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Updates to this booklet can be found at:

www.english.ohiou.edu/courses

Eng 151 Writing & Rhetoric ICall#15662 8:10-10:00 am Tu Th
9:10-10:00 am F

Description: In this class, you will practice and experiment with clarity, structure, fluency, and rhetorical control as we compose, critique, and revise expository essays. By looking carefully at style, you will improve your writing in ways that will help the rest of your university career. To do so, we will blend traditional classroom discussion and exercises with computer-based writing, interaction, and re-writing. You will be learning some valuable computer skills, but only as a bonus. Your abilities at the computer will not be graded! For a colorful, energetic source of ideas and content, we will turn to movies. Movies are not only a treasured part of our culture, but they are also a native language that has a special appeal to our ideas and emotions. As we uncover the ways in which film affects us, we will discover that they are often the same methods that writing uses to move and influence a reader. As a result, we can use this familiar art to illuminate and improve our writing skills. At all times, the discussion and treatment of movies will be a means to a greater end -- the ability to express yourself well in writing as your ideas become deeper and richer.

Eng 200 Intro to LiteratureCall #15716 10:10-12:00 pm Tu Th
Call # 15717 1:10-3:00 pm Tu Th

Description: For nonmajors. Approaches to reading and interpreting fiction, poetry, and drama through using skills, techniques, and language of interpretation.

Eng 200 Intro to Literature

Call #15718 5:10-7:00 pm M W

Description: In this course, we will read a selection of contemporary and classic literature that includes a diverse selection of poems, short stories, and selected essays. Much of our reading will come from the 20th century, but we will also study the roots of 20th century literature by reading work from prior periods dating back to the early part of the 19th century. Our goal will be to familiarize you with terms and concepts necessary for the study of literature and with trends in literary history.

Eng 201 Critical Appr. To Fiction

Call #15719 10:10-12:00 pm M W

Description: This course will introduce students to fiction as a genre to be studied, analyzed, criticized, discussed, and enjoyed. We will read several novels. Our goal is to develop a critical vocabulary about prose fiction that will serve as a foundation for more advanced study of literature (theoretical, historical, etc.) We will pursue this aim by careful scrutiny of the choices that each particular author makes and how those choices shape the text's meanings and effects. Assignments: Frequent reading quizzes; informal writing on discussion board; a midterm essay, and final essay. Readings: Mary Shelley, *Frankenstein*; Jane Austen, *Northanger*

David SharpeEllis 19
Ellis 19**Jessica Hollis**Ellis 103
Ellis 112**Jaswinder Bolina**

Ellis 112

Joe McLaughlin

Ellis 116

Abbey; Mark Haddon, *The Curious Incident of the Dog in the Night*; Kazuo Ishiguro, *The Remains of the Day*; Marjane Satrapi, *Persepolis*.

Eng 201 Critical Appr. To Fiction

Call #15720 10:10-12:00 pm M W

Description: In this class we will have extensive discussions on the fundamental issues in the study of literature, focusing on its nature and function. We will grapple with the current debates about literature, study basic terms of literary analysis and examine criticism in practice—the application of theory. After a basic historical survey of literary criticism, the course aims to introduce the student to assumptions and strategies of the following schools of literary criticism: New Criticism; Reader-Response Criticism; Deconstruction; Biographical, Historical and New Historical Criticism; Psychological Criticism; and Feminist Criticism. At a very basic level we will explore the concepts and methodologies characteristic of each school. By the end of the quarter students should be able to write a short essay critically evaluating a text using any one of the approaches studied in this course; they should be able to react to a text as a whole, applying any of the strategies learned in the ten weeks.

Eng 201 Critical Appr. To Fiction

Call #15721 1:10-3:00 pm Tu Th

Description: For nonmajors. Close textual analysis of fiction, development of critical vocabulary, and introduction to the variety of current methods of responding to literature.

Eng 202 Critical Approach to Poetry

Call#15722 11:10-1:00 pm M W

Description: For nonmajors. Close textual analysis of poetry, development of critical vocabulary, and introduction to the variety of current methods of responding to literature.

Eng 202 Critical Approach to Poetry

Call#15723 11:10-1:00 pm Tu Th

Description: This course introduces students to the interpretation and appreciation of English poetry. We'll focus on analysis, prosody, figurative language, and genre. All the poems we read will be good, and over half will be excellent.

Eng 203 Critical Approach to Dram a

Call#15724 1:10-3:00 pm M W

Description: We will be reading and discussing a broad survey of plays beginning with the profound "Antigone", through the sinister Renaissance with Marlowe's "Doctor Faustus", Shakespeare's "Hamlet", Webster's "The Duchess of Malfi", moving to the Baroque period with Calderon's "Life is a Dream", into the 19th

Zakes Mda

Ellis 106

Matthew VanWinkle

Ellis 119

Brian Elliott

Ellis 119

Andrew Escobedo

Ellis 106

Valorie Worthy

Ellis 14

century with Ibsen's revolutionary "A Doll's House" and then through the 20th century with Garcia Lorca's "House of Bernarda Alba", Glaspell's "Trifles" and ending with the Amiri Baraka's stupendous and volatile "Dutchman".

Eng 250 Textual Analysis **Joan Connor**
Call#15725 1:10-3:00 pm Tu Th Ellis 110
Description: This is a reading and writing class. We will be reading in two genres, fiction and nonfiction, with an eye to discriminating between them. Students will have critical and creative options for papers. We will be working with short forms.

Eng 250 Textual Analysis **Jessica Hollis**
Call#15727 1:10-3:00 pm M W Ellis 112
Description: This course is designed to prepare students for the kinds of reading and writing they will be expected to do in succeeding courses. It introduces students to fundamental skills of close reading and formal analysis of texts. Students will learn to recognize generic conventions and develop a critical vocabulary necessary for the analysis of poetry, fiction, drama, and film.

