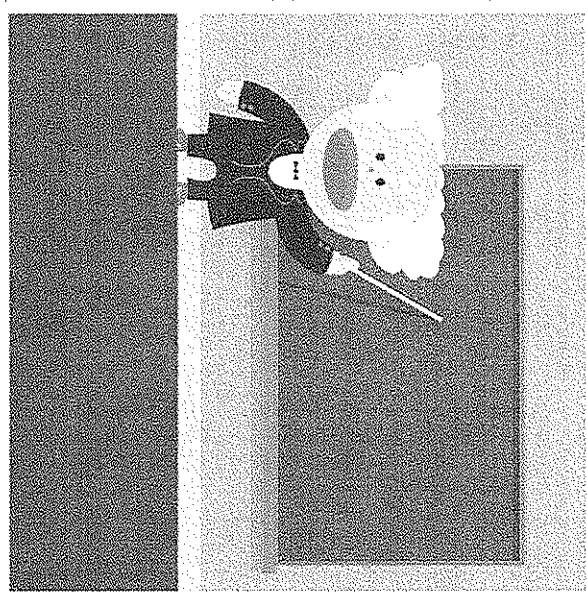


# Ohio University

English Department



Undergraduate Course  
Description Booklet

Winter 2012

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Updates to this booklet can be found at:

[www.english.ohiou.edu/courses](http://www.english.ohiou.edu/courses)

**Eng 151 Writing & Rhetoric I****Sherrie Gradin**

Call# 14468 12:10-2:30 pm Tu Th

Ellis 19

**Description:** Required first-year writing course. Practice in revision, response, analysis, source integration, writing-to-learn, and rhetorical reading and writing.

**Eng 151 Writing & Rhetoric I****David Sharpe**

Call#14449 8:10-10:00 pm Tu Th

Ellis 19

9:10-10:00 am F

Ellis 19

**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 treated 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 Literature****Heather Edwards**

Call #14500 1:10-2:00 pm Tu Th

Ellis 110

Call # 14502 3:10-5:00 pm Tu Th

Ellis 119

**Description:** This course focuses on introducing students to the study of literature. As such, the course focuses primarily on getting students comfortable approaching different kinds of literature and producing their own readings of different texts. We will be approaching different genres in this class (poetry, the short story, the novel, and drama) and exploring terms and strategies used in discussing and in reading these different genres. This is meant to be a course that focuses not on identifying characteristics of literature but understanding how to enlist the different characteristics present in a text to communicate a persuasive reading of it. To help students acquire and practice the skills necessary to produce a persuasive reading, students will be asked to complete a variety of assignments including quizzes, short papers and a final exam.

**Eng 201 Critical Appr. To Fiction****Marilyn Atlas**

Call #14505 3:10-5:00 pm M W

Ellis 116

**Description:** The purpose of this course is to help students improve their critical reading and writing about fiction skills. We will develop a critical vocabulary concerning the formal analysis of fiction and examine some critical approaches (formal, reader-response, Marxist and feminist) to understanding fiction as we con-

sider how different authors shape a text's meanings and effects. There will be surprise reading quizzes, some in-class writing and three critical essays due during the quarter.

**Eng 202 Critical Approach to Poetry**

**Matthew Stallard**

Call#14506 10:10-12:00 pm Tu Th

Ellis 110

**Description:** In this course we will consider interpretative strategies that enhance our understanding and appreciation of poetry and poetic language. In this course we will engage in the study of poetry written in English, with emphasis on its forms and distinctive characteristics. Students will develop their ability to analyze literary texts and to write persuasive essays about them. Particular attention will be paid to understanding some principal genres of poetry. The course will include poets, both women and men, from several different historical periods in which English verse has been composed, and poets from the diverse national/ethnic groups who have written in English. To place English poetry in the context of world literature, some poems composed in other languages will be read in translation.

**Eng 203 Critical Approach to Drama**

**Beth Koonce**

Call#14508 3:10-5:00 pm Tu Th

Ellis 111

**Description:** This course will provide an introductory overview of dramatic types so that you can become familiar with current methods of interpreting it. The course will cover basic background, terminology and dramatic conventions and will encompass drama from a variety of different historical periods. We will pay attention to both the language and performative features of drama, as well as experience live drama by attending and studying a Mainstage School of Theater performance. The course will require one shorter paper with an oral presentation, one medium-length paper, a midterm and a final.

