

The Department of English

Fall 2018

3010-001

TR 8:00-9:20
FH 1700

CREATIVE WRITING

ADAIR-HODGES

In this class students will read and write poetry and short fiction, and perhaps some hybrid forms. Class time will be distributed between discussion of the genres, reading assignments, and workshoping each other's writing. The goals are to learn the fundamentals of poetry and short fiction, and to develop a vocabulary for discussing and responding to what you read: both your own work and the work of others.

3010-002

TR 9:35-10:55
FH 1700

3010-003

MW 4:00-5:20
FH 1120

CREATIVE WRITING

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.

3010-004

MW 5:30-6:50
FH 1120

3020-001

TR 12:55-2:15
FH 1100

READINGS FOR WRITERS

STROUD

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.

3050-001

TR 9:35-10:55
FH 2430

PERSUASIVE WRITING

COULTER-HARRIS

This course involves analysis of and practice in the techniques of persuasive writing, and emphasizes writing about global issues and national topics of public controversy. Students will enhance their critical reading and analytic writing abilities by utilizing proven, classical and contemporary rhetorical methods to uncover persuasive strategies that may not be evident to untrained writers. Students who successfully complete this course will be skilled in: writing persuasive prose, analyzing complex global ideas, analyzing how media stories and images shape and persuade public perceptions, structuring argument, and presenting professional briefings. There will be a multi-modal component to this course.

3060 -001

MW 12:55-2:15
FH 2230

SCREENWRITING - WAC

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.

The Department of English

Fall 2018

3150/5150-001
TR 12:55-2:15
FH 1210

LINGUISTIC PRINCIPLES

REICHELT

Course is crosslisted as LING 3150. An introduction to modern linguistic theories about the nature and structure of language with emphasis on English.

3150-002
TR 4:00-5:20
HH 3318

3600-001
MW 11:10-12:30
FH 2050

AMERICAN LITERARY TRADITIONS

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.

3610-001
TR 11:10-12:30
FH 1250

BRITISH LITERARY TRADITIONS

GREGORY

3730-001
MW 12:55-2:15
FH 1100

FOLKLORE – WAC

COMPORA

This web assisted course examines different types of folklore and its importance in culture. This course primarily focuses on the work of noted American Folklore scholar Jan Harold Brunvand, though other perspectives are examined. This course delves into many different genres, such as folk music, folk games, religious and familial traditions, riddles, games, poetry and proverbs. Special emphasis is placed on urban legends and folklore in popular media. The course requires a research project in which students gather and research folklore, along with possible short writing assignments, quizzes, and an exam.

3790-001
MW 9:35-10:55
FH 2060

FOUNDATIONS OF LITERARY STUDY

LUNDQUIST

This class will be intensely concerned with primary texts in prose and poetry, for each describing its style and determining its themes, and 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, 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?

The Department of English

Fall 2018

3790-002

MW 2:30-3:50
FH 2060

FOUNDATION OF LITERARY STUDY – WAC

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

TR 2:30-3:50
FH 1350

SHAKESPEARE I

MATTISON

This course is an introduction to Shakespeare via a selection of plays drawn from the various genres in which he wrote—comedy, tragedy, history, and romance—and from all of the periods of his career. The emphasis throughout will be on the study of Shakespeare's language—the choices he has made on a small level—a study that should serve both as an introduction to this quintessential English playwright and a preparation for more advanced work on Shakespeare or other Renaissance writers. We will also discuss the historical background of Elizabethan England and the Renaissance Theater.

4030-001

MW 11:10-12:30
FH 2480

WRITING WORKSHOP – NON-FICTION PROSE

ADAIR-HODGES

4070-001

TR 7:00-8:20
FH 1120

WRITING WORKSHOP – POETRY

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

TR 9:35-10:55
FH 2480

WRITING WORKSHOP – FICTION

STROUD

In this class you'll each workshop two stories. You'll also deepen your understanding of craft through readings and discussions. Be prepared to write, read, and talk. This course will also focus on some of the professional aspects of the creative writing life after graduation.

4090/5090-001

TR 5:30-6:50
FH 2060

CURRENT WRITING THEORY – WAC

SCHNEIDER

Theory, Literacy, Language, Assessment, and Writing Technologies: These are the keywords through which students access contemporary theories of writing and which organize the five topical units for this course. During the course, students read a variety of texts, some supplied by handouts, some furnished in the course pack, and some gathered from electronic and library resources. More importantly, students produce a variety of texts, including explorations, summaries, self-reflections, lesson plans, analyses, and researched essays. The purpose of the course is to become theorists of our own writing and teaching practices, creating new knowledge that can help solve old problems.

The Department of English

Fall 2018

4400-001
MW 2:30-3:50
GH 4600

BRITISH LITERATURE: MEDIEVAL PERIOD

FITZGERALD

Medieval literature in the British Isles consists of roughly eight centuries and thousands of works of literature in multiple languages. This semester we will gain focus on that vast landscape through the lens of manuscript studies, in particular by studying the medieval habit of collecting various texts into what we might today call “anthologies.”