Eng 250 Textual Analysis **Dinty Moore**
Call#15728 2:10-4:00 pm Tu Th Ellis 103
Description: This course is designed to help students read and evaluate literary texts by focusing on close reading and detailed analysis. We will work to develop critical vocabularies that will enable you to articulate your ideas about literature in more precise, complicated, and interesting ways. In addition to reading a variety of literary genres-poetry, fiction, nonfiction-the course will include visual texts. Assignments: Midterm, Final and two critical papers. Regular quizzes will be given on the required reading. Attendance will be mandatory and participation imperative. With respect to attendance, students will be allowed two absences. The third missed class will result in a 1/3 grade reduction, the fourth a 2/3 grade reduction, and a full grade thereafter for each missed class. Participation will account for a substantial part of your grade.

Eng 250 Textual Analysis **Amritjit Singh**
Call#15729 3:10-5:00 pm Tu Th Ellis 120
Description: The course examines the principles that define form and meaning in a literary text through representative readings chosen from a variety of historical periods and genres (short story, poetry, novel, drama). We will include samples of writing not only from canonical British and American writers, but also from the emergent literatures in English around the globe. The course will focus primarily on the development of analytical skills through close reading and frequent writing, and the adoption of a critical vocabulary and methodology. Designed as a gateway for the new English major, English 250 serves as an introduction to the aims and methods of literary study-the why, what, and how of approaching a literary text.

Eng 251 English Literature Before 1688 **Jill Ingram**
Call#15731 1:10-3:00 pm Tu Th (Lecture) Ellis 111
12:10-1:00 pm/1:10-2 F Ellis 112 and 120 (discussion sections)

Description: In looking at English Literature from Beowulf to Milton, we'll be looking at how our own speaking English got "made," so to speak. We will focus on the topics of fame, glory, repentance, women and property rights, and satire of social types, among other things. We will read Sir Gawain and the Green Knight, selections from the Canterbury Tales, Marlowe's Doctor Faustus, Sonnets by Wyatt and Shakespeare, country-house poems by Ben Jonson and Aemilia Lanyer, and Paradise Lost. Quizzes, reading responses, midterm and a final exam.

Eng 252 English Lit 1689-Present **Heather Edwards**
Call#15734 3:10 - 5:00 pm M W Ellis 111 (lecture)
12:10 - 1:00 p.m./1:10 - 2:00 pm F Ellis 110 (discussion sections)

Description: This course is designed to introduce students to a variety of texts from the Glorious Revolution to the present day. Although the course seeks to provide an understanding of the changes in literature, life and culture during the period, we will also be thinking about the ways that this range of texts reveals continuity and conversation across decades and even centuries as well as the persistence of certain questions and concerns that continue to shape our own lives.

Eng 253 American Lit Survey **Elizabeth Thompson**
Call#15737 10:10 -12:00 pm Tu Th Ellis 111 (lecture)
12:10-1/1:10-2 F Ellis 103 or Ellis 110 (discussion sections)

Description: This course surveys some of the major authors, genres, and movements in American Literature, from the early colonial period to the 20th century. The course includes some of the most influential literary figures in American literature, but also gives attention to less canonical writers who have attracted increasing scholarly attention in recent years.

Eng 254 Res & Writing in Eng Studies **Carey Snyder**
Call#15746 10:10-12:00 pm Tu Th Ellis 120

Description: This course prepares students to use scholarly resources to write critical analyses of texts in English studies. Students are required to master research methods, library resources, the integration of primary and secondary texts, MLA/Chicago documentation, and the conventions of critical writing. Readings for the course vary and may include a single long text or several short ones. Students do extensive outside research on the reading, write at least 20 pages of critical prose based on this research, revise this writing, and make presentations to the class about their work.

Eng 254 Res & Writing in Eng Studies **Mara Holt**
Call#15747 1:10-3:00 pm M W Ellis 19

Description: The course will prepare students to use scholarly resources to write critical analyses of literary texts. Students will master research methods, library

resources, the integration of primary and secondary texts, MLA documentation, and the conventions of critical writing. Readings for this course focus on the work of Dorothy West, a novelist and short story writer who was part of the Harlem Renaissance. Texts: *The Wedding: A Novel*. Random House, 1995; *The Last Leaf of Harlem: Selected and Newly Discovered Fiction by the Woman Who Wrote the Wedding*. St. Martin's, 2008. *Writing about Literature: A Guide for the Student Critic*, W.F. Garrett-Petts. *A Guide to MLA Documentation*, 7th edition, Joseph F. Trimmer. Writing Assignments: Two 4-5 page critical essays. An 8-10 page researched paper. A bibliography.

Eng 254 Res & Writing in Eng Studies

Call #15748 3:10-5:00 pm M W

Marilyn Atlas

Ellis 116

Description: This course is designed to help English majors become more comfortable researching and writing critical essays. In this class we will practice analyzing texts and incorporating other people's insights into our analyses. We will read some of the Cynthia Ozick's fiction, "The Shawl," "Rosa," "*The Puttermesser Papers* and *Foreign Bodies* and try to understand what a "cultural hermaphrodite" is and whether all truly successful English majors either are one or will become one. Before we answer the "cultural hermaphrodite question" though, we will explore how to find and integrate different types of sources (reviews, interviews, literary essays, cultural and historical documents), so that we can enjoy our place in a community of scholars who are interested in similar questions, issues and texts. We will also learn how and when to use footnotes, and how to form and annotate bibliographies. Most importantly we will learn how to use research to develop our own original and important ideas. Assignments will include three analytical/research essays (4-5 pages each), and an annotated bibliography.