**Eng 250 Literary Topics:**

**George Hartley**

Call#14512 1:10-3:00 pm Tu Th

Ellis 103

Call#14513 3:10-5:00 pm Tu Th

Ellis 103

**Description:** Using a variety of genres and media, including narrative poetry, lyric poetry, prose fiction, and film, you will learn the skills and critical terminology associated with textual analysis. You will use Zen-related texts as a way to focus your studies and to raise questions about the academic study of texts more generally. You will learn, more specifically, about the pitfalls of applying standard western literary conventions to non-western texts.

**Eng 250 Literary Topics:**

**Jessica Hollis**

Call#14726 2:10-4:00 pm Tu Th

Ellis 14

**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 Literary Topics**

Call# 14511 12:10-2:00 pm M W

**Jaswinder Bolina**  
Ellis 110

**Description:** This course will introduce you to terms and methods employed in literary analysis. We will engage in the close reading of selections of 20<sup>th</sup> and 21<sup>st</sup> century poetry, prose, and drama. You will learn how to distinguish between the literal and figurative meanings of texts, how to analyze their cultural and political implications, and how to speak and write about them confidently. Coursework will include a midterm, final, and weekly writing assignments.

### **Eng 250 Literary Topics**

Call#14510 11:10-1:00 pm Tu Th

**Amritjit Singh**  
Ellis 116

**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 majors, 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**

Call#14643 9:10-11:00 am Tu Th (Lecture)

**Ryan Naughton**  
Ellis 111

9:10-10:00 am/10:10-11 F Ellis 103 and 110 (discussion sections)

**Description:** In this course, we will explore different genres in early British literature, such as epic, chronicle, lay, romance, drama, and poetry. We will look at insular and continental influences, historical contexts, and dominant literary forms as we move from Bede through Milton. This primarily chronological approach will allow us to trace the evolution of British literature from its Anglo-Saxon foundations to its state during the Restoration. By the end of the quarter, you should have a general understanding of the periods of early British literature as well as of the role of literature in British society and culture.

### **Eng 252 English Lit 1689-Present**

Call# 14647 12:10 - 2:00 p.m. M W

**Matthew VanWinkle**  
Ellis 111 (lecture)

12:10 - 1:00 p.m./1:10 - 2:00 p.m. F Ellis 103 or Ellis 110 (discussion sections)

**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.

### **Eng 253 American Lit Survey**

**Paul Jones**

2:10 - 4:00 p.m. MW

Ellis 111 (lecture)

2:10 - 3:00 p.m./3:10 - 4:00 p.m. F Ellis 103 or Ellis 110 (discussion sections)

This course is a broad survey of American literature from its beginnings through the Twentieth Century. We will explore the changing modes of American writing through periods and genres, beginning with sixteenth-century narratives of exploration, surveying some of the major movements in the literature (Romanticism, Realism, Modernism, and Postmodernism), and ending up with the diverse voices found in fiction and poetry of the late Twentieth and early Twenty-First Century. The course will meet each week for two 2-hr. lectures and one 1-hr. smaller discussion section.

### **Eng 254 Res & Writing in Eng Studies**

**Mark Rollins**

Call#14657 2:10-4:00 pm Tu Th

Ellis 20

**Description:** Situated in a computer-equipped classroom, this course aims to enhance critical thinking, research, writing, and editing skills related to the English major. Following an introduction to basic editing conventions, the course utilizes collaboration with the instructor and peers for invention and revision related to writing and research projects, as well as for class presentations. We examine traditional and web-based sources of information to assess primary and secondary texts. Students should expect a writing-intensive course where they should be willing to work collaboratively. In the first half of the quarter, students develop several short reports leading to writing a research paper of moderate length, as well as contribute to a group presentation. Developing a more extensive research project serves as the focus for the second half of the course.

