

Introduction to Literature
ENG 200 100 #15284

Ryan Naughton
9:10-11:00 am M W **Ellis 119**

Description: This course introduces students to a variety of great narratives from the long history of Western Europe. We will explore different genres, such as medieval romance, drama, and the Gothic, as we move from an ancient Greek text to a modern British one. This chronological approach will allow us to trace the evolution of Western European heritage and culture from its foundational myth(s) to its current state. Finally, we will explore how these great narratives function as markers for and indicators of contemporary social, political, and economic concerns.

Critical Approach to Fiction
ENG 201 101 #15287

Joe McLaughlin
10:10-12:00 pm Tu Th **Ellis 106**

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.

Critical Approach to Poetry
ENG 202 100 #15289

Jill Rosser
10:10-12:00 pm M W **Ellis 103**

Description: By introducing you to traditional and contemporary poems from every era and in a wide variety of forms, this course will expand your sense of what a poem can be, what it might contain, and how it can convey a tonally nuanced and engaging expression of what it is to be human. You will learn new terminology as you develop skills in analyzing how poetic devices, both rhetorical and technical, create their desired effects on the reader. Occasionally we will examine poems that fall short of their intention (in the form of early drafts) – that fail to engage the reader – and see if we can determine the reason. The primary goal of this course is to enhance your enjoyment of good poetry.

Critical Approach to Drama
ENG 203 100 #15291

Ryan Naughton
12:10-2:00 pm Tu Th **Ellis 106**

Description: This course introduces students to a variety of dramatic works, ranging from Greek tragedies to modern satires. By the end of the quarter, students will have a sense of the diversity of drama-content, form, language, etc.- and will come to appreciate this diversity. Students will also gain a general understanding of the cultural and literary movements of the European and American past and present as represented by the literature as well as by the historical and biographical material contained in the Norton Anthology.

Principles of Textual Analysis
ENG 250 101 #15293

Ayesha Hardison
10:10-12:00 pm M W **Ellis 110**

Description: This course is designed to help students develop a common language and method to analyze texts. To help expand their skill of interpretation, students will engage a diverse selection of works. In addition to reading a variety of literary genres such as novels, plays, and short stories, the course will include a few visual texts such as film and print art. During the quarter, students will become familiar with the terms and frameworks of literary theory in order to develop a critical vocabulary. Students will strengthen their ability for close reading and literary analysis as they determine the why, what, and how of approaching texts.

Principles of Textual Analysis
ENG 250 103 #15295

Robert Miklitsch
3:10-5:00 pm M W **Ellis 106**

Description: In this rendition of 250, we will learn the fundamentals of “close reading” or textual analysis by focusing on the issue of form as it is embodied and performed in both literary and audiovisual material. In the literary arena, we will explore formal strategies such as plot, point of view, figurative language, etc., in the short story, the novel, and the play. We will also engage poetry both in its traditional and in one of its multifarious contemporary forms. In the audiovisual sphere, we will investigate the so-called syntax and semantics of the cinema (editing, composition, mise-en-scène, etc.) via a number of exemplary films.

Principles of Textual Analysis
ENG 250 104 #15296

Mark Halliday
4:10-6:00 pm Tu Th **Ellis 103**

Description: Our work will be a very thorough study of texts in three genres: one play (Shakespeare's *Hamlet*); one anthology of 17th century poems; and one modern novel (*The House of Mirth* by Edith Wharton). There will be five (or maybe six) sets of homework questions calling for detailed answers. The purpose is to sharpen students' powers of close reading and understanding of the ways in which writers convey their meanings.

English Literature before 1688

ENG 251 100 #15506

Breakout 101 #15507

Breakout 102 #15508

Breakout 103 #16853

Description: This course surveys some of the major literary movements and texts spanning from the Middle Ages through the Glorious Revolution of 1688. We start with medieval romance, move on to erotic and religious poetry of the Renaissance, and finish with what many people believe to be the first English novel.

