3010-001  CREATIVE WRITING, TR 8-9:15, FH 1260  MILLER
The purpose of this class is to introduce students to the art and craft of creative writing through studying narrative and poetic conventions, reading exemplary poems and stories, and analyzing their own works in progress. Students are required to write at least fifteen pages of fiction and five poems, along with any in-class exercises, quizzes and critiques. The majority of the course is discussion/workshop: one half poetry, the other half fiction. Students must be prepared to contribute to discussions eloquently and often. At the end of the semester students will assemble a portfolio of their own best quality stories and poems to be turned in for a final grade. Also, be warned: this is not a class for congratulatory ego-fluffing, so students should come with thick skin, a rigorous work ethic and prepared to produce quality writing.

3010-002  CREATIVE WRITING, MW 11-12:15, FH 2050  MILLER
(SAME DESCRIPTION AS ABOVE)

3010-003  CREATIVE WRITING, MW 12:30-1:45, FH  2820  MILLER
(SAME DESCRIPTION AS ABOVE)

3010-004  CREATIVE WRITING, TR 4:10-5:25, FH 1230  BRADLEY
In this class students will develop writing skills by studying narrative and poetic conventions, reading exemplary poems and stories, and analyzing works in progress. Students are required to write fifteen pages of fiction and five poems. Students will also complete short writing exercises and are required to critique each other's work. However the class is not a competition; it is a supportive, nurturing environment for helping us all to become better readers and writers.

3020-001  READINGS FOR WRITERS, MW 7:20-8:35, FH 2430  GEIGER
Through the analysis of a diverse range of literary styles in prose and poetry, this course will teach writers how to develop their own material by studying as models the formal strategies of other writers, including but not limited to language, structure, narrator or speaker, character, dialogue, plot, tone, and the many other elements of literature.
3060-001  SCREENWRITING – WAC, TR 12:30-1:45, FH 2430  BRADLEY
This course involves practical analysis of screenplays, emphasizing story structure and characterization. By reading scripts and viewing films, students will explore how narrative strategies in film differ from strategies used in fiction or stage plays. Students will complete exercises in developing character, use of setting, dialogue, pacing action, and arranging scenes BEFORE writing an actual script. With a practical understanding of how characters are created and stories are told with pictures, students will write a brief script to be critiqued by the class. All students should acquire software for standard screenwriting format.

3150/5/7-001  LINGUISTIC PRINCIPLES, MW 12:30-1:45, FH 1220  REICHELT
Course is crosslisted as LING 3150. An introduction to modern linguistic theories about the nature and structure of language with emphasis on English.

3150/5/7-002  LINGUISTIC PRINCIPLES, MW 5:45-7:00, FH 1210  COLEMAN
This course focuses largely on human communication via speech and text. Neither is taken in isolation, however. Speech is one medium, in the real world, integrated with gesture, eye contact, body posture, movement, physical interaction with one's surroundings, and so on. Texts can be seen as having analogous components; for example, even an unillustrated book communicates something by the fact that it is unillustrated (that it is not to be understood in the same way as a comic book or graphic novel) and that it is bound as a book (that it is not to be read in the same way as, say, an article in *Maxim* magazine). Students will learn (1) about language as an ancient non-real-world explanation for human communication and (2) how we can instead see human communication in integrated, real-world terms. There are required readings for each class. Assignments include practice homework and practice quizzes, a midterm exam, and a final exam (the exams contain fill-in-the-blank questions testing memory / comprehension of basic and advanced course concepts). Students are offered two grading options: (1) midterm and final or (2) final exam only. Interested students are encouraged to contact the professor for details (Douglas.Coleman@utoledo.edu).

3600-001  AMERICAN LITERARY TRADITIONS, MW 2-3:15, FH 2030  REISING
Rather than surveying the entire range of American literature, this course will focus on important examples of non-fiction, fiction, and poetry from the nineteenth and twentieth century. Writers to be
studied include Nathaniel Hawthorne, Emily Dickinson, Robert Frost, Richard Wright, Ken Kesey, and Tom Robbins. Students will write two papers and take a final examination.

