Summer

EN 639  Perspectives on Literacy/Dayton  Online

This course will provide an overview of perspectives on literacy. We will consider definitions of and debates about literacy, histories of literacy, interdisciplinary perspectives, national/civic debates, and the impact of technology and identity on literacy practices.

Fall

EN 500-001  Special Topics (Linguistics)/Worden  M
CRN# 44937  2:00 – 4:30

This Course Description will be added.

EN 523-001  History of the English Language/Davies  T & R
CRN# 48549  11:00 – 12:15

This course is an introduction to the external history of the English language along with the study of the accompanying internal changes in structure.

EN 524-001  English Structure & Usage/Liu  T & R
CRN# 43424  12:30 – 1:45

This course explores issues and theories about second language development. It focuses on the study of learner language; language learning process; biological, psychological, and social factors affecting the process; and the role of formal instruction in second language development. Where relevant, first, third, and fourth language development issues will also be addressed.

EN 537-001  Introduction to Graduate Studies/Pionke  W
CRN# 44723  9:00 – 11:30

This is a study of selected bibliographical resources and of some of the important methodological approaches employed in literary study, including an introduction to critical approaches, scholarly writing, and issues in the profession.
EN 539-001  Approaches to Teaching the Sophomore/TBA  T
CRN# 48337  12:30 – 1:30
This course is required for all GTAs assigned to teach a 200-level EN survey for the first time. It may be taken concurrently with or in advance of teaching one’s first literature survey, and is typically taken by Ph.D. students in their second year of coursework and by MFA students in their third year of coursework. A grade of “pass” is required for students to teach literature courses in the department of English. Students should expect to meet weekly to discuss practical subjects like how to manage daily discussion, construct exams, assign and grade papers, and otherwise ensure that learning outcomes are being met. Students should also expect to prepare teaching materials for a number of the 200-level surveys and to have those items evaluated for their agreement with the department’s 200-level course guidelines.

EN 601-001  Graduate Prose Workshop/Martone  M
CRN# 42354  2:00 – 4:30
This workshop will be given as a HYPOXIC workshop. The writers will contribute work each week for consideration.

EN 603-002  Poetry Workshop/Staples  T
CRN # 46665  9:45 – 12:15
Paleontologist and science writer Stephen Jay Gould describes evolution as “a process of constant branching and expansion.” In this course, we will actively evolve poetry, your writing giving way to novel literary creations through conversation with other writers, both living and dead. Texts will include an anthology of contemporary poetry and several related full-length collections.

EN 605-320  Nonfiction Workshop: Writing a Nonfiction Book – Part II/Felt  M
CRN# 47546  5:00 – 7:30
In this two-semester course, you will learn how to conceive of and write a book-length work of nonfiction. The first half (Spring 2016) will focus on gathering material, establishing a structure, producing generative writing, and articulating project goals in the form of pitches, query letters, and book proposals. You will be expected to have a topic in mind at the beginning of the course. While the emphasis will be on continuous narrative, students may also write a series of interrelated pieces, so long as the connection between them is clear and the 150-page requirement is met by the end of the second half (Fall 2016). Please contact me if you want to take the second half of the course without having taken the first.

EN 608-001  Special Topics: Cognition & Creativity/Behn  W
CRN# 42355  3:30 – 6:00
This course will be co-taught by Prof. Robin Behn in English and Dr. Beverly Roskos-Ewoldsen in Psychology, and is designed for both MFA students in creative writing and PhD students in experimental psychology. From a cognitive standpoint, we’ll examine theories of creativity and their relationship to cognitive processes, and discuss questions such as how the brain processes and produces ideas of different kinds; how the parts of the brain communicate; how the brain processes time, pattern, and surprise; how artists use thinking that is both above and below the level of
everyday consciousness; what ways of asking questions stimulate the most creativity; and what goes on in the brain when we read or write. From the creative writer's point of view, we'll create literary texts that take advantage of these aspects of cognition. For example, once we understand how the brain processes time, how might we create a text that gives the reader the feeling of time speeding up, slowing down, or seeming to stop? Or, with a better understanding of pattern and surprise, what might we do with syntax, image, or structure in a piece? How might we create a work that gives the reader a sense of easily “seeing through” the text using familiar processing, versus inviting the reader into a sense of noticing language at a variety of levels, or moving in new ways from one kind of thinking to another? Typical weekly reading will be one or two psychological research articles that are accessible to the layperson, and a sampling of poems and prose (some likely authors are Neruda, Stein, Justice, Rankine, Wilbur, Celan, McCrae, Faulkner, Joyce, Willard, Markus, Eliot, Mullen, Jarnot, Gay, Strayed, to name a few). Each week, students will write a 1-2 page reading response to the texts and an original piece of creative writing. Open to MFA students and to other graduate students by permission. MFA students may also register for this as a Psychology course if there is room in the PSY section.