Andrew Escobedo

12:10-2:00 pm M W

Ellis 111

12:10-1:00 pm F

Ellis 111

1:10-2:00 pm F

Ellis 111

1:10-2:00 pm F

Ellis 106

English Literature 1689 to Present

ENG 252 100 #15509

Breakout 101 #15510

Breakout 102 #15511

Breakout 103 #16854

Description: This course offers a survey of British literature from the Restoration (1689) to the present moment. It encompasses a variety of changes in literature and culture: new ways of imagining the individual's relationship to society, the fluctuating fortunes of Britain on the global stage, and the constant renegotiation of the relationship between the present and a variety of imagined pasts. As a thread through these changes, this course will dwell on the attitude toward change itself. How possible, how desirable is change? How quickly or slowly, how dependently or independently of human activity, does change occur? We will read the poetry and prose of the last three hundred years that both responds to and helps to shape a variety of answers to these questions.

Matthew VanWinkle

10:10-12:00 pm Tu Th

Ellis 111

10:10-11:00 am F

Ellis 111

11:10-12:00 pm F

Ellis 110

11:10-12:00 pm F

Ellis 103

Research & Writing in English Studies

ENG 254 102 #15299

Description: Focusing on Maxine Hong Kingston's *The Woman Warrior*, this course will help you to explore different types of sources and ways to find and use them; understand when, how, and why to cite sources; use research to develop an original argument; participate in a community of writers; enter into the larger critical conversation about the novel. Requirements: Three essays, prospectus and annotated bibliography, midterm exam, presentation, writing workshops, active participation.

Jaime Cleland

2:10-4:00 pm Tu Th

Ellis 112

Writing About Culture

ENG 284 101 #15301

Description: The broad purpose of this elective composition course is to use writing to analyze one or more aspects of culture. Here, we'll focus specifically on America's food cultures and the roles that food plays in our everyday lives and identities. We'll begin by considering our own relationships to food culture by writing a food memoir. We'll also examine America's fast food culture and learn about the histories of popular American foods like the pizza, the hamburger, and chocolate. In the middle of the course we'll engage in rhetorical analyses of different food "texts" (e.g. cooking blogs, cookbooks, and TV shows like *Diners, Drive-ins and Dives*). We'll wrap up the term by examining the politics of food as we read *The Omnivore's Dilemma* and write editorials. This course emphasizes informal and reflective writing; therefore, blogging will make up a significant portion of writing in the course.

Talinn Phillips

10:10-12:00 pm Tu Th

Ellis 031

Shakespeare's Histories

ENG 301 100 #15304

"Powerful Performances and the Performances of Power"

Description: This course is a study of four Shakespearean histories: *Richard II*, *Henry IV, parts 1 & 2*, and *Henry V*. We will analyze these plays in terms of their structure, characterization, action, language, and the like. We will pay special attention to performances of power (political, economic, sexual, etc.) not only in the plays themselves but also by contextualizing these plays within the contemporary political texts and contexts and selected modern productions of these rich and provocative texts.

Loreen Giese

10:10-12:00 pm M W

Ellis 111

Shakespeare's Tragedies

ENG 303 100 #15306

Description: The four texts we will study in this course were written during Shakespeare's period of great tragedies: *Hamlet*, *Othello*, *Macbeth*, and *King Lear*. Through close attention to Shakespeare's language, we will examine how the angelic human being—a creature "noble in reason"—struggles with the body's beastly appetites and passions. Investigation of such timeless themes will be supplemented by a look into Shakespeare's England, theater life, gender differences, and the London scene. Every other week we will look at clips from film versions of the plays.

Jill Ingram

9:10-11:00 am M W

Ellis 116

Women & Writing
ENG 306J 105 #15312
ENG 306J 110 #15317

Description: The primary goal of this course is to make you a more competent, college-level writer, thinker, reader, and researcher. You will engage in informal writing, formal writing, peer response, class presentations, revision, and research. We will examine texts written by, for, and about issues of women across cultures, and how they relate to your life and your experience as a college student and a citizen of the world. We will need to continually ask ourselves a number of rhetorical questions, including the following: Who is the author of this piece? Why was this piece written? What “knowledge” does it attempt to impart? What is at stake? Who are the stakeholders? What do we know about the historical, social, and cultural background of this piece? How do I connect to this piece? In this course you will work to create strong arguments, which may include both alphabetical and visual texts. You will learn to conduct research by relying on databases at Alden library, as well as on interviews or close observations. This course asks you to cultivate a receptive mind and to maintain a positive and open-minded outlook toward the class, the readings, and the assignments.

