

DEPARTMENT OF ENGLISH
COURSE DESCRIPTIONS – SPRING SEMESTER 2010

- 3010-001** **CREATIVE WRITING, TR 9:30-10:45 SHELDON**
The writing workshop will introduce students to the craft of dialogue, monologue, short fiction and poetry. Students will do a significant amount of journal writing, and some of that material will be workshopped in small groups or with the entire class. There will be two portfolios submitted for a significant part of the grade (one at midterm and one at end of term). Quality participation is expected as students become stronger self-editors and editors of their peers' works. Also, students will be expected to build a "literary terms dictionary" throughout the term. Finally, there will be some readings, in-class assessments of those readings, as well as a midterm and final exam.
- 3010-002** **CREATIVE WRITING, MW 11-12:15 STAFF**
An introduction to the writing of poetry and short fiction, with an emphasis on modeling the work of master writers and rewriting our own work to amplify its emotional power. Poetry topics include abstract versus concrete language, poetic form, free and metrical verse, the line, beginnings and endings, and musicality of language. Prose topics include plot, characterization, point of view, structure, beginnings and endings, and sentence-making.
- 3010-003** **CREATIVE WRITING, MW 2-3:15 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 2-3:15 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.

3010-005

CREATIVE WRITING, TR 4:10-5:25 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.

3050-001

PERSUASIVE WRITING, MW 8-9:15 STAFF

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, MW 3:30-4:45 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, TR 11-12:15 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 3150/5/7.

3150-002

LINGUISTIC PRINCIPLES, MW 2-3:15 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 homework (which involves observing people communicating in real-world situations), a midterm exam, and a final exam (the exams contain multiple-choice and fill-in-the-blank questions testing memory / comprehension of basic and advanced course concepts). Students are offered three grading options: (1) homework, class attendance/participation, midterm, and final; (2) midterm and final exams only; or (3) final exam only. Interested students are encouraged to contact the professor for details (Douglas.Coleman@utoledo.edu).

3150-003

LINGUISTIC PRINCIPLES, MW 4:10-5:25 COLEMAN
(SAME DESCRIPTION AS ABOVE)

3180/5/7-001 L

MORPHOLOGY, MW 4:10-5:25 SIEGEL

This course is about the formation and structure of words. It treats derivation, compounding, inflection, and prosodic word formation as well as the interface between morphology and other components of the grammar.

- 3190/5-001 L SOCIOLINGUISTICS – WAC, MW 12:30-1:45 REICHEL**
 This course covers factors influencing language variation, including region, language contact, gender, and ethnicity. Additionally, the course addresses language change and language planning.
- 3610-001 BRITISH LITERARY TRADITIONS, TR 11-12:15 WIKANDER**
 What constitutes “Britishness”? What is a “literary tradition”? How do authors of one generation react to authors of previous generations? What are the narratives that characterize literary history? These are some of the questions that we will engage in this course, which will also survey British literature from the Middle Ages to the early 21st Century. We’ll read a variety of major and minor authors, and discuss the criteria that are involved in assigning different degrees of importance to different authors. We will use the Norton Anthology of English Literature both as a resource and as a springboard for discussion. Requirements will include two short papers, midterm and final exams, and regular participation in class discussions.
- 3720-001 LITERATURE AND MYTHOLOGY, TR 12:30-1:45 TURLEY**
 This course begins with an overview of selected creation myths and then specifically explores Western myths from Greek and Roman society using a wide variety of such genres as the epic (e.g. *The Iliad*), poems, art, and drama. The course then further explores how archetypal characters and concepts as well as universal motifs of mythology shape events and characters through the ages. Students will be expected to identify these motifs (e.g. the hero’s quest and cycles of nature) and recognize archetypal characters such as the guide, the temptress, the scapegoat etc. using some contemporary models. Some sources will be Homer, Hesiod, Sophocles, Virgil, and Joseph Campbell. Students will write one paper, take quizzes and examinations as well as participate in class discussion.
- 3750-001 WOMEN AND LITERATURE-WAC, MW 7:20-8:35 PHELPS**
 The class will examine the work of women writers representing diverse national, cultural, racial, and political perspectives from the early 20th century to the present day.
- 3760-001 EUROPEAN LITERATURE TO THE RENAISSANCE, MW 9:30-10:45 BOENING**

The backgrounds of European literature from its Near Eastern and classical roots to the end of the Middle Ages. We will read and discuss such works as the Epic of Gilgamesh, selections from the Bible, the Iliad, several Greek plays, the Aeneid, the Song of Roland and the Inferno. There will be a midterm exam and a series of take-home essays which will constitute the final.