EN 608-002                      Forms: Contemporary Rural & Agricultural Literature/Martone        M
CRN# 42359                     9:45 – 12:15
What is food? What is a farmer? A farm? What is family? Reading a variety of recent works--poetry, fiction, and nonfiction--about rural life and American agriculture that will lead us to attempt answers to these and other pressing existential issues about place, ecology, and nature. There will be field trips as well as occasional writing and a semester project.

EN 608-003                     Forms of Writing/Brouwer                    T
CRN# 44939                      2:00 – 4:30
THE USES OF HISTORY. Henry James, in a scathing 1904 letter to Sarah Orne Jewett, railed against the historical novel, saying that any imaginative interpretation of historical events was “condemned” to “a fatal cheapness,” because it is impossible for an author to represent in fiction “the whole CONSCIOUSNESS, the soul, the sense, the horizon, the vision” of people who lived in an age in which the author did not. This seems like a reasonable charge, and it raises the question of why a creative writer would choose in the first place to base an imaginative text on a historical event or historical characters. Isn’t it the historian’s job to research and explain the facts of history, and the creative writer’s job to invent imaginary events and people? Why would a writer want to burden herself with what James sees as the impossible task of getting “real” history right, when she has the power to simply invent an imaginary histoire of her own? Might imaginative literature have the capacity to express certain historical realities more effectively than traditional historical studies? In what ways might those traditional historical studies themselves be a species of creative writing? In this course, we will investigate the uses of history in imaginative writing (and, to a lesser extent, the uses of the imagination in historical writing), and differences between the past as it is presented in “non-fictional” histories and in imaginative works based upon historical events. We’ll read imaginative works that somehow address a historical era, person, phenomenon, or event; survey some critical essays that examine problems in historiography; and attempt a variety of history-based creative writing exercises ourselves. For a final project, each student will complete a long imaginative work (in any genre) that springs from and/or responds to a historical subject of the student’s choosing. Texts may include works by Isaac Babel, Roberto Bolano, J.M. Coetzee, Martha Collins, Don Delillo,

EN 608-004 The Personal Essay/Rawlings R
CRN# 50196 2:00 – 4:30

and

EN 608-005 The Personal Essay/Rawlings T
CRN# 50481 2:00 – 4:30

"There's nothing you can't do with it," says Annie Dillard. "No subject matter is forbidden, no structure is prescribed. You get to make up your own form every time." We'll investigate how to combine in a single piece expressive and analytical writing, and how to write intimately about the self and yet engage concerns that reach far beyond the self. We'll read and discuss essays that demonstrate how flexible this form can be. And then we'll write some.

EN 608-320 Special Topics: All in the (Queer) Family/Felt T
CRN# 44939 5:00 – 7:30

Queer folks have long been creating their own family structures, and in this class we'll read and watch recent texts in which authors create, imagine, and analyze their chosen families. We'll imagine new definitions for old roles, and write our way toward understanding how we choose and how we let go. Possible texts include: The Essential Dykes to Watch Out for, The First Bad Man, The Argonauts, Trace Elements of Random Tea Parties, Jam on the Vine, Under the Udala Trees, Returning to Reims, Transparent, and Orphan Black.

EN 609-001 Book Reviewing/Brouwer T
CRN# 47929 4:45 – 5:45

“That is what the highest criticism really is, the record of one’s own soul. It is more fascinating than history, as it is concerned simply with oneself. It is more delightful than philosophy, as its subject is concrete and not abstract, real and not vague. It is the only civilized form of autobiography, as it deals not with the events, but with the thoughts of one’s life; not with life’s physical accidents of deed or circumstance, but with the spiritual moods and imaginative passions of the mind.”

—Oscar Wilde, “The Critic as Artist” (1888).

This course’s modest proposal is that criticism is a creative art, or at least can be if you do it right. We will read, analyze, and produce criticism, and discuss publication venues for same. As we go along, we’ll take up a number of questions: What’s criticism for? What’s a book review for? What’s the difference between criticism and book reviews? Is there any money in this? How much, exactly? Oh. And, finally, one for Oscar: How can one’s criticism be a record of one’s own soul if its originating impulse and reason for being is wholly dependent upon someone else’s text? (We’ll see what Socrates has to say about that one.)
This class meets for two hours every other week. The goal of the course is to build confidence and a variety of techniques in reading/performing written work aloud. We'll practice among ourselves in an encouraging atmosphere and in a group reading at the end of the semester. We'll attend readings and also partake of recorded readings; we'll read about the emergence(s) of "the reading" in our culture. We'll invite a few guests to read for us and/or to talk about performance from their point of view. The course is appropriate both for those new to performing words and those with a substantial background.