### **Eng 280 Expository Writing/Research**

**Mara Holt**

Call#14660 12:10-2:00 pm Tu Th

Ellis 20

**Description:** The purpose of this course is to introduce academic research techniques through library research, practice of documentation, and several brief research assignments. You will begin the course by choosing a non-fiction book from a longer version of the list below. The research papers that follow are based on issues you choose from the book. These papers are structured so that each paper builds on those preceding it. This course will give you an opportunity to explore one book and its issues in depth and learn valuable research skills at the same time.

### **Eng 284 Writing About Culture**

**Talinn Phillips**

Call #14662 1:10-3:00 pm M W

Ellis 20

**Description:** America's Food Cultures. The broad purpose of this elective composition course is to use writing to analyze 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 reading and writing food memoirs. 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, cook books, 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 on current issues of food policy. This course emphasizes informal and reflective writing; therefore, blogging will make up a significant portion of writing in the course.

### **Eng 299T English Tutorial**

**Nicole Reynolds**

Call#14663 10:10-12:00 pm M Tu

Ellis 108/109

**Title:** Sense, Sensibility, and Romanticism: The Cult of Feeling in Eighteenth-Century British Literature

**Description:** This course will explore eighteenth-century Britain's fascination with the manifestations and implications—religious, philosophical, medical, and political—of individual feeling. We'll study popular novels and poetry in order to trace a shift in public discourse about feeling from a mid-century cult of sensibility—as linked, for example, to consumerism and domesticity—to a later aesthetic and political program (loosely conceived) that came to be called Romanticism, with its emphasis, in a revolutionary age, on individual rights and happiness. We'll attend to the forms and effects of feeling upon the period's fluid and shifting constructions of gender, sex, class, and race.

### **Eng 302 Shakespeare's Comedies**

**Sam Crowl**

Call #14665 3:10-5:00 pm M W

Ellis 106

**Description:** Description: A study of six representative Shakespearean comedies with an eye to understanding their form, structure, and social origins. We will pay particular attention to these plays as scripts for performance and will view several recent film productions to see what they can tell us about these plays in performance. Readings: *A Midsummer Night's Dream*, *As You Like It*, *Much Ado About Nothing*, *Henry IV, Part One*, *Twelfth Night*, and *Measure for Measure*.

### **Eng 302 Shakespeare's Comedies**

**Loreen Giese**

Call #14664 10:10-12:00 pm M W

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 303 Shakespeare's Tragedies**

**Loreen Giese**

Call #14666 1:10-3:00 pm M W

Ellis 106

**Title:** "Speak so I may see thee": Identifying Identity

**Description:** : This course is a study of four Shakespearean tragedies: *Titus Andronicus*, *Hamlet*, *King Lear*, and *Coriolanus*. We will analyze these plays in terms of their structure, characterization, action, language, and the like, paying special attention to the construction of identity in early modern London and in the plays. 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**

**Valorie Worthy**

Call#14696 3:10-5:00 pm M W

Ellis 20

Call#14697 5:10-7:00 pm M W

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 306J Women & Writing**

**Theresa Moran**

Call #112 2:10-4:00 pm Tu Th

Ellis 15

**Description:** *Barefoot, Pregnant and in the Kitchen: Women Writing about Food*  
This course examines women writing about food with the focus is mainly confined to 20th and 21st century American women. The emigrant community experience, the table as social marker, and women in the kitchen are themes to be examined. Weekly writing assignments along with a persuasive essay and a substantial research paper are required. Two oral presentations are also required.

### **Eng 306J Women & Writing**

**Talinn Phillips**

Call#14685 10:10-12:00 pm M W

Ellis 19

**Description:** *Women Writing on Faith*

The primary purpose of our course is to develop your ability to write with rhetorical awareness and effectiveness (thus also your ability to read deeply and think critically). We will work towards this goal in a number of ways: by writing a lot; by writing for many different purposes; by doing research; by connecting our lived experience to our writings; and by reading, viewing, & analyzing many different kinds of texts. More specifically, this course is titled "Women Writing on Faith" because we will be exploring texts written by women, considering what it means to write as a woman, and examining how women are enabled and constrained by

their subject positions, especially that of religion. We'll be reading essays and spiritual memoirs by women who use writing to explore their faith and/or incorporate faith as evidence in their arguments.