3790-001 FOUNDATIONS OF LITERARY STUDY – WAC, MW 8-9:15

ERBEN

This course introduces students to the major literary theories of the 20th century which includes, new criticism, Marxism feminism, post-structuralism, postmodernism, Aethnic@ identity approaches, queer theory, postcolonialism and newer approaches to hyper texts. We will look at contemporary works of fiction, poetry and drama and apply the studied theories to these texts to actually practice skills in critical thinking and analysis. Course requirements will include several short papers and a final project. An important aspect of the course will be considerations of how to read contemporary genres like film, television, www and popular culture texts.

3790-002 FOUNDATIONS OF LITERARY STUDY - WAC, TR 7:20-8:35

SARKAR

Writing across the curriculum (WAC) course. An overview and introduction to the discipline of literary study, its history, its methods, and its specialized languages. Prerequisite: Comp. II or its equivalent (required). Humanities core course.

3810-001 SHAKESPEARE I, TR 5:45-7:00 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.

3980-001 CHINESE LITERATURE IN TRANSLATION, MW 5:45-7:00

REISING

A survey of Chinese literature from its earliest forms (The Classics) up to the revolutionary writings of Lu Hsun. We will focus on Chinese poetry, but we will also examine prose fiction, drama, and Buddhist writings of various sorts. Students will write two papers, take a final exam, and make one class presentation.

3980-002

WRITING WITHIN THE COMMUNITY, MW 7:20-8:35

BRADLEY

This writing intensive, service learning course is designed for students interested in creative writing, who would like to share their skills in small community workshops. Students will first be trained in drawing on life experience to write poems, stories and creative non-fiction, and will hone their writing and reading skills through the workshop format where we will share creative work, critique it, and revise. Our text is *Your Life as Story* by Tristine Rainer. Students will also practice the writing prompts I've used in previous community workshops and will develop new prompts for their potential community workshops. We will receive visits from directors of organizations in the area who would like to have our workshops offered to their clients. At present Aurora House, Bethany House, Kingston Assisted Living and Kids Unlimited are interested.

Students will organize themselves into groups to teach workshops at a chosen location. We will run community workshops for eight weeks. In these workshops students will help workshop attendees write their poems, fiction, or memoirs, and then will type up the work for revision. Finally we will compile chapbooks of the writings, have them printed, and will arrange public readings. Students will be expected to design a workshop plan, and complete the workshop series while writing reports on their progress and strategies. At the end of the semester students will give a final report on their experience where they will address what that learned as teachers, writers, and as people giving of themselves and their talents to a community project. Prerequisite: English 3010; or you may obtain permission from the professor.

4070-001

WRITING WORKSHOP IN POETRY, TR 7:20-8:35, FH 1110

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 IN FICTION, MW 5:45-7:00
MINOR

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-WAC, MW 5:45-7:00
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.

4090/5-002

CURRENT WRITING THEORY-WAC, MW 5:45-7:00
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.

4120/5-001

MIDDLE ENGLISH, TR 4:10-5:25 FITZGERALD

Discover in depth one of the most fascinating stages of the English language, when there were 500 different ways to spell “through” and when “knight” really was pronounced something like “k-nigget” (see *Monty Python and the Holy Grail*). A close linguistic study of Middle English will improve your readings not only of Chaucer and his peers, but also of early modern writers from Shakespeare to Johnson. Approximately half of the course will be dedicated to the linguistic issues of Middle English: its sounds, shapes, syntax, grammar, and social, textual, and historical contexts, as well as the methods of historical linguistics. The rest of the course will consist of readings and translation exercises from a wide selection of 11th through 15th century texts. Course requirements and graded materials for undergraduates and graduate students will include frequent homework assignments on topics in historical linguistics, student-prepared translations or short writing responses to the literature studied, and a final translation project/paper (take home). Given that this is a WAC course, there will be a heavy writing component to all of these assignments, and some will include self-reflective writing on the learning process.