Jennie Nelson
11:10-1:00 pm Tu Th Ellis 205
2:10-4:00 pm Tu Th Ellis 205

Women & Writing
ENG 306J 106 #15313

Description: What does it mean to write and read women's lives? How are women's life stories affected by interpersonal relationships, sexuality, the female body, societal expectations? We will consider these questions along with issues such as the relationship between fiction and fact and the numerous different forms autobiography may take. During this course you will become familiar with key issues in gender and autobiography theory, create 20-24 pages of formal writing in creative and critical forms, and participate as a member of a community of writers. Readings may include some of the following: Susanna Kaysen, *Girl, Interrupted*, Mary McCarthy, *Memories of a Catholic Girlhood*, Vivian Gornick, *Fierce Attachments*, Alison Bechdel, *Fun Home*.

Jaime Cleland
12:10-1:00 pm MTuWTh Ellis 110

Women & Writing
ENG 306J 112 #15319

Description: As a junior/senior composition course this class will emphasize writing and meet in the computer lab to self-expression and persuasion, there will be a research component to this class, and the lab provides us with the opportunity to pursue this. There will be group work and individual work, and written; Midterm response essay (25%), Presentation and critical essay response, brief annotated bibliography (25%), and Cover letter (25% revisable). A final style essay (25%) due during finals week. Attendance is required but 2 cuts will be permitted for university-sanctioned reasons or personal issues. I hope you will enjoy this class and find yourself enriched by.

Valorie Worthy
3:10-5:00 pm M W Ellis 019

Women & Writing
ENG 306J 114 #15321

Description: This course invites students to delve into the subtle challenges that translation poses, for the female artist, reader, and critic. Together, we'll look into theories of translation, study competing translations of texts, and try our own hand at translating: between genres (poetry to prose; visual to verbal), between languages, and in a variety of mediums. We'll consider adaptation as a form of translation, looking at the translation of works by women writers as they move (or are moved) from page to screen. We'll ask how gender assumptions are encoded in language and other media, as well as how elements of culture and artistry might just be untranslatable. The course will culminate in a translation portfolio, which will include a researched critical preface. To register, students should have proficiency in one language besides English (meeting or passing out of the college's language requirement is sufficient).

Kristin LeMay
4:10-6:00 pm Tu Th Ellis 205

Writing & Rhetoric II
ENG 308J 104 #15327
ENG 308J 109 #15332
ENG 308J 115 #15338

Description: ENG 308J is Advanced Rhetoric & Composition; therefore, it should not be merely a rehash of ENG 151 (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.

David Bruce
8:10-10:00 am M W Ellis 31
12:10-2:00 pm M W Ellis 31
3:10-5:00 pm M W Ellis 31

Writing & Rhetoric II
ENG 308J 107 #15330

Description: This course aims to hone the critical reading and writing skills initially developed in first-year composition through an exploration of literature and history. 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

Ryan Naughton
12:10-1:00 pm M W Ellis 020

end of the quarter, students should feel comfortable reading a variety of texts, writing in different rhetorical modes, and performing library research.

Writing & Rhetoric II

ENG 308J 121 #15344

ENG 308J 124 #15347

ENG 308J 125 #15348

Lowell Ver Heul

5:10-7:00 pm M W

Ellis 110

7:10-9:00 pm M W

Ellis 110

7:10-9:00 pm Tu Th

Ellis 116

Description: This composition course emphasizes strategies and contexts in persuasive writing, with a special segment devoted to the workplace context. Readings, shorter and longer papers, and class discussion will all be evaluated.

Writing & Rhetoric II

ENG 308J 126 #16849

ENG 308J 127 #16850

David Sharpe

Online

Online

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 writing 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.

Writing in the Sciences

ENG 309J 100 #15349

ENG 309J 101 #15350

Christine Freeman

9:10-10:00 am MTuWTh Ellis 205

11:10-12:00 am MTuWTh Ellis 120

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.