3600-002  
AMERICAN LITERARY TRADITIONS, TR 5:45-7:00, FH 1050 STROUD
In this class we'll read a broad range of American literature. Reading list to be determined.

3710-971  
LITERATURE OF THE OLD TESTAMENT – WAC, DL TURLEY
An historical and critical study of selected literature of the Old Testament, using tools of modern biblical scholarship and aspects of literary criticism. Themes include God’s plan for man’s redemption through a Messiah, the problem of evil, study of the poetic and wisdom literature and the messages of the prophets regarding God’s plan for the redemption of mankind and the establishment of God’s eternal kingdom.

3740-001  
FOLKLORE AND LITERATURE –WAC, TR 9:30-10:45, FH 1210 COMPORA
This course will take an interdisciplinary focus on the relationship between folklore and literature. We will examine oral, literary, and visual "texts" representative of the various levels of culture (e.g. Folk, Normative, and Elite). Employing various theoretical approaches, we will study folklore as literature, and look at the uses and transformations of various kinds of folklore in literature. The influence and integration of folklore in various literary genres will be explored. We will analyze the use of folklore in film, the Internet, and other forms of media. Mythic structure will be studied. Readings will include classic fairy and folk tales, oral poetry, folk songs and urban legends. Short stories and/or novels from authors such as Zora Neale Hurston, John Millington Synge, Mark Twain, J.R.R. Tolkien and Neil Gaiman will be integrated, as will sources from noted folklorists, including Jan Harold Brunvand.

3770-001  
WORLD LITERATURES & CULTURES, TR 2-3:15, FH 2210 SARKAR
This course, by focusing specifically on the theme of "crossing borders" in contemporary literature will explore how border crossings (national/racial/sexual) influence an individual’s identity in the twenty-first century. By examining literary works from Africa, Asia, the Middle East, the United Kingdom and the United States and adopting a multi-genre approach (fiction, memoir, poetry, drama and film), we will try to probe the reasons behind the increasing emphasis on “border crossing” in modern times. In particular, we will try to
answer some of the following questions. How do transnational migration and a rapidly flourishing consumer culture affect individual identity in the twenty-first century? Does racial/sexual politics assume new dimensions with the rising tide of worldwide displacement and migration? How do migrants resolve tension between tradition and modernity? And what happens to individuals who embrace/resist the onslaught of rampant consumerism, undoubtedly a side-effect of globalization? Simultaneously, as we will discover, all the texts, in some form or other are “coming of age” narratives. Along with the above questions then, we will also try to explore what it means to grow up and live in a postcolonial world at a time when words like “consumerism,” “commodity culture,” “body image,” and “advertising” have assumed a new sense of urgency. In other words, through our analysis of contemporary literature, we will make an attempt to unpack these buzzwords that have become part of our daily vocabulary. Additionally, over the semester, students will be encouraged to develop critical thinking skills as well as hone their speaking and writing abilities.

3790-001

FOUNDATIONS OF LITERARY STUDY – WAC, MW 9:30-10:45, FH 1200

LUNDQUIST

This class will be intensely concerned with three or four primary texts in prose and poetry, for each describing its style and determining its themes, discussing the ways it goes about telling its truths. We will be learning the vocabulary that readers use to describe how literature works. We will also ask the larger questions of literary study: What is literature? Why do we read; how do we read? How do our assumptions and expectations color the way we read? How do our social and educational circumstances affect our reading? What is criticism? What kinds of ways do writers respond to literature? What is a literary essay? How does one go about constructing an interesting thesis about a piece of literature?

We will begin with Formalism, which teaches awareness of the writer's stylistic choices, his/her craft and art. How does the writer employ these in conveying his/her concerns and passions? We will then consider some schools of contemporary criticism and theory, including Psychological, Historical, Feminist, Deconstruction, and Reader-Response, always with our primary texts as focus. Which elements of a particular work of literature does each of these critical approaches emphasize? Is there a “right” way to read?
3790-002  FOUNDATIONS OF LITERARY STUDY – WAC, MW 4:10-5:25, FH 1200  REISING
I will approach this course as the English Department intends--as a threshold class for English majors. We will address important topics, terms, and debates in contemporary literary studies by studying some influential literary theories. We will also engage in practical criticism by working closely with a variety of literary works from various genres. Students will contribute regularly to class discussions with reports and questions, will write three papers, and take a comprehensive final examination.