Eng 284 Writing About Culture

Call#15749 1:10-3:00 pm Tu Th

Sherrie Gradin

Ellis 120

Description: Writing About Culture and Society is a writing course that counts toward overall electives and/or for the Writing Certificate. It is a core course for the Writing Certificate. Prerequisite: Eng 151 or its equivalent. In this section called "That's Rad Man," we will read and respond to radical writings—manifestos in the first part of the term, and in the second, hate speech codes on college campuses. We will also view pertinent films. You will keep a writer/reader journal, write your own manifesto, a short analysis of an artifact from a radical movement, a response and analysis of OU's student conduct code as it reflects tensions between free speech and equal rights, and an essay that reflects on what you read, wrote, and learned during the term. The manifestos we read will likely include *The Communist Manifesto*, "The Unabomber Manifesto," "The Tea Party Manifesto," and "The Green Party Manifesto." In addition to the OU Conduct Code we will read and respond to the 1st and 14th Amendments to the US Constitution and several case studies of hate speech codes on college campuses.

Eng 301 Shakespeare's History

Call#15750 11:10-1:00 pm Tu Th

Jill Ingram

Ellis 119

Description: In this course we will examine the metaphor of the "body politic" in Shakespeare's history plays. Through close readings of four plays and in viewing a number of film versions, we will examine ways in which the natural body is analogized to the state. We will explore Shakespeare's imagery that emphasizes the fragile body, sickness, blood, and disease; and we will interrogate ways in which the imagery is effectively used on screen to expose the king's frailties or highlight his authority. The metaphor of the body politic also reveals attitudes towards social identity, touching upon the multiple forces of love, political dissent, and outsider status. In class we will examine the ways in which Shakespeare stretched the boundaries of this analogy, making the sources and history chronicles his own. We will also look at how directors of modern film versions have made Shakespeare's plays their own, as we compare different versions of Richard III, Henry IV, and Henry V. You will also have a chance to stage your own scenes in small group exercises. Short reading response papers, a midterm exam and a final 70page paper.

Eng 302 Shakespeare's Comedies

Call #15751 1:10-3:00 pm M W

Loren Giese

Ellis 111

Sex and Bondage in Shakespeare's Comedies

Description: Course Description: This course is a study of four Shakespearean comedies: *The Taming of the Shrew*, *Measure for Measure*, *Two Gentlemen of Verona*, and *Twelfth Night*. We will analyze these plays in terms of their structure, characterization, action, language, and the like, and will pay special attention to the issue of sex and bondage: namely, the social containments that control and bind sexuality. With this perspective in mind, we will examine these plays with relation to the social contexts of their production in the sixteenth- and seventeenth-centuries. We will also give some attention to the issue of textuality in terms of the cultural reproduction of Shakespeare—Shakespeare on the page, on the stage, and on the screen.

Eng 306J Women & Writing

Call#15754 9:10-10:00 am M-Th

Christine Freeman

Ellis 205

Description: This course is, first and foremost, a writing course. It is designed to help students practice and improve their writing skills by learning to develop content and style, and to become their own best editors by the end of the quarter. Short fiction and poetry by women and about women serve as the focus for readings, class discussions, and paper topics. Course assignments: Four papers, two panel presentations, reading quizzes.

Eng 306J Women & Writing

Call#15757 12:10-2:00 pm Tu Th

Call#15760 3:10-5:00 pm Tu Th

Heather Edwards

Ellis 31

Ellis 31

Description: This course explores both fictional and non-fictional works by wom-

en writers that address the tense and often contested relationship between women and writing by examining the concept of what it means to “Write a Woman’s Life.” Just as we explore how women writers approach the topic of finding a voice through writing, this course is designed to help students think critically about how to intelligently and coherently represent their individual voices through writing. Therefore, the course will also explore the writing process itself, getting students to focus on the many steps involved in writing and the process of revision. Students should be prepared to produce several short pieces of writing as well as several longer, formal papers.

Eng 306J Women & Writing
Call#15756 10:10-12:00 pm Tu Th
Description:

Joanie Freed
Ellis 16

Eng 306J Women & Writing (In Translation)
Call#15761 3:10-5:00 pm Tu Th

Kristin LeMay
Ellis 112

Description: Women & Writing in Translation: This course invites students to use their foreign language proficiency to take on the subtle, rewarding work of literary translation. Together, we’ll look into theories of translation, study competing translations of texts, and we’ll try our own hand at translating between languages, between genres, and in a variety of mediums. We’ll ask how gender assumptions are encoded in language, as well as how elements of culture and artistry might just be untranslatable. We’ll consider adaptation as a form of translation, looking at the translation of works by women writers like Jane Austen as they move (or are moved) from page to screen. The course will culminate in a translation portfolio, which will include a researched critical preface. Please note: Because this course invites students to practice translation from one language into another, as well as to bring to class foreign texts they are interested in translating, students must have proficiency in a language besides English.

Eng 306J Women & Writing
Call #15762 4:10-6:00 pm M W

Mara Holt
Ellis 19

Description: The goal of this course is threefold: (1) to train students in argumentative writing in a process that involves critical thinking; (2) to familiarize students with strategies of approaching visual and print texts critically; and (3) to study cultural impact of difference on relationships as represented in films and theoretical article to a scene or pattern in the film. **Visual Texts:** *Something New*, director Sanaa Hamri (2006). *Crazy, Stupid Love*, dir. Glenn Ficarra, John Requa. (2011). *Saving Face*, director Alice Wu (2005). *XXY*, Directed by Lucia Puenzo (2007). *The Girl with the Dragon Tattoo*, director Niels Arden Oplev (2009). *Thelma and Louise*, director Ridley Scott. Several selected theoretical texts will be assigned. **Writing Assignments:** For three of the six films, you will turn in a pair of single-spaced papers; For your final exam, you will use theoretical terms that you’ve learned in the course to analyze a fourth film.