English Literature 1660-1800

ENG 313 100 #15351

Jessica Hollis

11:10-1:00 pm M W

Ellis 116

Description: In this course we will explore how the novel, poetry, and drama develop over what is termed "the long eighteenth century." There is, of course, no way to chart such development exhaustively or even thoroughly in ten weeks, but we will focus on some major forms of each genre and identify how later writers adopt, adapt, and revise earlier ones. Along the way, we'll also explore some of the major issues writers address in their works, issues that resonate with our own time: the "publication" and distribution of written and visual works (the "print revolution"), imperialism, political representation, socioeconomic difference, sexual behavior and its relation to identity, and urbanization. Weekly quizzes, a presentation, 2 essays, final exam.

English Literature 1800-1900

ENG 314 100 #15352

Joe McLaughlin

10:10-12:00 pm M W

Ellis 106

Description: This course will introduce students to the 19th-century British novel. We will attend to issues of form and narration, in addition to major thematic concerns of the period including Britain's experience of industrialization, imperialism, and urbanization. We will be especially attentive to what the novels have to teach us about writers and readers in the period. Students will be expected to spend a significant amount of time reading in this course, although the expense of effort will be more than offset by the pleasure of reading and discussing these fascinating books.

American Literature to 1865

ENG 321 100 #15353

Paul Jones

10:10-12:00 pm M W

Ellis 014

"The Pursuit of Happiness" in Early American Literature

Description: This course will study some major examples of American writing from the late 18th century to the middle of the 19th century, with particular focus on how the new nation used its literature to negotiate the complicated relationship between the interests of society at large and individual citizens' "pursuits of happiness." We will begin the quarter by exploring the rhetoric of individualism employed in early national texts by writers like Thomas Jefferson, Benjamin Franklin, Hector St. John de Crèvecoeur, and later texts by Ralph Waldo Emerson and Walt Whitman. We will spend most

of the quarter looking at texts—possibly Thoreau’s *Walden*, Fanny Fern’s *Ruth Hall*, Frederick Douglass’s slave narrative, Melville’s “Bartleby, the Scrivener,” Dickinson’s poetry, or Robert Bird’s *Sheppard Lee*—that illustrate the tensions between the American rhetoric celebrating the individual and the realities of an American society that often prevented individual pursuits of happiness.

American Literature 1918 to Present
ENG 323 100 #15354

Marilyn Atlas
3:10-5:00 pm M W Ellis 116

Description: This class will examine twentieth and 21st century American writings, their stylistic innovations and disruptions of traditional syntax and form, their complexity, and their playfulness. will examine their relationship to the international artistic scene and explore their methods of challenging readers' preconceived notions of value and order. class will particularly look at writers'/texts' attitudes toward gender, class, ethnicity, and race as we attempt to understand terms and movements such as Modernism, Postmodernism, Colonialism, and Postcolonialism. The class will be organized historically and will hopefully demonstrate how many twentieth-century American literary artists attempted and attempt to realign the center and margins of literature through textual experimentation.

Lesbian and Gay Literature
ENG 326 100 #15355

Sherrie Gradin
12:10-2:00 pm Tu Th Ellis 014

Description: This course studies the rhetorical, political, and creative exigencies (reasons, drives, impulses) for (and of) work by (or about) non-straight people. We will take up issues of identity, hetero-normativity, lesbian, gay, bi, queer, and transgendered writings within a hetero-compulsive body politic and what that might mean for non-straight writers and readers. This might lead us to any number of questions and discussions—What is a gay, lesbian, or queer identity as we see these constructed in literary texts? Should queer writing be primarily for queer readers or should it strive to be pleasing to non-queer audiences? What do straight readers want from queerwriters? What do non-straight readers want? In what ways are gay, lesbian, or bi writers in control of their sexual desires and identities? In what ways are they in reaction to the defining principles of the heterosexual mainstream? These are just some of the questions that we will explore.