4310/5-001

BRITISH DRAMA TO 1642, TR 9:30-10:45 WIKANDER

This course examines the drama of Shakespeare's contemporaries and successors in its institutional context. Special attention will be paid to the social forces in early modern England that led to the development of such popular genres as revenge tragedy and city comedy. Readings will include: plays of Thomas Kyd, Christopher Marlowe, Thomas Dekker, Ben Jonson, Thomas Heywood, John Webster, Thomas Middleton, John Ford, and Philip Massinger.

4460/5-001

BRITISH LITERATURE: RESTORATION & 18TH CENTURY, MW 9:30-10:45 FREE

An overview of the literature of the "long eighteenth century" (from 1660 to 1798), this course will focus on two movements: the neo-classical in the first 2/3 of the period and the romantic in the last third. Discussion will center on the aesthetic and cultural values of writers and audiences, the importance of satire, the rise of modern, democratic social and political institutions, and the place of this period in the development of the modern world. Texts will be examined from a number of perspectives (e.g., formalistic, psychological, historical-biographical, reader response). The text will be the Restoration and Eighteenth Century volume of The Longman Anthology of

British Literature. This text makes it possible to discuss the relationship between literature and other arts, such as painting, architecture, and sculpture. There will be a mid-term test, final examination, book report on a text not included in the anthology, and term paper.

4500-001 BRITISH LITERATURE: THE ROMANTIC PERIOD, TR 2-3:15

MATTISON

Romanticism refers to the period in European history from the 1780s to the 1830s as well as a more specific philosophical and aesthetic approach that developed and flourished within that time. This course will explore the historical period, the literature written in England over the course of it, and the intellectual background for Romanticism as a movement, with its focus on the questions raised in the period about the nature of literature and language, questions that have had striking influence on later eras. Major topics will include changes in the form and function of poetry and the definition of the poet in the period, as well as the three-way relationship between the perceptive soul, the natural world, and language. We will read a number of writers and thinkers from the era, focusing closely on poets William Blake, William Wordsworth, Percy Shelley, and John Keats, and some of the prose writers, both British and Continental, who influenced their thinking, including Jean-Jacques Rousseau and Friedrich Schiller.

4630/5-001 AMERICAN LITERARY REALISM, MW 2-3:15 REISING

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

4660/5-001 AFRICAN AMERICAN LITERATURE IN THE 20TH CENTURY,

MW 4:10-5:25 PHELPS

We will survey a diverse genre of literary texts produced by African Americans since the turn of the twentieth century to determine where and/or what aesthetic, cultural, and political trends exist between generations and periods of literary expression. Our journey will include discussions of some of America's most popular and critically explored writers, theorists, and artists, as well as those that are lesser known or have yet to be "canonized." We will supplement our readings

with other artistic mediums that serve as resources for evaluating African American cultural expression.

4680/5-001 **AMERICAN LITERATURE SINCE WORLD WAR II, MW 11-12:15** **LUNDQUIST**

An undergraduate/graduate survey of American Literature written after 1950. We will read poetry and fiction by a good number of the following authors: John Ashbery, Gwendolyn Brooks, Raymond Carver, Don DeLillo, Louise Erdrich, Allen Ginsberg, Lyn Hejinian, Michael Herr, Jamaica Kincaid, Maxine Hong Kingston, Ursula LeGuin, Cormac McCarthy, Toni Morrison, Alice Munro, Joyce Carol Oates, Frank O'Hara, Sharon Olds, Mary Oliver, Ishmael Reed, Adrienne Rich, Art Spiegelman, John Updike, C.K. Williams. We'll explore the aesthetic attractions and intellectual challenges of the literature of our own time, especially experimental works which stretch or break traditional notions of narrative and poetic form and purpose. We will investigate the theory and practice of literary "postmodernism." All students will write two papers, give a presentation, and take a final examination. Graduate students will write longer papers, and assemble an annotated bibliography.

