani & Dutoit, Tyburczy, Wojnarowicz, Davis, Gomez-Pena), and queer critique of the public sphere and global human rights (Berlant & Warner, Delany, Butler, Puar).

Readings will focus on the 21st century with occasional return to the “classics” of the Queer ’90s, and mostly consist of essays and selected chapters in PDF form or linked to online texts when possible. At least a few print texts are also likely, including the recent 25th Anniversary issue of *GLQ* (25.1 [Jan. 2019]), which can be ordered inexpensively from Duke UP, Amazon, or elsewhere (only $12, for those who prefer something other than screen reading—and note that the journal is available via Project Muse, so you can access it for free through the Waldo Library collections).

Please feel free to email Prof. Nagle for updates on the course, including a tentative reading list, as we get closer to the semester: cnagle@wmich.edu

**English 6660: Graduate Workshop—Fiction**

CRN: 42063  
Fridays, 1:00 – 3:20  
Professor Thisbe Nissen  
*Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement*

This is a traditional fiction workshop. Students put up at least two pieces each to be workshopped during the semester, and class members are responsible for reading weekly workshop stories, making detailed editorial line notes for the author, and writing a thoughtful and substantive end note. We learn better to edit ourselves by carefully and conscientiously editing others. Workshop stories are the texts from which broader conversations on craft and technique will spring. Discussion of readings in contemporary published short fiction may compliment workshop discussions.
English 6660: Graduate Workshop—Playwriting
CRN: 46260
Wednesdays, 6:30 – 9:00
Dr. Steve Feffer
Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement

English 6690: Methods of Teaching College Writing
CRN: 43632
Tuesdays, 4:00 – 6:20
Dr. Brian Gogan
Fulfills: Teaching component for Ph.D. and M.A. students; Specialization requirement for English Ed Ph.D. students;

Note: Required for all students teaching English 1050 for the first time

Catalog Description: A course required of those teaching the freshman composition course, ENGL 1050, for the first time. Establishes the basic structure and methodology for teaching such a course. Participants prepare assignment sequences for their classes, design appropriate learning activities, and practice evaluating and responding to student writing. Participants are introduced to activities that reflect different theories and approaches to the teaching of composition.

English 6780: Studying and Teaching Multicultural Literature
CRN: 46261
Mondays, 6:30 – 9:00
Dr. Allen Webb
Fulfills: M.A. and Ph.D. requirement in English Education; M.A.- and Ph.D.-level elective in Literature and Language and Creative Writing

Note: Registration preference will be given first to students in the English education program and second to students in a Department of English program before others will be enrolled.

Perhaps this seminar should be called "Challenges in Studying and Teaching Multicultural Literature" because we will explore the problems and possibilities students and teachers encounter as they diversify literature study and teaching. This course is intended to raise questions, initiate discussions, and broaden and deepen perspectives. Reading for the class will
consist of literary texts read in common and independently, as well as scholarly/critical articles. The class will include presentations, visiting speakers, and field trips. Meeting real people and learning about living communities is a valued part of this course's approach to multicultural literature.

I taught this seminar once before and addressed Native American, Chicano, Asian American, African, and Modern Arabic literatures. That list may evolve before September. Of course, this one class will not fully or even adequately address any one of these cultural groups; it will not "certify" expertise in any of these areas, nor will it provide simple or satisfying answers. The ambition of the seminar is to foster more thoughtful, respectful, historically and culturally informed research and teaching and open doors to further learning.

Students from all degree programs welcome.