

**THE DEPARTMENT OF ENGLISH**  
**FALL 2017 COURSE DESCRIPTIONS**

- 3010-001**                    **CREATIVE WRITING, TR 11:10-12:30, FH 1910      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.
- 3010-002**                    **CREATIVE WRITING, MW 2:30-3:50, FH 1270**  
A basic introduction to creative writing. Students write poems, stories or creative nonfiction which serve as the basis for classroom discussion and for conferences with instructor.
- 3010-003**                    **CREATIVE WRITING, MW 4-5:20, FH 1250**  
**(SAME DESCRIPTION AS ABOVE)**
- 3020-001**                    **READINGS FOR WRITERS, TR 11:10-12:30, FH 1100**  
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 2:30-3:50, FH 1700      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.

3150/5-001

**LINGUISTIC PRINCIPLES, TR 5:30-6:50, FH 2050 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 7-8:20, FH 2050  
STROUD**

In this class we'll read a broad range of American literature. Reading list to be determined.

3740-001

**FOLKLORE & LITERATURE – WAC, MW 11:10-12:30, FH 2060  
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.

- 3790-001**      **FOUNDATIONS OF LITERARY STUDY – WAC, MW 9:35-10:55, FH 2430 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?
- 3790-002**      **FOUNDATIONS OF LITERARY STUDY – WAC, TR 4-5:20, FH 2620 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, MW 11:10-12:30, FH 1050**  
 A careful examination of several of Shakespeare's plays and a rapid reading of others.
- 4030-001**      **WRITING WORKSHOP - NONFICTION PROSE, TR 12:55-2:15, FH 1250**  
 Directed study of nonfiction genres, rhetorical forms and elements of style, extensive practice in the writing, and critical evaluation of prose.
- 4070-001**      **WRITING WORKSHOP – POETRY, MW 4-5:20, FH 2860 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 9:35-10:55, 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, MW 4-5:20, FH 2640**  
**BRANSON**  
 A study of current theory and research connecting reading, critical thinking and writing with applications of theory to students' writing practice.
- 4150/6-001**                    **APPLIED LINGUISTICS I, TR 4-5:20, FH 2050**                    **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.
- 4310-001**                    **BRITISH DRAMA TO 1642, MW 12:55-2:15, FH 2050**                    **MATTISON**  
 This course is an introduction to the diversity, vitality, and sheer strangeness of English theater from the 1590s to the 1620s. Many modern readers' sense of that period is dominated by Shakespeare, but Shakespeare did not assume his role as the definitive Renaissance playwright until at least a hundred years after the period, and his concerns, as broad as they were, are narrow compared to the thematic scope of plays for the public theater as a whole. Themes of the course will include the ethical and political problems of power and the

subversion of power; gender and sexuality; and the awareness plays demonstrate of the literary and social repercussions of the theater itself. The contexts for these themes will focus particularly on problems of staging and acting; censorship; the political conflicts leading to the forced closure of the London theaters in 1642; and the implications of print publication for plays. Playwrights to be studied may include Christopher Marlowe, Ben Jonson, Thomas Middleton, Francis Beaumont, John Fletcher, and John Webster.

4560-001

**LITERATURE OF THE BRITISH EMPIRE 1850 TO PRESENT, TR 2:30-3:50, FH 2050 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 women's movement, the effects of which continued well into the twentieth century. And with the Nationality Act of 1948 and the arrival of the Empire Windrush, Britain's demographics were fundamentally altered. In this course, 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 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.

4600-001

**EARLY AMERICAN LITERATURE, TR 12:55-2:15, FH 2050 REISING**

This course will examine American literature from about 1620 through the early nineteenth century. We will establish a broad foundation in colonial writing, with special emphasis on early religious literature and eighteenth-century political and autobiographical writing. We will finish up by reading two or three

novels from about 1798-1825. Students will write one paper and take two final exams.

4680/5-001

**AMERICAN LITERATURE SINCE WWII, MW 5:30-6:50, FH 2050 STROUD**

An undergraduate survey of American Literature written after 1950. We will read poetry and fiction by a good number of authors, which may include John Ashbery, Gwendolyn Brooks, Raymond Carver, Joy Williams, Don DeLillo, Allen Ginsberg, Toni Morrison, Joyce Carol Oates, Frank O'Hara, Adrienne Rich, John Updike, George Saunders, Philip Roth, David Foster Wallace, Junot Diaz, Jennifer Egan, Rachel Kushner, Charles Johnson, and others. We'll examine the several literary movements of this period (the beats, postmodernism, dirty realism and more) and consider the connections between what we read and its larger cultural context. Students will write essays and take exams, among other activities.

