

THE DEPARTMENT OF ENGLISH
COURSE DESCRIPTIONS – SPRING 2017

- 3010-001** **CREATIVE WRITING, MW 11-12:15, FH 1110, 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 12:30-1:45, FH 1270, MILLER**
SAME DESCRIPTION AS ABOVE.
- 3010-003** **CREATIVE WRITING, TR 2-3:15, FH 1110, GEIGER**
The purpose of this class is to acquaint students with the art and craft of creative writing poetry and fiction. To this end we will study the terminology and techniques used by writers, then put those techniques into practice through in-class exercises and revision. For the most part, the class will be a discussion/workshop format; one half of the semester will be spent on fiction writing, the second half on poetry. At the end of the semester students will assemble a portfolio of their own favorite short stories and poems to be turned in for a final grade.
- 3010-004** **CREATIVE WRITING, TR 4:10-5:25, FH 1270, GEIGER**
SAME DESCRIPTION AS ABOVE.
- 3050-001** **PERSUASIVE WRITING, MW 11-12:15, FH 1350, 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 classical and

contemporary rhetorical methods to uncover persuasive strategies that may not be evident to untrained writers. Students will also learn that rhetors use more than language to sway audiences to respond in specific ways; course will investigate how both language and visual rhetoric can act jointly to produce persuasive effects. Students who successfully complete this course will be skilled in: writing persuasive prose, analyzing complex global ideas, analyzing how media images shape and persuade perceptions, structuring argument, and presenting professional briefings. Assignments include: three writing projects (to include one multi-modal project), several short response papers, and a mid-term exam.

3060-001

**SCREENWRITING-WAC, TR 11-12:15, FH 1050,
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, MW 9:30-10:45, FH 1200,
REICHEL**

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

3610-001

**BRITISH LITERARY TRADITIONS, MW 7:20-8:35, FH 2040,
FITZGERALD**

In this class, we have a mere semester to get a sense of the sweep of over 1000 years of British literature. Obviously, we can't cover it all! But what we *can* do is explore the ways that British literature from its beginnings to the very present day consists of a centuries-long interaction of many voices and sets of intermeshed influences, cultures, languages, and people(s). We will read something from each of the major genres — lyric poetry, narrative poetry, drama, prose fiction (especially the novel) — in selections ranging from the earliest English poetry from the Anglo-Saxon era to contemporary, 21st

century novels and plays. Rather than work by chronology, we will do this in units of influence (for example, Virginia Woolf's influence on Ian McEwan and Zadie Smith, or Old English poetry's influence on Gerard Manley Hopkins and his influence on Seamus Heaney, who then brought it full circle by translating *Beowulf*, and so on). And we will ask what it means to be "British," what it means to be "Literary," who is included or excluded at different times from such "Traditions," and how writers constantly negotiate those identities and categories. We will even get a glimpse of the history of the English language from the literature we read. Assignments will likely include a series of short close-reading or response papers, two medium-length interpretative essays, a final longer paper, and, possibly, student presentations during our final exam time slot.

3670-001

**POSTCOLONIAL, DIASPORIC, AND NONWHITE
COMMUNITIES, TR 3:30-4:45, FH 1200, MACK**

This course will examine the ways in which 19th- and 20th-century African American female writers have articulated notions of womanhood, femininity, and American citizenship through their representations of black female narrators and characters. The class will begin with *Iola Leroy, or Shadows Uplifted* by Frances Harper (1892)—one of the first novels published by an African American woman—and end with *Sarah Phillips* by Andrea Lee (1984). Other possible required primary texts include *Their Eyes Were Watching God* by Zora Neale Hurston, *A Raisin in the Sun* by Lorraine Hansberry, *Zami: A New Spelling of My Name* by Audre Lorde, *The Bluest Eye* by Toni Morrison, and *Meridian* by Alice Walker. Through weekly reading assignments, lectures, and discussions, this class will culminate in final papers about one of our course texts.

3710-001

**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.

3730-001

FOLKLORE – WAC, TR 8-9:15, FH 1030, 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.

3770-001

WORLD LITERATURE AND CULTURES, TR 5:45-7:00, FH 1270, 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, TR 2-3:15, FH 1250, 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 5:45-7:00, FH 2040, FH 2040, FITZGERALD

This course is an introduction to the close reading, study, and interpretation of Shakespeare's works, especially his plays, with attention to historical context. As a 3000-level course, *Shakespeare I* aims to give students the knowledge and skills to read, interpret, and enjoy the works of William Shakespeare so that they may continue to study his writing at a more advanced level, enjoy Shakespeare on their own in performance or in reading, and/or impart their knowledge and enjoyment to others in the middle or high school classroom. In this version of the class, we will use both close-reading and performance as tools of understanding and interpretation, and look at the history of performance, from Shakespeare's own day to today, as a history of the changing interpretation and reception of his plays over time. Assignments will include a series of very short close-reading assignments, a medium-length paper, and a final group performance (during the final exam time slot) with an accompanying interpretative essay.