### **Eng 306J Women & Writing (& Monsters)**

**Kristin LeMay**

Call#14694 3:10-5:00 pm Tu Th

Ellis 106

**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**

**Heather Edwards**

Call #14687 12:10-2:00 pm M W

Ellis 112

**Description:** This course explores both fictional and non-fictional works by women 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." Our framing text is Carolyn Heilbrun's *Writing a Woman's Life*, though we will be looking at non-fictional and fictional texts alongside Heilbrun's to help us think through some of the ideas she presents. As we explore how women writers approach the topic of finding a voice through writing, students will 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**

**Beth Koonce**

Call#14688 12:10-2:00 pm Tu Th

Ellis 14

Call#14695 11:10-1:00 pm M W

Ellis 106

**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 prac-

es 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#14684 9:10-11:00 am Tu Th

**Mara Holt**

Ellis 20

**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 texts. Class assignments will involve reading and summarizing theoretical articles, screening films, and writing papers that link a concept in a theoretical article to a scene or pattern in the film.

### **Eng 308J Writing & Rhetoric II**

Call#14704 11:10-1:00 pm M W

**Colleen Ruggieri**

Ellis 119

**Description:** This class will enable students to further develop the critical reading and writing skills mastered in the first-year composition course, with an emphasis on analysis, argument, and expository delivery. There will be four major writing assignments, coupled with frequent expressive reading reflections.

### **Eng 308J Writing & Rhetoric II**

Call#14708 2:10-4:00 pm M W

**David Sanders**

Ellis 15

Call#14714 5:10-7:00 pm Tu Th

Ellis 16

**Description:** This course is designed to improve writing competence, in terms of both standard English usage and development and execution of critically sound essays, by looking closely at the phenomenon of mass culture as well as conventional techniques of grammar and rhetoric.

### **Eng 308J Writing & Rhetoric II**

Call#14699 8:10-10:00 am Tu Th

**Theresa Moran**

Ellis 15

Call#14705 11:10-1:00 pm Tu Th

Ellis 16

**Description:** Politics of Food

In this course, politics of food is considered from both a multi-disciplinary and inter-disciplinary perspective. This course covers topic from the rise of obesity to GMOs and food safety. The role of state intervention (taxing fatty foods for example) and the impact of technology and globalization on what we consume are quarter-long themes. Weekly writing assignments along with a persuasive essay and a substantial research paper are required. Two oral presentations are also required.

### **Eng 308J Writing & Rhetoric II**

Call #14702 10:10-12:00 pm Tu Th

**David Sharpe**

Ellis 19

**Description:** 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.

### **Eng 308J Writing & Rhetoric II**

Call #14715 5:10-7:00 pm M W

**Lowell Verheul**

Ellis 205

Call #14716 5:10-7:00 pm Tu Th

Ellis 205

Call #14717 7:10-9:00 pm M W

Ellis 205

**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.

### **Eng 308J Writing & Rhetoric II**

Call #14700 9:10-11:00 am M W

**David Bruce**

Ellis 31

Call #14706 12:10-2:00 pm M W

Ellis 31

Call #14710 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 Judicials. 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**

**Cary Frith**

Call#14707 1:10-3:00 M/W

Ellis 109

**Description:** My section of 308J will focus on academic inquiry and writing. Students will formulate a broad research question or area of creative exploration. They will research the topic, develop an annotated bibliography, and write a literature review. They will also improve their presentation skills, learn to present data visually, and craft a personal statement. The final project will be a prospectus for a scholarly thesis or creative project.

## **Eng 309J Writing in the Sciences**

**Christine Freeman**

Call #14718 9:10-10:00 am MTWTh

Ellis 205

Call #14719 11:10-12:00 pm 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 311 English Literature to 1500**

**Beth Quidlund**

Call#14720 1:10-3:00 pm M/W

Ellis 103

**Description:** In this class we'll focus on Anglo-French chivalric romance and its Middle English extensions, adaptations, and parodies. Although highly conventional and almost entirely imaginary, this popular genre nevertheless makes a useful and entertaining lens through which to see high and late medieval issues of faith, social class, political power, and the interplay between Continental literary influences and native English traditions. **Course Readings:** Authors may include Marie de France, Chretien de Troyes, Jean de Meun, Geoffrey Chaucer, and Thomas Malory. **Course Assignments:** Discussion questions, weekly quizzes, formal essays, papers, and midterm and final exams.