The Creative Writing pedagogy practicum required for all MFA students who will be teaching EN 200 for the first time in the fall.

An introductory linguistics course at the graduate level with relevance for students in the Applied Linguistics/TESOL, literature, composition and rhetoric, and MFA programs, EN 620 provides an overview of the discipline at the same time that it involves students in dealing with language data from field work. In addition to a midterm and final exam, students engage in various activities including a class project that is a multi-faceted discourse analysis of spoken English data through the examination of a story recorded in conversation. Each student will also learn how to construct a website with basic information about a language chosen by the student. In addition to providing experience with the subfields of linguistics (phonology, semantics, syntax, pragmatics), the course includes an introduction to the thought of two key figures in modern linguistics, Ferdinand de Saussure and Noam Chomsky, whose ideas have had wide-ranging influence on intellectual trends in other disciplines.

"Workshop in Academic Writing" is intended for Ph.D. students. It can also serve MA and MFA students who hope to pursue a PhD in any humanistic discipline. A published article will greatly enhance the candidacy of anyone going on the job market or else applying for a Ph.D. program. In this seminar, we will workshop student papers into publishable articles and then submit them to peer-reviewed journals. Students' articles can also serve as "writing samples" for job applications. As we work on articles, students will learn about the research aspect of the profession, i.e. what is the peer review process? How do I select a journal? How do I communicate with editors? What is the status of online journals? How do I interpret readers' reports?
Special Topic: Spatial Rhetoric - Scholarship on rhetoric and literacy has long included place as an influence in language, communication, and identity. Rather than seeing place as one of many influences on rhetorical practices, this course focuses on the study of spatiality within rhetoric and composition studies to understand how spaces affect our shared practices and help us make sense of the built and natural world. This course will survey scholarship in the field that considers place and will integrate this scholarship with work in critical spatial theory. We will also consider the relationships between physical and digital spaces and the role of digital and mobile technologies in understanding and constructing place. This class will use the university as a site of inquiry and students will have the opportunity to collaborate on a digital project that examines and revises the history of university spaces through digital technology.

Modernism’s Maturity: The Poets of the 1930s “The creator of the new composition in the arts is an outlaw until he is a classic.” - Gertrude Stein, 1926. Course Objectives: Description: In this course we will read closely a range of books by American poets in the 1930’s. Tracing the truncations (Hart Crane), flourishings (Ezra Pound, Marianne Moore, Wallace Stevens), transitions (Robert Frost), and new beginnings (George Oppen) that took place in the 1930s will show why it remains one of the most complex and fruitful decades of American poetry of the 20th Century. In seeking to understand how Modernism’s former outlaws became, in that decade, the classics they remain, we will pay close attention to not only the work these poets made, but the material circumstances that surrounded their publication, and the critical prose that shaped their reputations.

“African American Literature in the 1980s: Prizes, Politics, and the Power of the Pen” Prize-winning achievements distinguished the decade of the 1980s for African American writers. Alice Walker won the Pulitzer Prize for Fiction and the National Book Award for Fiction with The Color Purple (1982). For her neo-slave narrative Beloved (1987), Toni Morrison was a finalist for the National Book Award in 1987 and won the Pulitzer Prize for Fiction and the American Book Award in 1988, which presaged her being awarded the Nobel Prize for Literature in 1993. J. California Cooper won the American Book Award for Homemade Love, her 1986 collection of short fiction. Charles Fuller won several awards for A Soldier’s Play—the 1981 Drama Critics’ Circle Award for Best American Play, the 1982 Outer Critics Circle Award for Best Off-Broadway Play, and the 1982 Pulitzer Prize for Drama. August Wilson pocketed his first Pulitzer Prize for Drama with Fences (1986), which also won the Tony Award for Best Play; Wilson duplicated the Pulitzer feat with The Piano Lesson in 1990. Rita Dove won the Pulitzer Prize in Poetry for Thomas and Beulah (1986) and was appointed Poet Laureate Consultant in Poetry to the Library of Congress (1993). EN 648 will focus on several of these prize-winning works as well as selections from the following: Toni Cade Bambara, The Salt Eaters (1980; novel); David Bradley, The Chaneyville Incident (1981; novel); Audre Lorde, The Cancer Journals (1980; essays); Ernest Gaines, A Gathering of Old Men (1983; novel); John Edgar Wideman, Brothers & Keepers (1984; life narrative); James Baldwin, The Evidence of Things Not Seen (1985; essays); Shirley Anne Williams, Dessa Rose (1986; novel); Octavia E. Butler, Dawn (1987; novel); Yusef Komunyakaa, Dien Cai Dau (1988; poetry); Gloria Naylor, Mama Day (1988; novel); Randall Kenan, A Visitation of Spirits (1989; novel). Students
will be expected to assume partial responsibility for leading one of the seminar discussions, to participate actively and constructively in all class discussions, to complete an annotated bibliography on one of the writers (8-10 items), and to complete a longer research paper (around 25 pages) for possible publication.