African American Literature to 1900
ENG 337 100 #15356

Ayesha Hardison
2:10-4:00 pm M W Ellis 119

Locating the Migrant Identity: The South, The City, and the New Black Subject

Description: The beginnings of the twentieth century highlight multiple shifts in African American identity and culture, where people are metaphorically and literally moving from the southern antebellum past to construct new concepts of personal and political freedoms. This course will examine how presentations of African American identity change as the literature shifts from the end of Reconstruction literature, to the explosion of the Harlem Renaissance, to the radical onslaught of social realism. This course will explore fiction (poems, plays, and novels), some visual arts, and the political philosophies of the period, including W.E.B. DuBois and Marcus Garvey. Through this study, the class will reflect on the legacy of slavery, the Great Migration, the black vernacular tradition, the folk south vs. the northern urban center, gender and sexual politics, the politicization of art, and the post-slavery yet pre-civil rights movement struggle for black subjectivity.

African American Literature 1900 to 1950
ENG 338 100 #15357

Amritjit Singh
11:10-1:00 pm Tu Th Ellis 103

Description: By now there is a clear recognition within American literary circles that the first half of the twentieth century recorded African American writing as a mature and diverse tradition. In this course, we will read short and long works by six major writers mentioned below to consider how they and other contemporaries shaped their distinctive aesthetic responses in a variety of genres to the lived experience of racial stereotyping and warped projections of difference from white America. Beginning with W.E.B. DuBois and Charles W. Chesnutt around the turn of the century, black American writers began to challenge and deconstruct the intricacies of “race” in the U.S. Harlem Renaissance writers such as Wallace Thurman, Zora Neale Hurston, and Langston Hughes embraced modernism on their own distinctive terms in exploring issues of identity and culture largely neglected in the work of high modernists. In his fictional and life writing, as well as in essays such as “Blueprint for Negro Writing” (1937), Richard Wright catapulted the issues surrounding African American life and aesthetic into national consciousness in ways that have had a lasting impact on literary theory and productivity.

History of English Language
ENG 351 100 #15358

Matthew Stallard
9:10-11:00 pm Tu Th Ellis 103

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. Scope: The history of the English language follows the emergence of English from a dialect of Germanic speaking people through the literary and cultural documents of its 1500-year span. We will consider the spoken and written forms of English over time, and focus upon larger social concerns about

language use, variety, and change. We will also give close attention to the following subsets: the relationship between spelling and pronunciation, the notion of dialect and variation across geographical and class boundaries, the arguments concerning English as an official language and the status of “standard” English, the role of the dictionary in describing and prescribing usage, and the ways in which words change meaning, as well as the manner in which English speakers have coined and borrowed words from other languages.

World Literature

ENG 355 100 #15358

Ghirmai Negash

12:10-2:00 pm M W

Ellis 106

Description: After having introduced key ideas, concepts, and approaches to “world literature,” in this class we will read and critically analyze samples of world literature produced by diverse writers in differing social, cultural and political contexts and times. In our analyses of the texts we will first look with emphasis at how “strong” texts, wherever they are produced, reflect and, at once, problematize “deeper and subtler” local issues and realities. We will then reconnect those texts that transcend themselves and their “national boundaries” in an intertextual manner, and examine how they intersect and negotiate with texts (and readers) from other cultures and periods, invoking imaginations of “worlds beyond their own time and place.” In taking the concept of *intertextuality* central for our purpose, we will use the notion at narrower grammatical levels of textuality, looking, for example, at how selected texts are linked through “a phrase, line or passage,” and, more important, also see its application at the larger levels of “thought, language, design, and metaphor.”

Young Adult Literature

ENG 356 100 #15474

Linda Rice

12:10-2:00 pm Tu Th

Ellis 116

Description: This course is designed to acquaint students with young-adult literature, literature focusing issues that are of particular importance to teens. The course will include extensive reading about YA novels (with several read and discussed in Socratic Seminar form) as it offers a brief history of the genre, unveils characteristics of young-adult literature, establishes connections among YA literature, pop culture, and mass media, and examines ongoing efforts to censor YA books. While open to other majors, the only students for whom this course is a requirement are those seeking licensure in Adolescent-to-Young Adult Integrated Language Arts (i.e. AYA/ILA majors); therefore this course is designed with them in mind. The course will include pedagogical elements; several hands-on projects; multiple opportunities to present in front of the class; a variety of original creative, personal/analytical, and reflective writing assignments; and deliberate approaches for linking literature with history and life in today’s world. English 356 is not designed for students wanting a lecture-oriented survey or for those who are inclined toward more traditional approaches in which literary criticism and analysis are the core values in the study of literature. Those who are open-minded to new ways of learning and have an interest in teaching adolescents will most benefit from the course.