## **Eng 312 English Literature 1500-1660**

**Jill Ingram**

Call#14721 1:10-3:00 pm Tu Th

Ellis 119

**Description:** Why did men aspire to be servants for women to whom they wrote during the Elizabethan sonnet craze? Why did Queen Elizabeth refuse to marry but carry on extended affairs with her courtiers? Why did men play all the female roles in English Renaissance drama? And why was the metaphor of the cuckold so prevalent at the time? We will examine these and other questions in reading poems, plays, and prose of the 16th and early 17th centuries. We will read poems and a play by Shakespeare, poems by Queen Elizabeth, Isabella Whitney, Wyatt, and Spenser, and the play Doctor Faustus by Christopher Marlowe. We will look at aspects of popular culture, such as pamphlets and jest books, examining modes of Renaissance humor. We will also view films in class. 4 reading responses, 3 quizzes, a midterm, and a final.

**Eng 315 English Literature 1900 to Present****Carey Snyder**

Call #14722 10:10-12:00 pm MW

Ellis 103

**Description:** Virginia Woolf famously claimed that “on or about December 1910 human character changed”—thereby identifying what many felt was a cataclysmic shift in society and literature alike. In this course, we will explore the emergence of the literary movement known as Modernism, with particular attention to this transitional moment. We will begin with the Edwardian writers H. G. Wells and Arnold Bennett, setting the stage for the Modernists’ revolt against traditional realist narration. Modernists we study will include E. M. Forster, Virginia Woolf, and James Joyce. In addition to considering these writers’ aesthetic innovations, we will explore some of the forces that contributed to their impression of a changing world: these include a revolution in gender roles, increased consumerism, rising anti-imperialist sentiment, and the impact of World War I.

**Eng 321 American Literature to 1865****Marilyn Atlas**

Call #14724 1:10-3:00 pm MW

Ellis 116

**Description:** This class will introduce the literature of the “New World”, Colonial America, the early Republic, and the American Renaissance. We will discuss major literary and cultural trends and changes in style and purpose as we examine the writing of some of the period’s most fascinating writers. There will be surprise reading quizzes, three essays (two single text critical essays 3-4 pages each) and one final comparative essay 5-6 pages).

**Eng 322-American Literature: 1865-1918****Paul Jones**

Call# 14725 10:10 a.m.-12:00 p.m. MW

Ellis 116

**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 accurate 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 Chesnut, Paul Laurence Dunbar, John Oskison, Stephen Crane, Jack London, Frank Norris, and Gertrude Stein.

**Eng 325 Women & Literature****Jessica Hollis**

Call#14726 2:10-4:00 pm Tu Th

Ellis 14

**Description:** In this class we will read two Victorian “sensation novels,” two of this genre’s twenty-first century legacies (or neo-sensation novels), and film adaptations of both. Some of the best selling novels of the Victorian Period were labeled “sensation novels” for what was considered their shocking and immoral represen-

tation of everyday life. Rife with murder, theft, adultery, bigamy, blatant eroticism, forgery, blackmail, and illegitimate children, the sensation novel was criticized for exciting the senses of its readers with its outlandish plots and demoralizing them at the same time. However, though both men and women wrote sensation novels (indeed, some of the most successful sensation novelists were men), the genre quickly became associated with women writers in particular; though both men and women read sensation novels, their readership was considered to be mainly women; though both men and women figured as criminals, bigamists, etc. in these novels, representations of women became the focus of much criticism of the genre, leading one critic to label its female characters "homicidal heroines." We will, first, explore this connection between genre and gender as well as some of the historical contexts of gender that produced it (separate spheres ideology, marriage law, emergence of the female novelist as public figure). Then, through reading two neo-sensation novels, we will explore several questions: What attraction does this fiction have for contemporary authors *and* readers? What issues seem to cross over into our own time? How do these neo-sensations revise their forebears and for what apparent reasons? Please contact me for a list of course readings: [hollis@ohio.edu](mailto:hollis@ohio.edu)