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<td>EN 652-001</td>
<td>Theories of Teaching Composition/Robinson</td>
<td>W 10:00 – 12:30</td>
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<td>CRN# 50200</td>
<td>This course will provide an overview of the major theories and philosophical underpinnings informing the fields of rhetoric/composition studies. We will discuss major assumptions in the field, current pressing debates and more recent theoretical developments as they pertain to the composition classroom and specific pedagogical activities. Required texts may include work by James Berlin, Ann Berthoff, Stephen North, Patricia Bizzell, Lester Faigley, Hephzibah Roskelly, Victor Villanueva, Mary Louise Pratt, John Clifford, and John Schilb, among others. Oral reports, weekly responses, and a seminar-length research paper will be required.</td>
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<td>EN 653-001</td>
<td>Research Methodology/Tekobbe</td>
<td>R 3:30 – 6:00</td>
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<td>CRN# 50201</td>
<td>In this course, we'll explore how researchers go about designing their projects and selecting methodologies that best address their research questions. We'll engage research less as a definitive way to answer certain questions, and more as an approach to developing and elaborating those questions. As such, research isn’t something that scholars or teachers do in isolation, but rather a way of contributing to and intervening in disciplinary conversations. We will also consider the ethical and professional implications of developing and conducting research projects, including online research. The institutional requirements, planning and preparation, and data collection and management components of scholarly research can require close attention to detail and compliance procedures. This course includes hands-on institutional training activities, exploration of ethical research practices, and approaches to collecting, managing and coding data, as well as scholarly reading, lecture, discussion, and scholarly writing.</td>
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<td>EN 665-001</td>
<td>Medieval Elizabethan Drama</td>
<td>R 2:00 – 4:30</td>
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<td>EN 668-001</td>
<td>Seminar in Renaissance Literature III/Ainsworth</td>
<td>T 3:30 – 6:00</td>
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<td>CRN# 45748</td>
<td>Literature of Faith and Love / This seminar will feature an intensive look at the poetry of several major seventeenth-century writers, with an emphasis on how these writers approach the twinned concepts of faith and love. Our discussions will also focus on how to teach undergraduates to read early modern poetry closely. Authors include Donne, Herbert, Lanyer, Milton, and Marvell.</td>
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Wordsworth and Coleridge: Philosophy and Poetic Form - Simon Jarvis’s trailblazing Wordsworth’s Philosophic Song (2007) reinvigorated and reoriented critical discussions of poetic form in British Romantic poetry. In this course, we will study the major canonical poetry of Wordsworth and Coleridge and examine the history of formalist readings of these works. How do the works of Jarvis, Ewan James Jones, Ruth Abbott, and other prominent or rising scholars interested in poetic form differ from the much-maligned New Criticism and from the formalism that countered the New Historicism in the 1990s? What are the strengths and limits of these different approaches? Texts will include the Lyrical Ballads, Coleridge’s conversation poems, selections from the 1797 Poems, “Kubla Khan,” and Christabel, and selections from Wordsworth’s 1807 Poems, in Two Volumes and The Prelude.

The course is particularly interested in the areas of the Global South where histories of colonialism, conquest, and globalization have fundamentally altered the local spaces. Our explorations will be particularly concerned with the representations of non-Western ecologies in literary narratives. Some of the environmental questions that these texts examine include pollution caused by extractive industries such as in the Niger Delta. Others are the questions of the nonhumans in these spaces, and the environmental change brought about by development. Through close readings informed by the specific contexts of emanation, we will examine texts by Zakes Mda, Bessie Head, Amitash Ghosh, Jamaica Kincaid, Derek Walcott, among others. In addition to an interest in these environmental problems, the course will be concerned with the narrative strategies employed by these authors to illuminate their thematic concerns. We will begin by engaging with the question of postcolonial literature and its parameters, and return to these throughout the semester as we read the novels. The selection of secondary materials is meant to illuminate the theoretical contours of environmental literary criticism and theory, especially, from a postcolonial and/or global perspective. Based on geographical considerations, the course work is divided into three units. In the first, we will consider African ecologies in their complexity from colonial through post-colonial times. In the unit on the Caribbean, we will explore the transformations of the landscape from slavery, through colonialism, and the contemporary era. Turning to Asian spaces in the third unit, we will explore changes brought about by globalization and the effects on both humans and nonhumans. In no way is this meant to be a comprehensive treatment of these regions but a working rubric to contextualize and organize the currents of spaces and themes we will engage with.