3810-001  SHAKESPEARE I, TR 11-12:15, FH 2640  WIKANDER
This course offers an introduction to Shakespeare as a dramatic artist through close analysis of selected plays with special emphasis on Hamlet. Requirements include two 5-page papers, a final exam, and participation in presentation of scenes for class discussion.

4070-001  WRITING WORKSHOP – POETRY, MW 4:10-5:25, FH 1100  GEIGER
This workshop-format course is for the practicing poet. Each class will begin with a serious discussion of a poetry-related topic, or a reading assignment, and advance into the actual workshop itself. Students will work towards achieving a final unified portfolio of completed poems (a chapbook). Grades will be based on that portfolio (chapbook) and on class discussion and participation.

4080-001  WRITING WORKSHOP – FICTION, TR 2-3:15, FH 1350  BRADLEY
The goal of this course is to further develop writing skills which have been established in an introductory writing course. Students will study narrative conventions by considering theories of how stories are put together as well as how they can be taken apart. Students will review the rules of writing a traditional short story as they also consider ways to bend and break these rules. At the end of the quarter students will have written thirty pages of fiction and a revision. One story will be read and critiqued by the class. Although this will be basically a writing workshop, we will also read model stories from an anthology. Text to be used is Writing Fiction: A Guide to Narrative Craft.

4090/5-001  CURRENT WRITING THEORY – WAC, TR 4:10-5:25, FH 1200  EDGINGTON
This course is devoted to studying current theories, trends, and authors in the field of writing studies, with a particular focus on various literacies connected to how we read and write. Specifically, we will focus on key articles and studies from the field of composition that guide research and practice. To better understand these studies
and the underlying theories, students will read a variety of texts, complete course papers and be active participants during course discussions. The class will be primarily discussion-based (both full class and small group), with some lecture and student presentation involved.

4150/6-001  APPLIED LINGUISTICS I, MW 4:10-5:25, FH 1210  COLEMAN
In this course, students will learn (1) how to read published work in applied linguistics critically and (2) how to conduct original research in the field. The focus is primarily, but by no means exclusively, on how people learn to communicate (especially in "learning a foreign language"). Students will learn how to examine human communication and learning within the framework of Human Linguistics, which deals not with the so-called "mentalism" predominant in mainstream linguistics, but with the real world. Enrollment by undergraduates below senior status is not recommended. All students will do required readings, will take part in a group research project (including field-work, several written components, a final write-up, and a presentation), and will take a final exam.

4210/5-001  ISSUES IN ESL WRITING – WAC, MW 2-3:15, FH 1030  REICHEL
Course content includes key concepts in ESL writing instruction and research; characteristics of second language writers and their texts; curricular options; and responding to and assessing ESL writing.

4280/5-001  AMERICAN FICTION: 20TH CENTURY, TR 7:20-8:35, FH 1030  STROUD

4400-001  BRITISH LITERATURE: MEDIEVAL PERIOD, MW 11-12:15, FH 1230  FITZGERALD
The Fall 2015 version of this course will address the early Middle Ages, that is, the interlaced cultures and literatures of the Anglo-Saxon, Norse, and Celtic worlds from about the 8th century to the 13th. (The next version of this course will address late medieval literature, and students may repeat the course for credit if they wish.) We will read, in translation, literature originally written in Old English, Old Irish, Old Welsh, Old Norse, and Latin, and encounter an eclectic body of literature permeated by a palpable sense of the otherworldly, divine, and mythological. The characters, voices, and creatures of its admittedly strange and imaginative worlds include warrior-poets, conquering heroes and heroines (as well as the
sufferings of the conquered), saints and miracle-workers, divine beings both pagan and Christian, exiles, outlaws, shape-shifters, berserkers, dragons, and the undead. Major texts will include Beowulf, The Táin Bó Cuailnge, The Mabinogi, and Grettir's Saga, along with shorter texts and excerpts from other long works. All students will be expected to engage actively with the material through weekly short writing assignments and discussion questions submitted before class. In addition, students will turn in a medium-length analytical paper during the term and take a final essay exam that they help design.