### **Eng 338 African American Lit. 1900-1950**

**Amrit Singh**

Call#14729 3:10-5:00 pm Tu Th

Ellis 116

**Description:** 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. Du Bois and Charles W. Chesnut 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

### **Eng 339 African American Lit. 1950 to Present**

**Ayesha Hardison**

Call#14730 11:10-1:00 pm Tu Th

Ellis 119

**Description:** By engaging in a variety of literary genres (including plays, short stories, and novels) and a diverse selection of texts (incorporating film, music, and print art), this course will explore the changing aesthetics and concerns of African American literature, addressing the art vs. propaganda debate, the Civil Rights Movement consciousness, and the perspectives of the Black Arts Movement. Addi-

tionally, the course will discover recurring and revised themes such as slavery, migration, and the vernacular tradition in more contemporary selections. Sample writers: Gwendolyn Brooks, Ralph Ellison, James Baldwin, Alice Walker, and Suzan Lori Parks.

### **Eng 351 History of the English Language**

**Ryan Naughton**

Call#14732 9:10-11:00 am MW

Ellis 119

**Description:** In this course, we will trace the development of English from its Proto-Indo-European roots to Present-day and World Englishes. By reading selections from fictional and non-fictional works and paying special attention to the social, historical, political, and economic events underpinning the development and transformation of the language, we will gain a better appreciation for the complexities and beauty of English while increasing our knowledge of the events that have transformed the language over its 1,500-year history. By the end of the quarter, you should have an understanding of the nature in which the English language has changed and how these changes impacted/are impacted by outside forces through over its 1,500-year history. Students will also develop greater insight into the structure of the language and the ways in which linguists study it today.

### **Eng 356 Young Adult Literature**

**Linda Rice**

Call#14733 9:10-11:00 am Tu Th

Ellis 116

**Description:** This course is designed to acquaint students with young adult literature, literature focusing on 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 this course is a requirement for 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.

### **Eng 361 Creative Writing: Fiction**

**Zakes Mda**

Call #14736 9:10-11:00 am MW

Ellis 109

**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**

Call#14737 12:10-2:00 pm M W

**Joe Picka**  
Ellis 108

**Description:** The focus of this course will be on the short story. The first half of the term will center on reading contemporary fiction, craft, and exercises. The second half will proceed more like a traditional workshop and center around student work. Some printing costs will be incurred.

**Eng 362 Creative Writing: Poetry**

Call#14748 3:10-5:00 pm M W

**Jaswinder Bolina**  
Ellis 109

**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**

Call#14746 5:10-7:00 pm M W

**David Sanders**  
Ellis 109

**Description:** This is a course for beginning poets who have a foundation in English/American poetry and who want to develop their poetry-writing muscles. One way to do this is by reading, discussing, and even emulating the work of past and present masters, which we will do. Another way to do this is by submitting work to peer review and critique, which we will also do.

**Eng 363 Creative Writing: Nonfiction**

Call#14750 3:10-5:00 pm Tu Th

**Eric Lemay**  
Ellis 19

Call#14749 5:10-7:00 pm Tu Th

Ellis 19

**Description:** This course will allow you to pursue a variety of aims: You will explore and try different genres of creative nonfiction—autobiography, travelogue, meditation, audio essay—and see which you find most engaging. You will learn about literary elements—characterization, imagery, argument—that strong writers use to create their work. In addition to writing, you will read classic and contemporary authors, from Montaigne and Woolf to those publishing in *McSweeney's*

and *The New Yorker*. You will also engage with visual and multimedia work and take a trip to OU's Kennedy Museum. The hope is that you will finish the course with a greater awareness of your possibilities as a writer and stronger skills with which to realize them.

**Eng 393 Creative Writing Workshop: Short Story**

**Zakes Mda**  
Ellis 109

Call#14752 1:10-3:00 pm M W

**Description:** This is an advanced undergraduate workshop and will be conducted quite differently from its prerequisite, English 361. Here the emphasis will be on the writing process and on empowering the writer. Discussions on the students' own writing will be led by the students themselves. There will also be discussions on the elements of fiction, and these are also student led. By the end of the quarter the student should be able to write an effective short story in any narrative mode. Please note that the focus will be on literary fiction rather than on genre fiction. (Alas, no zombie or vampire stories!)

