

DEPARTMENT OF ENGLISH
COURSE DESCRIPTIONS – FALL SEMESTER 2009

- 3010-002** **CREATIVE WRITING, TR 9:30-10:45, FH 1900 LIPMAN**
A writer's workshop introducing students to the practice of poetry, short fiction, visual language and other approaches to imaginative writing. For the serious beginner who wants to inventively explore language. How to begin, advance, compose and revise a creative text. Regular in-class prompts and exercises; out of class assignments. Grade based upon a portfolio of the semester's work. Expect to write regularly, practice, keep an author's journal or notebook and have your work distributed and discussed in class.
- 3010-003** **CREATIVE WRITING, MW 12:30-1:45, FH 1700 ARROYO**
This course introduces students to many areas of creative writing: short story, poetry, dramatic monologue etc. Each class will cover much ground and so students must be prepared by meeting the expectations spelled out in the course syllabus. Students will workshop their writings so students must be prepared to accept critical commentary on their work. There will be much writing required so this is not a course for students dependent upon “inspiration.” There will also be lots of revisions, reading of outside texts, and a midterm on literary terms. This is a portfolio course so your final grade will mainly depend on the quality of the work you gather at the end of the term.
- 3010-004** **CREATIVE WRITING, TR 5:45-7:00, FH 1700 MINOR**
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 workshopping each others 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.
- 3010-005** **CREATIVE WRITING, TR 7:20-8:35, FH 1030 MINOR**
(SAME DESCRIPTION AS ABOVE)
- 3010-006** **CREATIVE WRITING, MW 2-3:15, FH 2430 ARROYO**
This course introduces students to many areas of creative writing: short story, poetry, dramatic monologue etc. Since we will meet once a week, each course will cover much ground and

so students must be prepared by meeting the expectations spelled out in the course syllabus. Students will workshop their writings so students must be prepared to accept critical commentary on their work. There will be much writing required so this is not a course for students dependent upon "inspiration." There will also be lots of revisions, reading of outside texts, and a midterm on literary terms. This is a portfolio course so your final grade will mainly depend on the quality of the work you gather at the end of the term.

3050-001 **PERSUASIVE WRITING, MW 7:20-8:35, FH 1030 WISE**

Analysis of and practice in the techniques of persuasive writing. Emphasis varies from writing about legal issues to writing about issues of public controversy. Prerequisite: College Comp. II

3060-001 **SCREENWRITING-WAC, TR 5:45-7:00, RH 1565 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.

3150-001 **LINGUISTIC PRINCIPLES, MW 11-12:15, FH 1040 SIEGEL**

This course is an introduction to basic principles of sound structure and sentence structure in natural language. Students begin by learning to use a phonetic alphabet for notating the sounds of speech and a simple descriptive terminology for classifying speech sounds. These tools are then put to active use in a number of exercises that involve distinguishing between sounds and the conventional spellings that represent them, capturing dialect differences, addressing certain language policy issues, and expressing generalizations regarding the behavior of speech sounds. The investigation of phonology continues with a study of the relation between the patterning of speech sounds and their perception; it ends with an investigation of the notion "phonological rule." The syntax unit of the course motivates the notion that sentences are structured strings of words. Emphasis is given to the distinction between universal, as opposed to language-