Eng 306J Women & Writing
Call#15758 1:10-3:00 pm Tu Th

Beth Koonce
Ellis 15

Description: Many of us here in the United States have paid attention to recent political events taking place throughout the Middle East and North Africa. In addition, many of us hold stereotypes about the Middle East, about democracy in the region, about social practices related to Islam and specifically, the ways that Middle Eastern women are oppressed. Yet, most of us receive our information through the Western news media, without having an opportunity to see how writers from the Middle East react to their own circumstances. The Middle East and North Africa include diverse internal responses to governmental and social practices in the individual countries comprising the region. Though some nations are more restrictive than others, many writers of Middle Eastern descent are critical of oppressive social hierarchies and cultural practices within their home countries, while also embracing their own national uniqueness and heritage. Some embrace Western notions of democracy and equality, while others work towards equality within current governmental structures. As such, the theme of this writing course will be to examine stereotypes we hold about women of the Middle East via a selection of articles, personal testimonies, short stories, photographs, poetry, films, blogs and online newspaper excerpts. We will specifically examine practices of veiling, images of Middle Eastern women in the media and visual art, stereotypes about harems, notions of public vs. private space, and the ways that Middle Eastern women are expected to behave. This course will consider the work of some writers from the Middle East, as well as those by Westerners.

Eng 306J Women & Writing
Call#15763 5:10-7:00 pm M W

Valorie Worthy
Ellis 20

Description: As a junior/senior composition course this class will emphasize writing and meet in the computer lab. In addition to self expression and persuasion there will be a strong research component to this class and the lab provides us with the opportunity to pursue this.

Eng 308J Writing & Rhetoric II
Call#15770 10:10-12:00 pm M W

Colleen Ruggieri
Ellis 120

Description: Welcome to English 308J. In this course we will build upon the composition skills you’ve mastered throughout the past two-three years in college. In addition to developing your writing, our theme-THE RHETORIC OF LEADERSHIP-will give you the opportunity to explore your own leadership potential personal. We will complete several small assignments, along with major papers.

Eng 308J Writing & Rhetoric II
Call#15772 This course is offered online

David Sharpe

Description: This all-online course duplicates the course I teach on-campus in a computer lab, with the advantage of flexibility in how you manage your time. As with all English 308J courses, this one is primarily intended to improve your writ-

ing skills—but you will do so while developing strategies for using computers in the writing process. Language proficiency from basic grammar to stylistic polish will be emphasized as a platform for higher concerns of structure and insight. Computers will be used as both content and tool. Assignments will be drawn from a range of styles and forms: descriptive, personal essay, narrative, investigative, comparative, persuasive, analytical, and interpretive. Critiquing of papers will examine style, structure, and logic as in any composition course. A full description of the course and its methods can be found at www.ohio.edu/independent/online/eng308j. Please contact sharpe@ohio.edu if you have further questions. Readings: Online text selections [TBA]. The Everyday Writer, Andrea Lunsford. Exams and Assignments: during the quarter, you will produce twenty pages of strong, clear, polished writing in four formal projects and a number of in-lesion activities. In addition, you will be participating in frequent peer reviews, exercises, and most importantly—discussions in a forum. A final rewrite of each paper takes the place of a final exam.

Eng 308J Writing & Rhetoric II Elizabeth Thompson
 Call #15780 12:10-2:00 pm M W Ellis 110
 Call #15783 1:10-3:00 pm Tu Th Ellis 113

Description: Title: Women’s Detective Fiction 1860-1998
 This course helps students develop skills in writing expository prose through regular practice and evaluation and supplemented by attention to published prose and concepts of rhetoric and style. Our specific topic will be women’s detective fiction in America, 1860-1998. In this course, students will become literary detectives, investigating the way expectations for women’s behavior changed over time and the role that women’s detective fiction of the nineteenth and twentieth centuries has played in that evolution.

Eng 308J Writing & Rhetoric II David Bruce
 Call #15768 9:10-11:00 am M W Ellis 31
 Call #15775 12:10-2:00 pm M W Ellis 31
 Call #15796 3:10-5:00 pm M W Ellis 31

Description: ENG 308J is Advanced Rhetoric and Composition; therefore, it should not be merely a rehash of ENG 151 (although it can cover some of the same material), but should instead introduce new kinds and topics of writing. Of course, our emphases are on informing, persuading, and (sometimes) entertaining the reader. All students are expected to write their own papers. Plagiarism or other academic misconduct may result in a failing grade for the course plus referral to OU Judiciaries. Five projects, plus several short memos as homework. Of course, we will write a couple of research papers; in addition, we will write a persuasive problem-solving letter, as well as other projects.

Eng 308J Writing & Rhetoric II David Sanders
 Call #15782 1:10-3:00 pm M W Ellis 20
 Call #15786 2:10-4:00 pm Tu Th Ellis 19

Call #15797 3:10-5:00 pm M W Ellis 20
Description: This is a course designed to improve your writing competence, in terms of both standard English usage and your development and execution of critically sound essays. There will be a lot of reading and writing. If you’re not willing to do that, this class is not for you. Likewise, a significant portion of the course depends on student discussion. If you do not like to participate in class, you probably won’t enjoy this course.