4070-001

WRITING WORKSHOP – POETRY, TR 2-3:15, FH 2640, MILLER

This workshop-format class is for practicing poets who want to improve their craft and work toward publication. Over the semester we'll focus on work-shopping one poem from every student each, while also reading two to three books of contemporary poetry. Students will revise toward a final portfolio of their semester's work, from which they will choose two or more poems to submit for publication in journals or magazines chosen with the instructor. 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, publishable writing.

4080-001

**WRITING WORKSHOP – FICTION, TR 12:30-1:45, FH 2920,
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 7:20-8:35, 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.

4520-001

**BRITISH LITERATURE: THE VICTORIAN PERIOD, MW 12:30-
1:45, FH 1250, GREGORY**

The Victorian period (1837-1901) not only witnessed enormous technological, social, and political advances but also the defeat of many old habits of thinking and ways of living. The plays, poems, novels, and prose from this historical moment often ask whether or not love can provide human beings with stability during this time of intense social and political change, and Victorian depictions of love are wide-ranging. Representations of love include affirmations of romantic affection, nervous acknowledgments of its failure, and explicit challenges not only to traditional definitions of human attachment and devotion but also to the literary genres that traditionally depict such relationships. As we progress through the semester, we will use love as a touchstone, using the subject to help us organize our investigation and build a common vocabulary. We will

read thematically rather than chronologically, although we will also consider the literature in relation to some of the major historical and cultural events that occurred in this period.

4620-001

**AMERICAN ROMANTICISM, TR 9:30-10:45, FH 2240,
REISING**

This course focuses on American writing from the middle third of the nineteenth century, a time of social upheaval and artistic experimentation. Moreover, the decade from 1845 to 1855 produced many of the works we regard as the “classics” of American literature, including Emerson’s “American Scholar” essay, Hawthorne’s *The Scarlet Letter*, Melville’s *Moby-Dick*, Thoreau’s *Walden*, and Douglass’s *Narrative*. Of course many other important writers, Poe and Dickinson, for example, were also active during these years. We will read widely in the literature of the era, among both commonly acknowledged classics and less well known but equally important works of art. Students will have a challenging reading list and will write two substantial papers and take a comprehensive (take home) final examination. Class attendance and participation will be required.

4640/5-001

**EARLY 20TH CENTURY POETRY, MW 11-12:15, FH 1910,
LUNDQUIST**

This is an advanced undergraduate/graduate level survey of the contributions made by American poets to the international movement in the arts called modernism. We will read poetry and essays by T. S. Eliot, Robert Frost, H.D., Langston Hughes, Robinson Jeffers, Marianne Moore, Ezra Pound, Gertrude Stein, Wallace Stevens, and William Carlos Williams. Among the critical questions that this reading provokes are the following: What was modernism? How are the tenets of artistic movements such as dada, futurism, imagism, and surrealism used by American poets? What is the relationship of modern poetry to modern painting, music, architecture, dance? How do the poets deal with their literary and cultural inheritances--English (Romantic and Victorian), European, African? How do these poets exploit the "American language"? How do the poets deal with twentieth-century religious and philosophical uncertainty? What innovations are made, thematically and formally? How does modern poetry grapple with race and gender? How does it incorporate other social and political realities (war, industrialization)? How does modern poetry anticipate or accommodate new readings of experience suggested by science, psychology, sociology, literary theory, feminism? All students will write two papers, give an oral presentation, and take a final examination. Graduate students will write longer papers, and

assemble an annotated bibliography.

4800/5-001

CHAUCER, MW 3:30-4:45, FH 1200, FITZGERALD

Discover one of the most brilliant and versatile writers of English literature, Geoffrey Chaucer, a poet and story-teller who seems paradoxically both old and contemporary, strange and familiar, funny and serious, bawdy and pious, and sincere and ironic. Unlike most single-author courses, this class will introduce students to the breadth of a literary period and culture (England in the 14th century) as well as the depth of one writer's work. While later writers generally specialized in a genre or two, Chaucer produced a dizzying array of medieval genres and forms, in poetry and prose, many of which he gathered together in his masterwork, *The Canterbury Tales*. This semester's course will focus on that famous collection of stories. We will read these works in Chaucer's original Middle English, and I will teach you how to do that. Course requirements for all students are likely to include a series of short papers, a paper in response to a scholarly article, and a recitation or performance of Chaucer's poetry in Middle English. (I have something really fun up my sleeve, but we'll talk about that when we meet as a class.) Undergraduates and graduate students alike will produce final projects, but they will be different in nature. There may be both a research and a creative option for that final project, especially for undergraduates, but negotiable for graduate students. Although there will not be an exam for this class, we may use the final exam time slot for student presentations of final projects.

4950-001

NOVEL WRITING, MW 4:10-5:25, FH 1270 STROUD

A combination workshop and craft class in which students will develop a significant portion of a novel. Students already working on novels and students hoping to start novels are both welcome.

4950-002

TYPOGRAPHY & PUBLICATION, TR 5:45-7:00, FH 1310, 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, layout 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.