4860/5-001

**ALICE WALKER, TR 9:35-10:55, FH 2050 MACK**

This course will explore the works of the Pulitzer Prize and National Book Award-winning novelist Alice Walker. In addition to reading some of Walker's novels, we will also explore some of her short stories and essays. We will consider Walker's work through the lens of black feminism, and we will interrogate how Walker confronts black women's unique experiences with art, culture, and spirituality through her representations of black female narrators and characters. Some possible required primary texts include *The Color Purple*, *Meridian*, *In Search of Our Mothers' Gardens*, *Possessing the Secret of Joy*, and her short story collection, *The Complete Stories*. We will also read critical work about Walker's literary output, as well as important foundational black feminist theoretical texts. Through weekly reading assignments, lectures, and discussions, this class will culminate in final papers about one of our course texts.

4900-001

**ENGLISH HONORS SEMINAR, T 4-4:55, FH 2880 GREGORY**

This course should be taken toward the end of your college career. It is a workshop designed to help you develop, draft, and finish a critical thesis. You will be assigned a sequence of writing assignments—including but not limited to an abstract, annotated bibliography, and proposal—to help you successfully accomplish the various stages of your project. Weekly meetings will give you the opportunity to share and workshop your drafts in a structured environment. The rest of the work will occur through independent research, writing, and

tutorials with the English Department Honors Advisor, Dr. Melissa Gregory, as well as with an outside thesis director. The project will culminate in a formal defense with the Honors committee. This is an ideal course for those students who wish to experience the pleasure of pursuing an independent research project or who are considering graduate school in English or another discipline.

**Prerequisite:** Admission to the course is contingent on permission from the Honors Advisor and Committee. *Interested students must contact Dr. Gregory before they sign up for the course:* melissa.gregory@utoledo.edu; 419-530-4915; FH 1620

**4950-001**

**WRITING THE PARANORMAL, MW 2:30-3:50, FH 1350 GEIGER**

In this Studio-Setting/ Workshop class students will read and analyze examples of paranormal phenomena contained in classic and contemporary literature, then practice exhibiting those same examples in their own creative writing projects. We will look at such examples as fortune-telling, ghosts, ESP, crypto-zoology, extraterrestrial encounters, (and maybe even vampires and zombies!) in authors ranging from Hawthorne, to Melville, to James, to Carlsen, to King. By analyzing and understanding the terminology and techniques writers employ, the class will arrive at a clearer understanding of the lines between magical realism and science fiction/ fantasy writing, all while working on their own short stories, novels and poems.

**4960-001**

**ENGLISH HONORS THESIS, TBA GREGORY**

These thesis credit hours are taken in conjunction with the Honors Seminar (ENGL 4900) and are required of all candidates for departmental honors. They represent the actual research and writing of the thesis. Prerequisite: Approval of the Honors Committee.

**5790-001**

**RESEARCH IN ENGLISH, TR 4-5:20, FH 1120 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

**SEMINAR: ENGLISH INSTRUCTION: COMPOSITION, MW 2:30-3:50, FH 1700 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.

6180-001

**METHODS: COMPOSITION RESEARCH, COURSE DESIGN AND ASSESSMENT, MW 11:10-12:30, FH 1120 EDGINGTON**

We begin taking up methods of research currently used in the field of rhetoric and composition, including but not limited to ethnography, discourse analysis, teacher-research, case study, and inquiry. From that study, students produce a proposal for an extended research project that will be carried out in a capstone project that fulfills the final requirements for the Certificate in the Teaching of Writing. The class closes with a focus on course design and assessment in various teaching contexts, including remedial education, online courses, and community colleges.

6520-001

**SEMINAR: VICTORIAN GENRES, T 7-9:45, FH 1700 GREGORY**

What is genre? The concept of genre is central to our perception of how a literary text operates, but often our generic expectations are so deeply embedded that we fail to recognize them. In this class, we will discuss what genre means for us as readers and writers. Our testing ground will be the Victorian period, an especially rich moment for genre studies. Not only did Victorian writers continue to grapple with traditional genres such as the sonnet or the epic, but new genres also proliferated over the course of the nineteenth century, including melodrama, the dramatic monologue, science fiction, and a host of new sub-genres of the novel (historical fiction, mystery, horror). As we read and study the formation of these genres at this critical point in literary history, we will also read major genre theory. Ultimately,



**this course seeks to introduce students to the major genres of the Victorian period but also to provide them with a portable theoretical framework they can use in relation to other literary texts and periods.**

**6940-001**

**INTERNSHIP IN ESL, MW 7:10-8:40, FH 2480      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.**