Eng 308J Writing & Rhetoric II Ryan Naughton
 Call#15781 12:10-2:00 pm M W Ellis 16

Description: Through and exploration of literature and history, this course aims to hone the critical reading and writing skills students initially developed in first-year composition. Writing assignments will include frequent reading reflections, a paper proposal, and four formal essays. In conjunction with these writing assignments, students will read several texts and perform independent research on a topic of their choosing (within the parameters outlined in the essay prompt). By the end of the quarter, students should feel comfortable reading a variety of texts, writing in different rhetorical modes, and performing library research.

Eng 308J Writing & Rhetoric II Jackson Connor
 Call#15784 1:10-3:00 pm M W Ellis 15

Eng 308J Writing & Rhetoric II Brian Elliott
 Call#15789 2:10-4:00 pm M W Ellis 110

Eng 308J Writing & Rhetoric II Theresa Moran
 Call#15792 2:10-4:00 pm M W Ellis 16

Description: The goal of this course is to improve student writing. Organizing thoughts and arguments in a coherent, intelligent fashion in the written (and spoken) word is the main objective of this class. There is little mystery to writing well. Anyone can learn to write. All good writing requires is thought, practice, patience, revision, and proofreading. Grammar, punctuation, sentence structure, organization style and format are essential elements of writing well. Students are expected to pay strict attention to every word they commit to the page and will be held accountable for all and any errors.

Eng 308J Writing & Rhetoric II Michael Brown
 Call #15795 3:10-5:00 pm M W Ellis 120
 Call #15801 5:10-7:00 pm M W Ellis 120
 Call #15802 5:10-7:00 pm Ellis 120

Description: This is a course in advanced composition. By now in your student careers I am fairly confident in your acquired writing skills—so I suppose my ex-

pectation in your abilities is modestly high. It's my feeling that strong writing skills will make you, in your professional lives—no matter what the discipline or discipline—a valuable asset to any future employer. That claim is also my experience. Further, to be a strong writer I believe one must be capable of writing well in a variety of styles and techniques; for instance, in the area of persuasive argument, backed up by verifiable facts, stats, etc. Or say, in the broad area of critical thinking and interpretation of literary narrative or even in the field of narrative writing itself: storytelling (my particular area).

Eng 308J Writing & Rhetoric II Matthew Stallard
Call#15799 3:10-5:00 pm Tu Th Ellis 15

Description: Special Focus: Classical Rhetoric

Eng 308J: Writing and Reading, focusing on writing, reading, and thinking processes and rhetorical study of language and writing. Students practice a variety of forms of writing as a means to becoming successful writers and thinkers both within and outside of the university. Assignments: informal writing, formal writing, peer critique, revision, active reading and group work.

Eng 308J Writing & Rhetoric II Joe Plicka
Call#15800 3:10-5:00 pm M W Ellis 112

Description:

Eng 308J Writing & Rhetoric II Matthew VanWinkle
Call#15773 10:10-12:00 pm Tu Th Ellis 15

Description: This class will refine and extend skills in critical thinking, focusing on arguments propelled by responses to popular culture. It will emphasize the revision process in articulating and developing these responses, pursuing a concerted attention to structure, style and substance. Readings and written assignments frequently engage with aspects of popular culture. The aim here is to contribute to ongoing public conversations with insight and eloquence.

Eng 309J Writing in the Sciences Christine Freeman
Call #15803 10:10-11:00 am MTWTh Ellis 205

Description: The primary purpose of this course is to provide students in the physical sciences with an opportunity to practice writing within their majors. Students are expected to have a knowledge base within the life or physical sciences (physics, chemistry, geology, biology, etc.), since most examples used in the class require more than a layperson's understanding of the field. The course focuses on how to review prior research, how to propose research projects, how to incorporate research results into final reports, and how to write clearly and concisely.

Eng 312 English Literature 1500-1660 Andrew Escobedo
Call#15804 2:10-4:00 pm Tu Th Ellis 116

Description: Introduction to some of the major literary texts of the Renaissance period, including Philip Sidney's *Arcadia*, William Shakespeare's *Midsummer Night's Dream*, and Edmund Spenser's *The Faerie Queene*.

Eng 313 English Literature 1660-1800 Linda Zionkowski
Call #15805 10:10-12:00 pm M W Ellis 14

Description: If you think that shopping is a modern experience, think again: the delights and disappointments of shop-till-you-drop mall walking are very much part of the eighteenth-century (1660-1800) represent what historians call the "commercial revolution"—the rapid increase in the production and sale of goods to an expanding consumer market. The class will focus on how the pleasures and problems of consumption affected ideas about class and status, changed constructions of masculinity and femininity, and aroused anxieties about social change. In particular, we'll be analyzing how our present attitudes toward consumption are shaped by the literature of the eighteenth century.

Eng 314 English Literature 1800-1900 Joe McLaughlin
Call #15806 10:10-12:00 pm Tu Th Ellis 116

Description: The Victorian Serial Novel-Charles Dickens' *Bleak House*

This course will introduce key themes and features of Victorian fiction through a close study of Charles Dickens' mid-century novel *Bleak House*. In addition to studying the historical context of the novel (the Repeal of the Corn Laws, the Great Exhibition of 1851, Britain's evolving role as an imperial power, class relations, changing ideas about the public role of women, etc.), we will read the novel in the serial form in which it was first published and think about the unique qualities of that form of publication and reception. Throughout the course, our goal will be to make connections between the world of the novel and the literary form through which Dickens gives it expression. Students will be required to work with primary sources in Alden Library. Assignments will include a required discussion board or class wiki, a paper at mid-term, and a final paper. Readings: Charles Dickens, *Bleak House*; Henry Mayhew, *London Labour and the London Poor*

Eng 322 American Literature: 1865-1918 Paul Jones
Call#15807 2:10-4:00 pm M W Ellis 106