We will read texts both on their own and in relation to other texts with which they were collected in three important and representative collections of medieval literature in England: the oldest known collection of English poetry, the Old English Exeter Book (from the late 10th or early 11th century); the tri-lingual Harley manuscript (from the early 14th century), which contains the largest collection of Middle English lyric poetry (among other wonderful things); and the late medieval Ashmole manuscript (15th century), which reflects the tastes and interest of an increasingly literate and prosperous middle class. We will learn about a variety of genres and types of literature, giving us a view not only of the variety of literature of the period, but of its readers’ wide-ranging tastes. And we will reflect on the similarities and difference of their reading practices to ours, and ask how the material contexts of literature shape its meaning and a reader’s encounter with it, then and now.

Written requirements will include 3 short essays, a final exam, multiple one-page reading responses, and regular submission of discussion questions over the course of the semester.

4560/5560-001
TR 12:55-2:15
FH 1350

LITERATURE OF THE BRITISH EMPIRE: 1850-PRESENT

SARKAR

This course offers an introduction to the literature produced in Britain and its former colonies from the late nineteenth century to the present age, focusing on the way writers deal with Britain’s imperial legacies. The nineteenth century witnessed some major historical changes -- unprecedented industrial growth and production following the Industrial Revolution, Britain’s growing imperial ambitions and the seeds of the feminist movement, the effects of which continued well into the twentieth century. And with widespread decolonization, the Nationality Act of 1948 and the arrival of the Empire Windrush, Britain’s demographics were fundamentally altered in the twentieth century. In this course, we will approach some of these issues by analyzing the circulation and travel between the empire and the metropolis of British subjects and their formerly colonized counterparts. We will seek to answer, among others, the following broad questions: Were the major British writers’ proponents or opponents of imperialism? How did the British intelligentsia react to the rapid transformation of Britain from an agrarian to an industrial economy and how did the devastating effects of the world wars fundamentally change Britain? With the fading away of the empire, how did British writers envision a new Britain? How are contemporary British novelists like Salman Rushdie, Hanif Kureishi and Zadie Smith re-imagining what it means to be British, citizens of a postcolonial and multicultural Britain faced with social and political instability and the growth of Islamic fundamentalism? We will also explore the expatriate’s perception of a newly decolonized nation and delve deeper into issues of postcolonial identity. We will study mostly novels, essays and film, but will also try to focus on how the assigned texts both engage and reflect the social and cultural anxieties of the times.

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Fall 2018

4630/5630-001
MW 9:35-10:55
FH 2050

AMERICAN LITERARY REALISM

REISING

This course, often labeled as "American literature from the Civil War to WWI" at other universities, will follow works from within that timeline. We will begin with the poetry of Emily Dickinson and conclude with some early 20th century works. Poets included will be Dickinson, Frances Harper, Edgar Lee Masters, and Edwin Arlington Robinson. Fiction writers will include Mark Twain, Henry James, Kate Chopin, Edith Wharton, and Frances Harper. All students will write a midterm and final paper and take both a midterm and final exam. Graduate students will also make one 10-15 minute class presentation on the significance of a critical article they have read on one of the works from our syllabus.

4810/5810-001
TR 7:00-8:20
FH 2050

SHAKESPEARE II

MATTISON

This course will examine four late plays of Shakespeare—King Lear, Antony and Cleopatra, Coriolanus, and The Winter's Tale—in considerable detail, including their performance and textual histories (in the case of Lear, we will read two different versions of the play, and discuss how editors have handled the discrepancy), their influence on later writers and critics, their interaction with earlier literature, and the themes they do and do not have in common. These themes include the preoccupation in several of these plays with father-daughter and mother-son relationships and broader questions about what constitutes a family; their treatment of gender and sexuality; their interrogation of the complementary but also conflicting concepts of personal and national loyalty; and their meditations on the nature of art and of the theater itself. We will keep several questions in mind as we read and discuss these plays: to what extent is there a distinctive late Shakespearean style, and what are its common elements? How do our assumptions about the texts and performance histories of these plays affect our interpretations? What is the role these plays have, or should have, in Shakespeare's cultural significance? Prior study of Shakespeare, whether at UT or elsewhere, is strongly recommended for students taking this course.

4900-001
T 4:00-4:55
FH 2430

ENGLISH HONORS SEMINAR

GREGORY

This course is a workshop designed to help you develop, draft, and finish an Honors thesis project. You will select the topic in conjunction with the Honors Adviser and the English department faculty; the course will help you to refine and develop it. You will be assigned a sequence of reading and writing assignments to help you successfully accomplish the various stages of your thesis. The weekly meeting will give you the opportunity to share and workshop your preliminary research and drafts in a structured environment, and the rest of the work will occur through independent research, writing, and tutorials with your seminar professor (Dr. Gregory) and your Thesis Director. This is an ideal course for those students who are considering graduate school (not just in English) or who simply wish to experience the pleasure of pursuing an independent project. Prerequisite: Approval of the Honors Committee (please contact Dr. Gregory: melissa.gregory@utoledo.edu).