4690/5-001 **NATIVE AMERICAN LITERATURE & CULTURE, MW 12:30-1:45** **ERBEN**

Native American Literature and Culture interrogates a selection of texts by and about Native Americans, including the oral traditions of storytelling and mythology and selections by contemporary writers. The genres examined will be film, autobiography, poetry, short fiction, novels, history, and manifestos. We will read and discuss texts by Vine Deloria, Sherman Alexie, Louise Erdrich, Leslie Marmon Silko, and others. Cultural and historical context will be integrated into discussion by means of lectures and study questions.

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4820/5-001 **MILTON, TR 12:30-1:45** **MATTISON**

This course will be an in-depth study of the poetry and prose of John Milton (1608-1674), focusing in particular on his epic, *Paradise Lost*. Milton is probably the most influential English poet, but in his own time he was highly regarded for his knowledge of Latin as well as for his biblical scholarship; he was a member of Oliver Cromwell's government during the British Interregnum and a formidable political thinker, strategist, and writer; he was a prominent Puritan, and a zealous participant in any number of religious debates among

his fellow radical Protestants. However, his poetry is not a distinct activity pursued separately from all of these interests, but rather the culmination of everything he studied and thought about. Milton's poetry is full of lyrical and intense uses of sound, and his innovations in poetic form are the basis of most English-language poetry written since; at the same time, the arguments and ideas that make up his verse have been the subject of controversy throughout the history of literary criticism. In this course we will read for both of these strains, a task that will serve as an introduction to Milton and at the same time as preparation for further study of Renaissance poetry and the long poetic tradition Milton founded.

4900-001

ENGLISH HONORS SEMINAR, TR 2-2:50 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

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 (please contact Dr. Gregory: melissa.gregory@utoledo.edu).

- 5100/7-001** **HISTORY OF THE ENGLISH LANGUAGE, TR 2-3:15 SIEGEL**
Prerequisite: ENGL/LING 3/5/7150. 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 a tour of 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 5100/7.
- 5780-001** **CONTEMPORARY LITERARY THEORIES AND CRITICISM, TR 5:45-7:00 MARTIN, W.**
 After introductory readings on the scope and topics of contemporary criticism, the emphasis will at first be on the innovative theories of the 20th century: psychoanalysis, Marxism, formalism and structuralism, and social critique. The second phase of the course will concern specific applications emerging from those theories, as they appear in studies of gender and identity, racial and post-colonial studies, and the new historicism. The brief third phase of the course will be planned in conjunction with the interests and specializations of the students. There will be one-page papers on some of the assignments, a presentation to the class, and written exams based on questions passed out in advance.
- 6520-001** **SEMINAR: VICTORIAN WOMEN WRITERS, R 7:20-9:50**
GREGORY
 This course will read a selection of important work by Victorian women writers with an eye toward considering the role of feminist theory in English studies. We will divide our time between novels and poetry, the latter of which offers an excellent opportunity to witness the pros and cons of feminist recovery work still in action. Authors may include novelists such as the Brontë sisters, George Eliot, Elizabeth Gaskell, and Mary Elizabeth Braddon as well as poets such as Elizabeth Barrett Browning, Christina Rossetti, Augusta Webster, Amy Levy, and others.
- 6640-001** **SEMINAR: CONTEMPORARY AMERICAN DRAMA, F 12-2:30**
ARROYO
 This course will look at the collision of performance and various versions of America, from Tony Kushner's *Angels in America* to defiant alternative versions of our complex nation. The contemporary is ever defining itself and we'll use various

theoretical approaches to link genre, demands, and respect for the human spirit. The theater is a place for risk and reward.

6940/8 SEMINAR IN ENGLISH INSTRUCTION – ESL, MW 7:10-8:40

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).