4500-001 BRITISH LITERATURE: THE ROMANTIC PERIOD, TR 12:30-1:45, FH 2910 GREGORY

The British Romantic period, roughly 1789-1832, was an explosive time. England, still reverberating from the cataclysmic aftershocks of the French Revolution, experienced radical political, social, and cultural changes. The literature from this period passionately engages with these changes and develops new modes of representation to deal with them, forever changing both lyric poetry and the novel. This course will explore some of the Romantic period’s major works, but it will emphasize depth rather than coverage. In other words, instead of taking a traditional survey approach where we touch briefly on many texts, we will look very closely at a small handful of literary works, exploring not only their formal properties in detail but also the circumstances of their composition and their reader reception. While this approach necessitates leaving some important authors and texts from the period off the syllabus, it will facilitate a richer and more comprehensive understanding of the literature we do read.

4630-001 AMERICAN LITERARY REALISM, MW 12:30-1:45, FH 1200 REISING

This class will focus on late nineteenth-century and early twentieth-century American writing and will examine the works of Emily Dickinson, Mark Twain, Henry James, Kate Chopin, Frances Harper, Stephen Crane, E.A. Robinson, and Theodore Dreiser. Regular attendance and participation will be expected, and students will take one exam and write two 5-7 page papers.

4650/5-001 AFRICAN AMERICAN WRITERS-PRE-20™ CENTURY, MW 8-9:15, FH 1050

This course examines the autobiographical impulse in early African American literature and culture. In this class, we will put different modes of African American autobiographical expression, including slave narratives, autobiographies, fictional prose, poems, and song
lyrics, in their historical and cultural contexts. Required texts will include *The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa, the African* by Olaudah Equiano, *Narrative of the Life of Frederick Douglass* by Frederick Douglass; *Poems on Miscellaneous Subjects* by Frances E.W. Harper; *Incidents in the Life of a Slave Girl* by Harriet Jacobs; *The Autobiography of an Ex-Colored Man* by James Weldon Johnson; *Up from Slavery* by Booker T. Washington; and *The Souls of Black Folk* by W.E.B. Du Bois. We will also engage in a larger discussion about autobiography and the line it straddles between truth and fiction. We will question what constitutes autobiography, and ask if it is possible (or even desirable) for an autobiography to be objectively truthful. In what ways might narrators “lie” to tell a more honest story? Through weekly reading assignments, lectures, and discussions, this course will culminate in final papers about a text and the rhetorical strategies and conventions the narrator or speaker uses to tell a compelling version of his or her life story.

**4820/5-001**

**MILTON, MW 7:20-8:35, FH 2230** **MATTISON**

This course will be an in-depth study of the poetry and prose of John Milton (1608-1674), focusing in particular on his epic, *Paradise Lost*. Milton is probably the most influential English poet, but in his own time he was highly regarded for his knowledge of Latin as well as for his biblical scholarship; he was a member of Oliver Cromwell’s government during the British Interregnum and a formidable political thinker, strategist, and writer; he was a prominent Puritan, and a zealous participant in any number of religious debates among his fellow radical Protestants. However, his poetry is not a distinct activity pursued separately from all of these interests, but rather the culmination of everything he studied and thought about. Milton’s poetry is full of lyrical and intense uses of sound, and his innovations in poetic form are the basis of most English-language poetry written since; at the same time, the arguments and ideas that make up his verse have been the subject of controversy throughout the history of literary criticism. In this course we will read for both of these strains, a task that will serve as an introduction to Milton and at the same time as preparation for further study of Renaissance poetry and the long poetic tradition Milton founded.
This course will focus on the emergence, evolution and folkways of the Blues, Jazz and Country music from their Antebellum Southern roots until the Post-War period of the early Fifties, along with the dialogue between these genres and the American creative experience. Over the semester students will be required to read, deconstruct and critique core texts and songs while also writing and work-shopping their own original works (poetry, fiction and nonfiction) inspired by the course material and subgenres such as Murder Ballads, Dixieland, Ragtime, Delta Blues, Chicago Blues, Folk, Western Swing, Bluegrass and Honky-Tonk.