Creative Writing: Fiction

ENG 361 102 #15362

Zakes Mda

2:10-4:00 pm M W

Ellis 108

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 the model stories from our prescribed text. 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 conflicts 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.

Creative Writing: Poetry

ENG 362 103 #15365

Jill Rosser

1:10-3:00 pm M W

Ellis 109

Description: This course will encourage you to experiment with representation and language as wildly as our convention-burdened, you-can't-say-that oppressed, shopworn writing habits will allow. While at least half of class time will be devoted to discussion of student work, we will also examine a good number of modern and contemporary poems in order to better understand our options and contexts as poets. Students will produce at least one poem per week in addition to exercises and biweekly entries of a reading journal.

Creative Writing: Non-Fiction

ENG 363 100 #15366

Dinty Moore

3:10-5:00 pm Tu Th

Ellis 109

Description: A beginning workshop class for writers to explore the possibilities of creative nonfiction. Through weekly reading and writing we will develop a shared vocabulary in the major forms of literary nonfiction: the personal essay, memoir, the lyric essay, and more. Readings will include an anthology of essays and likely a full-length work. Major requirements include two short essays and one longer essay which will be workshopped by the entire class.

Creative Writing: Non-Fiction**ENG 363 101 #15367**

Description: A beginning workshop class for writers to explore the possibilities of creative nonfiction. Through weekly reading and writing we will develop a shared vocabulary in the major forms of literary nonfiction: the personal essay, memoir, the lyric essay, and more, will include *Memoir and the Memoirist* by Tom Larsen and the lyric essay collection *An Elemental Thing* by Eliot Weinberger. Requirements include two short essays and one longer essay which will be workshopped by the entire class.

Kevin Haworth**12:10-2:00 pm M W****Ellis 105****Literary Editing****ENG 365 100 #15369**

Description: An introduction to the issues and practices of literary magazine editing and publishing, with an examination of both print journals and web-based magazines. Students will sample a wide variety of literary publications, become familiar with the vocabulary of literary editing and publishing, understand the varieties of editorial purposes and processes, distinguish and understand what editors consider publishable poetry, fiction, and creative nonfiction, and experience the real world circumstances of literary, primarily not-for-profit, publishing and editing.

Dinty Moore**1:10-3:00 pm Tu Th****Ellis 109****Literary Theory****ENG 399 100 #15378**

Description: Recent issues in critical theory and study of cultural texts with a focus on the limits of Western thought. Writers include Plato, Heidegger, Derrida, Marx, Foucault, Said, and more.

George Hartley**2:10-4:00 pm Tu Th****Ellis 116****Topics in English Studies****ENG 460 100 #15381****Queer Rhetoric and Writing**

Description: In this section, we will examine a number of different types of queer writing and discuss queer rhetorical contexts as a way of understanding LGBT experiences, hetero-normativity, and queerness—as a reality, rhetorically, and as a theoretical construct. Our readings will be drawn from a variety of sources such as academic research, ethnography, theory, and creative writing. As a class we will work toward an understanding of queer theory and writing as well as an ability to identify and understand some of the key social and political issues facing queer writers and how they address them through their writing. We will also explore the connections between our work in the classroom and other queer contexts.