Description: In this course, "American Realisms," we will explore the changes in American writing during the decades following the Civil War, as the literature of the post-war United States evolved from a predominantly romantic tone into a more realistic one. We will examine the many forms that the project of literary realism assumed in the late nineteenth and early twentieth centuries (including local color, regionalism, naturalism, and early modernism), and we will explore how this literary project attempted to incorporate the voices of men and women from all regions of the country, from different races and classes, to present a more accu-

rate picture of the nation itself in its literature. Writers to be considered will likely include William Dean Howells, Mark Twain, Ambrose Bierce, Sarah Orne Jewett, Mary Wilkins Freeman, Charlotte Perkins Gilman, Sui Sin Far, Kate Chopin, Charles Chesnutt, Paul Laurence Dunbar, John Oskison, Stephen Crane, Jack London, Frank Norris, and Gertrude Stein.

Eng 323 American Literature: 1918-Present Ellis 106
Call#15808 2:10-4:00 pm Tu Th
Description:

Eng 325 Women & Literature Janis Holm Ellis 106
Call#15809/15810 3:10-5:00 pm Tu Th
Description: The goal of this course is to increase students' competence and confidence as literary critics, as readers and interpreters of texts. The class will read and discuss poetry and prose by women, examining both form and content. We will also consider how gender roles and expectations affect women's lives. Additionally, the class will master a number of literary terms. Readings: Great Short Stories by American Women (ed. Candace Ward); Harriet Jacobs, Incidents in the Life of a Slave Girl; Helen Keller, The Story of My Life; Course pack (Kinko's). Assignments: 3 formal exams, weekly reading quizzes.

Eng 338 African American Lit. 1900-1950 Ayesha Hardison Ellis 103
Call#15817 10:10-12:00 pm M W
Description:

Eng 351 History of the English Language Matthew Stallard Ellis 14
Call#15818 10:10-12:00 pm Tu Th
Description: In this course, we will diachronically and synchronically examine changes in the English Language, including shifts in sound patterns, grammatical forms, vocabulary, and semantic values. Our theoretical approach will include socio-linguistics, articulatory phonetics, and comparative philology. Assignments: A Scholarly Review Essay, An Etymological Essay, Two Midterm Exams, One Final Exam.

Eng 355 World Literature Joanie Freed Ellis 106
Call#15819 1:10-3:00 pm Tu Th
Description: This course will present a mosaic of texts to acquaint students with the literature of Africa, Asia, the Caribbean, Eastern European and Latin America. This course is designed to provide samples of diverse writing from different historical, cultural, and socio-political contexts. The course will emphasize shorter texts (short stories, poems, novellas, plays) to better acquaint students with at least two of the various regions.

Eng 356 Young Adult Literature Colleen Ruggieri Ellis 106
Call#15820 12:10-2:00 pm M W
Description: Examines the historical development and characteristics of young adult literature, including a focus on methods of instruction.

Eng 361 Creative Writing: Fiction Zakes Mda Ellis 109
Call #15821 1:10-3:00 pm M W
Description: The course is designed to guide you through the key aspects of the narrative. The focus is on short fiction – its form, theory and practice. We will examine its basic techniques and structure through an extensive analysis of student work and established models. The second half of the course assumes a workshop format and focuses on student work. You will be expected to do class presentations on the elements of fiction and on model stories posted on Blackboard. By the end of the course you should be able to write a conventional short story with round and flat characters, with adequate motivation and justification underlying their actions, and whose conflict develop in a narrative arc to its climax. This means that this class is not interested in pieces that are sustained only by voice or in open-structure stories. Our focus is on the traditional narrative structure.

Eng 361 Creative Writing: Fiction James Miranda Ellis 109
Call#15822 3:10-5:00 pm M W
Description: English 361 is an introduction to fiction writing focusing specifically on short form fiction: flash fiction, the short story, and even novella-length work. Students will read and discuss a variety of contemporary and canonical short form fiction. They will also read a number of essays, interviews, and creative works that speak to the craft of short form fiction, and be asked to complete exercises and assignments pertaining to these works/discussions. Students will ultimately pull from this material to compose a number of their own short form fictional works. These pieces will be discussed in a workshop-style format during the second half of the course.

Eng 361 Creative Writing: Fiction Jolynn Baldwin Ellis 109
Call#15823 9:10-11:00 am Tu Th
Description: With all of the available writing manuals, advice from authors, and famous aphorisms about the craft of fiction, it's easy for writers to become confused and to get bogged down in the "rules" of writing. This course will be part workshop, part discussion, the goal of this course is to teach writers how to follow -and, more importantly, break-the "rules" of writing fiction, by reading and talking about student-generated short stories, as well as discussing stories from more well-known sources.

Eng 362 Creative Writing: Poetry Sarah Green Ellis 108
Call#15824 12:10-2:00 pm M W
Description: In this introductory poetry workshop students will alternate between reading and discussing anthologized selections for craft examples and workshop-

ping their own poems with the full class. We will spend a roughly equal amount of time practicing traditional forms and experimenting with stylish free verse. Text: Frances Mayes' *The Discovery of Poetry*.

Eng 362 Creative Writing: Poetry Jaswinder Bolina
Call#15825 2:10-4:00 pm M W Ellis 108

Description: This is a poetry workshop. You will read copious amounts of poetry, you will write copious amounts of poetry, you will discuss copious amounts of poetry, and you will revise copious amounts of poetry. The workshop is to be a forum in which peers invest their time and energy in constructively criticizing your original work as you invest your time and energy in constructively criticizing theirs. Additionally, we will read recently published collections of poetry that might teach us a thing or two about how to produce clear, moving, and innovative work that expresses what must be expressed while also challenging the limits of language.