4980-/5430-001

APPROACHES TO ESL, MW 2-3:15, FH 1200, COLEMAN

The goal of Approaches to ESL is to provide a bridge between theories in the field of second language acquisition and practice in the field of second/foreign language teaching. In this sense, it fits somewhere between Applied Linguistics I and II on the one hand and Environments for ESL and the Externship in ESL on the other. Thus, its primary focus is on how classroom teaching methodology can reflect (or fail to reflect) theory and how it can be implemented (or can fail to be implemented) in actual practice. Assignments include several short analytical position papers and a term project (the latter to be completed in several stages of work).

5090-901

CURRENT WRITING THEORY – WAC, DL 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.

5780-001

CONTEMPORARY LITERARY THEORIES AND CRITICISM, TR 5:45-7:00, FH 1230 MACK

This course will explore contemporary theoretical and critical approaches to engaging literary works. We will utilize an introductory literary theory and criticism text, along with other selected important theoretical and critical essays. Some of the fundamental questions we will ask in this class include: What is literature? Who decides what counts as literature? And why should we care about literature at all? We will also explore some ways in which we read literature (close reading, interdisciplinary approaches, etc.), and engage some of the most salient contemporary literary theories, including post-structuralism, new historicism and cultural studies, minority discourse (with an emphasis on African American literary theory), feminist theory, postcolonial theory, and gender/queer theory.

6170-001- L

**APPLIED LINGUISTICS II, MW 5:45-7:00, FH 1100,
COLEMAN**

This course can be contrasted with ENGL-6060/8 (Seminar in English Instruction: English as a Second Language), an ESL teaching/observation practicum. While English 6170/8 deals with practical aspects of classroom technique and relevant issues of methodology, Applied Linguistics II is more concerned with theories of language acquisition and language processing which underlie methodologies of teaching and learning English as a Second Language. Topics of the course will be drawn from areas such as the differences between first and second language acquisition, cognitive and social variables which affect second language learning, contrastive analysis, and error analysis. Assignments include a research paper, a presentation, and several short (350-500 word) "position papers" based on required reading assignments.

6640-001

**SEMINAR: AMERICAN FICTION RIGHT NOW, MW 5:45-7:00,
FH 1270, STROUD**

In this class, we'll focus on American fiction published in the last five years. We'll read a selection of novels and story collections with an eye toward understanding major contemporary trends. One question of the class will be: what is the state of American fiction right now? But perhaps the more pressing question will be: why these books, and why now? (Exact reading list to be determined.)

6940-001

EXTERNSHIP – ESL, MW 7:10-8:40, FH 1100 COLEMAN

This is a practice-teaching course in English as a Second Language intended for majors in the MA in English — ESL and the MA-Ed. in ESL. The first and last few weeks of the semester will be spent in preparatory / tie-up, seminar-style meetings with the professor. For the remainder of the term, students practice team-teach the Basic ESL Tutorial which the UT Department of English offers free to the community. Primary responsibility for the teaching will be divided equally among those registered *as assigned by the professor*. Students must submit reports for all Tutorial meetings, except those meetings which they did not attend. Substitute assignments are provided to make up for absences. This course is graded "S" / "U" (satisfactory / unsatisfactory). Because the course involves practice teaching, enrollment may be capped, with priority given to second-year graduate majors in ESL. Interested students are encouraged to contact the professor for details (Douglas.Coleman@utoledo.edu).

SEMINAR: POSTCOLONIALISM & THE CITY, TR 4:10-5:25, FH 1110, SARKAR

“When finally Britain convinced itself it had to decolonize, it had to get rid of them, we all came back home. As they hauled down the flag, we got on the banana boat and sailed right into London...they had always said that this was really home, the streets were paved with gold and, bloody hell, we just came to check out whether that was so or not” – Stuart Hall

Standing on the deck of the *SS Empire Windrush* in 1948, Calypso singer Lord Kitchener had performed a paean to the immigrant dream of England as a land of possibility. Lord Kitchener’s song “London is the place for me” captures the optimism and hope that was felt by the initial group of West Indian immigrants that soon turned into disillusionment and despair as they got a taste of British racism. Starting with the demystification of the imperial metropolis in the works of postcolonial writers, this course, structured loosely around the subject of the postcolonial city, will investigate the city/urban space as a site of cultural production in the twentieth and twenty-first centuries. We will explore how widespread exoticism and xenophobia frustrate attempts by immigrants to assimilate in London and other urban spaces, and consequently, in the larger postcolonial British society, effectively puncturing Britain’s self-constructed myth of itself as a happy multicultural land. We will also study how postcolonial cities like Mumbai or Cairo or Lagos, once the site of frenzied colonial activity, have re-invented themselves as modern cities in their own right, but are still plagued with lingering effects of colonization and neo-colonial politics. Authors will likely include Salman Rushdie, Amitav Ghosh, Caryl Phillips, Zadie Smith, Kazuo Ishiguro, Hanif Kureishi, Sam Selvon, Jamaica Kincaid, Chris Abani, Orhan Pamuk, Tayeb Salih, V.S. Naipaul and others. Students will also get familiar with postcolonial criticism and engage with theorists like Edward Said, Stuart Hall, Simon Gikandi, Mary Louis Pratt, George Simmel, Raymond Williams and others.