**Eng 394 Creative Writing Workshop: Poetry**

**Mark Halliday**  
Ellis 108

Call#14753 10:10-12:00 pm Tu Th

**Description:** Students will further develop their skills in reading and writing poetry, through study of books by Denise Duhamel, Adrienne Su and Douglas Goetsch, and weekly exercise assignments. Students will write at least five original poems during the quarter; and will write answers to two or three sets of questions about the readings.

**Eng 399 Literary Theory**

**Andrew Escobedo**  
Ellis 106

Call # 14754 11:10-1:00 pm Tu Th

**Description:** This course will investigate the relationship between aesthetic judgments and interpretive judgments. How does the question "is it good?" intersect with the question "what does it mean?" We'll set Plato up against Kant, read modern theories about the aesthetic category, talk about some poems, and even look at a few pictures.

**Eng 451/451L Teaching Lang & Composition**

**Colleen Ruggieri**  
Ellis 14

Call#14757 2:10-3:00 pm M W

**Description:** This course is designed to acquaint students with various materials, methods, and theories appropriate for teaching language and composition in middle schools and high schools based on the NCTE/IRA standards, the Ohio ELA Standards, and the Common Core. In addition to class meetings, students enroll in 451L/551L and spend 20 hours in a middle or high school language arts classroom to gain field experience.

**Eng 452/452L Teaching HS Eng Lit.****Linda Rice**

Call#14761 1:10-2:30 pm Tu Th

Ellis 116

**Description:** This course is designed to acquaint students with various materials, teaching methods, and theories appropriate for teaching composition in middle schools and high schools based on the NCTE/IRA Standards and those adopted by the Ohio Department of Education. In addition to class meetings, students must enroll in 452L and spend 20 hours in a middle school or high school English/Language Arts classroom to gain Field Experience.

**Eng 460 Literary Topics****Linda Zionkowski**

Call #14768 10:10-12:00 pm MW

Ellis 112

**Revolutionary Jane: Making Trouble in Austen's Fiction**

**Description:** In 1943—at the height of World War II—British Prime Minister Winston Churchill tried to ease his anxiety and ill health by reading Jane Austen, and praised her fiction for helping him through this terrifying period: “What calm lives they had, those people! No worries about the French Revolution, or the crashing struggle of the Napoleonic Wars. Only manners controlling natural passion so far as they could, together with cultured explanations of any mischances.” Our class will investigate the myth of Austen’s tranquil fictional worlds peopled by well-behaved ladies and gentlemen. Focusing on *Pride and Prejudice*, *Mansfield Park*, *Emma*, and *Persuasion*, we’ll study the novels’ portrayal of domestic and social crises including poverty, family break-ups, unlicensed sex, class warfare, and slavery. Assignments will include analytical essays and a longer research paper.

**Eng 460 Literary Topics:****George Hartley**

Call#14770 10:10-12:00 pm Tu Th

Ellis 103

**Description: Poetics of Earth and Animal Gods**

This course focuses on the intersections between visionary poetics and our experience of earth, animals, and gods. How do different writers pose our relationship to these things and experiences? What kind of visions do they offer that might help the cultures of modernity to come to an understanding of the roots of technocratic destruction? Gloria Anzaldúa’s *Coatlicue State* and Leslie Marmon Silko’s *Ghost Dance*—to take just two examples—provide us with modes of psychic conversion and connection through elaborations on a fundamental poetics—poetics in the active grand sense of an opening of worlds and of a space within those worlds in which animals, gods, humans, and the earth itself might enter into a renewed dance of life. How do various poetics provide us with an understanding of the cosmic implications of modernity and colonial violence? How do they posit relationships between American and European indigenisms or polytheisms that might thereby offer potential paths of respect, renewal, revolution, and restitution? In the process of pursuing these questions, we will examine other writers who have contributed to our understanding of the issues involved in such a poetics, writers such as Carl Jung and Martin Heidegger—as well as examining how Anzaldúa, Silko, and Vine Deloria, Jr. provide ways of re-reading the European thinkers.