particular, aspects of language structure. Cross-listed with LING 31

- 3150-002** **LINGUISTIC PRINCIPLES-WAC, TR 11-12:15, FH 1910**
REICHEL
Course is crosslisted as LING 3150. An introduction to modern linguistic theories about the nature and structure of language with emphasis on English.
- 3150-003** **LINGUISTIC PRINCIPLES-WAC, TR 12:30-1:45, FH 2220**
REICHEL
(Same Description as Above.)
- 3600-001** **AMERICAN LITERARY TRADITIONS, MW 2-3:15, FH 2040**
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.
- 3650-001** **SCIENCE FICTION AND FANTASY LITERATURE, MW 5:45-**
7:00, FH 1200 **COMPORA**
This course will examine middle to late 20th Century works of fantasy and science fiction literature focusing on a cross section of prominent writers in the genres. Texts will be approached in a variety of ways, including, but not limited to, a consideration of backgrounds and archetypes; an examination the socio-political elements and the “worlds” created by the authors; an examination of moralistic elements, including comparisons to prominent religious works; and the apocalyptic elements of some of the novels. Two essays, short writing assignments, and quizzes will be completed.
- 3710-901** **LITERATURE OF THE OLD TESTAMENT, 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, MW 7:20-8:35, FH 1220 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 8-9:15, FH 1140

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 2030**
FREE
The new title and description of this course, “Foundations of Literary Study: “An overview and introduction to the discipline of literary study, its history, its methods, and its specialized language,” clarify its relationship to the English major and to the study of the humanities in general. The course introduces you to various approaches to the reading and criticism of literary texts and to the language used in discussing texts. It also gives you some practice in using these approaches and language. There will be a mid-term and final examination, both of which will test your ability to interpret and analyze texts using the terminology in the Guide. In addition you will be asked to write an eight to ten page paper and a poem explication.
- 3790-002** **FOUNDATIONS OF LITERARY STUDY-WAC, TR 4:10-5:25, FH**
1200 **FREE**
(SAME DESCRIPTION AS ABOVE)
- 3810-001** **SHAKESPEARE I, TR 12:30-1:45, FH 1230 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
- 3980-002** **PLAYWRITING-WAC, MW 2-3:15, PA 1045 LINGAN**
In this course, students will examine basic playwriting techniques while writing their own, original plays. Students will also learn the basics of finding markets for their plays and play submission procedures.
- 4070-001** **WRITING WORKSHOP IN POETRY, MW 3:30-4:45, FH 1900**
ARROYO
We will be doing an intensive writing workshop on basic skills of idea forming, revision, and usage of writing tools such as metaphors, stanza breaks, conceptual structures, rhetorical approaches, etc. Be prepared for hard work as you take the basic skills from 3010/Introduction to Creative Writing to a more intense and professional level. Very intense reading of contemporary poetry also informs your experience in this course in which you create a writing portfolio. Your grade will depend on several writing exercises, a midterm on poetry terms, and a final portfolio based on the semester’s writing.

- 4080-001** **WRITING WORKSHOP IN FICTION, TR 12:30-1:45, FH 1900**
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.
- 4090-001** **CURRENT WRITING THEORY, MW 4:10-5:25, FH 1230**
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.
- 4090-002** **CURRENT WRITING THEORY, MW 4:10-5:25, FH 2270**
EDGINGTON
In this course, we will focus on past and current theories in the field of writing studies. Throughout the semester, students will read literature and research in such areas as process writing, literacy studies, writing and technology, writing and the community, social issues and writing studies, and motivation for writing. In addition to classroom discussions, students will be expected to participate in small group and online discussions and produce several academic papers, research texts, and reflective essays. The purpose of the course is to help students begin to understand their own writing theories and practices and how these can be used in future work and education environments.
- 4100-001** **THE HISTORY OF ENGLISH, TR 11-12:15, FH 1200 SIEGEL**

Prerequisite: Eng./Ling. 3150/5/7. Fluency with phonetic transcription and with the basic vocabulary of linguistic description is presupposed. This course is a survey of the social, historical, political, and purely linguistic forces that have shaped the English language from its origin in Indo-European down to the present. The course incorporates information concerning relevant library and web resources, and it features a visit to the Canaday Center to view examples of manuscripts and early printed books. Cross-listed with LING-4100/5/7.