The Department of English

Fall 2018

4950-001

TR 5:30-6:50
FH 1310

TYPOGRAPHY & PUBLICATION

GEIGER

In this studio-setting course students will learn the fundamental principles behind operating their own small press/publishing house. This will be accomplished by working in small groups towards the design, production, printing, illustrating, binding and publication of 4-5 books. Topics to be discussed include: choosing a manuscript, lay-out and design of text, working with type and illustration, operating the printing press, desktop and fine publishing, hand-papermaking, hand-bookbinding, and the marketing of small press books. Bring your creativity and your aspirations of becoming a writer/editor/publisher.

5790-001

TR 4:00-5:20
FH 2480

RESEARCH IN ENGLISH

SARKAR

This course is designed to teach you how to do research in English, specifically in literary studies, but more generally it is designed to enable you to function effectively in graduate school. It should give you the basic information and tools that will help you make the most of our M.A. in Literature program as well as help if you choose to pursue a PhD program or choose a career somewhat related to literary studies. In other words, it is not a traditional literary course per se; instead, it is a course about the profession of literary studies and how to be an effective member of the profession. Contrary to what you may think, doing professional research and writing about literature is not a solitary activity. Rather, it involves entering a conversation that has been carried on by experienced scholars for decades or even centuries. This class seeks to teach you the conventions of this critical conversation along with the tools you need to enter it with authority. It is a safe space for you to ask questions and learn what you need to do in your two years here and beyond.

6010-001

MW 12:55-2:15
FH 2880

SEMINAR IN ENGLISH INSTRUCTION: COMPOSITION

EDGINGTON

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.

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6410-001

W 4:00-6:45

GH 4300

SEMINAR – LATE MEDIEVAL MANUSCRIPTS

FITZGERALD

If I asked you, "What's your favorite *book*?" you would probably not first think of an anthology or collection of literature, unless that collection was written and conceived by a singular author as a whole. (But some day, just for a laugh, if someone asks you that question, tell them "*The Norton Anthology of English Literature!*" or something similar and see what happens.) But, of course, "book" also means the physical form—the codex book, consisting of a number of sheets of paper or vellum bound together on one edge, usually between firmer covers—and in the Middle Ages, the single most common kind of book in that sense was the anthology, compilation, collection, or miscellany. (We will tease out the differences between these terms and concepts in this class.) A "book" that consisted of one work of literature by one writer from beginning to end was relatively rare. And even some of those—such as Geoffrey Chaucer's *Canterbury Tales*—were collections in disguise.

So, to study the medieval miscellaneous manuscript is to study medieval literature at large. In fact, most miscellaneous manuscripts included a wide range of forms (poetry and prose) and a variety of genres and types of writing (sometimes in mixes very odd to us, such as both practical and literary texts), and some were written in more than one language. In this class, we will study two such large compilations from late medieval England: the 14th century, multi-lingual Harley 2253 manuscript and the 15th century, mostly English Ashmole 61 manuscript. Those names with numbers are boring shelfmarks (call numbers, basically), but inside such plain-sounding books are rich and varied collections of lyric poetry, romances, fabliaux (famously naughty narratives), allegorical debates, political satires, saints' lives, conduct books, and so forth. With just these two manuscripts, you'll get an overview of much of late medieval literature in England, as well as a sense of its reading communities. All readings will be in translation or heavily glossed late Middle English (which I promise you is not very difficult), and no prior experience with medieval literature is required.

Besides learning about the literature (the "content"), you will also be asked to think about the form of the manuscript collection itself, and how that shapes a reader's understanding and reception of these texts. We will think about how the texts in a given manuscript converse with each other, and how that conversation shapes their meaning. We will also think somewhat about modern forms of dissemination of these texts, how they differ from the medieval miscellaneous manuscript even to the extent of misleading modern readers. I will also give a very short introduction to manuscript studies, particularly to codicology (the study of the physical codex book) and paleography (the study of the script or handwriting in manuscripts).

Anyone interested in the history and the form of the book, in concepts and theories of genre, in readers and reception, in makers of books (compilers and editors)—in any period!—should be able to get something out of this class. And, of course, the rich body of texts we read will offer countless possibilities in terms of theoretical approaches and areas of interest. The sheer variety of types of writing we'll read means there will be something for everyone. Assignments—short response papers, presentation, and final paper—will allow students to make connections to their own interests and goals and *explore* both the literature and its scholarship.

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Note: this course is connected to our annual Summers Lecture, which will be given on Thursday, November 8 (time and place TBA) by Professor Elaine Treharne of Stanford University, a specialist in manuscript studies. I will also arrange for Professor Treharne to meet with the seminar on Friday, November 9 (time and place TBA), since she will not be able to be here for our regular class meeting. Please save those dates if you intend to enroll in the class.