Eng 362 Creative Writing: Poetry Mark Halliday
Call#15826 2:10-4:00 pm Tu Th Ellis 109

Description: In this introductory poetry workshop we will explore many styles and subjects for poems, stimulated by poems in collections by Denise Duhamel, Alan Shapiro, and Kevin Prufer. Students will write at least six original poems, and will also write paragraph answers to three sets of questions about our readings.

Eng 362 Creative Writing: Poetry Robert DeMott
Call#17175 6:10-10:00 pm W Ellis 203

Description:

Eng 363 Creative Writing: Nonfiction Kelly Ferguson
Call#15828 12:10-2:00 pm Tu Th Ellis 108

Description:

Eng 384J Rhetoric in the Profession Talinn Phillips
Call#15829 12:10-2:00 pm Tu Th Ellis 20

Description: This section of 384J is for multilingual and international students. Registration is by pink slip only. Please contact Dr. Phillips at tiller@ohio.edu for details. In this course we will focus on the kinds of writing tasks you will encounter *after* college. We'll begin by examining advertisements to refresh your knowledge of rhetorical concepts and analysis. Then we'll work on understanding the conventions of important workplace genres like memos, resumes, and cover letters. Students will also complete an analysis of writing in their chosen fields.

Eng 393 Creative Writing Workshop: Short Story Joan Connor
Call#15830 2:10-4:00 pm Tu Th Ellis 108

Description: We will be reading and writing short stories. This is an intermediate workshop, so students should have completed a beginning workshop. We will generate two stories and a shortshort.

Eng 394 Creative Writing Workshop: Poetry Jill Rosser
Call#15831 3:10-5:00 pm M W Ellis 205

Description: In this course we will read and discuss provocative work by poets that will both inspire our own experimentation with voice and spark new ideas about how to approach subject matter in a fresh, surprising ways. We will explore innovations of the past four decades in particular. In addition we'll pay close attention to the question of cliché and sentimentality: how to recognize over-worked metaphors and images, and how to avoid them in your own writing. After studying some traditional forms we'll also invent our own as a class. Students will produce one new original poem per week in addition to occasional exercises and quizzes on the assigned reading. More than half of class time will be spent workshopping student poems. Prerequisite: Eng 362. Readings; TBA. Exams/Papers: Final portfolio and quizzes.

Eng 395 Creative Writing Workshop: Non-fiction Eric LeMay
Call#15832 2:10-4:00 pm Tu Th Ellis 20

Description: Where are the writers working today whose work engages you, enralls you? What are the aesthetic issues and literary questions with which contemporary writers are grappling? In this workshop, not only will you have the chance to work with your fellow writers in the classroom, but you will also explore the community of writers outside it: Together, we will venture into the contemporary scene of American letters and look at how creative nonfiction is currently practiced in some of America's most exciting venues, from *The New Yorker* to the O-U-based *Brevity*. You will also encounter writers in person, at OU's Spring Literary Festival. You can expect to write-and revise-original work in light of what you discover. The hope is that you will finish the course with a greater awareness of your literary moment and your possibilities as a writer, as well as stronger skills with which to realize them.

Eng 399 Literary Theory Robert Miklitsch
Call # 15833 3:10-5:00 pm M W Ellis 214

Description: the aim of this course will be to offer an introduction to contemporary critical and cultural theory. Specifically, we will review various, now "classical: theories such as structuralism, deconstruction, feminism, Marxism, and psychoanalysis as well as a number of more recent critical approaches such as gay/lesbian and/or queer theory. The task in this introductory course will be to achieve a working understanding of the above theories by applying them to specific literary or cinematic texts.

Readings: There may be a general, introductory text on theory as well as critical readings that will be available on Course Reserves.

Eng 452/L Teaching HS Eng Lit.

Call#15835 3:10-4:30 pm M W

Description: Welcome to Methods for Teaching Literature! In this course you will master a scholarly approach to the pedagogical development of curriculum for secondary language arts courses. Upon completion, you will be confident and prepared to enter a classroom with a toolbox of strategies.

Colleen Ruggieri

Ellis 14

Eng 460 Literary Topics

Call #15838 10:10-12:00 pm MW

Eng 465 Authors: American

Call #15845 10:10-12:00 pm M W

Ohio in the American Literary Imagination

Description: Throughout the nineteenth, twentieth, and twenty-first centuries, the state of Ohio has figured in various ways in the national consciousness, as the frontier and wilderness offering the promise of settlement and civilization, as the destination for people fleeing slavery and as an emblem of freedom, as the model of post-Civil War industrial success, as the home of presidents and gilded-age excess, as the destination of large African-American populations arriving from the Great Migration, as the icon of small town middle-class American values and provincial mores, and, in recent decades, as the ruins of post-industrial American society. In our survey of Ohio's place in national literary history, we will begin with frontier writing, move through major authors of the past centuries, such as Harriet Beecher Stowe, Alice Carey, William Dean Howells, Charles Chesnutt, Paul Laurence Dunbar, Ambrose Bierce, Sherwood Anderson, Dawn Powell, James Thurber, and end by looking at more contemporary voices, like Rita Dove, Mary Oliver, and Toni Morrison, before concluding with some newly emerging voices from the state, like Donald Ray Pollack (whose recently published short story collection *Knockemstiff* will be the last text we will consider).