4110/5-001

OLD ENGLISH, TR 4:10-5:25, FH 1230 FITZGERALD
Old English is the earliest recorded form of the English language (ca. 700-1100), and its literature is a strange, wonderful, and eclectic body of fascinating material. Take this class in Old English and you will discover its haunting beauty and power while also strengthening your knowledge of the history and form of present-day English. You will also be called on to exercise close reading and analytical skills, interpretative and argumentative skills, memory and synthesis of knowledge, and abstract thinking. The first half of the class will be dedicated to learning the language: its lexicon (vocabulary), grammar and syntax, morphology (the shape of words), and phonology (sounds), as well as the cultural and historical forces shaping the language. Though Old English is the historical ancestor to present day English, learning it is much like learning a foreign language, so the work of this half of the class will include homework and quizzes with a memorization component. You will also learn some of the methods by which historical linguists study and analyze Old English. The second half of the course will consist of selected readings and translation exercises from a variety of sources pertinent to literary and cultural study. These will include historical chronicles, fiery sermons, elegiac poetry, heroic poetry, and more. Course requirements for undergraduates and graduate students alike will include: weekly quizzes on grammar, vocabulary, etc., in the first half of the semester; translation work for every class thereafter; and an in-class final exam.

4150/6/8-001 APPLIED LINGUISTICS RESEARCH AND THEORY I, MW 4:10-5:25, FH 1920 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.

4420/5-001

BRITISH LITERATURE: RENAISSANCE, TR 2-3:15, FH 1140 MATTISON

During the reigns of Henry VIII and his three ruling children, including Elizabeth I, writers of England developed a wide variety of new literary styles, influenced by Italian and French poetry but quintessentially English. We will discuss the emergence of this literature in the context of the history of the period and the relationships that formed between writers of the time. The principal focus will be on the English sonnet, which was a new innovation, based on earlier Italian models. We will read the sonnets and other lyric poems of Thomas Wyatt and Henry Howard, Earl of Surrey, members of Henry VIII's court, and the sonnet sequences of Philip Sidney and William Shakespeare. We will also discuss the role of poetry in politics, religion, and culture—and vice versa—and the distinctive cultural force of Elizabeth as a ruler, a writer and speaker, and a national symbol.

4540/5-001

BRITISH LITERATURE: THE 20TH CENTURY, TR 9:30-10:45, FH 1240 WIKANDER

This course will explore the problem of "modernity" as experienced by British writers from about 1890 to 1990. Central to this enterprise will be defining the various movements of literary modernism and their relationships to political and social movements, such as universal suffrage, fascism, socialism, and communism. We'll focus on the devastating effects on Britain of the First and Second World Wars and will examine the effects upon literature of Britain's loss of its Empire and the rise of an independent Ireland. Authors to be studied will include George Bernard Shaw, Joseph Conrad, Virginia Woolf, Ford Madox Ford, William Butler Yeats, James Joyce, T. S. Eliot, Samuel Beckett, Harold Pinter, Caryl Churchill, and Salman Rushdie. Undergraduate students will be required to write two critical papers, take a midterm and final exam, and participate regularly in class

discussions. Graduate students will undertake a documented research paper and make a presentation to the class based on their research.

4620/5-001 AMERICAN ROMANTICISM, MW 11-12:15, FH 1910 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, Alcott’s Little Women, Melville’s Moby-Dick, Thoreau’s Walden, Douglass’s Narrative, and Whitman’s Leaves of Grass. 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.

4650/5-001 AFRICAN AMERICAN WRITERS BEFORE THE 20TH CENTURY, MW 12:30-1:45, FH 1230 PHELPS

America is defined by a confluence of cultural experiences and perspectives embodied by its earliest inhabitants. An evaluation of texts produced by early African-American writers in particular will engage the ways in which this specific yet complex cultural perspective is integral to our historical and popular perceptions of American life. This semester, we will discover how these earlier American literary voices inspire our thinking about how we continue to define a collective American national identity and how this ideal is characterized by individual American voices in other mediums as well, including visual art and film.