Sherrie Gradin**3:10-5:00 pm Tu Th****Ellis 110****Authors: English****ENG 464 100 #15382**

Description: John Milton (1609-1674) was known in his time as a scholar, a teacher, a theologian, a civil servant, and a crusader for individual rights—and also as a dangerous revolutionary, a crackpot, a sexual libertine, and a heretic. Both his allies and his critics, however, acknowledged that he was one of the greatest writers in English who had ever lived. The epic poem *Paradise Lost* may be the single most influential work of fiction in the history of English literature, but what continues to make Milton's work exciting is his passionate investment in the great questions of his time, many of which are also questions of our time. What are the limits of human liberty? How should we approach moral choice, as individuals and as a society? How are our passions and desires related to our reason, and what is the role of love in a good life? How can imperfect humans most perfectly govern themselves? How far can and should faith in God and observance of his laws control public action? Milton's answers, responding to the conditions and the preconceptions of the seventeenth century, may not be the same as ours, but reading Milton as an historical actor, a thinker, and an artist can help us understand both his time and our own. In this class, we will focus on *Paradise Lost*, but in the context of a wide range of Milton's other poetry, his political and religious prose, and the religious and political revolutions that swept England during the middle of the seventeenth century.

Beth Quitsland**1:10-3:00 pm Tu Th****Ellis 119****Authors: International****ENG 466 100 #15386**

Description: In this course we will read selected works from three contemporary authors who have garnered reputations for being international (or world) authors: Kazuo Ishiguro, Salman Rushdie, and Nadine Gordimer. We'll read at least two works by each (novels and collections of short stories) and if time permits more. We'll also read several critical articles that enter into debates about what defines international literature and authors, as well as interviews with Ishiguro, Rushdie, and Gordimer where they too address this issue. 1 shorter essay, 1 longer research project, 2 presentations (one on a critical article, one on an international author not covered in the course), 1-page responses to critical articles.

Jessica Hollis**2:10-4:00 pm M W****Ellis 112**

Form & Theory: Non-fiction
ENG 483 100 #15387

Eric LeMay
4:10-8:00 pm Tu **Ellis 112**

Description: Which strategies and techniques best capture the world in words? How can writing thrive in a digital age overwhelmed by images? As writers, we confront problems. Some of these are inherent in our medium, others are specific to our historical moment, and still others arise from our individual sensibilities. In this course, we will confront a few key problems that writers encounter, not as impediments to our writing but as inspiration for it. We will search for possible solutions in the work of both canonical and contemporary writers and, more important, test our own solutions on the page and screen. In essays, discussions, exercises, and readings of work by such writers as Homer, Bacon, Thoreau, and Sontag, we will aim to turn some of the most daunting challenges we face into occasions for creativity and growth.

Great Books: Ancient
HUM 107 100 #05709
HUM 307 100 #05727

Matthew Stallard
1:10-3:00 pm Tu Th **Ellis 110**
1:10-3:00 pm Tu Th **Ellis 110**

Description: Together we will read ancient classics of Western civilization (Greek, Roman, Biblical) leading toward an understanding of this 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 ancient 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.

Great Books: Ancient
HUM 107 101 #15647
HUM 307 101 #15650

Valorie Worthy
1:10-3:00 pm M W **Ellis 014**
1:10-3:00 pm M W **Ellis 014**

Description: We will explore literature and ideas of the worlds of ancient Greece and Rome. This covers a vast period which sweeps from 850 BC through the first century AD. We will study epic poetry, lyric poetry and tragic drama. Readings: Homer's *Odyssey*, Sappho's poems, Sophocles' drama *Antigone*, and poetry of Theocritus, Catallus, Ovid, and Vergil including his *Aeneid*. There will be a few other supplementary texts, and all will be available at Little Professor book store. Assignments: Regular reading quizzes, essay midterm and final, and group presentation. Attendance is required. I hope you will enjoy this class and find yourself enriched by it.

Great Books: Renaissance
HUM 108 100 #15648
HUM 308 100 #15651

Valorie Worthy
5:10-7:00 pm M W **Ellis 014**
5:10-7:00 pm M W **Ellis 014**

Description: This term we will read an array of Western Medieval/Renaissance works including the following: *The Letters of Abelard and Heloise*, *Sir Gawain and the Green Knight*, in translation, Marlowe's *Dr. Faustus*, and Shakespeare's *Hamlet*. The following will be handed out in class: Marie de France's *Lais*, *Guigemar* and *Equitain*, *Sir Orfeo*, François Villion's poem *The Ballade of Dead Ladies*, and Montaigne's essay *On Education*, plus numerous handouts. Attendance is required. I hope you will enjoy this class and find yourself enriched by it.