Paul Jones

Ellis 110

Paul Jones

Ellis 110

Eng 460 Literary Topics:

Call#15840 1:10-3:00 pm M W

Eng 465 Authors: American

Call #17170 1:10-3:00 pm M W

Description: In Mario Vargas Llosa's *Feast of the Goat*, a novel about the 1961 fall of Rafael Trujillo, the Dominican Republic's powerful and perverse dictator, we find that one of his henchman, Agustin Cabral, had a daughter, the novel's main character, who was educated as a young teen in Adrian, Michigan. Why Adrian, Michigan? Why the Midwest? T. S. Eliot was born in St. Louis, Missouri, *Poetry* magazine began in Chicago, and yet when we think of the Midwest, of the literary Midwest we think of a place in—between two coasts, “flyover country.” In this course we are going to land and look at Midwest fiction such as Theodore

Marilyn Atlas

Ellis 116

Marilyn Atlas

Ellis 116

Dreiser's *Sister Carrie*, Dawn Powell's *Dance Night*, Saul Bellow's *The Adventures of Augie March* and Toni Morrison's *The Blue Eye* ad explore the Midwest that these innovative fiction writers create. Assignments will include analytical essays and a longer research paper.

Eng 460 Literary Topics:

Call #15841 7:10-9:00 pm M W

Eng 465 Authors: American

Call #15846 7:10-9:00 pm M W

Description: “Kiss Me Deadly: American Film Noir” will explore the cinematic world of *noir*, a critical term that refers to certain “black” or darkly-lit American films of the 1940s and 1950s. The class will examine classic, cinematic examples of the genre of *film noir* as well as more contemporary examples, so-called neo-noir. Although the emphasis will be on the aesthetic character of the texts under discussion (editing, lighting, mise-en-scène, cinematography, etc.), we will also investigate the films' historical and socio-cultural conditions of possibility as well as related issues of race and class, gender and sexuality. Readings: There will be a general, introductory text on film noir as well as on-line readings on the genre and individual films.

Robert Miklitsch

Ellis 214

Robert Miklitsch

Ellis 214

Eng 460 Literary Topics:

Call #15842 10:10-12:00 pm Tu Th

Eng 466 Literary Topics: Authors: International

Beth Koonce

Call #15847 10:10-12:00 pm Tu Th

Description: The Middle East is a region dominated by unique contexts and cultural constructs, issues that truly come to life via art from the region. As such, this course will explore both writing and films created by authors from and of the Middle East. Among other things, we'll be discussing the ideas of community, identity, diaspora, the changing roles of men and women in the Middle East and issues like veiling of women, human rights issues, patriarchy, democracy, and feminism. Each student will complete a substantial presentation, an annotated bibliography and a final seminar paper. Possible texts could include: Margane Satrapi's *Persepolis*, Shahrnush Parsipur's *Women Without Men*, Kalid Hosseini's *The Kite Runner*, O.Z. Livaneli's *Bliss*, Raja Alem's *Fatma*, Nawal El Sadaawi's *Woman at Point Zero*, Naguib Mafouz's *Midday Aller* and/or films such as Eran Riklas' *Lemon Tree* and Jafar Panahi's *Offside*.

Beth Koonce

Ellis 112

Eng 460 Literary Topics:

Call #15843 12:10-2:00 pm Tu Th

Eng 464 Authors: English

Call #15843 12:10-2:00 pm Tu Th

Description: In this section of English 464 we will focus on the Life and Writings of C. S. Lewis. We will examine his life by means of historical/biographical criti-

Linda Rice

Ellis 116

Linda Rice

Ellis 116

cism in order to better understand his writing. In particular we will examine his conversion from atheism to Christianity and juxtapose the scientific and spiritual worldviews as they prompted lively debate among Lewis and the Inklings, his contemporaries at Oxford to include Owen Barfield, Hugo Dyson, and J. R. R. Tolkien, and other influential writers such as G. K. Chesterton, George MacDonald, and Dorothy Sayers. To extrapolate this study we will incorporate portions of Armand Nicholi's *The Question of God: Sigmund Freud & C. S. Lewis Debate God, Love, Sex and the Meaning of Life* (2003) which will help to demonstrate how and why those in academia in Lewis's age (1930s-1960s) began to shift their writing emphasis.

Eng 482 Form & Theory: Poetry

Mark Halliday

Call#15849 9:10-11:00 am Tu Th

Ellis 110

Description: In order to ponder the ends and means of poetry, we will study the work of Percy Shelley and John Keats, discussing many of their short poems and a few of their mid-length poems. Our emphasis will not be literary-historical so much as "writerly" as we try to understand imaginatively how Shelley and Keats chose their poetic language, and why their choices are different. Students will write several sets of answers to questions about particular poems, as well as a few commentaries via email; and one paper with a creative aspect.

HUM 109/309 Great Books: Modern

Valorie Worthy

Call #4709/4718 3:10-5:00 pm M W

Ellis 28

Description: As T.S. Eliot noted "April is the cruelest month...mixing memory and desire." And as it is a brief term with substantial reading, the emphasis in this class will be on reading and discussion. The turbulent 19th century will give us plenty to discuss as will the texts which have been selected to give you an overview of some of the most controversial works leading us into the 20th century. BE SURE YOU KEEP UP WITH THE READING!!

HUM 109/309 Great Books: Modern

Matthew Stallard

Call#4715/4724 12:10-2:00 pm Tu Th

Ellis 14

Description: Scope: together we will read classics of modern European and American literature leading toward an understanding of this recent cultural heritage. Along the way, you will receive guidance in critical thinking, reading, and writing about these literary foundation stones. Goals: 1) To develop the critical skills necessary to read and write about the many modern genres of literature. 2) To build upon a critical vocabulary for discussing the elements of literary works. 3) To learn and practice various techniques for literary analysis. Assignments: Midterm and Final Exams, Weekly Guided Writing Responses, Quizzes.

~ My Schedule ~

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