4730/5-001 WORLD CINEMAS AND CULTURES, M 7:20-9:50, FH 1910 ERBEN

The course focuses on the question of representation across cultures (within or across borders) largely in terms of the relations between film and video makers, their subjects and the camera. Relations of self and other are expressed in formal properties as well as in the subject and contents of a film or video. Furthermore, each film or video inevitably draws on the discourse on alterity and ideologies related to it. The emphasis is less on what another culture actually is or was than on

investigating the modes and assumptions and the effects of differences in power which go into representing it. Self looms as large as other in this investigation of how differences of gender, race, class, age, ethnicity, sexual preference and more are registered, symbolized and valued not only within the representation, but also in the act of production from our various positions as subjects in the class. Therefore, the objectives of our assignments over the semester are:

- 1.) To become informed about and to problematize documentary and particularly ethnographic film as a genre devoted to representing alterity and to contrast it to narrative fiction film. What are the meanings and effects that particular generic and formal choices can have on representing alterity?
- 2.) To become familiar by means of viewing and discussion with a range of classic and contemporary documentary film and videos, along with several landmark narrative fiction films. Selected in-class viewings, chosen to exemplify particular documentary modes or narrative strategies will serve this objective.
- 3.) To be introduced to several philosophical models of alterity, from Buber and Bakhtin, to Sartre, Fanon, Bhabha, Dyer and Hooks.
- 4.) To recognize a range of myths and tropes of otherness.

4860/5-001

LANGSTON HUGHES, MW 8-9:15, FH 1270 PHELPS

The class will examine a selection of works produced by Langston Hughes that represent various genres, textualities, and aesthetic priorities from the Harlem Renaissance to the modern period.

4890-001

CAPSTONE: SENIOR SEMINAR IN WRITING, TR 3:30-4:45, FH 2680 BRADLEY

In this class you will develop a portfolio of your best writing. This portfolio will be either a chapbook of poetry (20-24 pages), a short story, or two, or three (20-40 pages), or a section of a longer work of fiction (novella, chapter 20--40 pages). We will also consider publication and marketing venues, graduate education possibilities, the process of portfolio development and many topics for our consideration as writers. The text will depend on your primary interest as a writer; you may choose from *The Poet's Market* or *The Novel and Short Story Writer's Market*. These books are not so much texts as they are important reference books for assisting you in your career as a writer.

4950/5-001

TYPOGRAPHY & PUBLICATION, MW 9:30-10:45, 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, 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.

4980/5-001

SALMAN RUSHDIE , TR 11-12:15, FH 2240 SARKAR
Salman Rushdie (b. 1947) is one contemporary writer whom we simply cannot ignore. From being catapulted to instant fame when his novel *Midnight's Children* won the prestigious Booker Prize in 1981 to being forced into hiding in 1989 for almost a decade when Iran's Ayatollah Khomeini issued a fatwa, or death sentence against him on the grounds that his novel, *The Satanic Verses* was blasphemous against Islam, Rushdie's gamut of experiences have repeatedly found its way into writing. This course will offer a sampling of Rushdie's rich oeuvre through which we will try to unpack terms like migration, globalization, hybridity that are a common thread in all his writing. We will also explore the important questions about artistic freedom of speech raised by "The Rushdie Affair" [The Satanic Verses controversy] and ponder the significant effect it had on other contemporary writers like Hanif Kureishi and Arundhati Roy. Readings will include some of his early novels like *Midnight's Children*, *The Satanic Verses* and recent ones like *The Ground Beneath Her Feet* or *Fury*. We will also look at some of his provocative interviews and essays from the *Imaginary Homelands* and *Step Across this Line* and read select criticism from critics like Stuart Hall, Timothy Brennan and Aijaz Ahmad to contextualize his work in the field of postcolonial literature.