This class will help you to transition from undergraduate- to graduate-level work. Its purpose is to teach you how to do research in English, particularly in literary studies, at a level befitting a junior member of the discipline. It is mostly a practical, how-to course, but it also addresses more theoretical issues of why. Contrary to what you may think, researching and writing about literature is not really a solitary activity. Rather, it involves entering into a conversation that has been going on for decades or even centuries, a conversation that was conceived before you were and that has since been carried on by experienced scholars. By doing thorough research, you will develop the judgment, experience, and authority to participate in the conversation. This class will teach you the “etiquette” of the “scholarly conversation” so that you can contribute something interesting, useful, and informative to it.

James Zebroski argues that “Theory is practice, and practice is always theoretical.” This course will focus on this connection. Using keywords from the field of writing studies, we will look at how theory and practice is interconnected in areas such as process theory, the classroom environment, curriculum development, and methods of assessing and responding to student writing. Students will be asked to read literature and research studies in the field of composition, participate in both in-class and online discussions of the readings, and develop a pedagogical assignment that could be used in the classroom. The class culminates in the production of a statement of teaching
philosophy, a revised syllabus, and a paper which argues for how the syllabus enacts the philosophy.

6410-001

SEMINAR: MEDIEVAL & EARLY TUDOR DRAMA, W 4:15-6:45, FH 1110
FITZGERALD

This course will serve as a graduate-level introduction to the dramatic texts, activities, and practices in England in the centuries prior to the opening of the first purpose-built theater in 1576. The course will emphasize both the texts and the producing and consuming communities of such dramatic activity, communities formed by social and religious structures, economics, and geography, as well as by the plays themselves, which performed important social roles as well as artistic ones. In addition, the seminar participants will form their own playing community, as we explore this drama in part through practice-led research. That means actual performance will be part of the course's regular methods of inquiry. Take this course and discover a surprising pre-modern mix of the sacred and the profane, the high and the low, the humorous and the deadly serious. At turns hilarious, moving, strange, and disturbing – but always fascinating – medieval and early Tudor drama expressed not only the religious devotion but the ordinary, everyday dreams and anxieties of various communities in the 14th, 15th, and 16th centuries of England. We will explore these plays as literary critics, cultural historians, anthropologists, and dramatists. Course requirements will definitely include active participation in class – including the frequent informal staging of scenes to think through the meanings of space, gesture, etc. – and will likely include a short report on historical or archival material (much of it collected and edited in the Records of Early English Drama series), a longer report on a recent work of criticism on medieval drama, and a final project that either proposes or actually stages a production of medieval or early Tudor drama. (We will talk about the possibilities for this on the first day of class, but if the class is willing to work together, we could put on a play for a small audience of friends and colleagues!) Required texts for the class will include The Broadview Anthology of Medieval Drama (which I co-edited, but I do not receive royalties from your purchase), The Cambridge Companion to Early English Theatre, 2nd Edition, and various texts online and on reserve.
6890-001  CERTIFICATE CAPSTONE, R 5:30-8:00, FH 1350  SCHNEIDER
This course provides teachers of writing the opportunity to draw together the theories, methods, and practices they have studied in previous courses. This directed research project will include opportunities to participate in a service learning project, guidance in carrying out a critical ethnography of student writing, assistance in constructing a discourse analysis of a selected feature of student writing, experimental course design incorporating the newest writing technologies, or some other project that directly but richly engages the student in the professional work of the field of composition studies. Students will carry out research work independently, meeting weekly with other students and professor to review progress and raise questions.

6940/8-001  INTERNSHIP – ESL, MW 7:10-8:40, FH 1200  COLEMAN
The course is taken twice. The first and last few weeks of the semester are spent in preparatory / tie-up, seminar-style meetings with the professor. Assigned material is to be read before seminar meetings. Students are expected to understand the readings well enough to be prepared to discuss them in depth. For the remainder of the term, students will (the first time through) observe experienced interns teaching and write reflective analyses of what they observe or will (the second time through) practice team-teach the Basic ESL Tutorial which the UT Department of English offers free to the community and to write reflective analyses of their own teaching and others'. All students are expected to have read lesson plans closely, even if they are not assigned to teach. The course is graded S/U.