**Eng 460 Literary Topics:****Andrew Escobedo**

Call #14772 2:10-4:00 pm Tu Th

Ellis 112

**Description:** Why has the term "beauty" all but disappeared from modern conversations about literature, painting, and ethics? We've become suspicious of the category of beauty, associating it with a shallow regard for good looks and expensive commodities. Yet when the third-century philosopher Plotinus wrote that beauty fills us with a sense of awe and a longing for the good, he was summing up centuries of received wisdom about beauty in the ancient world. We'll look at philosophy, literature, and painting, from the Greeks to moderns, to figure out what happened to beauty and if it's worth trying to revive it.

**Eng 460 Literary Topics:****Carey Snyder**

Call #14772 2:10-4:00 pm M W

Ellis 110

**"Topic in 20<sup>th</sup> century British Literature TBA"****Eng 464 Literary Topics****Linda Zionkowski**

Call #14769 10:10-12:00 pm M W

Ellis 112

**Revolutionary Jane: Making Trouble in Austen's Fiction**

**Description:** In 1943—at the height of World War II—British Prime Minister Winston Churchill tried to ease his anxiety and ill health by reading Jane Austen, and praised her fiction for helping him through this terrifying period: "What calm lives they had, those people! No worries about the French Revolution, or the crashing struggle of the Napoleonic Wars. Only manners controlling natural passion so far as they could, together with cultured explanations of any mischances." Our class will investigate the myth of Austen's tranquil fictional worlds peopled by well-behaved ladies and gentlemen. Focusing on *Pride and Prejudice*, *Mansfield Park*, *Emma*, and *Persuasion*, we'll study the novels' portrayal of domestic and social crises including poverty, family break-ups, unlicensed sex, class warfare, and slavery. Assignments will include analytical essays and a longer research paper.

**Eng 481 Form & Theory: Fiction****Joe Plicka**

Call#14774 10:10-12:00 pm M W

Ellis 110

**Description:** We will read some contemporary novels and short stories, and read what a variety of past and current authors have to say about the art of fiction. Needless to say, we will read a lot. And discuss. And write a term paper at some point. This is not a creative writing course, but an exploration of fictional technique and critical approaches. Topics include the nature of "realism," irony as a mode of discourse, the quandary of determinate meaning, the invisible narrator, etc. Eventually, we may make our way to some of the big questions, such as, What good is fiction, anyway?

**HUM 107/307 Great Books: Ancient**  
Call #7328/7336 10:10-12:00 pm Tu Th

**Mark Rollins**  
Ellis 14

**Description:** Description: This is an introductory course to ancient, primarily Greek literature. The main focus of the course is Homer's *Odyssey*, though we more briefly address portions of the *Iliad* and other works relating to the Trojan War. In addition to studying the literary dynamics of the works, introductory lectures and class discussions explore their mythological and historical elements, as well. Another aim of the course is to apply these ancient works' psychological and sociological elements to realities of modern life. Students regularly participate in groups to discuss and respond to questions related to the day's assignment, so students should expect to explain their ideas in class. There are two short papers, and a final longer paper that must include research on the topic. Occasional quizzes are on the day's assigned reading.

**HUM 108/308 Great Books: Renaissance**  
Call#7299/7313 8:10-10:00 am Tu Th

**Matthew Stallard**  
Ellis 119

**Description:** Objectives: to provide student s with a broad knowledge of world literature from the medieval and Renaissance periods; to acquaint students with major movements, genres, authors, and works in the development of world literature; to expose student to the use of literary terms and the questions raised by the their use; to encourage an understanding of literature as a means of reflecting and commenting upon human experience across culture and time; to aid students in developing their ability to make critical judgments and to express them effectively; to practice effectively writing about literature. Topics may include Arthurian tradition, Anglo-Saxon poetry, Dante, Malory, medieval themes and genres, 16th- and 17th-century authors, lyrical poetry, epic, Petrarchanism, humanism, the Reformation, Milton, metaphysical and cavalier poetry, and scientific empiricism.

**HUM 108/308 Great Books: Renaissance**  
Call#14799/14800 1:10-3:00 pm M W

**Valorie Worthy**  
Ellis 119

**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*, *Gulgemar* and *Equitain*, *Sir Orfeo*, Francois Villon's Poem *The Ballade of Dead Ladies* and Montaigne's Essay, *On Education*, plus numerous handouts.