4980/5-701 – L

SIM-GAMING & LANGUAGE LEARNING, MW 12:30-1:45, FH 2150 COLEMAN

This course focuses both on computer and so-called "paper-and-pencil" simulation-games (the latter using documents, physical props, and so on). The course includes discussion of sim-game design and use as well as how to select and adapt existing sim-games, including ones originally designed for purposes other than language learning (such as board-game style role plays, computer adventure games, and virtual

environments such as Second Life). The use of sim-gaming will be linked to second language acquisition (SLA) theory. In-class activities include discussion of readings, demonstration of simulation techniques (with students taking part in actual simulations), and simulation-design/use workshops. Grading is based on class participation, written preparation for in-class work, and a course project. For more details about the course and the professor's interest and background in sim-gaming, go to: <http://englvm00.utad.utoledo.edu/dcoleman/?p=119>

5150/7-001 LINGUISTIC PRINCIPLES, MW 2-3:15, FH 1230 SIEGEL

This course will familiarize students with principles of sound structure and sentence structure. Cross-listed with LING 5150/7.

5790-001 APPROACHES TO RESEARCH IN ENGLISH, TR 5:45-7:00, FH 1030 FITZGERALD

Between your undergraduate academic experiences and graduate school success lies an intellectual, professional, and even social gap that you have probably not yet crossed. This course aims to give you the tools to build the bridge that will reach across that gap. This class is a “how-to” class. It will teach you, in general, how to do research and other scholarly work at an advanced level in literary studies; it will explain to you what’s expected of that research and address why we do it; it will teach you what it means to be a “junior scholar” in the profession and how to enter the scholarly conversation; it will provide opportunities to discuss advising issues; and it will teach something about the culture of graduate school and academia, especially in literary studies. It will, in short, give you the skills to succeed in all of your other classes and in the independent work you do in the MA Exam and MA Portfolio. Class activities will be built around a variety of assignments, practices, and instruction, but students will always be expected to participate actively in them all. Graded assignments in the past have included short assignments that test skills using various research tools, essays on the career path and work of a particular scholar, and a substantial final essay (plus a class presentation) on the current ‘state of the field’ focused on a work from the MA Exam Reading list. Next year’s class may involve students in learning what it means to produce an edition of a literary work or other text, using the impressive resources of UT’s special collections materials in the Canaday Center.

- 6010-001** **SEMINAR IN ENGLISH INSTRUCTION: COMPOSITION, MW 7:20-8:35, FH 1260 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.
- 6160/8-701** **APPLIED LINGUISTICS LAB, W 5:30-6:20, FH 2320 COLEMAN**
This course is a computer lab supporting Applied Linguistic Research & Theory I. In-class activities include demonstrations of hands-on work with statistical software. Several assignments are required. There is no separate course project or final exam.
- 6940/8-001** **EXTERNSHIP IN ESL, MW 7:10-8:40, FH 2230 COLEMAN**
This course is designed to give master’s students in ESL (MA-Ed in ESL or MA in English with ESL Concentration) a community-service internship experience in teaching English as a Second Language. Students submit lesson plans for professor review and commentary in advance of using them and submit focused reports of their teaching activities. The teaching experience typically lasts six weeks. Enrollment options are by professor approval. The course is graded S-U. [CONTACT THE PROFESSOR DURING THE SEMESTER PRIOR TO THE SEMESTER DURING WHICH COURSE REQUIREMENTS ARE TO BE FULFILLED.] Interested students are encouraged to contact the professor for details (Douglas.Coleman@utoledo.edu).
- 6980-001** **SEMINAR: BRADSTREET, WHEATLEY & DICKINSON, M 4:15-6:45, FH 2620 REISING**
A seminar focused on the works and historical contexts of Anne Bradstreet, Phillis Wheatley, and Emily Dickinson. We will spend about equal time on each poet and examine the ways in which these women negotiated the historical and aesthetic trends of their cultures. Students will write two papers, take a

final exam, and give two class presentations, one on a work of criticism, one on a poem.